

BRICE DELLSPERGER
Futurs intérieurs



CENTRE D'ART CONTEMPORAIN
LA SYNAGOGUE DE DELME

PRESS RELEASE

BRICE DELLSPERGER Futurs intérieurs

Curator: Benoît Lamy de La Chapelle

**EXHIBITION FROM JULY 5TH TO DECEMBER 14TH 2025
OPENING ON FRIDAY JULY 4TH FROM 6PM
ATTENDED BY THE ARTIST**

The CAC - la synagogue de Delme and Brice Dellsperger would like to thank Maëla Bescond, the team at the Passages art centre in Troyes, Florence Bonnefous, galerie Air de Paris, the Dortmund Kunstverein, Mousse Publishing, the Musée Régional d'Art Contemporain Occitanie in Sérignan, Guillaume Lemuhot, Valentin Wattier, Voicu Satmarean and the Delme municipal employees.

This exhibition is produced in partnership with Passages center d'art contemporain in Troyes, as part of the French Ministry of Culture's Mieux Produire Mieux Diffuser program. The Passages art center presents the second part of this project with Brice Dellsperger, the exhibition Quitte ou double !, from September 20 to December 13, 2025. Opening on Friday September 19 from 6pm.



PASSAGES
CENTRE D'ART CONTEMPORAIN
9 RUE JEANNE D'ARC — TROYES



The video Body Double 39 was produced by the Dortmunder Kunstverein in 2024 for Brice Dellsperger's exhibition Jalousies, and was supported by the Fondation des Artistes, the CNAP, Panavision France and the association Trampoline.

A la Fondation
des Artistes



**DORTMUNDER
KUNSTVEREIN**



CENTRE D'ART CONTEMPORAIN - LA SYNAGOGUE DE DELME / *Futurs intérieurs* BRICE DELLSPERGER
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The first time I was able to penetrate the world of Brice Dellsperger, was on the occasion of the exhibition *Sociétés secrètes* at the CAPC in Bordeaux¹, for which he was presenting *Body Double 22*. Following his usual working method, it was a *remake* of the film *Eyes Wide Shut* by Stanley Kubrick (1999) projected in a space surrounded by red curtains, recreating the atmosphere of the film in the exhibition room. The visitor thus found themselves immersed in the film's unsettling occult dramaturgy. I hold an indelible memory of this moment, including the idea that Brice Dellsperger's work was not limited to the particularity of his films and was activated as a form of total art, in which the soundtrack, decor and staging implicated the viewer in his films, forming a coherent and bewitching whole.

From the method of his films to their staging in exhibition rooms stems an uncanniness that no one can avoid. Passionate about the role of heroines in cult cinema, behind the make-up and wigs, it is often a man who plays a woman's role in his remakes. And when a woman does play a woman's role, we lose ourselves and wonder if it really is a woman... Since the mid-nineties, well before trans identity attained the current level of media coverage, Brice Dellsperger was developing a form of gender representation that did away with norms, by reproducing, on a shoestring budget, a filmic dimension full of androgynous bodies, excessively made-up, cross-dressing, freed of all shackles, enabling female and male clichés to be pushed to their paroxysm. To do this, what could be better than pinching from the codes of cult cinema, such as the horrors or thrillers of the seventies, or bygone sci-fi films, whose themes like the mutant body, impulses and sexual desires, violence, mystery or the occult were already present. Although he could simply use these as inspiration for his own scenarios, he prefers to extract scenes from them – sometimes very short ones – to remake in his own way. Faithful to the originals, despite their “homemade” production values, with low budgets contrasting with those of the Hollywood machine, his films result in a style that is now very recognisable. He names each of his creations *Body Double* followed by a number. The concept of the “double” is a cornerstone of his art, deployed in various forms, from the actor standing in for the other, to the overdubbing of language, to dual identity, to film as the double of reality... His whole oeuvre aims to introduce the double not just as a representation but as an essential part of reality. While he takes sincere pleasure in drawing inspiration from burlesque theatre or drag performances, with their glamour and dazzling artifices, we also observe a reaction of nightmarish repression in the face of our society's dominant norms. As Antonin Artaud wrote in *The Theatre and Its Double*, “In life I don't feel myself living. But on the stage, I feel that I exist,”² Brice Dellsperger also seems to invite his doubles to blast their context of representation to smithereens. Hence the uneasiness that can be felt when watching these *Body Doubles*, which genuinely disrupt our cognitive and interpretative habits, by causing us to stray into a parallel reality.

