

BRICE DELLSPERGER



AIR DE PARIS

BRICE DELLSPERGER

Born in 1972 in Cannes, France

Lives and works in Paris, France

Since 1995, Brice Dellsperger has been remaking sequences from cult films for his on-going series Body Double. The artist interprets all the characters, both male and female through a process of cross-dressing that implies a questioning of gender, originality and artifice.

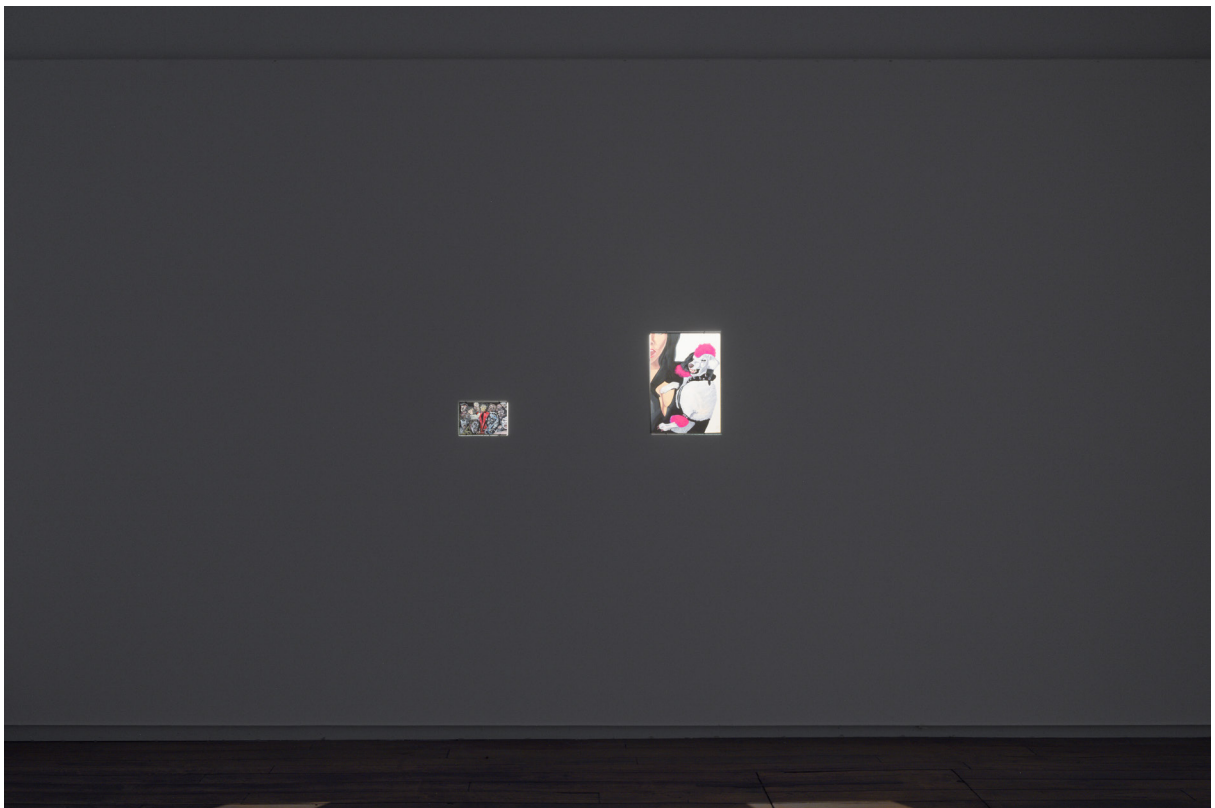
«The transvestites in my films are fantastic creatures, the kind I'd like to meet more often in everyday life. Cinema uses costume in all its forms, and it is itself a travesty of reality in its act of reproduction, in the illusion it generates. Cinema is an artifice, so it's the perfect receptacle for my experiments in cross-dressing and gender play. I see it as an extension of the realm of film, a doubling of fiction» - BD

He has participated in numerous exhibitions at the Centre Pompidou (2023), La galerie Centre d'art, Noisy-le-Sec (2022); Palais de Tokyo (2017); Haus der kunst, Munich (2017); Musée d'art moderne de la ville de Paris (2017); MACBA (2016); Maison des Arts, Malakoff (2016); Musée des Beaux-Arts de Tours (2015); MAC VAL (2015); Nouveau Musée National de Monaco (2014); CAPC, Bordeaux (2012); Kunstverein, Dusseldorf (2009); MAMAC, Nice (2008); Le Magasin, Grenoble (2006); Musée d'Art Moderne et Contemporain, Strasbourg (2003).

