



# The Lunatic Lab-Oratory

Meeting with Enrique Pardo

May 5 to 10, 2009

at Château de Malérargues

Roy Hart International Artistic Centre (Southern France)

Latest update: 05 May 2009

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## REMINDER

### THE 2009 AIMS

#### “Moves and Movement”

**Laboratories** (physical and vocal sessions) dedicated to a working collaboration with movement teachers, choreographers and theatre directors. A context to test the passage from private to public : ACTS, the activation of activity, a training in catching fantasies and acting out – the “lunatic” side of the creator-interpreter.

**Oratories** (study and discussion sessions) will reflect on the **nature and quality of acting**, especially on its relationship to the ‘management’ of emotion: is not “figuring out emotion” the core activity of acting ? This, as it applies particularly in the leader/follower exercise which Enrique considers the most complete and complex acting exercise he has put together, with its implications for text work and for the “setting-up” of ideas, with its correlative conclusion: “if you find your place you will find your voice”.

### THE PLANNING

Two laboratory sessions per day, morning and afternoon (between 2 and 3 hours each) directed by Enrique Pardo, including contributions from guest artists.

Every late afternoon there will be one oratory talk. Enrique will propose 6 themes, one per day. Some of the participants will present papers and reference texts.

There will be “convivial talking dinners” most evenings.

### LINKS

This forum (check updates) :

<http://www.pantheatre.com/pdf/2-lunatic-2009-forum.pdf>

The Lunatic Lab-Oratory homepage :

<http://www.pantheatre.com/gb/2-lunatic-project.html>

The 2009 Lunatic Lab-Oratory Flyer :

<http://www.pantheatre.com/pdf/2-lunatic-2009-flyer.pdf>

The 2009 Lunatic Lab-Oratory detailed presentation (check updates):

<http://www.pantheatre.com/pdf/2-lunatic-2009-project.pdf>

The first letter, July 2008: The Lunatic Laboratory, presents the working theme, “Moves and Movement” :

<http://www.pantheatre.com/pdf/2-lunatic-laboratory.pdf>

The second letter, September 2008: The Lunatic Oratory, includes the theoretical propositions :

<http://www.pantheatre.com/pdf/2-lunatic-oratory.pdf>

[www.pantheatre.com](http://www.pantheatre.com)

# PARTICIPANTS

hopefuls & confirmed / 05 May 2009

Contact Enrique if your name is not included – and send any relevant links please

- Alain Wegmann .....ingeneer, professor at the Lausanne Polytechnic – beginning a collaborative dialogue with Enrique about choreographic theatre.
- Amy Rome.....singer, teacher at University of Central Lancaster, PhD on the Pantheatre / Roy Hart work.
- Annalisa dal Prà .....Italian-born actress and director – lives in Norway. Was part of the original Alchemical Theatre project, and organised The Alchemical Theatre in Norway (1989?)
- Aurélia Hannagan .....actress and close collaborator of PANTHEATRE. Lives in Paris. Arrives Thursday May 7<sup>th</sup>, because of a performance commitment.
- Brenda Armendia .....singer, actress, composer – musical & performance collaborations with Enrique
- Carran Waterfield .....actress, director with Richard Talbot of Triangle Co. Coventry, UK.
- Caterina Perazzi .....actress, dancer, director, collaborates and teaches with PANTHEATRE. Italian born, lives in Paris. 22/03/2009 – **She cannot make it.**
- Christine Desfeuilletts .....<http://www.ballerinastrada.eu> dancer and multimedia artists, from Orléans
- Dimitri Tsiapkinis.....dancer and teacher at the Centre Chorégraphique National de Tours, Cie. Bernardo Montet. Had to stay in Mali for a project, and cannot come.
- Enrique Pardo.....<http://www.pantheatre.com/1-enrique-pardo.html>
- Faroque Kahn .....[www.totally-insaan.org](http://www.totally-insaan.org) – actor, movement and martial arts teacher. This first Lab-Oratory on “Moves and Movement” is dedicated to him. Lives in Glasgow.
- Grazia Dentoni .....Sardinian artist, actress, director.
- Haim Isaacs.....[www.haimisaacs.com](http://www.haimisaacs.com) – singer, teacher, musical director and actor in many PANTHEATRE projects. Lives in Paris.
- Hanna Husberg .....artist and film-maker, collaborated with Nick Hobbs on the filming of the performance “Shut your eyes”. See “The Film-Book” below.
- Isabella Cremonesi .....Actress, director, specialist in theatre improvisation games, hosts the PANTHEATRE Milan projects. Her group was selected for a festival (Improvisation Competition) – cannot come.
- Jacklyn Bassanelli .....actress, has performed twice at the Myth and Theatre Festival. From Australia, now living in England.
- José Ramón Muñoz Leza.....Actor, director, now living in Seville. Devising a performance with Enrique.
- Katuscia Perone.....Main organizer of PANTHEATRE Milan.
- Kirsten McIver .....Actress, performed with PANTHEATRE UK. From New Zealand, now living in England. Returned from NZ late and cannot make it.
- Linda Wise.....<http://www.pantheatre.com/gb/1-linda-wise-gb.html>
- Liza Mayer .....<http://www.pantheatre.com/gb/1-liza-mayer-gb.html>