Psychological drama or melodrama, as an outlet for an extremely rigid modern society, serves as a tool for its patchwork of fictions. We are immersed in emotions such as melancholy, anxiety or empathy more than we laugh when we watch *Body Doubles*. While the trashy humour of John Waters' films has profoundly influenced the artist, his art contains a morbid fascination for this moment when the glitter and glory turn out to be the flipside of a dark and monstrous world, like the one depicted in Kenneth Anger's *Hollywood Babylon*³, this terrifying litany of news items on the hidden face of the American film industry, with its abuses, rapes, murders, drugs and suicides... It is also this dark truth that agitates and reveals itself in Brice Dellsperger's

1 Exhibition *Sociétés Secrètes, Savoir, oser, vouloir, garder le silence* [Secret Societies: Knowing, Daring, Desiring, Keeping Quiet], exhibition curators Alexis Vaillant and Cristina Ricupero, CAPC, Bordeaux, 09.11.2011– 26.02.2012.

2 Antonin Artaud, quoted in ed. Claude Schumacher, *Artaud on Theatre* (London: Methuen, 1989), xxiv.

3 Kenneth Anger, *Hollywood Babylon* (Paris: J.J. Pauvert, 1959)



films – a truth that's often hard to take, despite its concealment behind the imaginary constructs of the West.

Within the architectural context of the old synagogue of Delme – which was also devised as a kind of fantasised Oriental decor – it seemed only natural to invite Brice Dellsperger to occupy the premises. Entitled *Futurs intérieurs* [Interior Futures], his exhibition presents one of his last productions and has never been shown before in France: *Body Double 39* was exhibited for the first time at the Kunstverein in Dortmund in 2024. In a triple-screen installation, surrounded by stage curtains recalling the atmosphere of burlesque theatres, this creation is the triple remake of an excerpt from *Dead Ringers* (1988), a psychological drama by David Cronenberg. It stages the gradual degradation of gynaecologist twins, who regularly trade places in life, both professional and sentimental. In *Body Double 39*, the fragile equilibrium of the twins is threatened and takes a dramatic turn, thanks to the appearance of Cary. The twins play with mirror-masks while the role of Cary is interpreted differently on each of the three screens. *Body Double 39* transforms this scene into a silent movie scene, by exchanging the soundtrack for *Seeland* (1975) by Krautrock band NEU! The four-minute-long narrative is repeated three times on the twelve-minute loop, each time with slightly different editing. Upstairs, a different atmosphere reveals the artist's figurative paintings and drawings: another way of expressing the depth of his world, populated with pop references derived from counterculture. *Futurs intérieurs* will be expanded to include other works by the artist, with the exhibition *Quitte ou double* [Double or Nothing!] running from 20 September at the Centre d'art contemporain Passages in Troyes, as part of a partnership between the two art centres.

Translated by Anna Knight.

A new monograph by Brice Dellsperger will be published in autumn 2025 by Mousse Publishing in co-edition with Passages, centre d'art contemporain in Troyes, the Musée Régional d'Art Contemporain Occitanie in Sérignan and in partnership with galerie Air de Paris.