SELECTED PUBLIC COLLECTIONS

Centre National des Arts Plastiques - CNAP, Paris, France
 FRAC Alsace, Sélestat, France
 FRAC Poitou-Charentes, Angoulême
 FRAC PACA, Marseille, France
 FRAC Aquitaine, Bordeaux, France
 FRAC Limousin, Limoges, France
 FNAC, Centre National des Arts Plastiques, Paris La Défense, France
 Goetz Collection, Media Art, Munich, Allemagne
 MoMA, Museum of Modern Art, New York, USA
 NMNM, Nouveau Musée National de Monaco, Monaco
 Sammlung Goetz, Munich, Allemagne
 Bambi Foundation, Tel Aviv, Israël

SELECTED EXHIBITIONS



Exhibition views
Quitte ou double
Passages Centre d'Art Contemporain, Troyes, France
2025
Photo : © Aurélien Mole



Exhibition views

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Futurs intérieurs

Curated by Benoît Lamy de La Chapelle

CAC Synagogue de Delme, France

05.07 — 14.12.2025

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 Brice Dellsperger’s 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 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. 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.



Exhibition views
Futurs intérieurs
CRAC Synagogue de Delme, France
2025
Photo : © OH Dancy



Exhibition views
Futurs intérieurs
CRAC Synagogue de Delme, France
2025
Photo : © OH Dancy



Exhibition views
Futurs intérieurs
CRAC Synagogue de Delme, France
2025
Photo : © OH Dancy

Jalousies

Curated by Rebekka Seubert

Dortmunder Kunstverein, Dortmund, Germany

26.05 — 25.08.2024

Brice Dellsperger's moving image works are characterised by his passion for cinema, which he uses as material for manipulation, reinterpretation, recreation and subversion. His play with the artificial, with imperfections, disruptions, loops and doppelgangers undermines the conventions of cinema and upsets the established relationships of author-viewer, subject-object, desire-representation, film and editing.

In his exhibition «Jalousies», the artist casts a playful glance through cinema's transverse slats and shakes up its genre and gender boundaries. Two newly created video works, one of which has been filmed at Dortmunder Kunstverein, complement the 'Body Double' series, which the artist has been developing since 1995 and now comprises 40 short films. With this series, Dellsperger explores and subverts the media language of cinema by restaging iconic film sequences from cinema history meticulously, and mostly as low-budget films, with altered gender identities. The result are 30 years in celebrating queer cinema, camp aesthetics and an ironic look at social roles.

Body Double 39 was shot at Dortmunder Kunstverein in December 2023, and can be seen as spatial three-channel video installation. The 12 minutes sequence alludes to David Cronenberg's psychological thriller *Dead Ringers* (1988). The twin brothers Elliot and Beverly (Jeremy Irons in a double role in the original) work as gynaecologists in a fertility clinic in Toronto. Despite their very different temperaments, they regularly exchange roles both professionally and romantically. In *Body Double 39*, the twins' fragile balance is endangered and develops into a drama through the appearance of Cary. The twins act with mirror masks while the role of Cary is interpreted differently on each of the three screens (Jean Biche, Francois Chaignaud, GinGin Mezzanotte). This gives rise to a manyfaceted interweaving of real space and image space, while the three changing protagonists enable a structural analysis of the scene and relationship dynamics through slight differences in their portrayal. *Body Double 39* transforms this scene into a silent movie scene, changing the soundtrack into *Seeland* (1975) by the Krautrock band NEU!. The 4 minutes narration is repeated 3 times over the 12 minutes loop, each time with a slightly different edit.



