

Je suis une montagne

Conception – creation

Eric Arnal-Burtschy

Sound creation

Thomas Turine

Scents creator

URCOM, Chimie Organique et

Macromoléculaire, Université du Havre

Technical director

Eloi Saniez & Christophe Vanhove

Construction

Workshop of the Théâtre de Liège

Electrical Chief

Marc Duchâteau

Programmation

Kevin Alf Jaspar & Pascal Demez

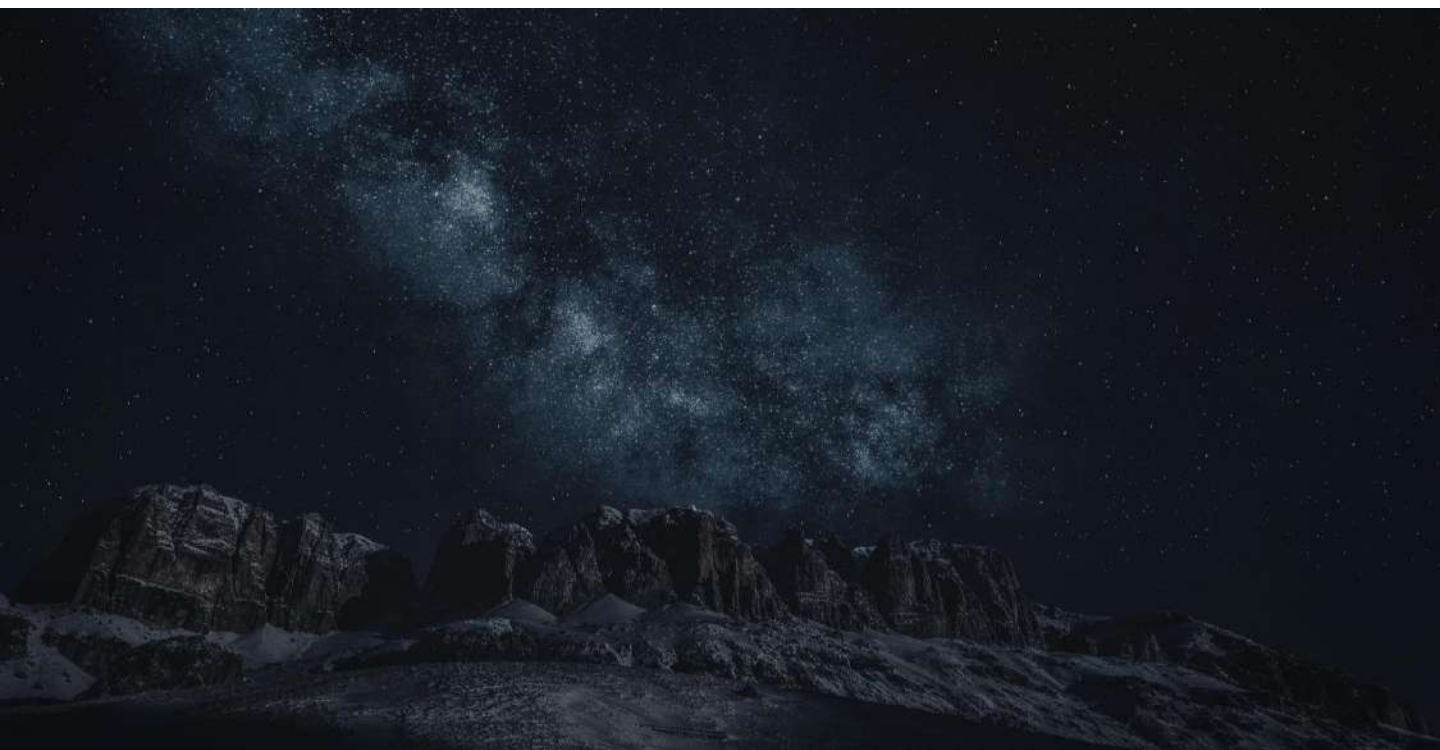
DRUW_Audio

Production

Still Tomorrow & BC Pertendo

Diffusion et développement

Ad Lib · Support d'artistes



Both a stationary journey and cosmic meditation, *Je suis une montagne* re-anchors our relationship with the world.

Yannai Plettener – Revue Pleins feux

A journey into the imaginary, to the gates of consciousness.

Vincent Pourrageau – Midi Libre

A bold and innovative approach [where] spectators become actors in their own experience.