BIOGRAPHY OF THE ARTIST

Brice Dellsperger (born in Cannes in 1972, lives and works in Paris, where he has taught at ENSAD since 2004) has been working since 1995 on *remakes* of sequences from cult films (*Dressed to Kill*, *Return of the Jedi*, *Saturday Night Fever*, *L'important c'est d'aimer*, *My Own Private Idaho*, *Twin Peaks*, etc.), which he has brought together under the generic title *Body Double*. Brice Dellsperger's work has been shown at numerous international film festivals and acquired by a number of private and public collections, including his feature film *Body Double X*, now in the MoMA collection.

FILM CREDITS

Brice Dellsperger, *Body Double 39*, 2024
After Dead Ringers, David Cronenberg (1988)
12 minutes 44 seconds
Color, Stereo, 3-channel video installation

With
Jean Biche
François Chaignaud
Alessandro De Marinis
Gin Gin Mezzanotte

Music
Seeland by NEU! (Klaus Dinger, Michael Rother) 1975 © Grönland Records (Berlin, DE)

Produced by
Brice Dellsperger, Galerie Air de Paris, Romainville (FR), Dortmunder Kunstverein (DE),
Cnap – Centre national des arts plastiques (FR), Fondation des artistes (FR),
Association Trampoline (FR)

With the Support of Panavision France

Commissioned by Dortmunder Kunstverein, curator: Rebekka SEUBERT

Executive Producer
Nicolas PERGE
Beau Bizarre, Paris (FR)

Editing by
Brice DELLSPERGER

Driver
Alexandre AYED

Cinematography by
Loïc BOVON

Colorist
Jacky LEFRESNE

Catering
Matthias FABRY

Gaffer
Léo ROUSSEL

Production Manager
Arnaud OLIVIER

Support Set Decorator
Steffen MISCHKE
Marc SUSKI

Costume Design by
Sunny BÉZY

First assistant camera
Lara MZAYEK

First Assistant Director
Romane DEAL

Head Carpenter
Robert FERNYS

Thanks

Rebekka SEUBERT, Linda SCHRÖER-FABRY, DORTMUNDER KUNSTVEREIN; Michael ROTHER and Miki YUI FOR THE KIND AUTHORIZATION TO USE SEELAND; Mareike HETTLER, GRÖNLAND DEUTSCHLAND GMBH; Fabrice GOMONT, PANAVISION FRANCE; Jennifer EMMEL, ORDNUNGSAMT STADT DORTMUND; Julia WISSERT, Rohilat KALMAZ, SCHAUSPIEL DORTMUND; Paula AISEMBERG, Pauline AUTET, ASSOCIATION TRAMPOLINE; Emmanuelle LABOUE, Christian PHAURE, François ROUSSY, ENSAD PARIS; Zoe WILLIAMS.



PRESS IMAGES

HD visuals can be downloaded from the press page at www.cac-synagoguedelme.org (username and password provided upon request).



Brice Dellspenger, *Body Double 39*, 2024, after *Dead Ringers*, David Cronenberg (1988); 3-channel video installation, color, stereo, 12 min 44 sec. Exhibition view *Futurs intérieurs* by Brice Dellspenger, CAC - la synagogue de Delme, 2025.
Photo: OH Dancy.



Brice Dellspenger, *Body Double 39*, 2024, after *Dead Ringers*, David Cronenberg (1988); 3-channel video installation, color, stereo, 12 min 44 sec. Exhibition view *Futurs intérieurs* by Brice Dellspenger, CAC - la synagogue de Delme, 2025.
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On the left: Brice Dellsperger, *Body Double 39*, 2024, after *Dead Ringers*, David Cronenberg (1988); 3-channel video installation, color, stereo, 12 min 44 sec.
On the right: Brice Dellsperger, *Open Fire!*, 2025, gouache on paper, 41,8 x 30 cm.
Vue de l'exposition *Futurs intérieurs* de Brice Dellsperger, centre d'art contemporain - la synagogue de Delme, 2025. Photo : OH Dancy.