- Maria Fernandez .....I am VERY pleased that Maria will join us : she has always been one of PANTHEATRE's most inspiring presences. Maria lives in Amsterdam.
- Marta Cenedese .....Main organizer helper for the 2008 Myth and Theatre Festival. Applying for a PhD in Litterature at Cambridge.
- Nick Hobbs .....<http://www.pantheatre.com/cv-nick-hobbs.html> & [www.voiceofshade.net](http://www.voiceofshade.net)  
actor, writer, singer, specialist in popular music.. Longstanding collaborations and lectures with PANTHEATRE
- Patrick Joseph .....actor, director from Haiti, was part of the “Partage du Sel” cast. Hopefully will train with PANTHEATRE in 2009. 22/03/2009: **Patrick cannot make it (his journey to France this Spring did not come off.)**
- Richard Talbot.....actor, recently completed his PhD - (it is “my surrogate, Kurt Zarniko, who receives the award.”) Co-director with Carran Waterfield of Triangle Co. Coventry, UK.
- Rocio Muñoz.....actress, dancer, singer (including flamenco), performed at the Myth and Theatre Festival, lives in Andalucia. 25/03/09 : **Rocio cannot make it.**
- Sharon Feder.....[www.soundmoves.ca](http://www.soundmoves.ca) – actress and multi-media artist, performed at the Myth and Theatre Festival, now based in Zurich.
- Soraia Sanchez .....<http://www.pantheatre.com/5-international-es-bilbao.html> - singer and main organizer of the BILBAO projects. Cannot come.
- Tal Beit-Halachmi .....dancer and teacher at the Centre Chorégraphique National de Tours, Cie. Bernardo Montet. Originally from Israel. Back trouble and family commitments – cannot come.

A special thought for our North and South American friends, whom we will meet soon after in New York for the PanNYC project : Sean Lewis, Elisa Matula, Debora Ballardini, Hillary Spector, Naima Phillips, Nor Hall, Steve Levine, Annie Murath, Carolina Herrera, Laura Fuentes, and many others who, I am sure, would have loved to join us for this project.

# PRACTICAL NOTE 1 travel coordination

Paris, March 9<sup>th</sup>, 2009

Please start booking, especially lodging and travels to get best deals. Send emails to Liza [eliza@pantheatre.com](mailto:eliza@pantheatre.com) copy to me.

We should be around 20 participants, and must coordinate.

Liza will be overlooking picking-up at Thoiras gare and lodging arrangements. Her health is much better, but she is still frail - going through with chemotherapy which requires lots of care, rest and energy. If someone can see a way of helping (keeping lists for her, checking emails, etc.) please let us know.

## ARRIVALS Monday May 4th

- buses from NIMES station (Cars Fort to Saint Jean du Gard) to Thoiras Gare 12€
  - 14:00 arrival 15:04
  - 18:20 arrival 19:26
- try your best to get one of these - we will come fetch you at Thoiras Gare (5 min from Malérargues). Otherwise you are into taxis (expensive, easy over 70€ - but of course can be shared. You can also train on to Alès, a bit nearer for taxi ride.)

## DEPARTURES Monday May 11th

- buses from Thoiras Gare to NIMES station 12€
  - 05:56 arrival 07:00
  - 12:36 arrival 13:45
  - 18:10 arrival 19:15
  - note : rooms must be cleared for cleaning on Monday early in the morning (but of course you can stay the day)
  - departures Sunday : no buses, so you have to make arrangements if you need to depart on Sunday. I know some of you do.

PARIS : there are TGV trains from & to Paris CDG airport direct to & from Nîmes (without going into Paris.) And of course from Paris Gare de Lyon.

MARSEILLE : you have to bus to station and take a train to NIMES

NIMES airport : bus to the station (easy)

MONTPELLIER : either taxi to Malérargues (over 100€) or bus to station and train to NIMES.

other suggestions ?

car sharing ? I think the one coming from Milano must be full !

Looking forwards to being with you.

Enrique

# The Film-Book

With Nick Hobbs (overall supervising) Hanna Husber (filming), Brenda Armendia and Christine Desfeuillets (sound recording) we are organizing the filming of the Lab-Oratory.

General Principles :

- I would like to make the video like a documentary book of the full event, for consultation at the Library in the future.
- We will adapt the planning of the days to the film requirements : time for downloads, recharging, labelling and commenting. The film becomes a axial reference.
- We will create a team to help technically, but especially in terms of organization and writing : dating, labelling, chapters, titles, brief descriptions, etc. Please let me know if you want to be part of this team.
- Critical essays would be linked to the film chapters. I expect us all to do writing during the week (or record talks & interviews.)

Sun. 22/03/2009

Dear Nick

Just finished a long talk with Hanna about filming the Lab-Oratory.

