

**Nottingham
Contemporary**

Large Print Exhibition Notes

Mélanie Matranga:

0, 1, 2, 3, 4



Image description: a close-up of two people kissing in black and white.

Image credit: Mélanie Matranga, *People*, 2021 (still). Co-produced by furiosa, Misia Films & Nottingham Contemporary, courtesy of High Art, Paris / Arles and Karma International, © the artist.

Mélanie Matranga: 0, 1, 2, 3, 4
22 May – 31 Oct 2021

Mélanie Matranga's films, installations and sculptures are at once intimate and elegiac. Her work asks fraught and timely questions about image and memory, privacy and proximity. Titled *0, 1, 2, 3, 4*, this is the French artist's first major solo show in the UK, and all of the works here were made during the last year. At a time when we have become accustomed to confinement and isolation, *0, 1, 2, 3, 4* offers a sensitive reflection on how we see ourselves as individuals, and on the social fabric that binds us together.

Matranga has, for a number of years, been preoccupied with the gap between intimacy and feeling alone, even when together. Fundamental to this exhibition is the way in which the private can become public. Divided into a series of rooms, *0, 1, 2, 3, 4* begins with a purpose-built kitchen. This is loosely modelled on Nottingham Contemporary's office kitchen, and dressed with flowers and fruit that are left to decay over the course of the exhibition. Look closer, and there are worlds within worlds: a maquette of where the artist lives and works has been tucked inside one of the cupboards.

This leads on to Matranga's most ambitious moving-image work to date, *People* (2021), a 25-minute black-and-white film. Shot in the artist's own apartment – a space which recurs throughout this exhibition, as well as in her previous works – *People* follows individuals from the artist's own life, playing 'themselves'. Contrasting moments of isolation and

togetherness draw out feelings of dependency, angst and pain, both real and imagined. Interspersed with scenes of sex and desire, People toys with the erotic as both a loss and overflow of the self and others. As with all of Matranga's films, the work resists a singular reading of intimacy, instead preferring to play with the poetics of pleasure and plurality.

Thoughts, gestures and words are often at odds with one another, as gaps emerge between what's seen and what's said. The intensity and limitations of language are implied, bodies communicating when words do not suffice. The camera wanders, looping through and around the film's different rooms. Tight voyeuristic shots blur body and language, picking at the binaries of subject/object and matter/mind.

Beyond the kitchen and the screening room, sculptural works – assemblages made from paper, rope, plastic and felt – create a domestic panorama that is at once familiar and strange. The space is haunted by various personal effects, including worn clothes and bedding, absent of the bodies that once filled them. As so often in Matranga's work, the relationships we have with ourselves and others become embedded in the fabric of her installations; words and numbers echo throughout, while layers of transparent plastic both separate and reveal. Roughly plastered walls and visible cabling suggest that this is a space in construction – unpolished, unresolved, uncertain.

People includes nudity and sexual acts. Under-18s are not permitted to view this work, and visitors may be asked to produce ID.

0, 1, 2, 3, 4 is curated by Olivia Aherne.

To find out more visit nottinghamcontemporary.org or scan here.





Image description: a map of the gallery. Drawn on the back of an envelope with a French postal mark, addressed to Mélanie Matranga.

Image credit: Mélanie Matranga, *Map*, 2021. Courtesy the artist.

This exhibition is generously supported by Fluxus, High Art, Paris / Arles and Karma International. *People* (2021) is co-produced by furiosa, Misa Films and Nottingham Contemporary.

Logos:

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Supported using public funding by
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