

## **Press Release**

**Mélanie Matranga**

**Notes**

**16 December 2022 - 28 January 2023**

**Opening 15 December, 6 - 8 pm**

*Notes*, Mélanie Matranga's solo show at Karma International, is summarizing the ongoing artistic research throughout her artworks. The title seems to go beyond the implication of personal documentation and addresses a quality of being casual and informal.

Topics such as solitude, intimacy and community unfold through various materials and media from installation and object to drawing, polaroid and film. Rather than individual entities, the art pieces occupying two floors emit mood and atmosphere that overlaps with each other, collectively summoning a spatiality throughout the exhibition.

Intimate, fragile objects are carved out from private life and transformed into witness of bodily memories. « To dwell means to leave traces » as Walter Benjamin wrote, the pieces of lingerie glows and illuminate the exhibition space, as if they are radiating messages left by their inhabitants. The drawings and polaroids seem like casual documentation of a life quotidian. They are easy-going, almost like traces of a funny solitary game probably at home.

The seemingly domestic interiority is shared among the artworks while presented in various ways: from the choice of the objects (they are almost entirely domestic objects) to the way the drawings, pictures and films are made. Unveiling these intimate interiors is key to understand the paradox of what the artist calls as « being alone with others », the paradox that the solitude both unveils indispensable emotions to the self and shields/isolates them from the others.

The emotions evoked by the artworks are not grounded in a singular subjectivity. On the contrary, they almost refuse to exemplify, for the sake of its potentiality. The artist insists on working with feelings that transcend vocabulary with prescribed meanings, be it the given visual-aesthetical or social-political. In the film *People* (2021) on the upper floor, we might pick up moments that hit our soft spot, but we cannot forge those situations into one lived experience while the camera flies through different worlds. Nevertheless, there are moments when the dialogue stops by the kid in the other room, when a hand reaches into the jeans, when the eye contact stops after one person opened up their mind. These seemingly unrelated moments resonate with each other when captured by the blown-up camera perspective. As Lauren Berlant stated: « where love and desire are concerned, there are no adequate examples ». Matranga works closely with her community, and assembles the plural lived experience into a fragmented whole. If a relation of desire creates a « space » in which its trajectories and complexities are repeatedly experienced and represented, Matranga's approach would be a kind of mapping of those affects, where self and others are no longer incommensurable.

To enter this realm, one must firstly lower their head and submit oneself to the self-respect.

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