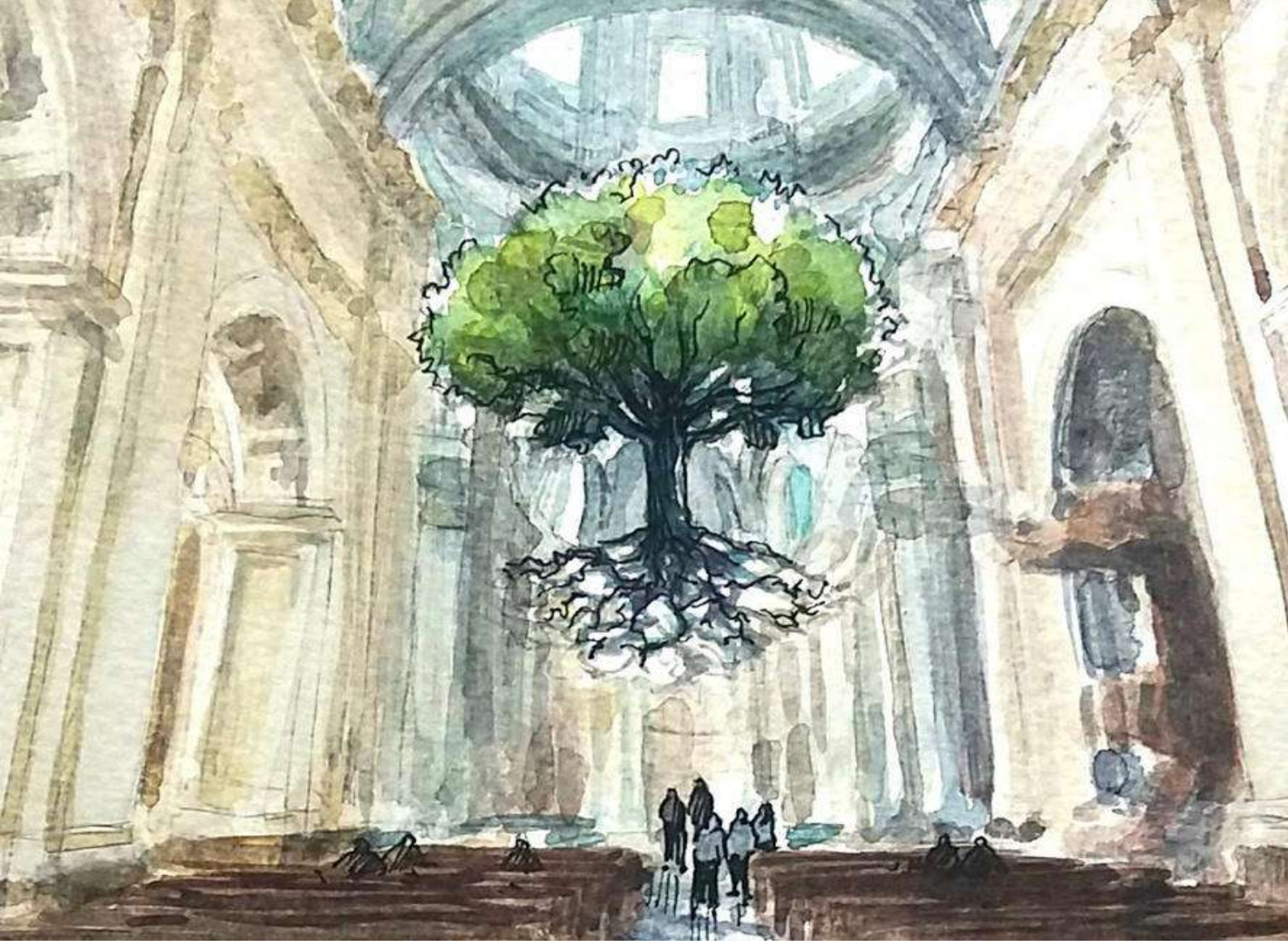


REMAINS

Conception – Creation
Eric Arnal-Burtschy

Sound composition
Thomas Turine

Video
Sophie Laly

Tree construction
Athem

Lasers
Ohme – Raoul Sommeillier

Scenography construction
Ateliers du Théâtre de Liège

Technical team
Damien Ory, Thomas Bloyet, Alain Deroo

Structural Engineering
Dirk Jaspaert – BAS bvba

Scent Creators
Géradine Savary et Léa Broche, URCOM, Université du Havre

Production and touring
AdLib – Support d'artistes

REMAINS

Creation phases

2025 – first semester	First residencies – Experimentation, dramaturgy refining, technical tests
2025 – second semester	Plans and construction
2026 – first semestre	Creation residencies with part of the set
2026 – spring	Construction of the tree
2026 – August to October	Creation residencies with the full set
2026 – 30th of October	Première at Impact Festival – Théâtre de Liège

Confirmed touring

Impact – Théâtre de Liège – Premières – 31st of October to 7th of November 2026

Brussels Major Events – 27th of November to 31st of December 2026

Les Gémeaux, Scène nationale de Seaux – February 2027

Le Volcan, Scène nationale du Havre – March 2027

Le 9-9bis, Oignies – Spring 2027

La Vignette, Montpellier – Spring 2027

Le lieu unique, scène nationale – 2027

L'arc, scène nationale du Creusot – 2027

Nemo, Biennale internationale des arts numériques – End of 2027

General

Duration : 50 to 60 minutes

Audience : 8m x 8m: 24 people. 12m x 12m: 60 people. Possible to adapt in 8x10m, 10x10m, 12x10m. The show can be played continuously every 1h30: 300 people for 5 shows in a day, 420 people for 7 shows in a day