A. Goupil – CyberLiège

A magnificent reflection on our relationship with nature and our ephemeral existence.

Uitloper - Netherlands

Coproductions

Ministry of Culture -DRAC Hauts-de-France | Region Hauts-de-France | Département du Pas-de-Calais | Théâtre de Liège | Le 9-9 bis | Grenoble National Choreographic Center | Le Volcan, Scène nationale du Havre | Festival Chroniques, Marseille | La Croisée, Professional meeting of performing arts | Théâtre la Vignette, Montpellier

With the support of the Hermes Foundation Enterprise

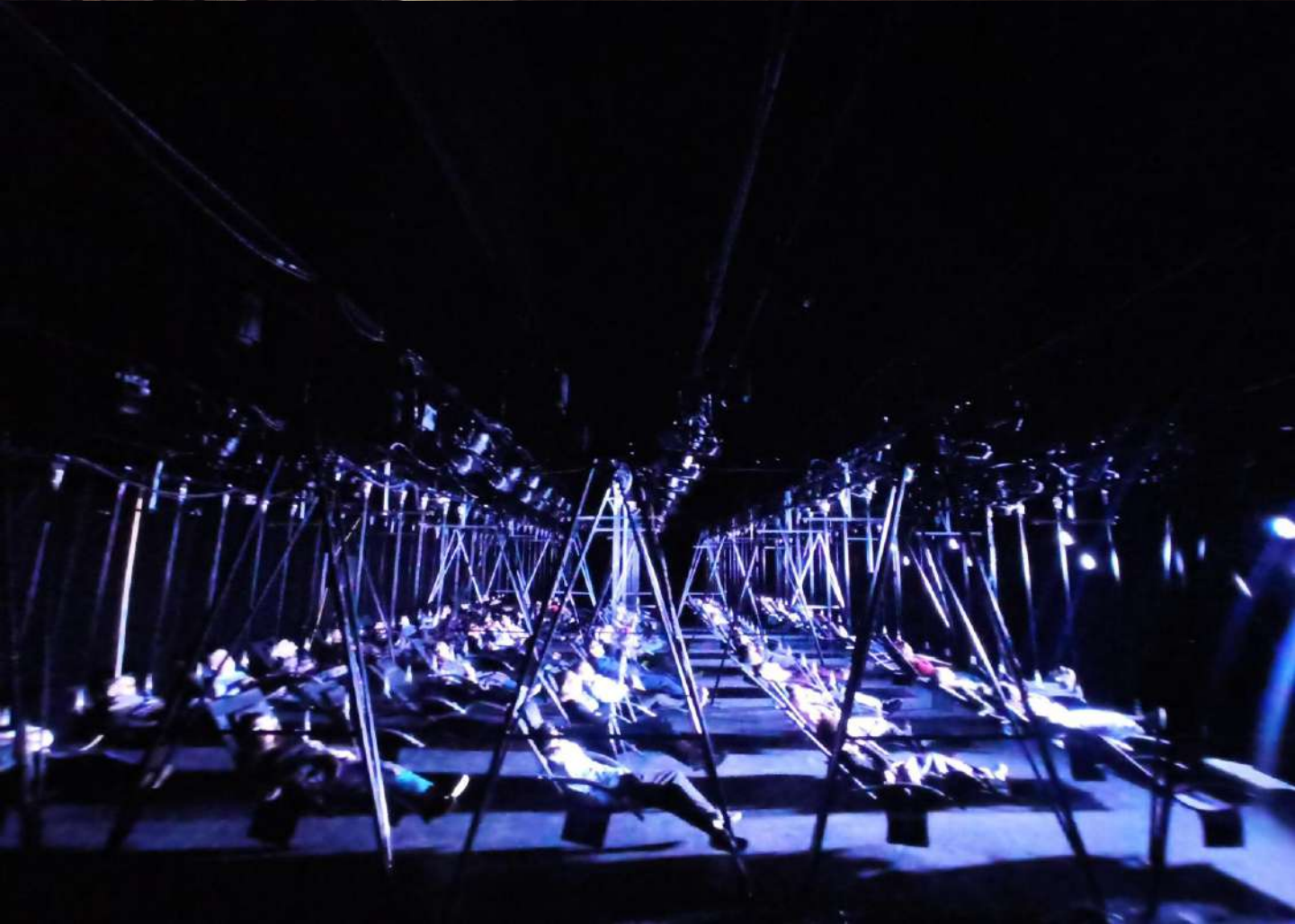
Partners

De Grote Post, Oostende | workspacebrussels | Centre Wallonie Bruxelles & Ménagerie de verre, Paris | Seoul Performing Arts Festival | L'Oiseau Mouche, Roubaix | Le Gymnase, National Choreographic Development Center | Le BAMP, Brussels | La Maison du Théâtre d'Amiens & Le Safran - Scène conventionnée d'Amiens Métropole | Boom'Structur, Clermont-Ferrand

