



château de montheau



Leave your everyday life
Let yourself fall into darkness
Forget your thoughts
Peel off, layer by layer
Look with your ears, inside
Attentive
Awakened

2 en amont de l'amont





en amont de l'amont

Nothing is happening.
There is nothing to hold onto,
No point of reference. Only the absence of that
which reassures.
"The Emptiness", in other words, maybe
"Before the source"?





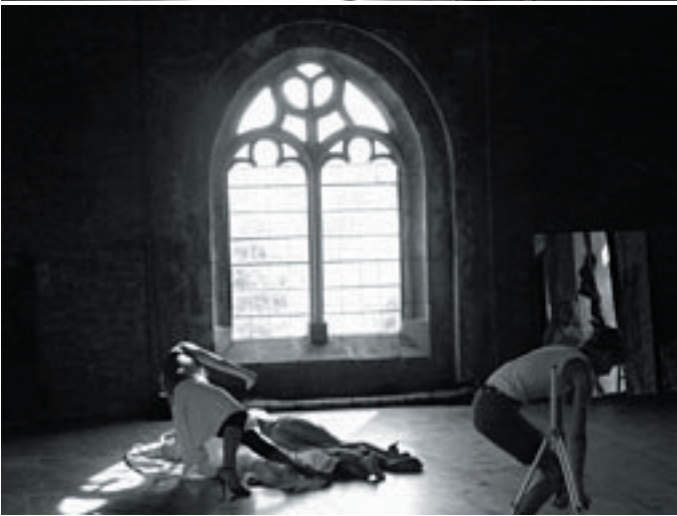
en amont de l'amont⁴

Nothing is easy to grasp, to define, to possess in this unknown place.
This dark place



5

en amont de l'amont



We have dived in here, without defenses, and with no hope of being elsewhere, no relief in sight. Uncomfortable as we are, we begin to feel at home here.





6 en amont de l'amont

What is difficult to us changes color, a word, a taste, a tone,
a gesture, a mouvement...
Inspiration comes one drop at a time,
Intuition becomes visible.

Ueli Hirzel, january 2008



Château de Monthelon

en amont de l'amont



One of the outcomes of our first meeting of the Orientation Committee of Monthelon in July 2007, was the simple formulation of a common question , how do we define research and creativity?



The general notions remain obscure, at times even tabou, surrounded with a sort of cloak, words like Inspiration, Genius are used, we speak of transcending the pain of creativity, we speak of a mythical momentum, that comes, and goes. But in everyday life the artist's confrontation with him/herself is real, demanding. It can be heavy, precarious, destabilizing.





The question we are the most concerned with is: What is the creative process? How do we go through it? What are the ideal conditions to sustain and accompany that process?

Research always begins in the same place, in the emptiness. That same emptiness where we wander unprotected, accompanied only by ourselves, facing only ourselves. It is a very rare thing to meet with the wonderful, or the marvellous, but every now and again we do brush up against one or the other...



There does exist a creative force so furtive, ephemeral that it is uncontrollable. A « wild wish to do » as Jacques Brel sings.

But there is also an experience that is shared by every creative person, The Risk. It is of course a subjective, sometimes even invisible risk, but it is very real. Creators can be compared to scientific researchers, or adventurers, the explorers of the 20th century, always daring to go one step further, and in this way expanding, and expanding the map, to add unknown territories.

But without losing ourselves, we have no chance of finding ourselves; and being lost is one of the most intimate, solitary and painful revolutions on earth.





11 en amont de l'amont

« Inserting circus techniques (into the creative process) has never been so difficult.(...)It's as if the usual recipe doesn't work, not like it should, not like it used to. And images for images sake is no more interesting than technique for technique's sake. We're more and more demanding, which doesn't lighten the task.(...) All of this makes a sack of knots in our head, oblige us to talk and talk, to try anything, to throw out everything...see what's left! This week I had the very real impression of having nothing left to say, of being empty, incapable of having even one idea. Which is how I come to the conclusion that nothing is ever acquired, that we will stay forever vulnerable as long as we try to stay honest with ourselves ».

(JPL april 2007)



Der Austausch persönlicher Erfahrungen kann ermutigen
Sharing these experiences can be encouraging. Sometimes
it takes only an exchange, a few words with another artist, to
get past that blocked spot, to take that one step that takes
us further, instead of running in mad circles around our-
selves, in poor, panicky imitation of our own creative selves.

WHAT ARE THE CONDITIONS NECESSARY TO A CREATIVE
PROCESS?

Desire, perseverance, courage, rigor and fragility are in-
dispensable.

To go into the creative process is to leave behind so much...
start from zero. If we know where we're going, then we
haven't actually left anything.

Taking time with yourself, a lot of time, accepting to explore
your own limits.



en amont de l'amont
12





13 en amont de l'amont

WHAT CONTEXT IS HELPFUL TO ENCOURAGE AND SUSTAIN THE CREATIVE PROCESS?

One that will permit the artist to quit the everyday life for a given amount of time, to change habits, to leave behind the material worries that distract and consume. To be surrounded by people who are going through a similar process and to have the possibility of exchanging on the differences and similarities of that process.

Silence, nature, an immense sky and limitless horizon...





en amont de l'amont 14

As well as technical support, space, construction possibilities, help building. Last but not least, the possibility to relax!



15 en amont de l'amont



Monthelon is above all a PLACE; with a geographical , historical, stone reality!

It is a place where things can happen. It is a place that welcomes artists in residency. The only thing that is asked of the artist in return, is to Pay attention to Monthelon. Like the physical law, of equal and opposite force, the more you are close to it, the more you give it, the more it gives back, the more is possible. These are the times that Monthelon opens completely and allows astounding research and exploration to take place.



Monthelon is a place for developing, preparing and realizing artistic ideas and of various ambitions as well genre-overlapping constallations.



Château de Monthelon
16



17 Château de Monthelon



Conception