She was very helpfull in starting to define the prospect of filming the events. I would appreciate your comments and advice - and help.

- my wish : to end up with a very well organized, easy to consult (logbook, menu etc) documentation of the main events (laboratories and oratories.)
  - mainly for study consultation (not for marketing) and mainly at the library at Malérargues.
  - film all (most) of the events: some 30 to 35 hours.
  - maybe later we can extract smaller documents for CDrom mailing, sale or promotion.
- as little post-production editing as possible.
- very important to have good sound recording quality. Hanna said we need a sound person, and synchronization work in post-production.
  - I had not foreseen this and will ask around, and will need to find out what it entails financially.
  - as you know, in choreographic theatre choices of focus have to be made. Usually the work has multiple focus events, so camera person has to go in intuitively, make choices and accept partial viewing. Sound on the other hand is essential.
- after this exchange with Hanna, I would like to make the film an important part of the event.
  - create a team that works with Hanna
    - technically - if she needs help
    - writing the log-book : timing sequences, finding good titles, writing summaries, even evaluation (5 stars for content, quality of film, etc.)
    - Hanna might need extra help to create chapters and a menu on the film (a programme that does it to start with.) I'll ask about this.
  - give the film enterprise time and in a sense make it one of the elements of the Oratory : i.e. titles, summaries, comments, critical writings attached to sequences. This would be part of the "homework." The film would therefore have accompanying written

documents for consultation. I would try find time to write too. (The film is in a sense a book we would all be writing.)

- equipment : how much would you be able to help us on this count ? What do you think we would need to purchase ? Hanna mentioned that digital filming goes onto memory sticks that must be backed up on hard disks (she thought we would need 2 1000gigas HDs) And a powerfull computer. Our desktop is old and we function mainly by PC laptops as you know.

## Working texts.

As you know working texts are a fundamental contribution to the work. I suggest you chose NEW texts that :

1. fulfill your curiosity, pleasure and that give you a good challenge.
2. are "new" in terms of the style of texts that you have worked with in the past
3. the "texts advice" page now has quite a lot of comments : check it on <http://www.pantheatre.com/pdf/2-programme-texts.pdf> (also in French and Spanish)
4. if necessary consult me on this. Remember: no William You-Know-Who, no 'archaic' texts, avoid too poetically dense texts. If I have any advice it is to keep texts rich and simple, even in their grammar and rethorics.

# Meals.

Organizing dinners ( Lunches will not be formally organized. )

The proposal is to create 4 or 5 tables of between 4 and 6 persons, small enough so that good talks and meetings can take place. This time I do not wish for banquets or big dinner tables. Dinners would be part of the Oratory times.

Each table would have a presiding host – a person who cares for inviting or composing guests, makes more personal introductions, maybe proposes themes and cares generally for the Oratory spirit of the occasion – linking if necessary with other tables.

Presiding hosts : up to now only Nick Hobbs has asked to preside a table. No hurry.

I propose four dinner evenings : Tuesday and Wednesday, Friday and Saturday.

Nota: Saturday, Pascale Ben is giving an a capella concert at Malérargues, so the dinner might need diplomacy (and some participants might want to go hear Pascale sing.)

Monday May 4<sup>th</sup>, you can come over for an informal drink at our house, since people arrive at different times – and we have to go fetch them, etc.

Wednesday will be PANTHEATRE's Extraordinary General Assembly. In fact a short formal voting reunion. No dinner together.

Sunday we might organize a Last Supper, or other occasion. Some participants have to leave during the day on Sunday.

Dinners could take place in Salamander (the main guest area of the château) where it would not be difficult to set up 4 or 5 tables.

I write to Jay Livernois and Marie Paule Marthe – who care for and are in charge of the Centre's kitchen. Liza will discuss with them this proposal, and the use of the kitchen, cutlery, glasses, etc.

I also thought dinners could happen in different "houses" (at our place, at the 2 gîtes, other flats.) Maybe we do both (some days in Salamander, some separate.) One such house could be Norbert's gîte (25 minutes walk – in fact it could be gorgeous...)

Cooks : we will have a classic from Faroque Khan. Christine Desfeuilletts has offered to cook a dinner. It seems this should not be a problem.

Costs of dinners : if we coordinate the shopping, dinners should not be expensive. It needs good organizing. Anyone to be the superintendant ?? We might also have to pay some rental for using Salamander and the Main Centre Kitchen.



## Exchange with Amy Rome

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From: Amy Rome [mailto:ARome@uclan.ac.uk]  
Sent: Thursday, January 15, 2009 1:42 PM  
To: pantheatre@gmail.com  
Cc: Elizabeth Mayer; linda@pantheatre.com; enrique pardo  
Subject: LL confirming / "psy of movement & phenomenology ?

