

**Art Basel Weekend**

18-20|6|10

Hall 2.0 | Booth A14

**FILM GALLERY – MELANIE MANCHOT**

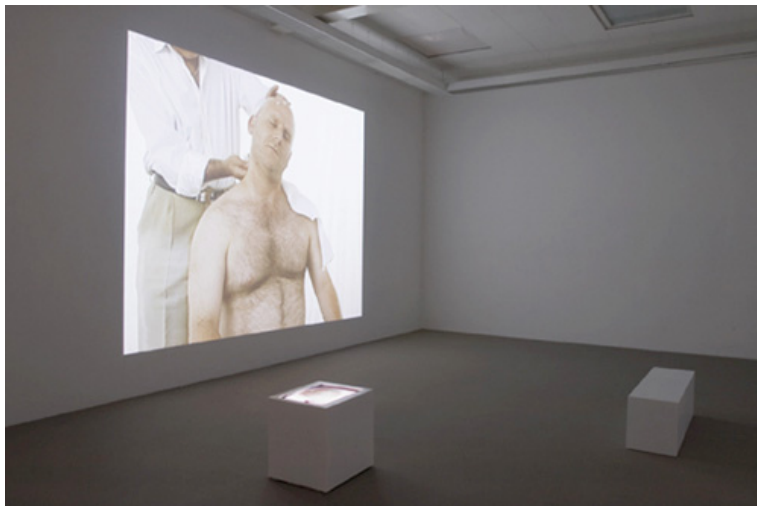
(\* 1966) lives and works in London and Berlin.

**Project description:**

In a spatially confined area within the booth, Galerie m Bochum is planning to offer an insight into the work of Melanie Manchot. In addition to the 16mm films *Kiss*, *Spat* and *Fight* we will present the 2 channel video installation *Shave*, which has been part of the official framework program of the Venice Biennale yet.

While the 16mm films will be shown as loop, the presentation of *Shave* will take place daily at 3 p.m.

The film gallery will be accompanied by double portraits (C-Prints) which are partially related to the films.



**Shave, 2007**

2 channel synchron video installation (DVD)

for projection, monitor

75 min, with sound

**Kiss, 2009**

1 channel, 16mm film, transferred to HD  
10'18 min, with sound



**Fight, 2010**

1 channel, 16mm film, transferred to HD  
5 min, with sound



**Spat, 2010**

1 channel, 16mm film, transferred to HD  
8 min, with sound



### **Shave, 2007**

Slowly, the camera orbits around the figure of a seated man, bare chested, who is being shaved by a barber. The central image of the video installation *Shave* is projected larger than life on the wall, the depicted body generating an extraordinary presence in the room. A recurrent splashing noise steers the viewer's gaze back to the center of the room, to the video of a bowl in which the used razor is being continually rinsed in synchrony with the projection. This action takes place on a monitor into which one peers from above, as if into the real bowl.

## **TRILOGIE OF RECONSTRUCTIONS**

### **Kiss, 2009**

*KISS* concentrates on one of the gestures most intrinsic to cinematic language: the kiss. The work is filmed as an uncut 10 minute observation of a seemingly endless kiss on the topdeck of a London double-decker bus. Disengaged from their immediate environment, a young couple begins an intimate game of desire. Over the course of the film their exchange of embraces gathers intensity, growing increasingly passionate and demanding. The camera follows waves of desire, at times verging on pain and aggression then again full of joy and lightness.

### **Fight, 2010**

*FIGHT* portrays a physical exchange, taking place between a young cycle courier and an aged Hells Angel. While absolutely different physically the two men are about equal in strength and the dynamic of the piece is built on their respective waves of aggression and withdrawal.

### **Spat, 2010**

*Spat*, focuses on an argument, taking place on a train platform between an elderly couple. The couple seems completely absorbed in their exchange, their gestures and facial expressions full of the passion of their respective points of view. As the camera approaches, gradually and hesitantly, it becomes increasingly quiet and we understand that the argument is carried out in sign language. Only by focusing on each other can the argument be articulated.