Brice Dellsperger, *Open Fire!*, 2025, gouache on paper, 41,8 x 30 cm.

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Photo: OH Dancy.

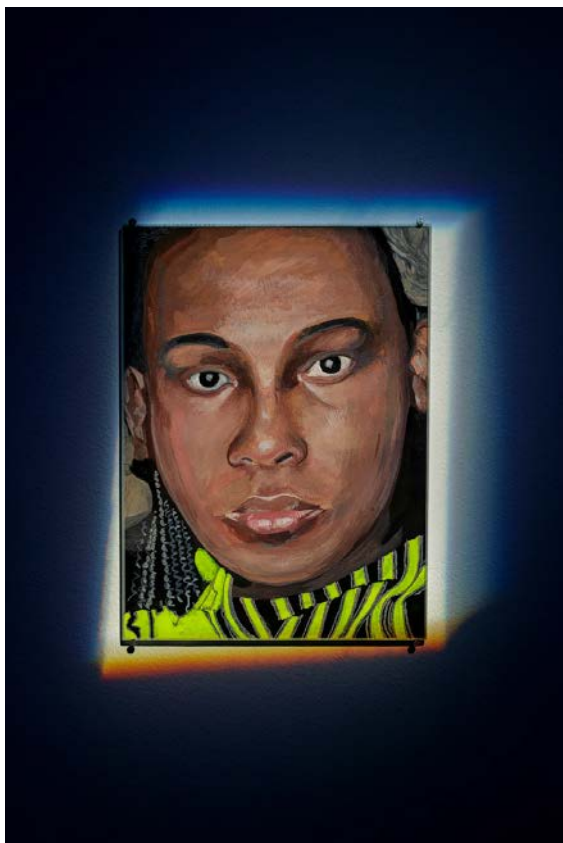




Brice Dellspenger, *Body Double 39*, 2024, after *Dead Ringers*, David Cronenberg (1988); 3-channel video installation, color, stereo, 12 min 44 sec. Exhibition view *Futurs intérieurs* by Brice Dellspenger, CAC - la synagogue de Delme, 2025.
Photo: OH Dancy.



On the left: Brice Dellspenger, *Mighty Real*, 2023, gouache on paper, 28 x 21 cm.
On the right: Brice Dellspenger, *Body Double 39*, 2024, after *Dead Ringers*, David Cronenberg (1988); 3-channel video installation, color, stereo, 12 min 44 sec.
Exhibition view *Futurs intérieurs* by Brice Dellspenger, CAC - la synagogue de Delme, 2025.
Photo: OH Dancy.



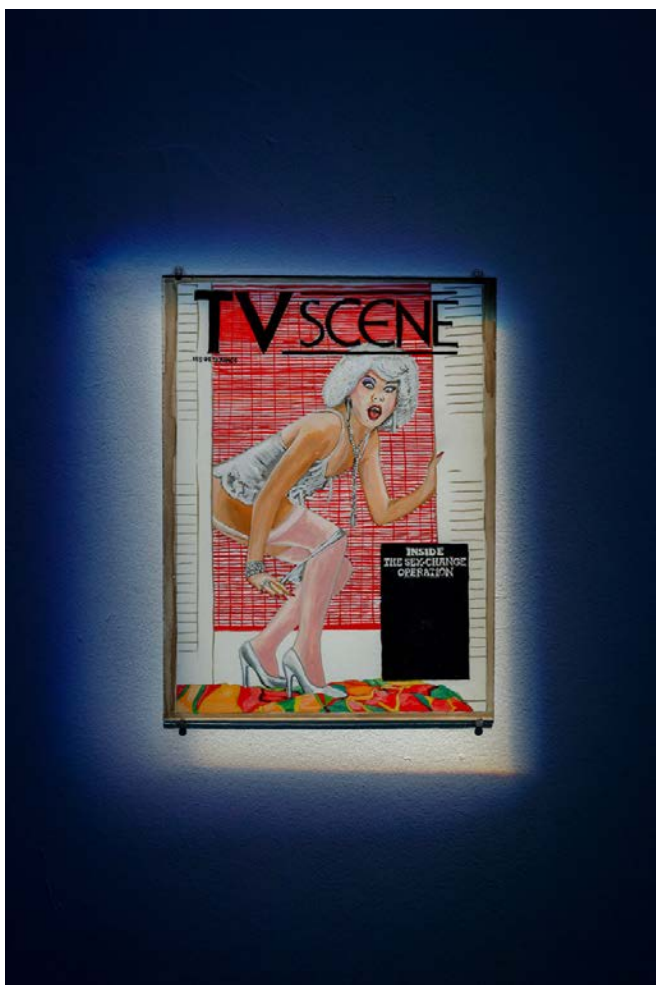
Brice Dellsperger, *Mighty Real*, 2023, gouache on paper, 28 x 21 cm.
Exhibition view *Futurs intérieurs* by Brice Dellsperger, CAC - la synagogue de Delme, 2025. Photo: OH Dancy.