Dear Enrique,

I write briefly to preliminarily confirm my attendance to "The Lunatic Lab-Oratory" at Malérargues, May 5-10...2009...  
Anticipating clarification of my plans and timetable for spring/summer 09 academic year, following a meeting tomorrow with my faculty here at the University of Central Lancashire I will hopefully be able to then concretize my attendance. In the meantime, I am thinking about your request and ?s re: 'choreographic theatre'. As voice and movement are integral to this training ...Perhaps one of the explorations should address how does Jung and Hillman's Post-Jungian perspectives/theories expound on the 'psychology of movement' and how existential phenomenology, a philosophical framework extensively applied in dance research further this aspect of the work ? Speak to you very soon.

Amy

*Dr. Amy Rome  
School of Creative and Performing Arts  
Faculty of Arts, Humanities and Social Sciences  
University of Central Lancashire*

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Paris, January 23, 2009

Dear Amy

How can we make the bridge between my lab-oratorial procedures, their references and ideas, and your philosophical requests ?

In the past I have often had the feeling of cross-purpose exchanges between us.

I am certainly prepared to talk about my take on Hillman's perspectives and theories. I tend to leave Jung aside - for me he belongs to a previous generation and I have difficulty going back to his work and ethos. It is not unlike the Wolfsohn / Hart duality. I confronted Roy Hart full-on in 'my youth' as it were, and feel a sort of academic numbness and impatience when dealing with Wolfsohn's texts. Similarly viz Jung, the intellectual dynamic for me is in Hillman.

I know Hillman was influenced, or found kinship and inspiration in phenomenology - as he did too in Corbin and in a sense in Sufism. You could say, these were some of the ingredients of his philosophical kitchen. Mine tend to be more in Art History than in philosophy, especially of the German enlightenment tradition with its Nietzschean counterpoint. I am up a different tree. One of the aspects that I like so much in Hillman is to do with the links he makes between psychology and art, reflected for instance in the attention he gives to Neo-platonic philosophy - the discourse on image and imagination - and the ways of anima. I have such an amused memory when I once mentioned this in Hanover to a German philosopher friend - he searched in his past studies... Plotinus?

Porphyrius? Iamblicus? - his face screwed up and he exclaimed: "those mad Roman philosophers ?" Having tentatively renewed with painting, I see all the more how much my background is rooted in cultural history - call it Fine Arts if you want. Among my bedside books (the dynamic mini-library!) there are at present a lot of books about Tiepolo, Velasquez, Rembrandt, Rauschenberg, Picasso. I might bring in some of them in May, and also an artist that attracted me a lot in the 60s: William T. Wiley (an uncanny coincidence : a painting of Wiley on the cover of Antonio Damasio's "The feeling of what happens" - from "the author's collection"!)

I can do my homework in non-libido areas (area where there is not much pleasure kinship), like neuro-sciences - for instance with Damasio - or what I think you are referring to in terms of "psychology of movement" - and I do sometimes find in these areas "pleasure kinship" and

excitement, but it is rare. The discourse for instance of Mambo Rachel Beauvoir-Dominique, whom I had the pleasure of meeting briefly in Haiti, on vodou split personality ritual moments clearly challenges and inspires me much more. She says for instance: "Magic, just like artistic creation, is the fruit of contradiction arrived to maturity." I certainly want to bring Haiti into the picture in May. German phenomenological philosophy is almost out of 'my' bounds. Yet I see how much it impresses you.

What to do ? This is a VERY important question for a lab-oratory. How to 'set up' such an experiment ? What kind of place, what kind of ritual, what kind of heat, what kind of light? What protocol? It does not have to be a dialogue, nor even a 'conversation' - but ideas must unfold their wings and be seen and heard. I would like to dedicate one Oratory to the questions you ask. Day 4 maybe (important to time it.) I am remembering a session we had at La Chartreuse with Sonu Shamdasani. We both lied head-to-head on the floor in a sort of cushioned bed - with participants all round in a dark penumbra room, to talk about... what was it? Somnambulism ? He spoke, I translated. Sometimes we dialogued.

My philosopher friend Steve Levine not long ago wrote to me that we should "deconstruct Hillman". It made me smile-frown because it's the last thing I would like to do. What I am saying is that I do not feel that free with the members of my kinship family. I recognise the tribal nature of affinities, the respect due to masters (and mistresses), and the necessity for a certain veneration towards the ideas they have offered - obviously not naively but neither with the hubris of detached freedom. Hillman's colleagues-followers also get into the deconstructive mood, calling it "seeing through"... (After Hillman himself, who is a virtuoso at it.) My work to an enormous degree is to do with deconstruction / seeing through. I will explain what I mean - everyone has seen it especially when I tackle texts. Maybe what Steve proposes can happen through praise, acknowledging the pleasure and inspiration these ideas bring, especially in "artistic creation". In Hillman's case it is enhanced by the sensual quality of his intellect. I do not think I am being sentimental or un-critical. Intellectual incest is important - crucial to alchemy: I've often mentioned the importance in the laboratory of the sister . This coming 2009 Lunatic Lab-Oratory is more in this line. A bit incestuous, knowingly. Voila. The TGV train is arriving in Paris.