Exhibition views

Jalousies

Dortmunder Kunstverein, Dortmund, Germany

2024

Photo : © Jens Franke



Exhibition views

Pastel Shadow

Air de Paris, Romainville, France

2023-2024

Photo : © Marc Damage



Exhibition views

Pastel Shadow

Air de Paris, Romainville, France

2023-2024

Photo : © Marc Damage

Solitaires

Air de Paris, Romainville, France

20.06 — 30.07.2020

The movie sequence on which Body Double 36 is based is the one in the gym class. The story is reduced to a minimum, gestures and looks are evocative, here we witness a true symbiosis between bodies, a perfect synchronism while playing the pseudo hit Shock Me, in a pure moment of collective experience similar to an orgasm. Different types are represented, but strangely they get mixed up, which according to me might well define a new Trans identity.

Today's Trans-body should be paying tribute to the fitness activity of the 80s! To its ambiguity, its bodily transformations, the transgression of bodies augmented and sculpted through personal accomplishment.

Subjects are staged and represented in a new installation. Using mirrors and enlargements like a kaleidoscope, the sequence is doubled several times. I invited artist Jean Biche, who performed at the Manko Cabaret in Paris, to interpret all the characters.

— Brice Dellsperger, 2019

A woman visits a psychiatrist, but she has a hidden agenda. Likewise, the therapist is not all that he appears to be; he listens to the analysand with concern but also with an underlying, almost sinister, sense of lust. The scene is from Brian DePalma's Dressed to Kill, in which nothing is as it appears, and in which its protagonists role-play, play-act and dress-up. A perfect text, then, to serve as the template for Brice Dellsperger's Body Double 37.

This poetic and politicized artwork, slyly masquerading as an entertaining video clip, is made following Dellsperger's preferred style. The artist has detached the soundtrack from a four-minute segment of the 1980 film, using it as the structure, or prompt, to propel his own investigation into identity, the self and its representation. Dellsperger inhabits the poses of Michael Caine and of Nancy Allen, manipulating his gestures and contorting his body to mimic these cinematic ideals.

But Dellsperger's work is not solely a garment worn to conceal and/or decorate the body. It is not a cloak. It is also an organ internal to that body. Like breath, the voice in Dellsperger's work inhabits the artist's insides; he becomes the medium reactivating the spirits of decades long past.

What we see is Dellsperger's present — his self in the Covid-infected 2020. What we hear is Dellsperger's past — his teenaged memory of the feverish style and violent ruptures of DePalma's halcyon days. We could say these are the depicted and the uttered, however, nothing could be further from the truth, for Body Double 37 creates a meaning that is thoroughly independent of the scene from Dressed to Kill that acts as its inspiration. Dellsperger's art is one of total transformation; the original is slain and, in its place, is a perfectly fused synthesis of oppositional forces.