Brice Dellsperger, *Trannie*, 2025, gouache on paper, 28 x 21 cm.
Exhibition view *Futurs intérieurs* by Brice Dellsperger, CAC - la synagogue de Delme, 2025. Photo: OH Dancy.



Brice Dellsperger, *TV Scene*, 2025, gouache on paper, 28 x 21 cm.
Exhibition view *Futurs intérieurs* by Brice Dellsperger, CAC - la synagogue de Delme, 2025. Photo: OH Dancy.



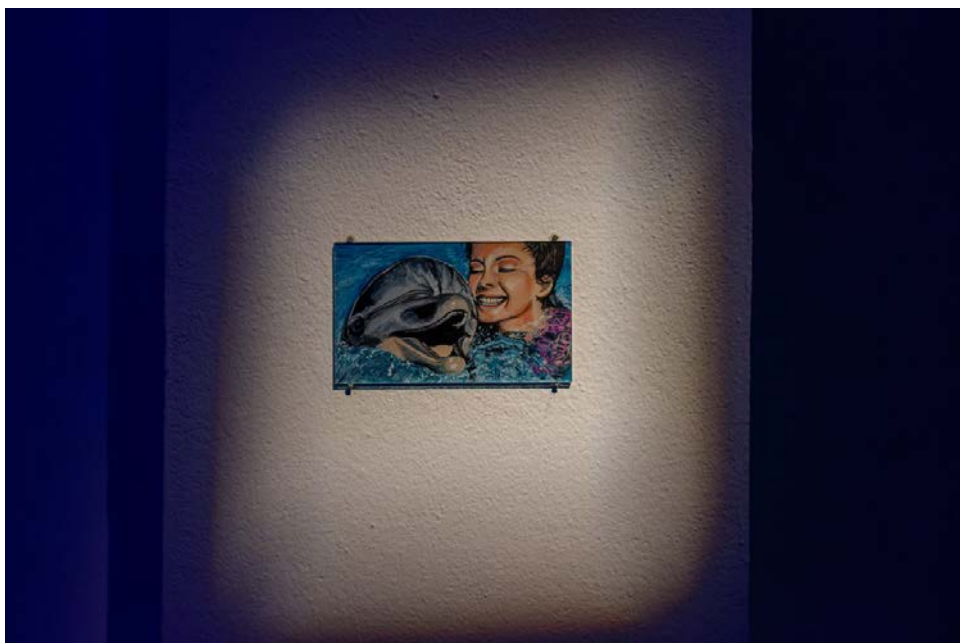
Brice Dellsperger, *TV Scene*, 2025, gouache on paper, 28 x 21 cm.
Exhibition view *Futurs intérieurs* by Brice Dellsperger, CAC - la synagogue de Delme, 2025. Photo: OH Dancy.