Je suis une montagne is a show that allows us to feel and experience our world differently. The stage is physically inhabited by heat, rain, wind, muffled rumblings and the scents of earth and desert. Light breaks through the clouds to create dawns, halos and bright suns, enveloping the bodies in its power before retreating into darkness. The sound moves and lifts the spectators' bodies. They are placed directly on the stage, suspended above the ground, eyes closed. The elements live around them, through them and in them.

Je suis une montagne invites us to experience our world differently, through the flows of matter, energy and time that constitute it, us and the universe around us. It's a different relationship to the world that emerges, a wider world, redefining our relationship to the elements, to space, to time, to ourselves. It invites our bodies to become a point of interaction with these flows, our human bodies to become part of them, and to generate on their own forms of sensitive visions linked to our experience and this encounter.





An experience of the present

After an introduction in the tiers of seats, the audience comes to sit on deckchairs suspended directly above the stage. We usually say that we are going to see a show. In *Je suis une montagne*, the audience is invited to keep their eyes closed throughout the whole performance. It is more of an invitation to come and experience a show, to come and feel a show.

Je suis une montagne is an experience of letting go. The elements surround, pass through, and carry the bodies, bringing forth deeply buried imaginations in each person.

Traveling within oneself

The writing of the show creates states similar to altered states of consciousness. Many audience members experience visions, flashbacks of forgotten memories, see landscapes that do not exist, are immersed in variations of colors and shapes, feel a deep calm similar to that of deep meditation or on the contrary states close to orgasm or ecstasy, experience a state similar to that of taking hallucinogenic substances, approach out-of-body experiences or over-presence of the body, go through lucid dreams, or express after leaving that they have experienced a form of transcendence. For many, it is a personal and intimate experience.

Part of the show is based on academic research into the production of altered states of consciousness in humans through certain bodily states and repeated visual stimuli. This research was continued as part of this creation and adapted to the dramaturgy of a work whose purpose is sensitive and poetic.

The way in which this is accompanied is essential. In addition to the introduction, accompanying persons are always present on stage to watch over and care for the audience. At the exit, a kind of buffer zone allows those who wish to do so to share their impressions in writing or in the form of drawings, to discuss what has just happened with the artist or among themselves, and to consult documentation about the performance.

In order to preserve the experience and the personal relationship that is created between the audience member and the work, the above section should not be used to describe the show or communicated to the public. It is provided solely for internal information purposes to help understand the issues involved in the project.

Entre
l'Infini
et
l'éternité

Je me suis
qu'un corps

Si la mort ressemble à ça
alors je n'ai plus
peur...

j'étais une planète en train
d'imploser j'étais le
soleil.
j'étais une fourmi
j'étais témoin de toute la vie
j'étais un animal sauvage au
bord de la route.

CAPSULE
VIBRATOIRE

INTENSE

Je pensais que je
dormais mais en fait
je me suis réveillé pour
la première fois de ma vie.



beaucoup plus
haut que la
montagne.
On touche au cosmos

Grandeur naturelle
Neige bleue, ciel blanc,
Tâche marron au milieu des prés
Le soir, la brise de montagne
Rafraîchit les pierres chauffées de
la veille
Perdu à travers notre monde
Nourri par le soleil,
Les planètes défilent, nous emmènent
Aux sources
L'eau, le feu, l'air, la Terre.

Stelle ♡+

J'ai eu l'impression de
m'être écrasé sur le
SOLEIL

Merci pour ça ☺

J'ai senti qu'il y avait un
bébé dans mon ventre mais
je n'ai pas su que c'était moi

UNE
AUTRE
DIMENSION

Origine(s)

ORGASME ✨

Extra
l'Infini
et
l'éternité

Between
infinity and
eternity

Je me suis
qu'un corps

I am a
pure body

Si la mort ressemble à ça
alors je n'ai plus
peur...