— José Freire, 2020



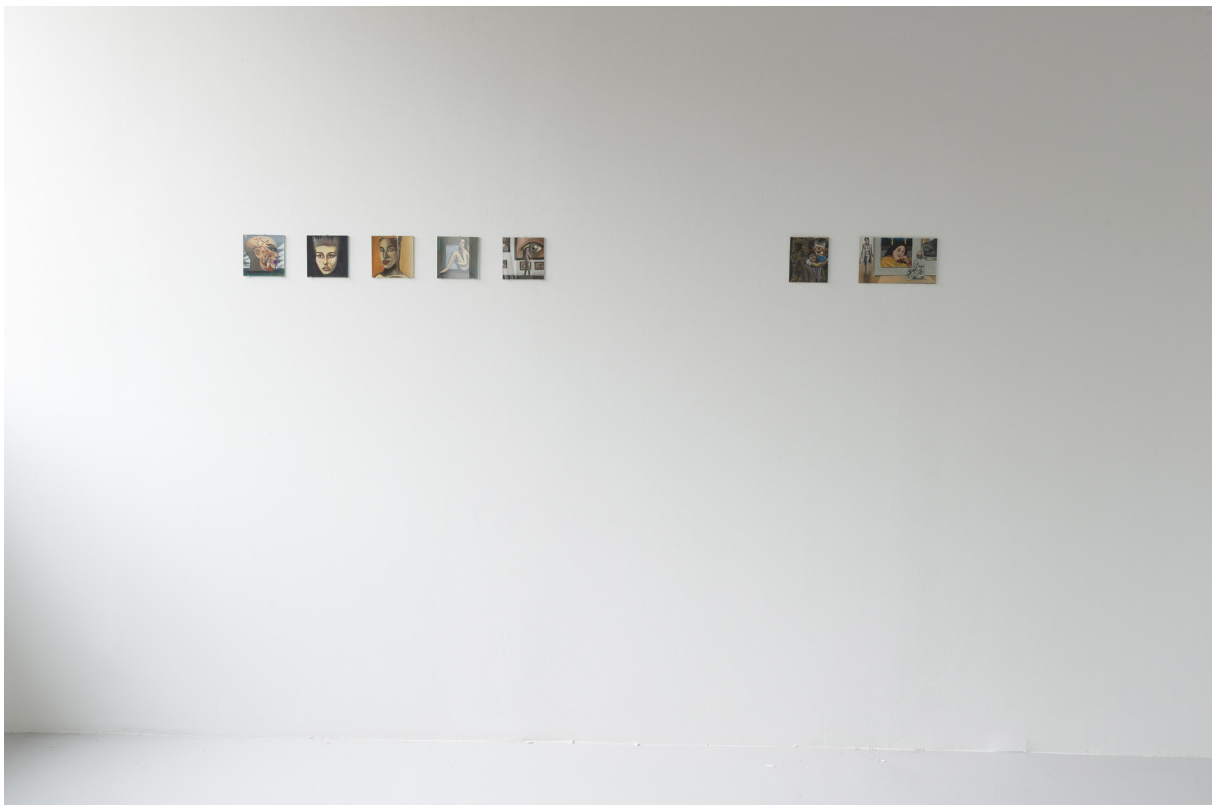
Exhibition views

Solitaires

Air de Paris, Romainville, France

2023

Photo : © Marc Damage



Exhibition views

Solitaires

Air de Paris, Romainville, France

2023

Photo : © Marc Damage

L'âge du double

La Station, Nice, France

03.07 — 28.09.19

Gathering several films in the Body Double series, as well as work archives (reference movie posters, storyboards, drawings, paintings, photographs), L'âge du double shows the various sides composing the kaleidoscopic universe of this video maker.

Brice Dellsperger's work concentrates on a review of some cinema moments, in particular of the 70s and 80s: Carrie, Passion, Blow Out, Basic Instinct, Clockwork Orange, ... The generic title of the Body Double series is actually a reference to the eponymous film by Brian de Palma released in 1984.

The remake or the cover phenomenon as a genre in itself consists in staging, re-interpreting a story, a text, a scenario, identically. A characteristic example, Psycho by Gus Van Sant (1998) remakes shot by shot the original version directed by Hitchcock in 1960. With Brice Dellsperger, the cover works more like a « forged » copy or a quotation: the artist only respects in part the original work from which he gets his inspiration and thus emancipates from too cinephile of a vision of the exercise.

The artist only takes interest in the most iconic clips of the movies he selects, thus producing short format videos: the shower scene in Carrie, the questioning in Basic Instinct, the orgy in Eyes Wide Shut... A pop repertoire providing the artist with an endless source of clichés and stereotypes.

Body Double 36, he has been directing at Villa Arson for the exhibition Fucking Perfect, takes over the famous aerobic session, exuding lycra and sexual tension, played by Jamie Lee Curtis and John Travolta in the movie Perfect (1985).

The movies Body Double are systematically made with stand-ins and voice over. Thanks to special effects – consisting, in particular, with embedding and duplicating the actors in a fix set, sometimes disturbing the scale ratio – the cover flips into an assumed artificiality. Only the soundtrack remains sometimes identical to the original one and if so, the actors mime the dialogues trying to comply with the elocution and the rhythm of the speech. This lip-sync principle is a direct echo to the drag-queens' universe, who, in their shows, outrageously reproduce emblematic pop culture songs.