Kind of spaces: theatres, non-dedicated venues as churches

Production BC Pertendo & Still Tomorrow

Coproducers

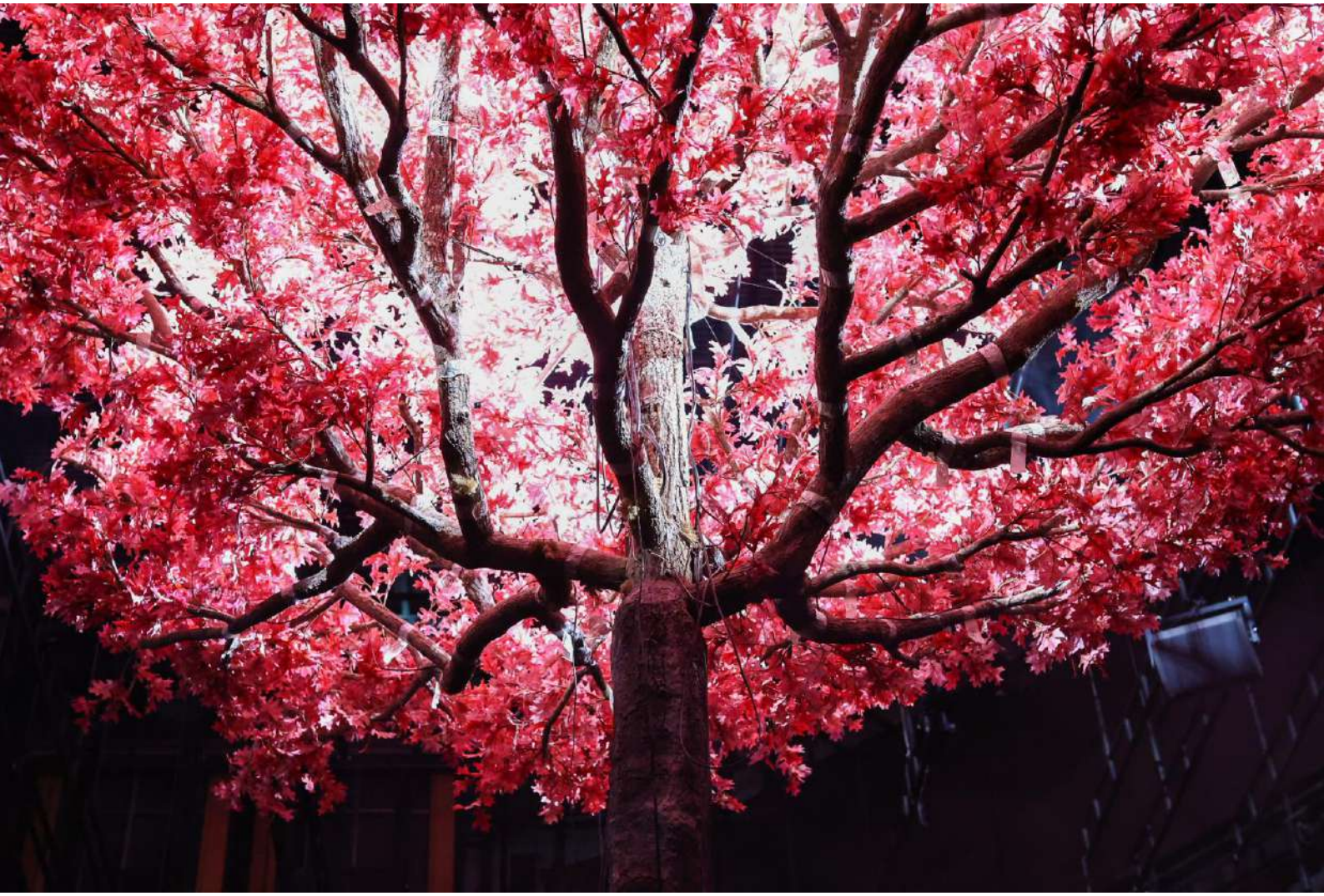
Région Hauts-de-France | Théâtre de Liège | Le 9-9bis, Oignies | Le Volcan, Scène nationale du Havre | Les Gémeaux, Scène nationale de Sceaux | Le lieu unique, scène nationale de Nantes| Kikk Festival, Namur | Némo – International Biennale of Digital Arts | Théâtre La Vignette, Montpellier | L'arc, scène nationale du Creusot | Ohme - Brussels

Partners

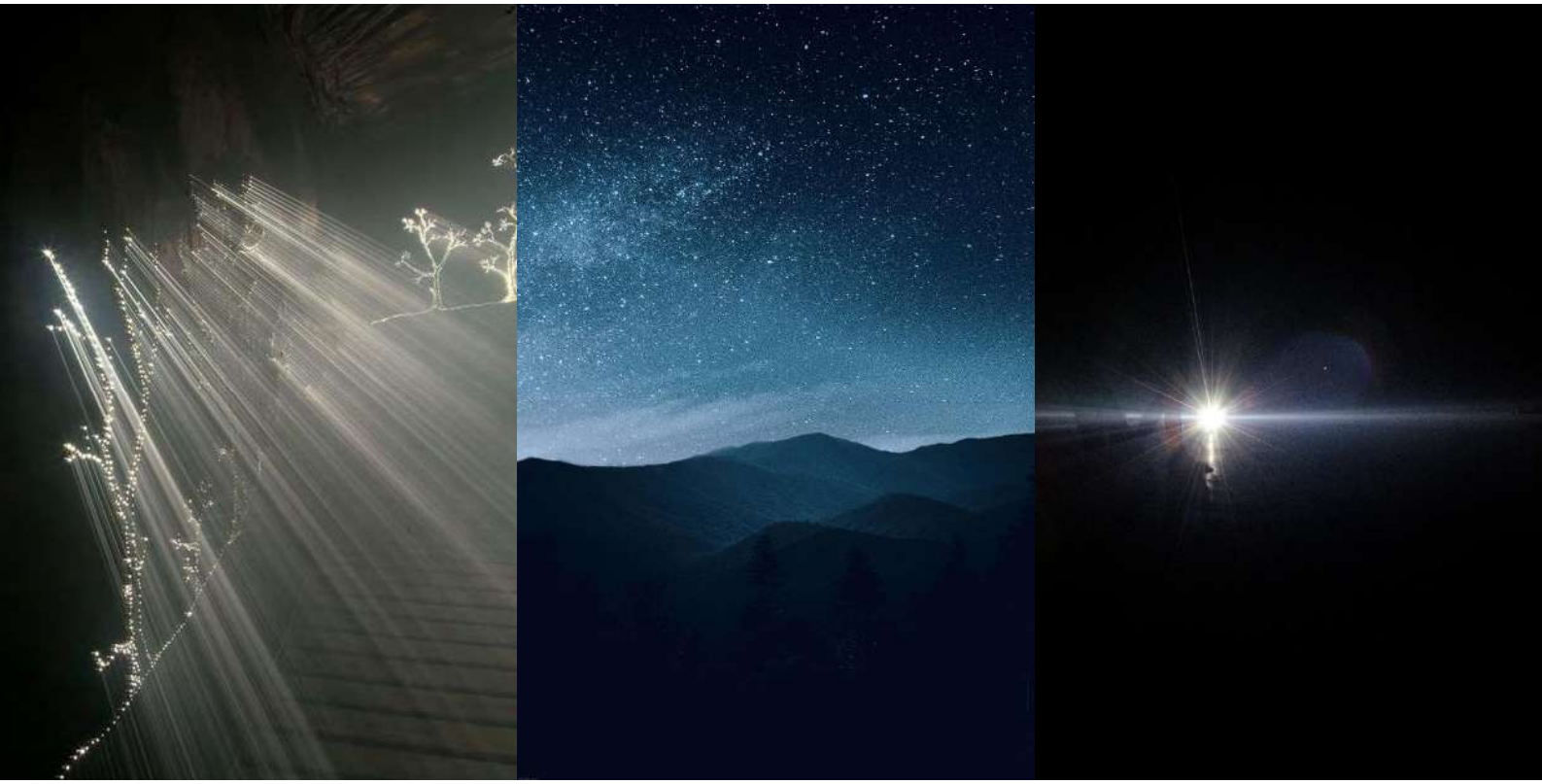
Chroniques, Biennale of Digital Imaginaries| URCOM, Research Centre in Molecular and Organic Chemistry, Université du Havre-Normandie | Laboratoire EDYSAN – Ecology and Dynamics of Anthropized Systems, CNRS, Université d'Amiens | Département des Bouches-du-Rhône – Departmental centre for creative residencies | Centre Wallonie-Bruxelles | Le Générateur, Gentilly | Le Cube Garges, Garges les Gonnesse

BC Pertendo is supported by the French Ministry of Culture

Eric Arnal-Burtschy is associated artist at 9-9bis, a UNESCO world heritage site and interdisciplinary venue in France ; at the Théâtre de Liège – European Theatre in Belgium ; at Gémeaux, scène nationale de Sceaux in France.