I look forwards to these exchanges.

Enrique

Corianna Muffatt is an American drama student spending 3 months (early 2009) studying in Paris with Pantheatre. Exchange with Enrique Pardo. Mainly on :

Theology / Choreographic Theatre / Ecosystems / Emotion

Dear Corianna,

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From: Corianna Moffatt [mailto:bluesnote42@hotmail.com]  
Sent: Friday, February 27, 2009 3:39 PM  
To: Enrique Pardo  
Subject: RE: Mu09

Dear Enrique,

I have been working on receiving a minor in Religious Studies at Boston University, therefore, I have a little knowledge about many religions.

[EP] hey ! It might seem obvious, but I think the best "liberal studies" structure would combine religious studies with art history (including literature of course.) I.e. myth as fiction and (versus?) myth as metaphysics. Salmon Rushdie tried...

In my own studies I am most interested in personal religions and the modern way of picking and choosing from the abundant market of many cultures. The melting pot of nationalities includes its own melting pot of religions, and there are so many choices that, as you say in a free exercise, the choices are either liberating or terrifying. My own interest in art and religion relates back to a quote from a poem which I included in my contemplations of the work with Pantheatre so far about the connection between disease, desire, and God, all converging to a complete use of the body, presence of mind and contemplation or relearning of the past.

[EP] My favourite quote of the moment : "One day we will maybe realize that there was no such thing as art, but only medicine." (From J.M.G. Le Clézio - French writer, latest Nobel prize.) Very thought-provoking in this area (obviously he is fascinated by shamanism.) See below.

Theology and Theatre are, for me, two ways to deal with familiar universal unknowns. My personal experience with inherited religion, through the Presbyterian Church, has lead me to see theatre as an exploration of mysteries and questions, where as Christianity is an answer.

I find myths to be particularly fascinating because they are both theology and theatre, containing an oral history, through which enough mouths have carried the stories that the Gods and Goddesses discussed have as many and more voices. I have read your editorial, and I find the tackling of the question of Emotion and its place in the web you have uncovered of myths in relation to theatre, to be fascinating.

I have never come into contact with a theatre that has developed the strength of tying theatre with science as Pantheatre. The relationship between philosophy, anthropology, psychology, theology (and more) and Choreographic Theatre creates a foundation for all theatre that works so well that it now seems obvious to me.

As far as questions...I just want to know more. I am curious about the exercises we did in the weekend workshop, where there were dancers, singers, music and text. I want to know what each part represents. For me, I saw the singers, as you said, as Gods, the dancers were satyrs (transformed by the outside eye to play whatever role was required of them), the piano was a net, such as an old God, in my mind Gaia, and the text was man, humankind/experience. Why is this one of the formations in Choreographic Theatre? To throw at the audience many different points to which they can affix their attention. It is a little like an orchestrated carnival. When I was in the audience watching the work, I felt like I was watching an ecosystem being

created on stage, with so much flexibility that there was never the chance for my attention to wander, it would only be picked up another corner of the world.

[EP] OK, here are your questions. This paragraph is a working one: the link between choreographic theatre and polytheism (and of course, today, ecology. The Le Clézio quote comes from an Ecology journal.) I think "Ecology" will be next year's Festival theme (long time coming because Pan is THE pastoral God.)

You say that the polytheistic mythologies have are richer material for Choreographic theatre work, do you say this because if there are more Gods, then there are more voices and opinions and therefore more conflict and more outside powers acting on the performer? This goes back to the exercise where there were many things going on at once, creating a rich, woven scene. Why did you choose Greek mythology as your base? What does it offer that other polytheistic mythologies don't?

[EP] This is foundational cultural studies. Importantt also : why is the Mediterranean my imaginal home ? In all this you must get going with the work of James Hillman... Let's talk about that too.

I really liked what you said about emotion being similar to ghosts, and how when a room is full of emotion it is full of ghosts.

[EP] I probably said "spirits" ("presence of spirits") - even though in English you do say "The Holy Ghost" - in French that would be "The Holy Phantom" !

Where does this fit in with your Editorial and its search for the definition of emotion? I found the idea of emotion as being angels to be confusing. Are the angels, as messengers from gods, synonymous with the messages and, therefore, with emotion?

[EP] The apparently easy answer is McLuhan's : "the medium is the message"... For instance, when "an angel passes" - in mythology it is Hermes. The most feared message is of course death - Hermes is the psychopompos, and he might have turned up to tell you: "follow me..." Or not. And you cannot tell from his smile. If we take a speculative risk we could say "All emotion carries a death message" - hence the affect. Good questions !

Then is the questions you posed of content and origin 'who sent this message?' is naturally followed by 'why this message?'. The first question is a question of alarm, the second is contemplative.

[EP] Again I take a synthetic stand : alarm and contemplation go together - together they make good theatre!. Contemplation = cum templum, "with - temple" - i.e. check the temple you are entering (or fallen into, or out of.) I have a paragraph on this on the website - relative to the schools of dance (temples.) My other favourite word is : "consider" = cum sideris, the stars !!! Check the starts !

