

FIRST AID - TEST SERIES 1-10

Maria Anna Dewes + Myriam Thyes, 2024, 4 channel video installation, 4 x UHD video, 4 x stereo sound, 15:10 at least, loop.
With Susanne Blodt, Shehab Fatoum, Madeleine Forst, Kevin Malula.



Staged „test series“ address interpersonal relationships and social conditions. Care and violence, affirmation and rebuke, giving or withdrawing support: One person corrects or disrupts the attitude of another; actions are helpful or harmful, gentle or authoritarian, determined, hesitant, clumsy, tender, assaultive ... Sections of people in action are combined with sculptures of human limbs and small model dolls. Living and dead objects mix, proportions are shifted. After one minute, the gently cross-faded test series on all four channels are interrupted for five seconds by an „orange wall“ from which a hand emerges from a central hole, accompanied by hammer blows that strengthen a scaffolding. Surreal elements and exaggerations, the rhythm of the video editing and the spatial 4-channel installation reinforce the reflection of interpersonal and social power mechanisms.

This is the third collaboration between the sculptor Maria Anna Dewes and the video artist Myriam Thyes. In their joint film and installation work, the artists explore and combine different visual languages and experiences in the areas of sculpture, installation and moving image.

Didier Samson about FIRST AID - TEST SERIES 1 (2022, 1 channel video), Toulouse 2023, text excerpt:

„An image of a torso that an arm is trying to straighten by pressing on its shoulder blades to teach it to stand up straighter and, we hope, to breathe better. This sequence is followed by another recurring one in which a person in profile blows lightly on a face in frontal shot, as if to breathe new vitality into it. The repetition of these situations gives rise to ambivalence: pulling on shoulder blades, blowing, however lightly, into another's face are micro-events whose lack of dialogue connotes their aggressive nature. (...) The tender gesture of a black arm delicately encircling a female ankle, the gesture of a foot passing through a hanging bandage and surrendering itself with the help of the other, are answered by the defiant gestures of two fingers responding to each other, confronting each other at a distance, of a thumb ironically raised against a sculpted foot, a moulded prosthesis revealing the fragility of the human being and the strength of life in the face of the plaster object. In this way, the duality of the work is fully revealed – and its Beckettian sense of the ceaselessly reversible relationship that binds two people at each other's mercy.“