

# KARMA INTERNATIONAL

Press release

January 2015

Mélanie Matranga, A perspective, somehow

23 January 2015 to 14 March 2015

Opening on Thursday 22 January 2015, 6pm

A perspective, somehow

« une robe est passée dans ma vie »<sup>1</sup>  
("A dress passed through my life")

The objects of our everyday lives, those shared and borrowed signs, mark out our interiors and participate in a system of representation of ourselves which is similar to language. Eventually, after all the turns of phrase, punctuation, declension and poetic license, our attempts at a personal form of expression emerge, but are often frustrated. So we turn up the volume, modulate our voice and resort to gestures, effects which, when combined with the words, reveal us and untangle the knots of our incomprehension. The words, collective and functional, take charge of our feelings and excesses.

Mélanie Matranga contorts lamps, beds and curtains, exaggerates them and turns the way we see them upside down. Recognizable but impractical, the household elements overflow their bounds and shirk their roles: the carpet palpitates, the quilt has a breakdown, the chairs perspire. Through the shift from object to work of art, they can be felt as much as seen, and express their ambiguity.

Conceived as moments of an exhibition, as less, their forms bustle about and function as more, like these cables under the carpet that become a relief map under the footsteps of visitors. The collective dimension is not social: this is less about communion than generating welcoming stations for others; discovery takes precedence over sharing. The playlist that we can listen to near the lamp, the scene of Ronald Bronstein's film that we can see whether stretched out on the bed or not, contribute to this propositional art.

The perspectives are multiple though the horizon is a constraint. A series of curtains divides the gallery and our view, from above, is sucked up in an air current, and runs up against the office spaces; the doors with their silicon imprints are full of possibility but never open. In contrast to this abstruseness and the occasional rigidity of the materials and forms, there is an organic appearance. The grid formed by the cables under the carpet is veiny and tentacular; it forms a tight network that keeps us fixed in space as it propels us elsewhere.

Evolution is seen as something simultaneous rather than progressive. Lamps, beds and chairs whose qualities have been amplified, are the exaggerated reproductions of pre-existing forms. Composed of pieces of music listened to millions of times, the singularity of the playlist is in the original, personal compilation and composition.

The bed, a new productive space for our sleepy heads, reveals ambivalence in its immobility, its uncomfortable aspect, its connectivity and its fertile potentialities. Life exudes from the permanent or persistent motifs. The materials in which a gesture is indicated give the works a tactile presence and heaving breath. The pieces look wobbly and lame, as though they were in the process of moulting. But as they remain forever unfinished, they escape the morbid stillness of unanimated objects.

Coralie Dupinet translated by Patricia Chen.

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<sup>1</sup> Edmond Rostand, *Cyrano de Bergerac*, 1897.