If death looks like
this, then I am not
afraid anymore

CAPSULE
VIBRATOIRE

Vibrating
capsule

INTENSE



beaucoup plus
haut que la
montagne.
On touche au cosmos

Much higher
than the
mountain. We
touch to the
cosmos

J'ai eu l'impression de
m'être écrasé sur le
SOLEIL
Merci pour ça ☺

I felt like I had
crashed into the SUN.
Thanks about that ☺

Grandeur naturelle
Neige bleue, ciel blanc,
Tache marron au milieu des prés
Le soir, la brise de montagne
Rafraichit les pierres chauffées de
la journée
Ponder à travers notre monde
Nourri par le soleil,
Les planètes défilent, nous emmenant
Aux sources
L'eau, le feu, l'air, la Terre.

Life-size
Blue snow, white sky,
Brown patch in the middle of the
meadows
In the evening, the mountain breeze
Cools the stones heated by the day
before
Lost across our world
Nourished by the sun,
The planets pass by, taking us
To the sources
Water, fire, air, Earth
THE STAR

ORGASME

Another
dimension

UNE
AUTRE
DIMENSION

Origine(s)



J'ai senti qu'il y avait un
bébé dans mon ventre, mais
je n'ai rien senti que c'était moi.

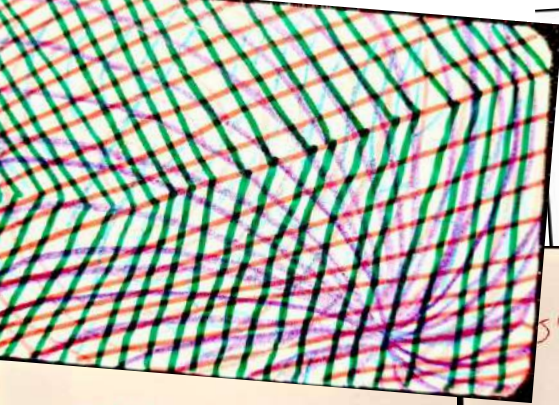
I felt that there was a
baby in my belly but
maybe it was me

J'étais une planète en train
d'imploser j'étais le
soleil.
j'étais une fourmi
j'étais témoin de toute la vie
j'étais un animal couché au
bord de la route.

I was a planet imploding
I was the sun
I was a dust
I was a witness to the whole life
I was an animal lying on the
side of the road

Je pensais que je
dormais mais en fait
je me suis réveillé pour
la première fois de ma vie.

I thought I was asleep,
but then I woke up for
the first time in my life.



Dans le réseau étoilé
d'une vague tourbillonnante
un regard croque une tache éblouie
dans un mouvement instantané
★

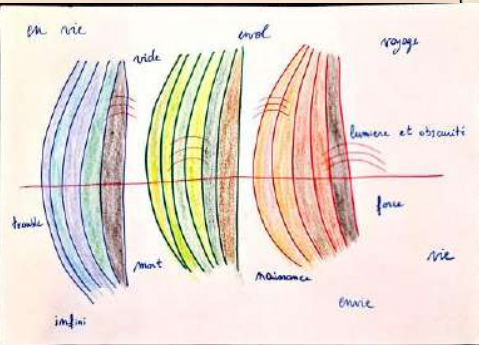
VOYAGE À TRAVERS
LE TEMPS ET
L'ESPACE

Un atome

C'était une voyage
pour mon Infance

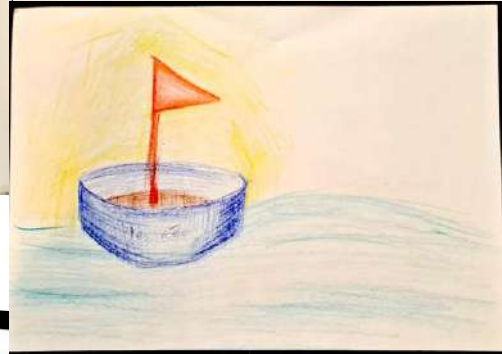
S'AI RESENTI UNE
JOIE PROFONDE,
UNE FORME
D'EXTASE

Aujourd'hui
je suis morte,
et c'était ok.