Except on rare occasions, the clip chosen was replayed by a transvestite actor assuming all the male and female characters. By blurring the line between genres, Brice Dellsperger quotes once again the drag and trans scene but signs mostly an aesthetic position. By repetition and abrupt changes, the acting, performative and split, disturbs the notion of identity in its undividable and consubstantial characteristic.

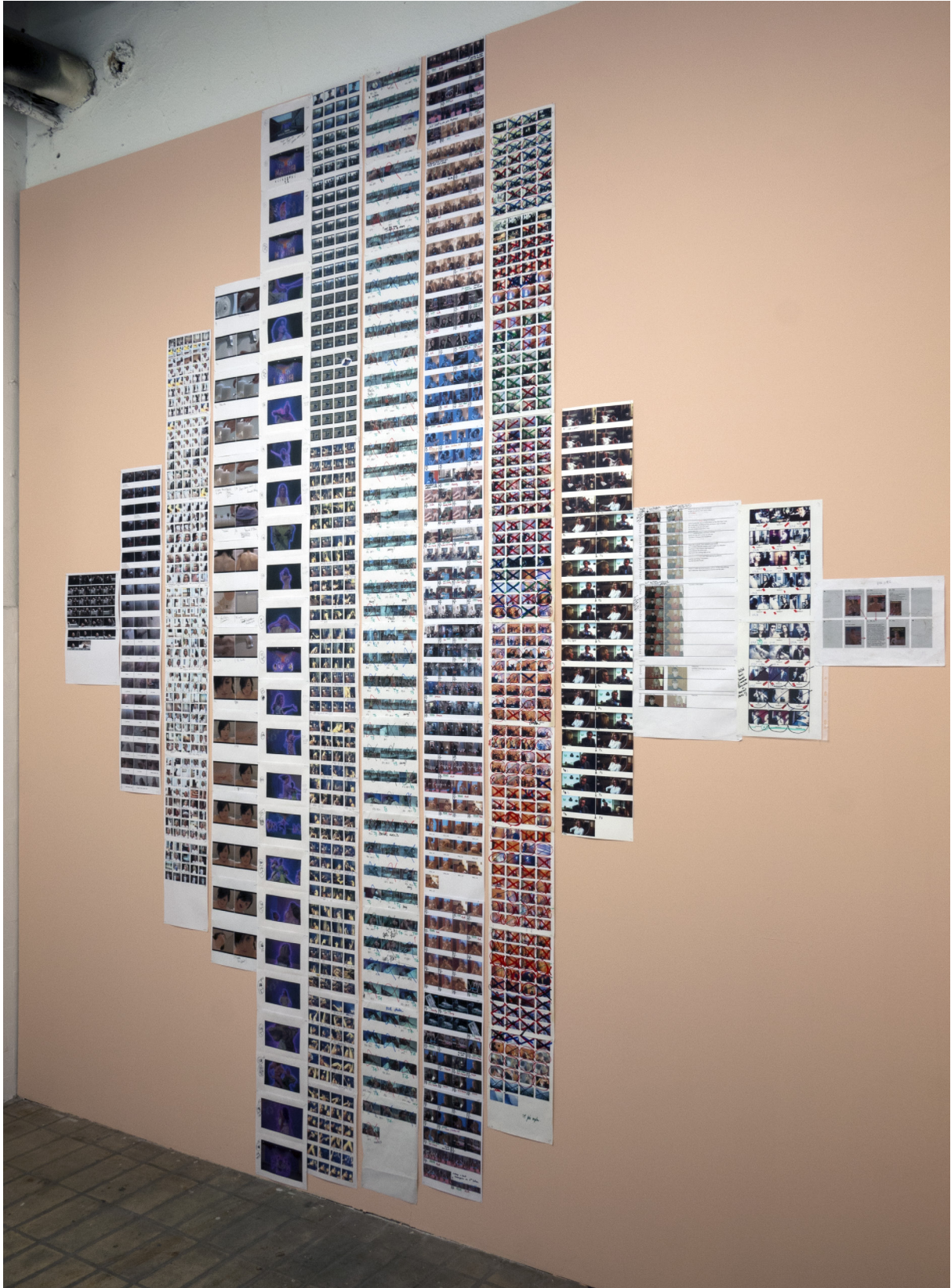
The notions of genre and sex, here dealt with through the prism of the mirror and repetition, opens onto a field of iconoclast questioning of the popular codes of representation. Through the use of artifice, fragmentation and splitting, Brice Dellsperger shatters the unity of the filmic work so, in fine, he frees himself from cinematographic paradigms.