On the left: Brice Dellsperger, *Angie said : "Meet me at the Met" featuring Alex Katz and Tom Palmore*, 2019, gouache on paper, 13,5 x 23 cm.

On the right: Brice Dellsperger, *Landslide*, 2025, gouache on paper, 8 x 20 cm.

Exhibition view *Futurs intérieurs* by Brice Dellsperger, CAC - la synagogue de Delme, 2025. Photo: OH Dancy.



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Photo: OH Dancy.



Exhibition view *Futurs intérieurs* by Brice Dellsperger, CAC - la synagogue de Delme, 2025.
Photo: OH Dancy.

TOURS AND WORKSHOPS

FREE / BY RESERVATION ON 03 87 01 43 42 (UNLESS OTHERWISE STATED)

WEEKLY TOUR

Guided tour of the exhibition *Futurs intérieurs* by Brice Dellsperger.

Every Sunday at 4 pm.

Free, reservation not required.

TEACHER MEETING

Teachers will be welcomed by Célestine Charlet, head of visitor services, for an introduction to the exhibition *Futurs intérieurs* by Brice Dellsperger.

Wednesday September 11th 2025 from 5 pm to 6.30 pm.

GUIDED TOUR « HERITAGE AND CONTEMPORARY ART » FOR THE EUROPEAN HERITAGE DAYS

Discover the former synagogue in Delme, transformed into a contemporary art centre in 1993, and the exhibition *Futurs intérieurs* by Brice Dellsperger.

Saturday September 20th from 3 pm to 5 pm.

Sunday September 21st from 11 am to 1 pm and from 4 pm to 6 pm.

Free admission. Bookings required on 03 87 01 43 42 or accueil@cac-synagoguedelme.org

VISIT FOR 1-3 YEARS WITH THE RELAIS PETITE ENFANCE DE LA COMMUNAUTÉ DE COMMUNES DU SAULNOIS

Wednesday October 1st and Thursday October 16th from 10am to 10.45am.

Booking: rpe@cc-saulnois.fr or 03 87 01 17 88.

WORKSHOP FOR THE 3-6 YEARS

Wednesday October 1st from 3.30 pm to 4.30 pm.

WORKSHOP FOR THE 6-11 YEARS

Wednesdays July 30th, October 15th and December 10th from 2 pm to 5 pm.

PLAY-WORKSHOP FROM 7 YEARS IN PARTNERSHIP WITH LA MÉDIATHÈQUE ET LUDOTHÈQUE DE DELME

Wednesday September 17th from 9.30 am to 11 am.

To register, contact the media library on 03 87 01 39 91.

FAMILY WORKSHOP FOR 6-12 YEAR OLDS ACCOMPANIED BY A PARENT

Saturday April 12th from 3 pm to 5.30 pm.

ADULT-TEEN WORKSHOP FROM AGE 12

Saturday November 15th from 3 pm to 5.30 pm.

More information: publics@cac-synagoguedelme.org



LINDRE-BASSE RESIDENCY PROGRAM



Photo: OH Dancy



Since 2002, in close collaboration with the commune of Lindre-Basse and the Lorraine Regional Natural Park, the CAC - la synagogue de Delme has been running a programme of artist residencies in the former presbytery of Lindre-Basse, which was specially refitted as a studio.

The residency session offers the artist a chance to develop a specific project outside of his or her day-to-day context. The natural environment, the local population, the region's socio-economic data, its traffic, its potential in terms of history or tourism, or simply the structure of the studio offer many new possibilities to the resident artist.

The artist residency programme is organised by the CAC - la synagogue de Delme in collaboration with the Lorraine Regional Natural Park and the village of Lindre-Basse.