APRÈS LA PLUIE
APRÈS LE VENT
PENDANT QUE LA CHALEUR
REVIENT
UN DRUIT DE NAISSANCE
À SOI

TRANSPARENCE
DU CORPS



Kelidosque cosmique
subtraire et solitaire

J'ai perdu la sensation
de mon corps



Comm

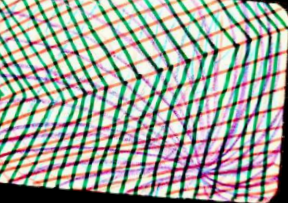
LSD

s parti

VIE
ANCESTRALE

J'ai frôlé
l'infini





Dans la resque étoile
d'une vague tourbillonnante
un regard enroulé autour
dans un moment instantané
★

In the starry surf
of a swirling wave
A shark snaps up
a bewildered turtle
in a blink of an eye

Travel through
time and space

VOYAGE À TRAVERS
LE TEMPS ET
L'ESPACE

Un atome

It was a travel to
my childhood

C'était une voyage
pour mon enfance

S'AI RESENTI UNE
JOIE PROFONDE,
UNE FORME
D'EXTASE

I was moved by a
deep joy, a form of
extasis

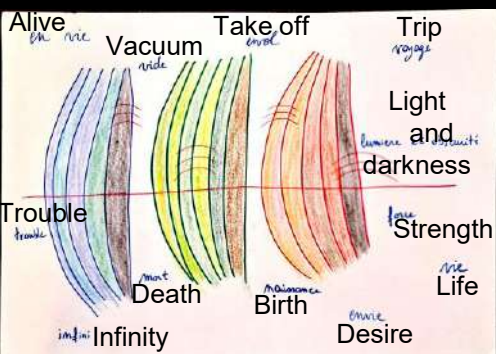
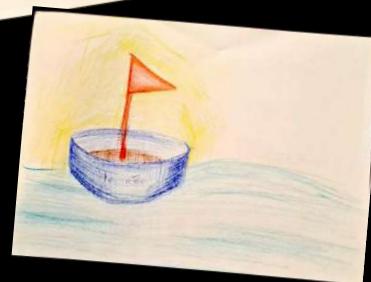
Aujourd'hui
je suis morte,
et c'était ok.

Today
I died
And it was ok



In me

Kalidoskop cosmique
submarine et solaire
Kaleidoskop cosmic
submarine and solar



APRÈS LA PLUIE
APRÈS LE VENT
PENDANT QUE LA CHALEUR
REVIENT
UN BRUIT DE NAISSANCE
À SOI

After the rain
After the wind
When the heat
comes
The sound of a birth
To I

J'ai perdu la sensation
de mon corps

I lost the feeling of
my own body

TRANSPARENCE
DU CORPS

Transparency of
the body

It's like I took a lot
of LSD :)
I was on a trip

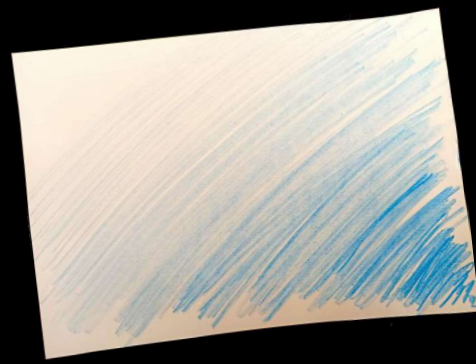
C'était comme si j'avais pris
beaucoup de LSD :)
j'étais parti dans un trip.

VIE
ANCESTRALE

Ancestral
life

I nearly touched
infinity

J'ai frôlé
l'infini



Project origin

I often imagined that I was an animal when I was a child. I was a bird, a tiger, a dolphin, a turtle, and I traveled the world in their way. I also imagined being a tree, and because I was a tree, I was very old and had seen Louis XIV, the French Revolution, and the launch of the rocket to the Moon.

Reflecting on this recently, I realized that as a tree, I had seen nothing, or at least not in the sense that we understand as humans, and unless all these events happened right next to me, I couldn't have perceived them because I remained in the same place.

I was static but I felt the passage of centuries, that the scent of the world was different when I was born. I felt the changing seasons, the sun, the rain, the wind, the cold, the heat, the rumblings of the earth during storms, the water flowing between my roots, the fire that passed close to me, the animals that brushed against me and lived in me, the moss that colonized me. I was never afraid, I never protected myself, just as an animal does not stop grazing when it rains. I accepted being traversed by the elements because I am an element, I accepted being affected by nature because I am nature.