Are these questions meant to parallel 'what is the origin of this emotion?' and 'why this emotion?'

[EP] YES.

If these questions were asked of me I would immediately seek the answers inside myself and before looking outward for an answer, or an origin. I do not know if this is a personal habit, or a habit encouraged by modern comforts, where outside dangers are relatively few. Instead of fearing death by mountain lion, more people fear internal death, a type of death modern advancements have made room for.

[EP] I take your point, though I go for the mountain lion, or for Hekate's industrial cancer dogs, or the Haephaistian rats of guilt, or Apollo's deadly critical crows, or Artemis' killers virgins, etc etc. Figurations. Check the legendary workshop I did with Kristin Linklater - (on inner and outer.)

Oh oh it's an old WPD file (WordPerfect)... I send it to you, maybe you can find a way of opening it and transferring it to Word.doc (on internet you get solutions.)

Here is what my risk definition would be:

"Emotion is culture, live - as in live wire, live art - quickened, brought to life." Linda asked me if I considered animals to have, i.e. to experience, emotions. Great question. I would start with a double answer :

Answer A: "No - because they can only get the electricity, not the culture - they cannot access tragedy" -  
Crucial business : art (i.e. medicine) is about confronting the tragic superiority of the animal - superior if only because it (animality) will kill us.

Answer B: "No - because they are the origin of emotion, i.e. animals are the Gods (see Egypt, to put it in a nutshell.) We have to deal with their eternal impassivity, their eternal (in)difference - and that dealing is what theatre (i.e. "the body of emotion") is about. Here, actually, I am being neo-Darwinian in a roundabout way. Emotion is in-built bio-animality and behavioural adaptation. I take a little extra step: it should be art – that is, art deals with it (reflects, exacerbates, deconstructs, provokes, always risking it "live" – as does politics in its own way too...)

I will continue stimulating thoughts and questions for myself. I tend to find questions and then immediately ramble to try and answer them myself. So forgive the extrapolations.

[EP] More ! You are making ME do my homework too.

Enrique

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Quote from J.M.G. Le Clézio, 2008 Literature Nobel Prize

In an article by Véronique Giorgiutti, "Migrations de J.M.G. Le Clézio"

Published in, *Ecologie et Politique* 36/2008

Dedicated to « Littérature et écologie // Vers une écopoétique »

Special thanks to Christine Desfeuillet who gave me the journal while working in Tours (February 2009.)

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“Le Clézio écrit au début de *La fièvre* : « C’est difficile de faire de l’art en voulant faire de la science », et dans la préface de *Haï* : « Tahu Sa, Beka, Kakwahäi. Ces trois étapes qui arrachent l’homme indien à la maladie et à la mort, seraient-ce celles-là mêmes qui jalonnent le sentier de toute création : Initiation, Chant, Exorcisme ? Un jour, on saura peut-être qu’il n’y avait pas d’art, mais seulement de la **médecine**. »

"One day we will maybe realize that there was no such thing as art, but only medicine."

Citations provenant de

*La fièvre*, Gallimard, Paris, 1965, P5

*Haï*, Skira, coll « Les Sentiers de la Création », Genève, 1971, P 7.

Exchanges with Sharon Feder (with notes on her current very interesting research) and with Haim Isaacs (talks in Paris).

The spirit of events during the Lab-Oratory :  
will there be presentations, lectures, work exchanges, midnight sessions?

[EP] : The task and spirit for this 2009 Lab-Oratory are very specific and not really the context for events outside the agenda of laboratories (choreographic theatre, and the implications of the leader follower exercises.)

Haim asked about the contents of the work: he did three years of ateliers in Paris with me, and said he did not want to “start all over again from scratch”. My answer was that this was an analytical context (a very specific and pointed experimental laboratory agenda) centering on the leader/follower exercise and its implications. Sure, we will include music, singing, etc. But I said the point here was not “jam sessions”. We might end up in thick jams, but the spirit is rather “dry” and “salty” (to talk alchemy.)

Sharon is in “the writing phase for the Master’s thesis, and (her) work with IBO...not to mention wedding plans – its a busy time.” She asks : “could it be possible for me to ‘justify’ my trip at such a time if I can integrate this event into my work, and my work into this event.”

[EP] I’m sure the theme and ideas can filter into the work and discussions. You know I have serious reflections on the importance of "distract" and "destroy".

Sharon adds : “I am preparing and new piece and the preparations are part of the piece. “Destruction etc.” is an investigation into the destructive force in the creative process and uses me as a guinea pig. (a bit Jekle and Hide). The research (so far) is punctuated by a series of impromptu performance in unpredictable place, or (if you want to get theoretical) performative interventions in a-theatrical contexts (academic lectures/presentations, domestic or urban sites, natural environments).

[EP] again, my agenda with the Lunatic Lab-Oratory is not a context for such experiments.