I would like people to come to this show the way they go to the beach or to the mountains. We literally say that we are going to the beach or to the mountains. We go there for the experience itself—for what it makes us feel, for that intimate connection with the immensity. In Remains, I would like people to go to the tree: for the contemplation it inspires, the thoughts it evokes, and the state of mind it creates.

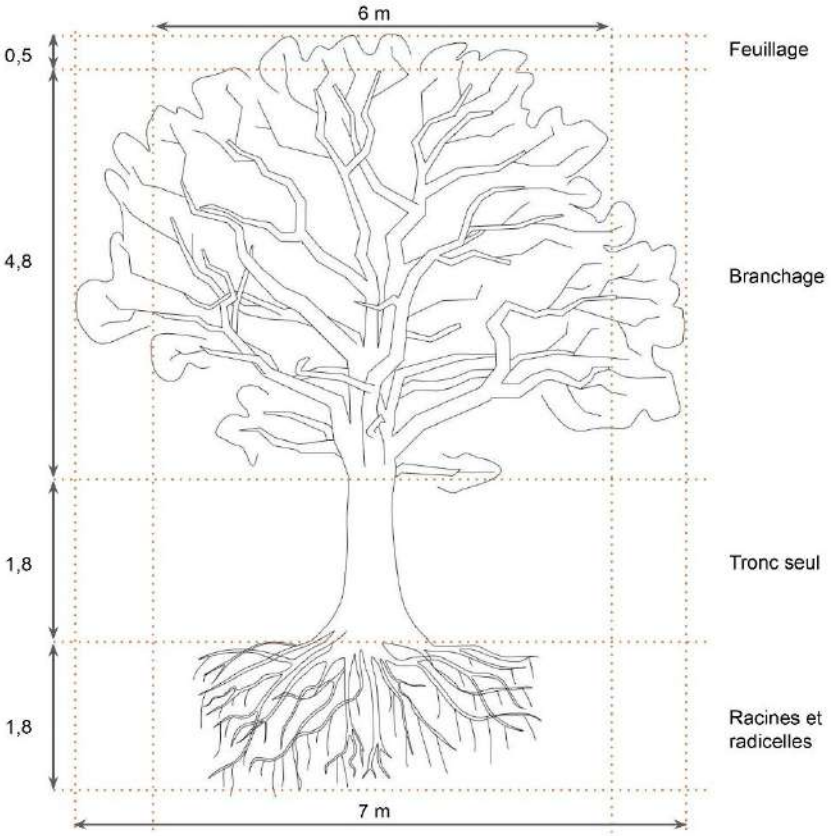


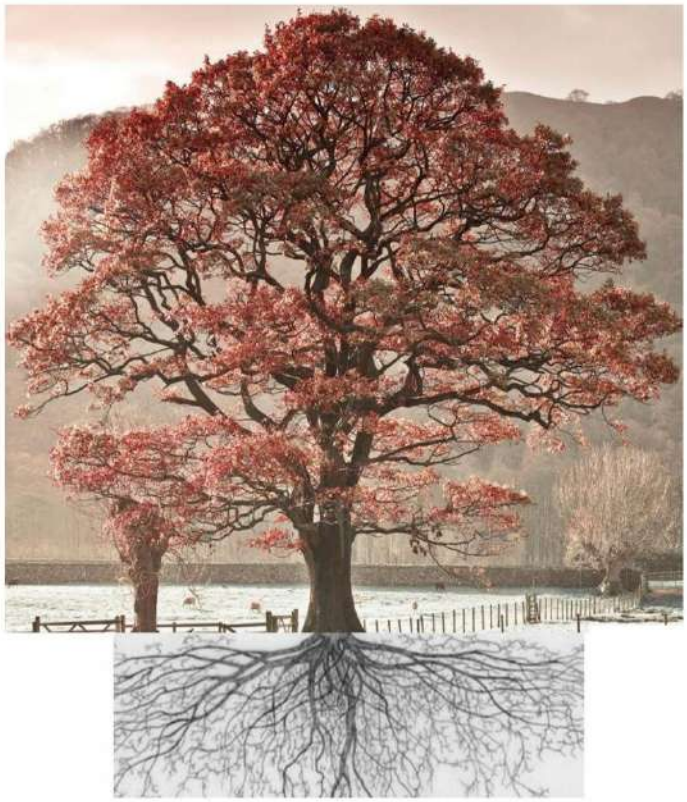
Dodona is one of the oldest known sanctuaries in Europe. Priests and priestesses would strike a circle of bronze cauldrons placed around a sacred oak tree, then listen to the interplay between the sound waves traveling through the cauldrons and the wind rustling through the tree's leaves. Through this, they could predict the future; Dodona was an oracle.

