



*Vers le sous-bois des Aurores*

ARNAUD DEZOTEUX

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Since his coronation as Supreme of the kingdom of Upper Valnia, Rénérald IV has known nothing but a constant struggle against the fierce enemy of the Astral Lands. Married in all haste to Sataralia, the eldest daughter of King Gorléan I (kingdom of Lower Valnia), he would now like to formalize the union between the Valnian peoples by the birth of an heir common to both countries. But when he discovers that he is perfectly sterile, Rénérald has to take a decision contrary to his principles: he appeals to Nosrévald, his dark twin brother who has been banished from the kingdom. By exchanging a sample of his seed for a piece of land, Generald hopes to convince him of his cause. But Nosrevald has other plans. He takes advantage of his brother's secret invitation to cast an irreversible spell on him: he inflicts an evil gem that makes him disappear in a few minutes. Strangely enough, his left hand resists the poison. And a few moments later, she escapes in order to prepare a terrible revenge against her enemy brother... Such is the scenario that leads us to the exhibition *Vers le sous-bois des Aurores*, proposed by Arnaud Dezoteux at the BainsDouches. For this occasion, the artist invites us to discover his film project *Behind the Scenes*, which began in January at the Centre Pompidou and will continue later in other institutions. Taking as a framework the making of a Heroic Fantasy film, the challenge of the *Behind the Scenes* project is to seize the possibilities offered by a Hollywood film shoot to make it the theater of an alternative form of narrative. By inverting the hierarchy between a film and the document of its making, the idea is to use fiction as a pretext to imagine a behind-the-scenes adventure, where actors and technicians alike negotiate with the virtuality of the sets and the disillusionment of the faking. For his exhibition at the Bains-Douches, Arnaud Dezoteux designed the set for one of the scenes in the Heroic Fantasy story: where the bewitched king escapes from the kingdom of Haute-Valnia, only to find himself exiled in a faraway undergrowth. A strange gesture, the visitor will be invited to wander through the set, the particularity of this one being its complexity as well as its load of elements if we compare it to Hollywood production means. For the duration of the exhibition, Arnaud Dezoteux will activate the environment by filming several sessions. In this, he sees the moment of shooting not as an operation dedicated to the strict execution of a pre-established script, but more as a moment of negotiation and research with the actor. Filming without cuts thus allows him to access what is behind the composition of a character, and to be surprised by the inevitable accidents that occur between acting and non-acting, the actor's complicity or incomprehension, his fragility as well as his determination.

