

Summer 2011

## PREPARATORY READING ON THE THEMES OF SHADOW AND EVIL

By Enrique Pardo

towards

*Performance and Shadow*

Workshop Symposium – July 12 – 24

*Myth and Theatre*

Workshop Festival – August 9 – 19

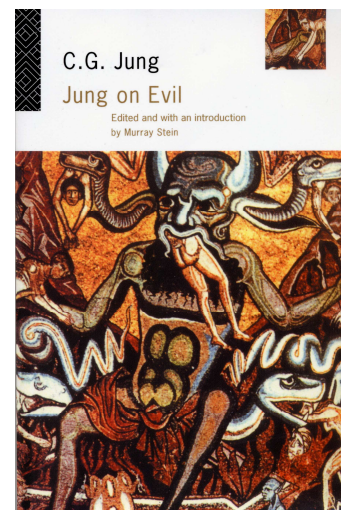
Pantheatre is involved in two main events this summer in Malérargues.

A second **Workshop Symposium on Voice Pedagogy**, in collaboration with Carol Mendelsohn, the Roy Hart Centre, and the Roy Hart Voice Teachers Comity, which follows the 2010 Symposium titled: “Singing *after* Roy Hart”. This year we turn to “Performing *after* Roy Hart” - and a theme: “Performance and Shadow”<sup>1</sup>.

The other event is Pantheatre’s **Myth and Theatre Festival**, in August<sup>2</sup>, which will be dedicated to **Anna Griève**, author of *Les trois corbeaux / ou la science du mal dans les contes merveilleux*. Editions Imago, Paris 2010. (*The three crows / or the science of evil in fairy tales*.)

This document and the attached article “Jung on Evil”<sup>3</sup> address both events and their thematic continuity since both emphasize performance and both will reflect on the philosophical, ethical and esthetical relationship between shadow and evil and the role they can play in pedagogy and in artistic creation.

The Symposium and the Festival both present performances. The emphasis in the July Symposium will be on the vocal aspect of performance with an experimental and, to some degree, improvised agenda. The Festival, on the other hand, presents some 10 performances ! Most of them directed by myself in collaboration with Linda Wise<sup>4</sup>.



<sup>1</sup> <http://www.pantheatre.com/gb/2-WS11-gb.html> - this event is now full but you can check for last minute cancellations.

<sup>2</sup> <http://www.pantheatre.com/gb/2-LE11-gb.html>. For archives on the Myth and Theatre Festival, check: <http://www.pantheatre.com/gb/2-MT-gb.html>

<sup>3</sup> “Jung on Evil” –. You can consult the exceptional introduction by Murray Stein, editor of the book. This introduction which I comment will be the basis for a forum on the notions of Shadow and Evil. <http://www.pantheatre.com/pdf/2-LE11-Jung.pdf>

<sup>4</sup> Check the Festival planning on <http://www.pantheatre.com/pdf/2-LE11-planning.pdf> . Performers include : Agnès Dumouchel, (France) (tbc), Daniela Molina (Chile), Gaëtan Emmeraud (France), Isabelle Chalhoub (France), Katie Naish

I have written strongly about how exceptional I consider Anna Griève's book to be<sup>5</sup>; I came across it having decided to tackle the theme of Hitler through a solo performance, of which I presented different approaches during the summer of 2010. That project is still there, but in the background for the moment. I met with Anna Griève in Paris and we began working and friendship dialogues. This summer's Festival performances are also my contribution to the dialogues on shadow and evil<sup>6</sup>. Not that the performances are in any literal or literary way about evil themes – far from there! The point is the inclusion of shadow. As I put it during a 1998 project in Cambridge, UK, titled "Shadow Boxing": "without shadows, images remain flat" – unable to engage psychological, ethical or even esthetical complexity.

During the July Symposium (which will take place mainly in English – as opposed to the Festival, which will be mainly in French), I will present Anna Griève's book - it has not been translated into English yet - through the extraordinary gipsy tale of "The Iceberg Princess". One of the quests in the book is, as the subtitle states: "the science of evil in fairy tales" (in French: of "marvellous tales"), and one of the questions Anna Griève raises is: "where and how, in fairy tales, does a figure of evil such as Hitler appear?" She also asks: "How do fairy tales deal with such an apparition?" She is considerably critical of C.G. Jung's psychology on this count, even though she, like myself, holds Jungian thought in very high esteem: Pantheatre's honorary president is, after all, James Hillman, whose development of Jung's ideas I consider today's most comprehensive and insightful *Weltanschauung*, world-view.

Anna Griève's point is that radical evil is not transformable, and that Jung's reactions to Hitler were therapeutically optimistic, possibly in the vein of the many early 20<sup>th</sup> century intellectuals who thought psychoanalysis could change the world, and could stop a phenomenon like Hitler. She posits that, to some degree, this optimism blinded them and they recognized evil too late.

For contemporary artists, evil holds a particular fascination, especially in its links with radicality. Today's definition of an artist is very much bound up with "being radical". At this stage in my own artistic life, I feel less concerned with being radical than with being complex and thorough - thoroughly psychological - and if I undertake to tackle a figure like Hitler, the most "radical evil" figure of recent History, it is to stir the shadows of my own humanity, of my own humble place in History: I was born the year after Hitler died – and in many ways haunted by his shadow.

So was Jung. As preparatory reading for both the Symposium and for the Festival, I propose the introduction to a selection of Jung's writings on evil and on the notion of shadow, by the editor of the book: Murray Stein. His introduction is outstanding in its content and attitude towards Jung's ideas and concerns. I have inserted some comments and underlinings as glosses to the text, especially making bridges to teaching, singing and performing *after* Roy Hart, as well as to their developments in Pantheatre.

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(UK), Laura Fuentes (Chile), Liv Pflug (Norway), Marianne Le Tron (France), Nate Speare (USA), Nick Hobbs (UK/Turkey), Agnès Tuvache (France), Sarmen (Mexico/UK), Virginie Hoog (Switzerland) and a film by Sean Lewis (USA).

<sup>5</sup> See <http://www.pantheatre.com/4-newsletter-anna-griev.html>

<sup>6</sup> There are many fantasies of what a theatre festival is, can or should be. The Myth and Theatre Festival, created in 1987, is very much a personal enterprise, a gathering of like-minded friends in order to explore and exchange ideas on the themes and figures that I feel currently engaged with. The Festival – a 'feast of ideas' - is my passionate hobby-horse, my "violon d'Ingres"; and it is small, select, intense, and in a way, overtly incestuous. This year it is based on my dialogues with Anna Griève and I hope I can share with the participants the momentous nature of this encounter and how inspiring and thought-provoking her book can be, especially for us performing artists.

I look forwards to your participation in these events – physically, if you can be with us – or in spirit if you engage with these ideas and dialogues.

Enrique Pardo  
Malérargues, July 1<sup>st</sup> 2011.