



A SCENARIO FOR A SILENT PLAY

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29/11/19 - 19/01/20

As in this passage from Jean-Jacques Schuhl's novel, a set in which the props would be in charge of carrying the narration. "I start from the props. They are the heroes of [this exhibition]. They would come alive for a moment, moved by the observer, who would confer to these signs, identities, experiences and plausible intrigues. Before fading away, muted, waiting for renewed projections.

The place: the backstage of a stage, filled with silhouettes and words.

The weather: it's night and day, don't choose, the luminous atmosphere varies, evolving from bright shades of yellow almost palpable [the day is bright as urine] to a red pink, blushing [there is blushing despite the dark].

The protagonists: a piece of printed fabric, costumes, a wig, a clothes rack, an antique symbol, masks on masks on masks. Their expressions and genders are blurred.

About a year and a half ago, Sophie Vinet, director of the Bains-Douches, invited me, as part of a residency, to take a new look at the collection of texts, magazines, posters, ephemeras, and correspondence that she has been feeding since 2011 around Piero Heliczer.

Publisher, poet, filmmaker, actor, child star in Mussolini's Italy, founder of the Paris Filmmakers Cooperative, Heliczer is heir to the writers of the Beat Generation. Although he stands at the crossroads of the history of poetry, cinema as much as counter-culture, he nevertheless remains a figure from the margins, a meteor, appearing mostly by rebounding in biographies and works devoted to others than him (Warhol, the Velvet Underground, Gerard Malanga, etc.).

In the abundant documentation kept at the Bains Douches, from which emerge names with more singular trajectories one than the other, such as Angus MacLise, Gregory Corso or Jack Smith, it was difficult for me to follow a single thread. During these months of research, however, I was spinning several threads, with a particular interest in the plays Heliczer wrote.

Rarely, they are gathered in three collections published in 1971, each distinguished by the color of its cover page, blue, green or yellow. This exhibition is inspired as much by these plays as it is by the figures, motifs and obsessions that populate his poems, films and collages.

Echoing the movements at work in Heliczer's writings, of splits, disguises, successive incarnations of the same identity through multiple bodies, organic or not, several authors have been invited to inhabit the exhibition with their voices, to dress with their words the accessories, the silent heroes of this exhibition.



isoud opens back curtains preparing to leave the stage darkens instantly the puppet tent is silhouetted in a manner that one can see the lifeless dummies hanging inside the frame henry james wearing a ghost mask dances a wild and tense dance called the dance from the tomb into the grave at the end of it he stops suddenly and throws his mask at the puppet stage
Piero Heliczer, *The plays of Piero Heliczer, vol. 1: The Tomb of Henry James, 1971*]

Born in 1983, lives and works in Paris. From a collection of documents considered as research supports, Sébastien Rémy develops a work crossing different fields of study (art history, cinema, literature, etc.) which presents itself as ways of considering transmission but also as an exploration of the figures of withdrawal. Speech, whether it is reported, made up of multiple voices, already formulated or in the process of being formulated, occupies a central place as a place of knowledge and discovery of the other.

Sébastien Rémy recently benefited from a solo exhibition at the CAC Brétigny (2019). He has exhibited at La Villa du Parc (2019, 2013), La Galerie, contemporary art center of Noisy-lee-Sec (2016 to 2018), La Tabacalera, Madrid (2017), the Center for Contemporary Art Chanot (2017), Ygrec (2017, 2014), Parc Saint Léger (2016, 2014), Pavillon Vendôme (2016), at La Comédie de Caen (2016), as well as at the Maison des Arts de Malakoff (2015), Théâtre de l'Usine (2015), Centre Pompidou (2014), Villa Arson (2014), La Halle des bouchers (2014), Fondation d'entreprise Ricard (2013) and Maison Populaire (2013). The exhibition presented at the Bains Douches follows a research residency conducted since 2018 around the poet, publisher and filmmaker Piero Heliczer.