I imagined what it would be to be a mountain, my heart so deeply buried beneath the snow and rock yet gently touched by the water slowly passing through my body to join the ground that I crush with my mass. I imagined being that water flowing through my mountain body and then I became a mountain again. In my scale of time, the wind tears my body apart to scatter it as desert on the planet's surface before I reassemble. The movement of tectonic plates displaces me thousands of kilometers, I have carpeted the oceans before rising up, I am alive, I am closer to the sky than anyone else. I let time pass through me because I am immortal, I no longer fear the cold, I no longer fear the rain, I no longer fear death. I have known many stars. I am no longer afraid of nature, I no longer seek to have control over it, I no longer seek to dominate it. I make space for it and welcome it, I let it live around me, on me, and within me.

I used to be a mountain, but now I am the flows that make up the universe. I am here, I am the space between the stars, I reassemble elsewhere but it is the same space. I am this flow, I let it live around me, on me and in me. My body is no longer one, gathered to a space and a time, it is one by being everywhere at the same time. It does not need to traverse space and time, because it is space and time. *Je suis une montagne* is an invitation to let go and experience communion in the present.

Mountain

Driven by plate tectonics, mountains slowly move thousands of kilometers across the Earth's surface. They rise, reach maturity and then lose one or two millimetres a year to wind and rain. That's one kilometer per million years, like Everest turning to dust in ten million years when the Earth has 4.5 billion. A mountain is a mountain, eroding into hills, becoming a plain, carpeting the ocean floor before becoming a mountain again. Its body is renewed, moved and in motion.

Deep are the woods – J'étais une montagne – Remains: A triptych about our relationship with nature and the Universe

Je suis une montagne is part of a triptych that also includes *Deep are the woods* and *Remains*. Starting with our paradoxical relationship with nature, which we perceive as sacred while at the same time protecting us from it (*Je suis une montagne*), this series of three pieces evokes its potential disappearance in the form we know it (*Remains*), opening onto a form of relationship with the void and the infinite, where only light remains, and more generally questioning our place within the universe (*Deep are the woods*).

The latest opus in this triptych has already been premiered, and has been hailed in several national press as "One of this season's must-see pieces" (RTBF - La chronique culturelle), "The must-see show of the digital season" (Le Soir - Catherine Makereel), a piece "between a quest for transcendence and a questioning of infinity" (Estelle Spoto, Le Vif - L'Express) that "explores light in a fascinating way, in a spectacular, immersive and experimental form." (Sylvia Botella - L'écho) or "A very rare experience of light, which behaves here like a body dancing in space" (Gérard Mayen, Mouvement) and a show of "Bewitching beauty" (Robin Broos, De Morgen).



Technical elements (cf. technical rider) :

Duration : one hour. Announced: 1h20 (arrival, welcoming, play, exit)