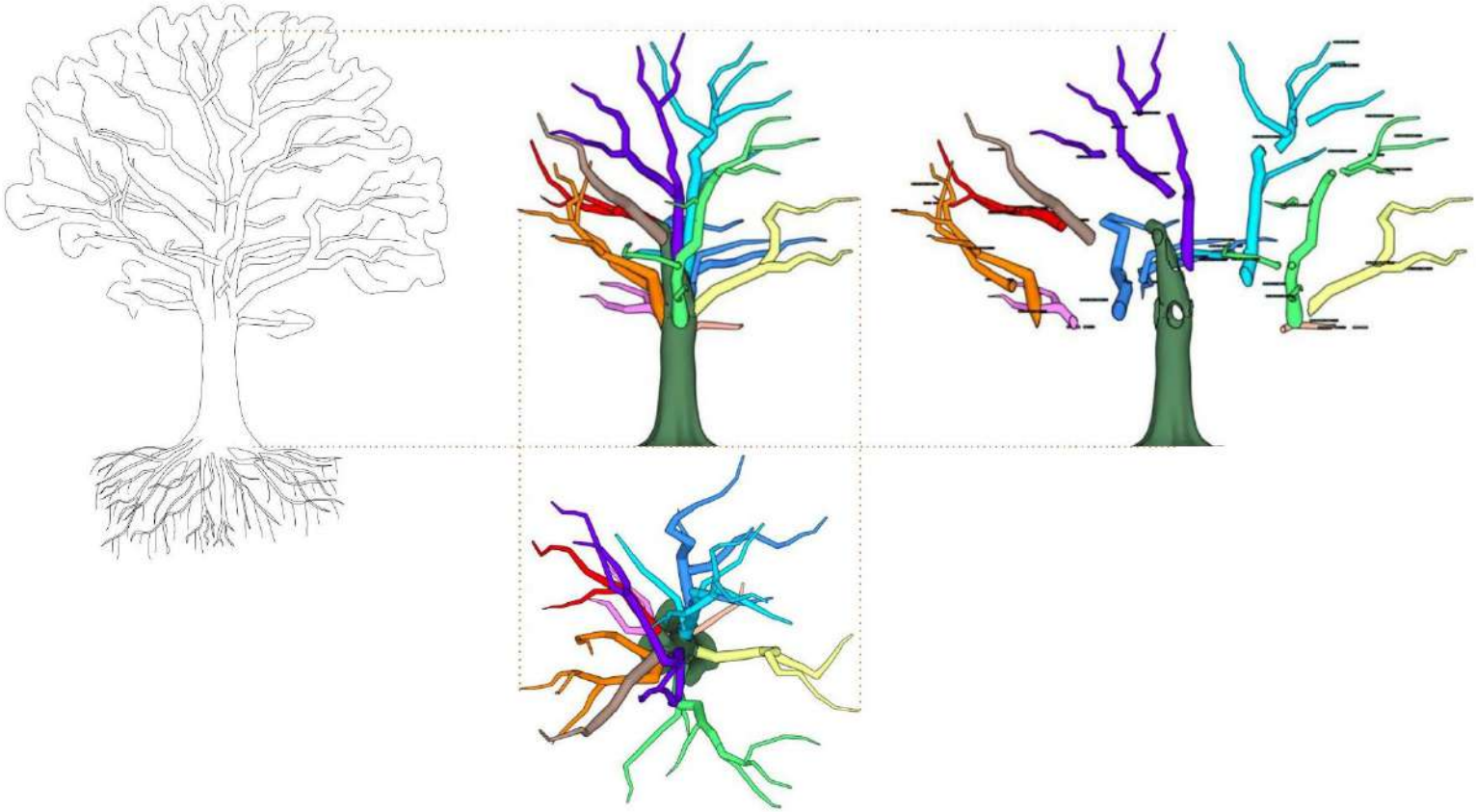
In *Remains*, a bronze basin placed beneath the tree is filled with black water rippled by patterns created by the resonance of sound. The audience lies semi-reclined in a circle at the edge of the roots and leaves. Following the same logic as in *Deep Are the Woods* and *Je suis une montagne* –with which *Remains* forms a trilogy—the elements of this latest project are the tree, the basin, the black water, the light, scents, the sound inhabiting the space, the limbo in which the audience will float, smoke, and dust. In *Remains*, these elements come together to form a narrative of disappearance, followed by transformation and recomposition.

The intention behind this project may be an invitation to step outside our human perspective. We are so anthropocentric that we often equate our own extinction with the extinction of nature. But on a longer timescale—that of our planet, where time is measured in millions or tens of millions of years—the potential extinction of humanity has little to do with that of nature. After a period of profound destruction, nature will rebuild itself and give rise to new life.

We are not at the center, and *Remains* is an invitation to experience a timescale in which our beliefs, gods, and civilizations—which seem so tangible and obvious to us right now—will have become relics in a world that, in a hundred million years, will likely have changed without us.



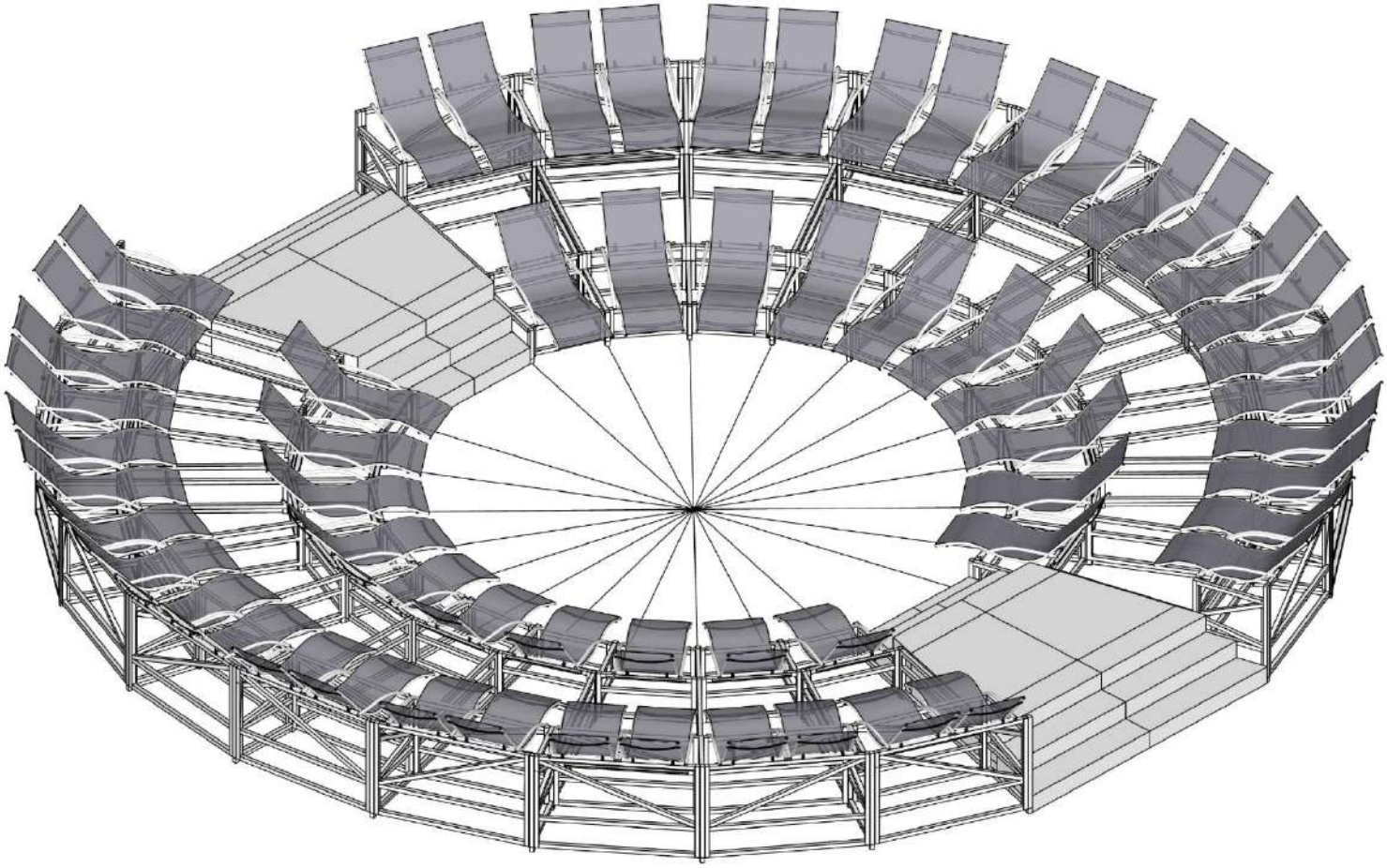




Tree

The tree is a red oak. The photo above shows the layout of the branches and foliage, which have gaps to let light and views through in places. It is displayed with its roots.