The process and theme of “Destruction etc.” are greatly inspired by my current research into Sabina Spielrein’s ideas on the creative process and the ‘sexual drive’ which she articulates in her thesis “Destruction as Cause of Becoming” otherwise translated as “Destruction as Cause of Coming into Being’ (“Die Destruktion als Ursache des Werden”) published in the Yearbook of Psychoanalytical and Psychopathological Research in 1912. My title, “Destruction etc.,” is quoted directly from Spielrein’s thesis title, as she herself refers to it in a letter corresponding with Freud – A Lunatic Oratory that was taking place about 100 years ago! The material links my past works on ‘Nostalgia’ and my next piece to direct an ensemble performance in Poland - postponed to next year (working title ‘Becoming’ or ‘Coming’).

My suggestion :

I take this work into the Lunatic Lab-Oratory with me as personal material.

[EP] you certainly can, as "text" with a personal artistic agenda. Everyone should bring a challenge "text" (not just literature, but project, obsessions, challenge, characters, etc.)

I do an impromptu performance at least once during the week.

[EP] not the context. Nick offered a lecture on "music of madness" - it will be the **only** extra event, as a one-hour preview for the summer festival. Nota: dedicated to Linda, who is working on “mad performing”... and given the lunatic ambitions.

I record on video and compile an archive of our group lab-Oratory as well as individual interviews on the subject for the purposes of integrating it into the written theoretical component of my thesis. (due 15th of June).

[EP] I think this can be compatible as a private undertaking. I'm sure you will find persons to dialogue with.

[EP] I am reflecting on video recordings of the sessions - possibly a filmmaker in charge.

## Year of Grotowski in New York

Dear PanNYC friends

You probably know about these events in NY, but here it goes...

There is no question that Grotowski's was the most influential return of the laboratory in theatre – at least in my life time. We would not be doing and enjoying what we are doing without him.

I am posting this email and its links on the May Lab-Oratory forum. Maybe we can bring the theme up in the PanNYC seminars too. And again in the Festival.

I have not seen any of the last years Italian, Pontedera Grotowski Centre productions, directed mainly by Thomas Richards and Mario Biagini. Our collaborator Nick Hobbs has, as well as some of the documentaries that have been recovered since the 60s.

I have met Nicolas Nuñez, a very cordial man, who figures prominently in the New York Grotowski celebrations, and was endorsed at one time by Grotowski. My thoughts about what he proposes though are reserved - and certainly very different from the way I approach theatre. In fact it is likely that the woman second in line on the 1991 photograph below, black hair, dressed in white, is Nad'xeli Forcada, who worked with us around 2000 and then invited Pantheatre to Mexico for a project (with Sean Lewis and Caterina Perazzi.)

To put it briefly: Nad'xeli was an arduous follower of Nicolas Nuñez till, in a performance probably not unlike the one on the photograph below, the actors were driven beyond endurance, and Nad'xeli's feet were bleeding. She decided to stop that work and later came upon Pantheatre. With us I would say she had opposite difficulties - frustration with the poetics of metaphore, and especially of language. Her quest for intensity led her later to spend some time at the Pontedera Grotowski Centre.

Some years ago the French newspaper Libération published a devastating critique of an Odin Teatret performance. I do not recall the title of the piece - one based on Southern Hungarian folklore. Maybe it was "Mythos". It was, admittedly, of the performances I have seen of our Odin friends, the one that most 'quoted' folklore - and they do plenty of that. The title of the review was "Religious Kitsch". It was an all-out attack on neo-religious theatre. There is so much to discuss in this area !

Briefly - and with the May Lab-Oratory and the PanNYC projects in mind. My own theatre laboratory pleasures tends not to call much on "the sacred feast". By that I refer mainly to the Mikhail Bakhtine inspired ideal of carnival, of native-village archeological neo-Dionysian revival revels. Nicolas Nuñez claims his work connects to Aztec ritual patterns. Grotowski also kept referring to ur-songs (some of them in Haiti, by the way), and sometimes his vision would conjure the ghosts of original master ancestors. Note: apparently he did this to Roy Hart when visiting his studio in London in the 60s, as if though he could sniff out the presence of the master's ghost (Alfred Wolfsohn) behind the young theatre guru's claims. This pattern still goes on (including in the Wolfsohn / Hart discussions.) It is a senex Saturnian attitude: "it was better before – in the origins, in the sources, in the Golden Age". It is one of my main reserves with the model of the shaman in theatre: it can be such a dreadful conservative and competitive move to devalue (devour) "the actor" and the imagination; it can feed on spite for metaphorical 'high' cultural work. There are interpretations of what "poor" theatre is that I find difficult to go along with, iconoclastic in an anti-cultural sense, addictions to archaic mystical intensities – and sometimes this kind of "archaism" gets even confused with "archetypal" – which for me is as high-culture as you can get ! This is why I go



along, prudently, with Libération in pointing out the danger of a religious "kitsch of intensity" - anthropological ersatz.