Exhibition views
L'âge du double
La Station, Nice, France
2018



Exhibition views
 L'  ge du double
 La Station, Nice, France
 2018



Exhibition views
L'âge du double
La Station, Nice, France
2018

Body Double

Marsèlleria, Milan, Italy

23.10 — 30.11.2018

The source of the artist's research is cinema, used as material to manipulate, recreate, subvert. Body Double takes its name from Brian De Palma's eponymous 1984 movie and synthesizes the conceptual and physical articulations of Dellsperger's work. In this series, he, often actor-performer, Jean-Luc Verna or other actors, remake sequences of cult movies (De Palma, Hitchcock, Kubrick, Lynch, van Sant, Zulawski), playing all roles, masculine and feminine, and lip-sync original dialogues. In multiple, disorienting incarnations that question the artifice of cinema and issues of gender. While interlocking practices of appropriation and re-enactment, and mirroring the relationships between couples like author-viewer, subject-object, desire-representation, filming-editing.

The use of drag and camp, of the utterly artificial, the imperfections, the glitches, loops and duplications, destabilize the conventions of cinema and representation, and question the ways in which we project ourselves onto others – and ultimately represent ourselves. Addressing also the ordinary, overarching presence in our lives of the self-portrait, the backbone of imagination, and the construction of the self, in the age of social networks.





Exhibition views

Body Double

Marsèlleria, Milan, Italy

2018

Photo : © Sara Scanderebech



Exhibition views

Body Double

Marsèlleria, Milan, Italy

2018

Photo : © Sara Scanderebech

SELECTED VIDEOS



Body Double 40

After «Blow Out» by Brian de Palma

2024

Single channel video projection, or on flat screen

1 min. 45 sec.

Edition of 5 + 2 AP

Preview: <https://vimeo.com/974011830/9910dc1288>



Body Double 39

After «Dead Ringers» by David Cronenberg

2024

3 channel video installation. 3 synchronized films on Brightsigns. 2k transferred to Apple Prores

444 ; music: Seeland by NEU!,1975

12 min. 44 sec.

Edition of 5 + 2 AP

Preview: <https://vimeo.com/975208810/878e0366d0>



Body Double 38

After «Puce Moment» by Kenneth Anger & «Technology / Transformation : Wonder Woman» by Dara Birnbaum

2022

Film 2k Apple ProRes 422, color, sound

6 min. 43 sec.

Edition of 5 + 2 AP



Body Double 37

After «Pulsions» by Brian de Palma

2020

Single channel video projection. Film 2k Apple ProRes 422, 2048x1080, color, sound

3 min. 55 sec.

Edition of 3 + 2 AP

Preview : <https://vimeo.com/414209871/4690fd5331>



Body Double 36

After «Perfect» by James Bridges

2019

Installation, 2 channel video projection, synchronized. film 2k, ProRes 422HQ, color, sound
8 min. 58 sec.

Edition of 5 + 2 AP

Preview : <https://vimeo.com/369534525/53394514b2>



Body Double 35
 After «Xanadu» by Robert Greenwald
 2017
 2K film, 16:9 letterbox, ProRes 422 file, color, sound
 11 min. 30 sec.
 Edition of 5 + 2 AP
 Preview: <https://vimeo.com/239428477/44acefce85>



Body Double 34

After «My Own Private Idaho» by Gus Van Sant

2015

2 films on 2 screens, aligned, colour, sound. HD 1.78 :1 Quicktime Apple ProRes 422

7 min. 40 sec.

Edition of 5 + 2 AP

Preview : <https://vimeo.com/141027279>



Body Double 32

After «Carrie» by Brian de Palma

2017

Single channel video projection. 2k film, 16:9, Quicktime Apple ProRes 444

11 min. 5 sec.