The trunk is made of wood covered with cork. The branches and main roots are made of wood, and the rootlets are made of twisted paper. The foliage is made of printed fabric covered with a thin layer of polymer. Plans are already in place to reuse the foliage at the end of the project.



Setup

Two rows of seats are arranged under the tree in a circle with a diameter of 12 meters. One of the rows of seats (or part of it) can be removed to adapt the setup to the dimensions of the venue.

A bronze-colored basin 2.5 meters in diameter filled with black water is at the center

The sound spatialization system consists of speakers placed around, below, and above the audience, as well as speakers positioned in the tree and beneath the oracle.

The lighting system is based on the use of stage lighting (PCs, moving heads, LED bars) and the construction of lights specific to *Remains* (using addressable LED strips and UV lights).

This is complemented by more specialized equipment to diffuse scents or heavy smoke, which in this case relies on the use of cold fog.

Conception and certification

The structural engineering firm bas bvbaand the agency Athem are responsible for the structural calculations of the various scenographic elements (structure and tree). The inspection firm Diversis prepares the safety documents.

The setup will be a demountable structure classified as OP1 and OS1 (self-certification of proper assembly).

This photo was taken during rehearsals. They are not perfect, but it can still give some ideas about the material. There will be no technical elements in the circle, only seats.

Dramaturgy

Disparition

The audience enters. The tree is illuminated, in all its splendor. The space is filled with the sounds of a forest teeming with life: insects, birds, animals, the rustling of the wind through the foliage. The scent of nature is present, powerful, enveloping everything. A drop falls at regular intervals in the center of the oracle, tracing a simple, almost ritualistic rhythm on the surface of the black water.

Then, following the curve of the current extinction of species, silence will descend, subtly at first, but in layers—the insects, then the birds, then the animals, then the large animals. In the distance, a haunting sound, like a gong, has gradually filled the space. Dust begins to fall; to some, perhaps it is snow; something falls in the light around the tree.

Darkness follows, engulfing first the foliage, then the trunk and the roots. What is falling continues to fall, luminescent, covering the ground and the people. One smell has replaced another, and the one that remains is harsh; it leaves a metallic taste in the mouth.

In the end, all that remains is the gong, the wind rustling through leafless branches, that smell filling the mouth, and that shimmering dust that continues to fall.

Transformation

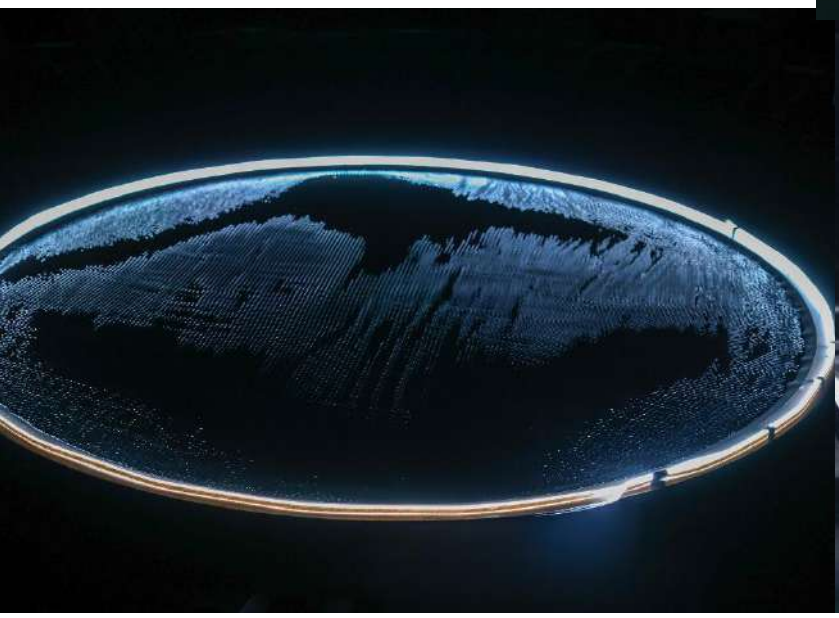
There is a moment in the darkness, a moment of uncertainty. The world is being reshaped, in the hollows and crevices, perhaps returning to a primordial state. A world of stromatolites, primitive life, and bacteria—a world invisible yet fundamental to all life. Water appears; patterns shift within it, forming landscapes, rivers, and life.

Light reclaims the space, but it is a space of limbo. A heavy, cold smoke has blanketed the floor, the front rows, the surface of the oracle—the audience feels its dampness against their skin. This limbo glows from within; the smoke shimmers, diffuse. Colors begin to appear within it, moving slowly. It is a time of limbo in the Greek sense of the term: a place of transit for souls—those of a living being coming back to life.

Then the light spills over and fills the space. This luminous limbo is now covered with this life [overhead video projectors positioned behind the audience capture the mass of smoke], in motion.

Rise

Another kind of nature emerges. Perhaps this time it is nature that acts upon a human who has remained a spectator. Beams of light pierce the seats from below and converge on the foliage: a canopy reappears, carried by this light rising from the ground. Thin, white rays emerge from the roots and plunge into the spectators, taking hold of them. Other rays emerge from the branches, extending those of the roots: height emerges once more. This mass above the humans rises and comes back to life. Light continues to come, radiates from this mass in the form of thin rays parallel to the ground. They burst forth from its body throughout its entire height, causing it to float in the midst of the void, a witness to a world that has changed without us.



These photos were taken during rehearsals. They are not perfect, but they can still give some ideas about the material.

Context and logic behind the projects created

I come from a dance background, mainly as a choreographer. I have created shows with performers in the traditional sense of the word, i.e. with humans in motion. A few years ago, I worked on *Deep are the woods*, a project where I wanted there to be a strong connection with light, in the form of layers and rays. As I was creating it, I realized that I already had another performer, which was the light. Gradually, I removed everything else, I removed the sound, I removed the living people who were on stage, I removed the space around it, creating a kind of black hole without walls.

What is unique for me is that, whether there are living performers or elements that are originally inanimate, the logic of writing is the same. They are bodies moving in space. This body can be that of a person, or that of light or sound, or rain, but it remains a body moving in space. What interests me is the way it moves, at what speed, with what intention, how close it is, and above all, what it will create in the audience's imagination.

Today, I create forms with live performers and forms whose elements are the performers themselves. The latest project is *Je suis une montagne (I am a mountain)*. It is a show where the audience is suspended, lying on deckchairs, eyes closed, with a stage crossed by elements such as sound, light, smells, wind, rain, and vibrations. It's a way of summoning a kind of inner world in the audience, strong enough to gradually create a kind of altered state of consciousness, with visions of sorts. What interests me is offering people the chance to come and experience something rather than come and see something.