ONGOING RESIDENCY



JUNE - AUGUST 2025
Emile Rubino

OPEN STUDIO ON WEDNESDAY AUGUST 27TH AT 6.30PM
10B RUE DES CIGOGNES 57260 LINDRE-BASSE

Emile Rubino, installation view, *Bon Public*, with a contribution from Judith Geerts and in collaboration with the Kindergarten Atelier de Cc Strombeek, Cc Strombeek, Grimbergen, 2023. Photo: Kristien Daem



CAC - LA SYNAGOGUE DE DELME



CAC - la synagogue de Delme.

Romain Leclère
Chair

Patricia Couvet
Director

Fanny Larcher-Collin
Administration and communication

Camille Grasser
Educational services and reception and residency coordinator

Alain Colardelle
Production manager and head technician

Sarah Viollon
Educational services and reception

The Centre for contemporary Art in Delme is located in a former synagogue, built in an Oriental style in the late nineteenth century. Not least among its special features are a dome, an arcaded entryway decorated with latticework, and windows with geometric stained glass.

The synagogue was partly destroyed during the Second World War. The outer walls survived, but the interior was rebuilt along stricter lines after the war. The synagogue was permanently de-consecrated in the early 1980s for lack of sufficient numbers of worshippers. The first art exhibition was held in 1993.

The many artists who have exhibited in this unusual venue in the past thirty years, generating an identity and reputation for the art center both locally and internationally, include: François Morellet, Daniel Buren, Tadashi Kawamata, Ann Veronica Janssens, Marc Camille Chaimowicz, Katinka Bock, Julien Prévieux, Gianni Motti, Yona Friedman, Eric Baudelaire, Clovis Maillet and Louise Hervé, Marie Cool and Fabio Balducci, Susan Hiller, Clément Rodzielski, Jimmie Robert, Shilpa Gupta and more recently Jean-Luc Moulène, Merlin Carpenter, Camille Blatrix, Henrike Naumann, Magali Reus or Josephine Pryde.

All have developed a special view of the venue by creating site specific works. In addition to three or four temporary shows presented in the former synagogue every year, the Delme art center manages an artist residency program in the village of Lindre-Basse, in the heart of the Lorraine regional park area.

The Delme synagogue, located in a rural region of Lorraine, has always positioned itself as an art lab, a site of artistic exploration and production. The art center makes a concerted effort to establish a dialogue with all potential audiences, focusing on the local area.

The CAC - la synagogue de Delme obtained the label « Contemporary art center of national interest » by the french Ministry of Culture.



PRACTICAL INFORMATION

Exhibition *Futurs intérieurs* by Brice Dellsperger from July 5th to December 14th 2025.
Opening: Friday July 4th 2024 from 6 pm attended by the artist.

Free shuttle bus from Metz to the opening on Friday July 4th 2025. Departure at 5pm from rue d'Austrasie, opposite the Hôtel Moderne, a stone's throw from Metz SNCF station (Bus de Tourisme Dupasquier). Return journey from Delme at 8.45pm (arrival around 9.30pm in Metz).
Informations and booking : 03 87 01 43 42 or info@cac-synagoguedelme.org

Or book online.

From Wednesday to Saturday, 2 pm - 6 pm and Sunday 11 am - 6 pm.

Admission free. Guided tour every Sunday at 4 pm.

The CAC will be open on Friday August 15th and Saturday November 1st 2025.

PRESS CONTACT

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CONTACT AND ACCESS

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FROM PARIS (by train 90mins): TGV Est, get off at Metz or Nancy
FROM METZ (by car, 30mins): D955, formerly route de Strasbourg
FROM NANCY (by car, 30mins): N74 towards Château-Salins then D955 towards Metz

PARTNERS

The CAC - la synagogue de Delme obtained the label « Contemporary art center of national interest » from the french Ministry of Culture.

The CAC - la synagogue de Delme is supported by



The art center is a member of DCA / association française de développement des centres d'art, Arts en résidence - French national network, of BLA! – national association of mediation professionals in contemporary art and Plan d'Est - visual arts pole Grand Est.