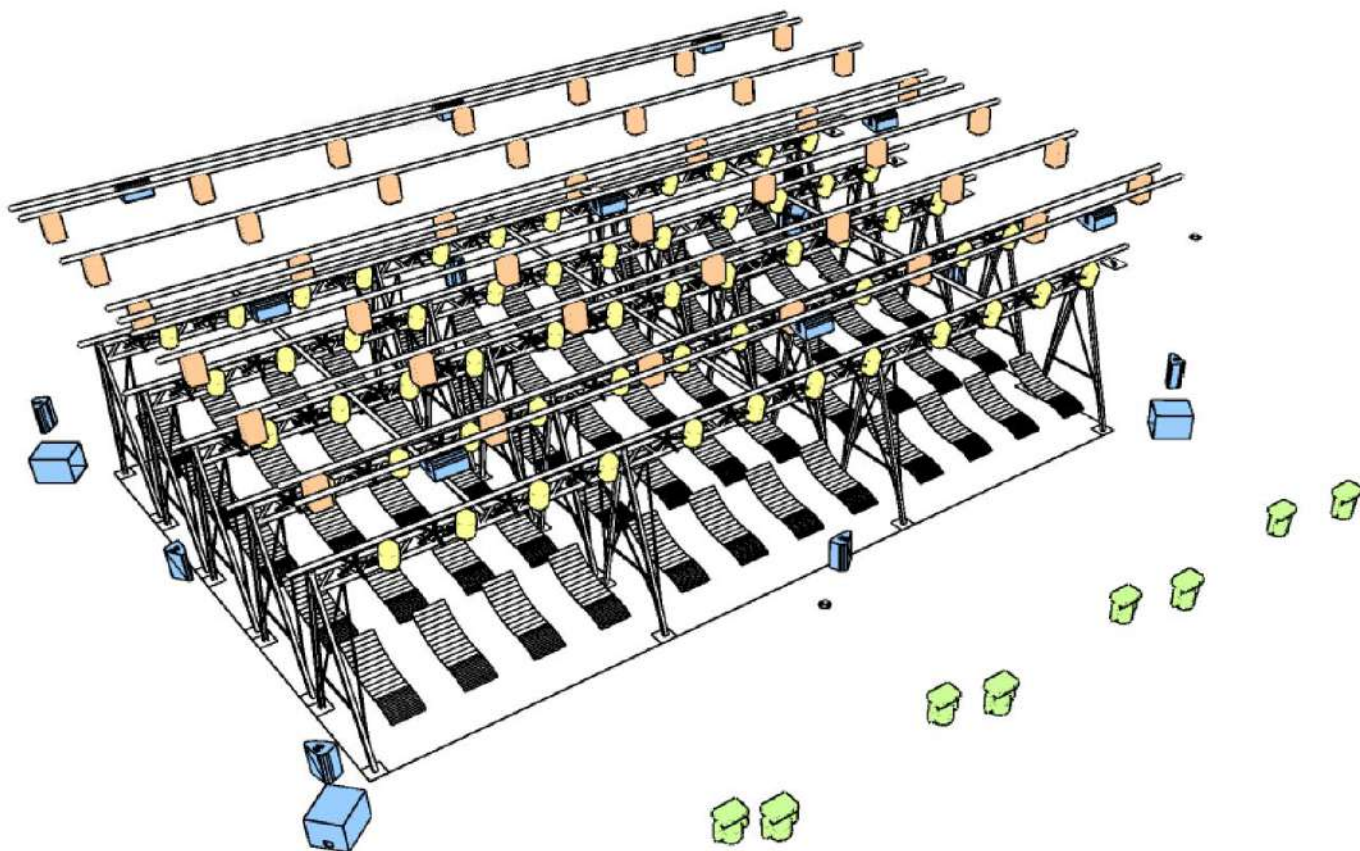
Minimum dimensions of the stage

- 60 seats version : 15,50 m x 10,35 m + front clearance
- 40 seats version: 10,44 m x 10,35 m + front clearance
- Other dimensions: adaptations possible

Capacity: The play can be repeated every 1.5 hours (e.g. at 6pm, 7.30pm and 9pm), up to 12 hours a day.

- 40-seat version, one-day capacity 320 people
- 60-seat version, one-day capacity 480 people

Setup: two days





"A writing that fuses visual and living arts."

Marie-Juliette Verga, Parisart

"A fascinating, spectacular, immersive and experimental form."

Sylvia Botella, L'Echo

"I found that evening the magic of the great evenings when the show becomes what is most beautiful in the world in its fragility, its wavering, its surprises, its enchantment."

Michel Nuridsany, Revue Rendez-vous

Eric Arnal-Burtschy

Eric Arnal-Burtschy creates immersive experiences in the form of stage projects, performances and installations. His work is presented in numerous theaters, festivals and museums such as the Louvre Lens, Kanal Centre Pompidou, Hong Kong Arts Center, SPAF in South Korea, ImPulsTanz in Austria, La Bâtie in Switzerland, the Royal Flemish Theatre in Brussels, La Gaîté lyrique in Paris, on national scenes or at the Philharmonie de Paris.

His creations are considered as "close from a new writing of dance" (Gerard Mayen, Mouvement), "generating artistic, scientific and technological innovation" (Timour Sanli, L'Echo) and "of a bewitching beauty" (Robin Broos, De Morgen). Regularly invited to give lectures and participate in conferences on research related to his work, he collaborates with many creative places, universities, research centers and industrial and technological companies.

He is an associate artist at 9-9 bis Le Métaphone (2023-2026), at the Théâtre de Liège (2024-2028) and at Les Gemeaux, National Scene of Sceaux. He is also artist in residence at workspacebrussels and L'L Foundation (Brussels). He was previously an associate artist at the Rose des vents National Theater (2019-2022) ; associate artist at the Halles de Schaerbeek (2015-2019) and associate researcher at the CNRS (National Centre for Scientific Research) with the Institute for Advanced Studies of Marseille and the Research Institute on Out of Balance Phenomenas in 2019 and 2020.

"A bewitching beauty."