Relationship to research

Most projects are driven by collaborations with researchers. Those collaborations are invisible to the viewer but essential to the design and experience offered. In *Je suis une montagne* and *Remains*, for example, there is a collaboration with the organic and molecular chemistry laboratory at the University of Le Havre for the design of the smells. In *Je suis une montagne* more specifically, the section on altered states of consciousness is based on scientific literature on the effects of repeated stimuli on the human body. In *Remains*, there will be for example a collaboration with Sarah Rey, a historian specializing in places of worship in Antiquity, in order to explore the relationship between different places of belief and representation, from sanctuaries to contemporary theaters.

A living show

Deep are the woods, Je suis une montagne and *Remains* have the particularity of not having a live performer on stage. What distinguishes these projects from an installation is their relationship to time and the logic of their writing. These are shows in which the dramaturgy follows a temporal unfolding through the writing of movement and space. Depending on the project, this narrative thread can be purely visual and sensory, as in *Deep are the woods*, where there is “only” light moving through the space and the spectators' bodies, without text or sound. In *Je suis une montagne*, this construction is achieved through elements such as heat, rain and the wind blowing through the spectator. What interests me is the imaginary world that this sensation will carry, and which will be built up through assembly and dramaturgy: how these elements will carry a universe through their writing, with shifts, revelations and contrasts.

Remains will follow the same logic. It will depict a universe that never stops moving, whether humans are present or not. What makes our world alive is not the presence of humans; we are only witnesses to it, and some of the actors. I believe it's the same for the shows I create. They may or may not belong to the realm of live performance, because there may or may not be living human actors on stage, but they belong to the realm of the living in the relationship to the present that they propose to everyone, living in the composition of elements that reveal a vibrant space in motion, living in the fragility of the interactions they propose. These projects are an invitation to grasp our reality through the senses and through doing, as a complement to the more rational analysis we might otherwise make of it.

Re-transforming theaters and museums into places of belief

"Art and its guardians, those who know its rites and practice it, are undoubtedly part of the religious, of sacralization, and even if the rites are highly varied and floating, all must share a common belief if the world of art is to function symbolically and materially. [...] Over the millennia, there has been a gradual shift from the worship of idols to the veneration of works of art, while maintaining the need to believe" (Jacinto Lageira, L'idole et l'hérétique, in L'art même, vol. 77).

The parallel between the rituals performed in the sacredness of a place of worship and those performed in theaters and museums is quite fascinating, and Remains would be a way of assuming a form of power of belief inherent in places of artistic creation. It's an allusion to the quasi-magical rites aimed at venerating the immaterial value of art, with the construction of sumptuous buildings or deeply-rooted social codes such as silence when the show begins.

This dimension of ritualization on which Remains relies doesn't imply the kind of heavy-handedness that can be attached to this notion: a ritual can be cheerful, as in the case of a birthday party or a carnival. Here, it's more a question of drawing on the symbolic power of a theater or a place of worship in a city to give weight to the action to be performed. It also symbolizes the meaning that certain trees have had for many civilizations at some point in history: a spirit, an oracle, a gateway to another world, a divinity.

Remains can be performed in theaters as well as museums, churches and non-dedicated venues. The fact that it can be presented in any of these venues bridges the gap between different types of belief and reaffirms the sacredness of the power of belief in art. Here, the building becomes as much a place for playing out our myths and rituals as it is for displaying the relic that is this tree. It allows the sacralization of a world that belongs to the past, anchoring our society in the present while playing out our future - a characteristic of our temples, theaters and museums alike.

Specy of the tree

The chosen species is oak. A sacred tree in many cultures and religions, the oak often represents a direct link between the gods and the world (Celtic druids, Yggdrasil in Norse mythology), when it is not itself an oracle (Dodona in Greek) or assimilated to a divinity (animism). An oak tree will be chosen from several already slated for felling by the ONF - Office national des forêts. It will then be artificialized so that it can be transported and reused.

Relationships with the living world and technological building blocks

The project is based on setting animated elements in motion. To be able to write their movement, I need to write them live on stage, immersed in them. In this respect, it's close to a classical way of working with performers: how they enter the stage, with what intention, in what proximity, whether they will cross the space, with what speed, whether they will stop, breathe, resume their journey. The same applies to a mass of light or sound that forms a landscape, a smell or smoke.

We developed the software and hardware for this via a series of Max for Live patches. This allows us to control sound, light, smoke or any other element centrally, while maintaining a quality that's close to life. In the case of lighting, for example, lighting parameters (intensity, color, position, etc.) are modulated via Ableton's MIDI automations. This makes it possible to record and replay light modulations in real time during rehearsals, while creating the soundtrack.

Technical elements

Duration: 60 minutes on stage, +onboarding

Types of venues: theaters, non-dedicated venues

Presentation formats: shows. In venues that are open continuously, the project can be presented as a visual installation outside of show times. In non-dedicated venues, a hybrid version is being considered.

Duration: The project can be performed continuously, with one session every 90 minutes. We are able to perform it for up to 12 hours a day.

Capacity: 12m x 12m: 60 people. Scalable to 8x8m, 8x10m, 10x10m, 12x10m. For the 60-person version, this represents 300 audience members for five performances throughout the day, or 480 audience members if we perform for 12 hours.

Lifting points: Weight of the tree with equipment: 900 kg. Required working load limit: 1 metric ton, with a D8+ motor. In a church, it is possible to secure it in the attic if it is accessible.

Floor space: minimum 8x8 m. Ideal dimensions: 12x12 m

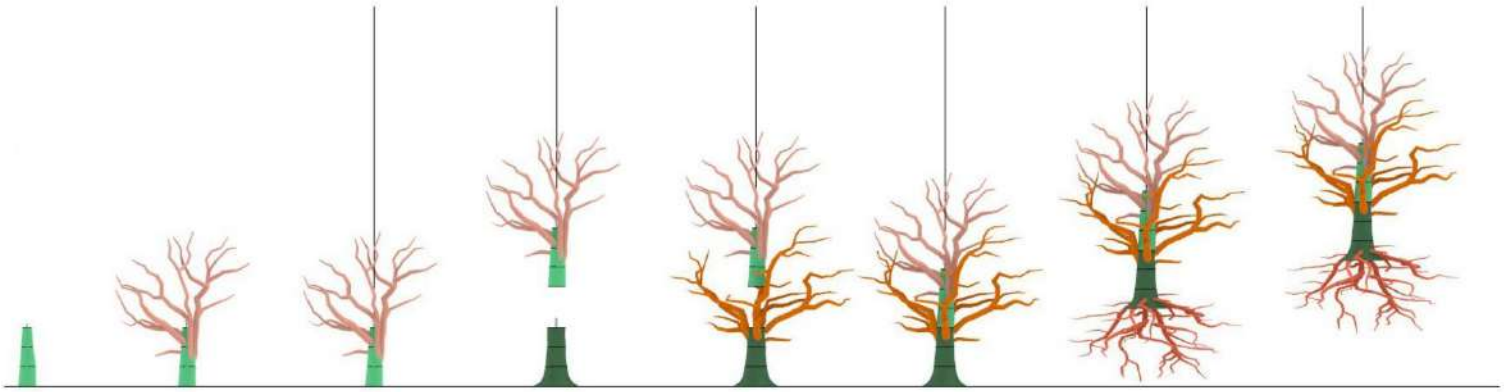
Height: ideally 11 to 12 meters. Minimum 10 meters. Modularity is achieved by adjusting the space between the ground and the tree’s roots, the foliage (part of which is adjustable), and the space between the foliage and the ceiling.