Edition of 5 + 2 AP

Preview: <https://vimeo.com/243067038>



Body Double 31

After «Basic Instinct» by Paul Verhoeven

2014

Video projection, H.264 to Apple ProRes HQ422, 1920x1080, PCM48khz, master on SDHC card,
Bluray Disc and H.264 file for exhibition, color, sound.

4 min 35 sec

Edition of 5 + 2AP

Preview: <https://vimeo.com/99278014>



Boudy Double 29

After «Postcards From the Edge» by Mike Nichols
2013

Rear screen digital video projection, XDCAM on Quicktime Apple ProRes HQ, screen

Screen 239,5 x 335 x 100 cm; film 2min 58sec, looped

Edition of 5 + 2AP

Preview: <https://vimeo.com/63962066>



Boudy Double 26

After «Hollywood Babylon» by Kenneth aNGER & «The Host of Seraphim» by Dead Can Dance
2011

Single channel rear projection - Apple ProRes HQ422, 1920x1080, PCM48khz, master on SDHC
card, Blu-ray Disc and H.264 file for exhibition, Plexiglas screen on plinth

165 x 20 x 80 cm

6 min. 13 sec.

Edition of 5 + 2AP



Body Double 27

After «In a Year of 13 Moons» by Rainer Werner Fassbinder
2010

3 channel video projection, DVCAM to Apple Pro Res 422,1920/1080, PCM48khz, color, sound
8 min. 15 sec.

Edition of 5 + 2 AP

Preview: <https://vimeo.com/63958452>



Body Double 22

After «Eyes Wide Shut» by Stanley Kubrick

2010

Video projection. DVCPRO50 to digital Betacam, color, sound
37 min.

Edition of 5 + 2 AP



Body Double 23

After «The Black Dahlia» by Brian de Palma

2007

Video. SD/VHS to digital Betacam, color, sound and framed lighjet c-print

7 min. 28 sec.

Edition of 5 + 2 AP



Body Double 19/20

After «Flash Gordon» by Mike Hodges

2004

Video. DV to QuickTime Apple ProRes HQ422,720x576, PCM48khz, master on SDHC card,
exhibition copies on DVD and H.264 file, color, sound

6 min. 20 sec.

Edition of 5 + 2 AP



Body Double 16

After «A Clockwork Orange» by Stanley Kubrick and «Women in Love» by Ken Russell
2004

Video. DV to QuickTime Apple ProRes HQ422,720x576, PCM48khz, master on SDHC card,
exhibition copies on DVD and H.264 file, color, sound
6 min. 20 sec.

Edition of 5 + 2 AP



Body Double 16

After «Mulholland Drive» by David Lynch

2004

3 channel video projection. DVcam to Digital Betacam,color, sound

3 min. 16 sec.

Edition of 5 + 2 AP



Body Double 17
 After «Twin Peaks : Fire Walk with Me» by David Lynch
 2001
 Video-projection, DV to Digital Betacam, color, sound
 16 min. 27 sec.
 Edition of 5 + 2 AP



Body Double X
 After «That Most Important Thing : Love» by Andrzej Żuławski
 2000
 Video projection, DV to Beta SP, color, sound
 102 min.
 Edition of 10 + 2 AP

SELECTED ARTWORKS



Transformation
2025
Gouache on paper
28,2 x 21 cm
Unique



Transvestite Times
 2025
 Gouache on paper
 28,2 x 21 cm
 Unique



Her (Tranvestite Times)
 2025
 Gouache on paper
 28,2 x 21 cm
 Unique



X-Dresser
2025
Gouache on paper
28,2 x 21 cm
Unique



Sweet Venus Xtravaganza
 2020
 Gouache on paper
 18 x 12,5 cm
 Unique



Bubbles in Zombies
2020
Gouache on paper
18 x 12,5 cm
Unique



Angie said : «Meet me at the Met» featuring Alex Katz and Tom Paltmore
 2019
 Gouache on paper
 18 x 12,5 cm
 Unique



Nude at a glance
 2017
 Gouache on paper
 12,5 x 12,5 cm
 Unique



Nude in a box
 2017
 Gouache on paper
 12,5 x 12,5 cm
 Unique