Robin Broos - De Morgen

"One of the must-see this season."

RTBF - La chronique culturelle

"Deep are the Woods, between quest of transcendence and questioning about infinity."

Estelle Spoto - Le Vif - L'Express

"The show of the digital season."

Le Soir - Catherine Makereel

"Deep are Woods explores the light in a fascinating, spectacular, immersive and experimental way."

Sylvia Botella - L'écho

"A very rare experience of the light, which would behave here like a dancing body in the space."

Gérard Mayen, Mouvement

Deep are the Woods

2016

Deep are the Woods offers a connection to nature and to the universe through the experience of a physical relationship with light. The movement of its rays gives substance to the emptiness and inhabits it with intangible presence. It is a cathedral without walls of which only the inner vibes would have been kept, an invitation to extend by the immaterial our perception of the world.

<https://vimeo.com/203584047>



Why we fight

2019



Title of a series of propaganda films designed to explain to the American population the entry of the United States into the war during the Second World War, Eric Arnal-Burtschy asks himself the question of the meaning of this *Why we fight* today.

Engaged in the French army in parallel with his artistic work and having participated in military operations in Sahel, he combines many stories with his own history to deliver a sensitive and political performance on what can lead each of us to engage and *why we fight*.

An intimate and vibrant gesture resonating with the current events.

Creation and interpretation Eric Arnal-Burtschy

Outside look Nadège Sellier

Vocal coach Fabienne Seveillac

Dramaturgical advice Kristin Rogghe and Sara Vanderieck

Coproduction

WorkSpaceBrussels | Halles de Schaerbeek, Bruxelles | Magasin des horizons - Centre national d'art et de culture, Grenoble | DRAC Ile-de-France – Ministère de la culture

With the support of

Théâtre de Vanves | Le 104, Paris | GMEM-Centre national de création musicale, Marseille | MOUKA, Radostice, République tchèque | KAAP, Bruges | Centre chorégraphique national d'Orléans | Rosas, Bruxelles | Kanal – Centre Pompidou, Bruxelles

Play with me

2021

Team

Conception and creation Eric Arnal-Burtschy |
Conception and design Laura Muyldermans | Music
composer Chapelier fou Electronic Engineer Sylvain
Hochede | Structural Engineer Dirk Jaspaert – BAS bvba
| Construction Maxime Prananto | Technical director |
Grégory Mortelette | Stage technician Romain Gintzen |
Touring Zoé Siemen

Production

BC Pertendo & Still Tomorrow

Coproduction

Région Hauts-de-France | La Rose des vents - Scène
nationale Lille Métropole Villeneuve d'Ascq | Next
Festival | Le Gymnase, Roubaix, Centre de
développement chorégraphique national | De Grote Post
– Oostende | Scène nationale d'Orléans | Ecole
nationale supérieure d'architecture et du paysage de
Lille With the support of DRAC Hauts-de-France –
Ministère de la culture (structural founding)

Partners and touring

La Rose des vents - Scène nationale Lille Métropole
Villeneuve d'Ascq | Next Festival | Le Gymnase,
Roubaix, Centre de développement chorégraphique
national | Scène nationale d'Orléans | Le Louvre – Lens |
De Grote Post – Oostende | Kikk Festival - Namur | La
Gaîté lyrique, Paris | Krokus Festival, CC Hasselt |
Festival des forêts, Compiègne | La bonne aventure,
Dunkerke | Utopia - Lille 3000 | Le 9-9bis Le Métaphone
| La Philharmonie de Paris

Realized with the support of the DRAC, Ministry of Culture

'A magical and subtle installation'

*'As fascinating as it is poetic, Play with me is a place
to rest, a place to connect and a place to live'*

'It is physical music'

*'A kind of concert where everyone can become one
body with the instrument, literally'*

Play with me is a sound installation in which each of the
devices produces a rhythm, a melodic sequence or
different harmonies, elements of a musical composition
that can be modulated and developed with the other
participants. A kind of concert in which each participant
can become one with the instrument, it's a sensitive,
poetic experience that allows us to develop an intuitive,
spontaneous togetherness.

A concert version was created at the Philharmonie de
Paris in 2023.

<https://vimeo.com/791460360>



Contacts

Eric Arnal-Burtschy
pertendo@gmx.fr

Touring
Anna Giolo
Ad Lib · Support d'artistes
contact@adlibdiffusion.be
+32 (0) 477 49 89 19