Floor load: 500 kg per square meter during assembly. Can be distributed if needed.

Assembly time: two days

Disassembly time: 1 day

MONTAGE



1 /
Manutention de la partie supérieure

2 /
Assemblages des branches secondaires de la partie supérieure

3 /
Accroche levage par manille

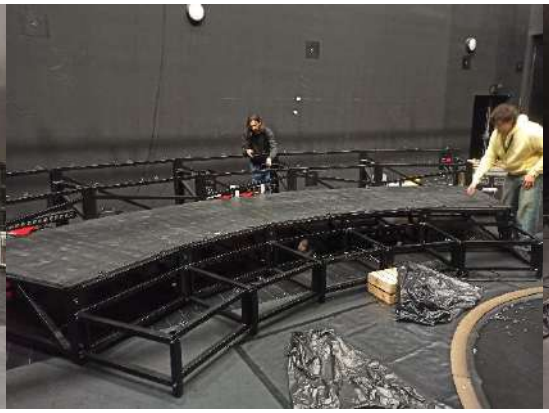
4 /
Levage partie supérieure et manutention partie inférieure

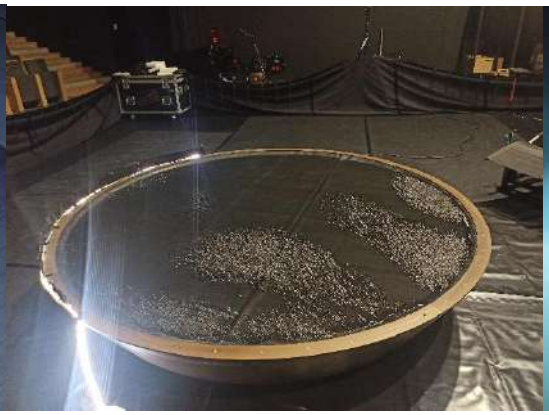
4 /
Assemblages des branche secondaires inférieures

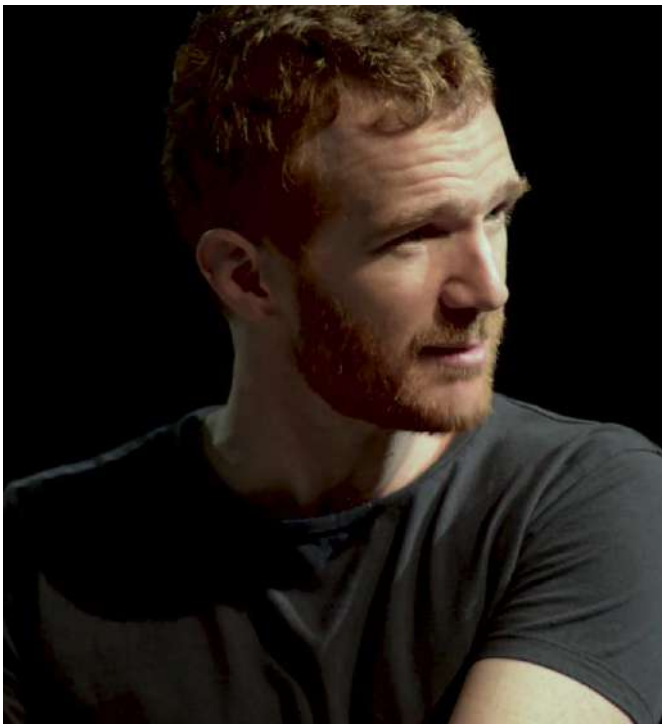
5 /
Assemblages partie supérieure à partie inférieure par manchonnage

5 /
Levage des parties assemblées hauteur de travail et assemblages racines

5 /
Levage arbre assemblé







"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.

He holds a master's degree in European Studies (Panthéon-Sorbonne University) and, still taking an interest in geopolitical issues, he is also a reserve officer in the French army. He holds a professional certification in organizational management – Strategic Management Option (École de Guerre, Paris).

Sound composer - Thomas Turine

is an artist, composer, musician and music producer. He invents his own process of instrumental composition, on computer or on paper. He transforms his composition into something more plastic. He likes to appropriate a visual representation of the world and create a new one. He has developed a personal, instrumental and living field of research into contemporary music and stage performance, where the slightest musical experience evokes new ways of looking at the world before our eyes. Her music has a melody of its own, while she works on concrete or abstract subjects in a dynamic way. She sculpts the sound environment and brings movement to it. Her work on space, whether in musical composition or sound spatialization, tends to operate subliminally, so that the perception of her pieces is organic. The listener's body must be engaged and absorbed. He wants his music to be a meeting place for the listener.

AdLib – Bureau d'accompagnement

Ad Lib is a Brussels-based artist support office whose core mission is to support the development, production and dissemination of live performances that are part of an assertive approach to the poetization of reality and the search for new physical, visual or scenic languages, accessible to a wide audience. Its members are Anna Giolo, Timo Steffens, Klara Kühn, Morgan Shellen and Sibille Maujean.

Ad Lib also coordinates and organizes various residency programs: Belgium's LIBITUM - a multidisciplinary residency program, and Ad Lib's ATTIC - writing and research residencies in the performing arts. Ad Lib also co-develops and co-organizes the LookIN'OUT program and professional days, in partnership with BAMP and 140.

As a founding member of ProDiff Collectif and the European network PAMPA, Ad Lib plays an active role in the development of this federation and network.

Partenaires scientifiques

CNRS - Laboratoire Edysan : Écologie et Dynamique des Systèmes Anthropisés, UMR7058 – Jérôme Buridant

EDYSAN is a research unit of the CNRS and the Université de Picardie Jules Verne. It focuses on the effects of so-called “global” changes on ecosystems and agrosystems. The EDYSAN unit's research focuses on multiscale, integrated analysis of the dynamics of production areas and systems (agrosystems and forestry systems) in the context of global change (incl. global warming, changes in land use and practices, biological invasions, atmospheric fallout). This unique theme is primarily concerned with fundamental research, but also includes several application projects.

Jérôme is Director of the Transversal Axis of the Edysan Laboratory (CNRS, Université de Picardie), Vice-President of the Forêts d'exceptions association (ONF), and a specialist in the geohistory of temperate forest systems and the ancient impacts of anthropization (human activities, forest management), climatic variations and wildlife on forest environments.

As part of his collaboration on Remains, his expertise in the geohistory of forest systems and the impacts of anthropization will enable him to carry out research into sound archaeology, with a sound reconstruction of the history of a forest. This type of work has never before been carried out on this scale for a forest, and apart from the poetic dimension associated with this project, this sound creation could be an interesting tool in its own right in the scientific field.

URCOM, Université du Havre – Géraldine Savary

URCOM's research explores both fundamental and applied aspects, ranging from metallic and organic catalysis, the synthesis/reactivity/extraction of nitrogen, sulfur and phosphorus heterocycles, the chemistry and physicochemical and sensory analysis of complex colloidal systems, to the study of the interactions of cosmetic formulations with the skin. The laboratory's high-performance technical facilities (spectroscopy, chromatography, thermal and rheological analysis, sensory analysis room, etc.) enable it to carry out analyses, experiments and small-scale production runs.

Géraldine SAVARY is a professor in the URCOM laboratory at the University of Le Havre Normandie. For over fifteen years, she has been developing olfactory and tactile sensory analysis, particularly in the cosmetics field. She has directed several theses and research projects to better understand the link between sensory perception, chemical analysis and physicochemical properties. She is the author of numerous articles and books in this field.

Je suis une montagne

Coproducers

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.

"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 transcendance and questionning 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

Ciguë

2014

Conception Eric Arnal Burtschy

Creation Eric Arnal-Burtschy et Clara Furey

Interpretation Clara Furey

Sound creation Tomas Furey

Light creation Christian Delécluse

Costume design Lea Deutschmann

Ciguë is the experience of a wild, free and yet human being, with an inexhaustible movement and tirelessly traversing landscapes roamed by. A fascination for an animal and primitive beauty, questioning the relationship to the other and to the time.

http://vimeo.com/108575489

"Eric Arnal-Burtschy at the height of elegance."

Amélie Blaustein-Niddam, 27 mars 2014

"Brutal image of a fatal loneliness, with a few cries of animals escaping from a barely loosened throat, the performance rested on an inexhaustible march like the need for freedom, to the closest to the public that the dancer brushed in her travels, blind, to take refuge, recluse, in a corner of his stage cage."

Marie-Christine Vernay, Libération, 1er avril 2014

"A spectacular creation based on the senses."
Marie-Pierre Genecand, Le Temps

"The universe [...] of this self-taught choreographer comes to possess us."
Nathalie Yokel, La Terrasse

"Eric Arnal-Burtschy dances the infinite. [...] That is genius."
Amélie Blaustein-Niddam, Toutelaculture.com

" Those who have had the chance to see this spectacle as atypical as crazy [...] will always remember it."
J.M. Gourreau , Critiphotodanse

"A magnificent dance show, a visual experience."
Hélène Genève, Ron Orp

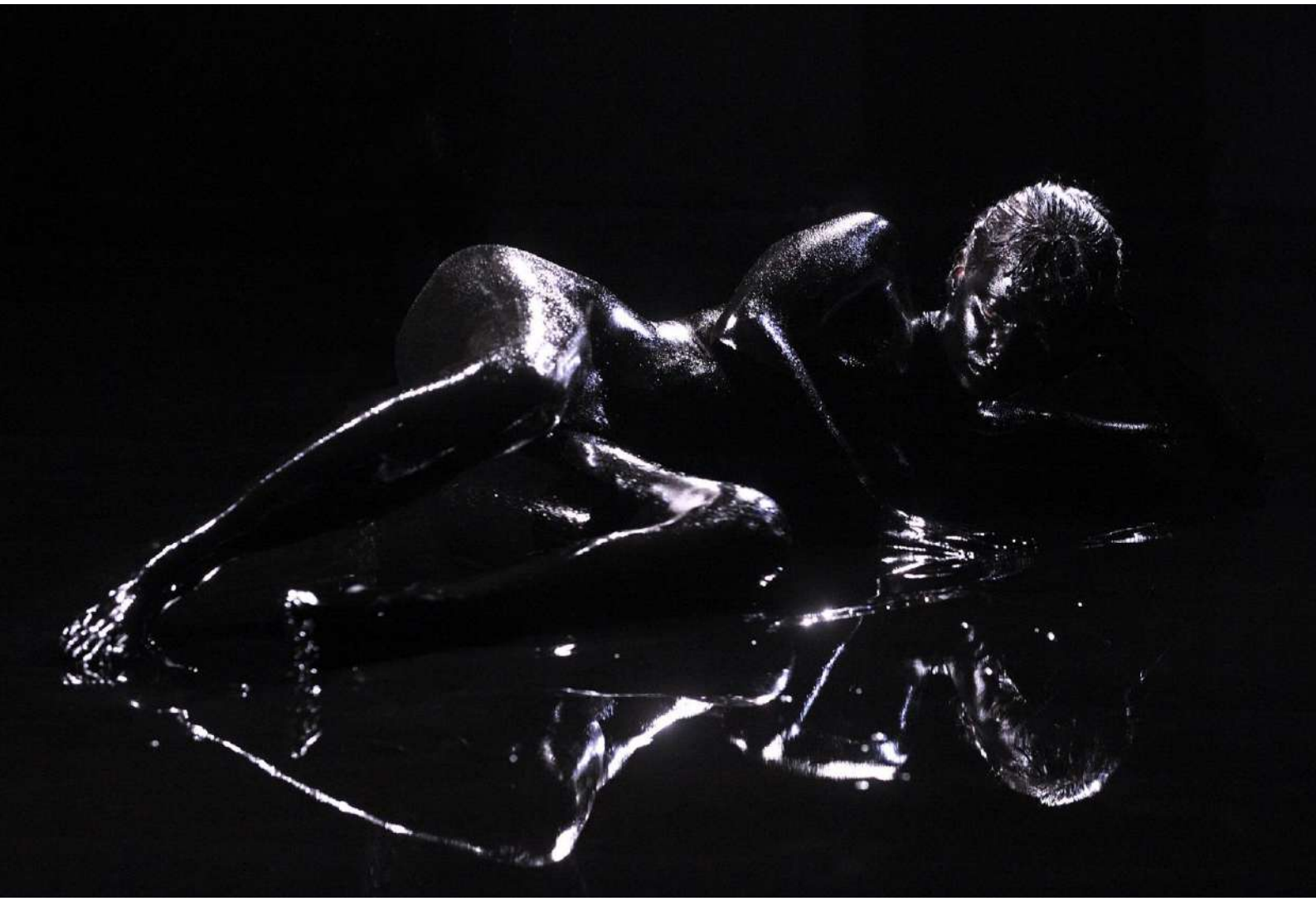
"A writing that fuses visual and living arts."
Marie-Juliette Verga , Parisart

Bouncing Universe in a Bulk

2011-2013

Bouncing Universe in a Bulk is a work addressing the notions of void and infinity: this dizzying place, so vast it is ungraspable and which will always inherently surpass us. An opaque black liquid creates continuity between the body and its environment; it creates a place which cannot be contained, which you can have no hold over, it has no limit and no gravity. The matter itself can embrace all forms.
As a whole it simultaneously represents the origin and the future, surpassing both time and death and yet where life set in.

https://vimeo.com/108992543



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