Oh oh, this might sound like a broadside against Grotowski, or post-Grotowski intensities – at the very moment when I am working on my own fascination for instance with the value of vodou – or the task I have given myself to redefine and rehabilitate superstition. Clearly the content of the laboratory needs carefull revisioning so that, precisely, we do not recycle 'ersatz'. And I am still very taken with J.M. Le Clézio's quote "One day we may realize that there was no such thing as art, but that it was all medicine." (see above.)

Enrique Pardo, Paris March 8<sup>th</sup>, 2009.

Thanks to Ann McCoy for sending the information

From: Ann McCoy

Sent: Saturday, March 07, 2009 9:41 AM

From: "Polish Cultural Institute" <[mail@polishculture-nyc.org](mailto:mail@polishculture-nyc.org)>

Date: March 6, 2009 4:23:10 PM EST

To: <[mail@polishculture-nyc.org](mailto:mail@polishculture-nyc.org)>

Subject: No. 358: Year of Grotowski: March events

## THEATER



Taller de investigación teatral UNAM: Citlalmina, a mixture of a Tibetan and a Prehispanic sacred dance authorized by His Holiness, the Dalai Lama as a tool for training the mind, plaza of Santiago de Compostela's cathedral, Spain, 1991.

The Polish Cultural Institute in New York and  
The Performance Studies Department, Tisch School of the Arts, NYU  
present:

## **TRACING GROTOWSKI'S PATH: YEAR OF GROTOWSKI IN NEW YORK**

**FEBRUARY 6 – JULY 13, 2009**

**From La MaMa E.T.C. to the Lincoln Center Festival**

**Curator: Richard Schechner**, NYU University Professor, TDR Editor Associate Curator: Dominika Bennacer  
Project Coordinator: Agata Grenda

## **MARCH PROGRAM**

Unless noted otherwise, all events are free and open to the public.

**THURSDAY,  
MARCH 12, 2009  
7:00-9:00 PM**

## **GROTOWSKI IN THE AMERICAS**

**NYU Tisch School of the Arts, Screening Room 006  
721 Broadway, New York, NY 10003**

[More about this event](#)

**FRIDAY,  
MARCH 13, 2009  
7:00-9:00 PM**

**WORK  
DEMONSTRATION BY  
TALLER DE  
INVESTIGACIÓN  
TEATRAL UNAM –  
National University of  
Mexico**

**NYU Performance Studies  
Studio, 6th Floor 721  
Broadway, New York, NY  
10003  
Limited seating. RVSP  
to [yearofgrotowski@nyu.edu](mailto:yearofgrotowski@nyu.edu)**

[More about this event](#)

**SATURDAY-SUNDAY,  
MARCH 14-15, 2009  
10:00 AM – 1:30 PM**

**ANTHROPOCOSMIC**

Following February's rich and inspiring events, which featured some of Grotowski's most important collaborators, including Ludwik Flaszen from Poland and Maud Robart from Haiti, March brings the next segment of the Year of Grotowski, which focuses on Grotowski's influence in America. Details can be found in the grey column on the right, for the full program, please follow the links below.

**UNESCO has designated 2009 as "The Year of Grotowski"** – 50 years after the founding of the Polish Laboratory Theatre and 10 after the death of the world-renowned theatre director, master teacher, and, for many, a spiritual leader.

***Tracing Grotowski's Path: Year of Grotowski in New York*** is the first in-depth presentation in the U.S. of the innovations and influence of revolutionary theatre director Jerzy Grotowski in all the phases of his artistic career.

The program involves several prestigious institutions throughout New York City, and it brings together some of the most important contemporary performance practitioners. These include early Grotowski collaborators, former Polish Laboratory Theatre actors, as well as theatre and performance scholars from around the world. By attending to aspects of Grotowski's work usually overlooked or misrepresented, *Tracing Grotowski's Path* will contribute to popular and scholarly discourses on one of the greatest artists and innovators of the 20th century.

Considered one of the most important and influential theatre practitioners of the 20th century, **JERZY GROTOWSKI** revolutionized contemporary theatre. Beginning in 1959 with his early experiments in the Polish town of Opole and later with the Polish Laboratory Theatre in Wroclaw, Grotowski changed the way Western theatre practitioners and performance theorists conceive of the audience/actor relationship, theatre staging, and the craft of acting. This phase of his theatrical work, also called "poor theatre," was the basis for one of the most influential theatre books of the 20th century: ***Towards a Poor Theatre*** (1968). After abandoning the "theatre of productions," Grotowski continued to push the boundaries of conventional theatre, first in his paratheatrical work, and later in his performance research, which took him to India, Mexico, Haiti, and elsewhere, in search of the traditional performance practices of various cultures (Theatre of Sources, 1976-82). This work led Grotowski to his identification of particular abiding elements of ritual traditions (Objective Drama, 1983-86). In the final phase of his work Grotowski explored the far reaches of the performance continuum, which he traced from "Art as presentation" toward what has been called "Art as Vehicle."

[Year of Grotowski in New York Program](#)

[Introduction](#)

[Curator's Introduction](#)

[A Grotowski's Chronology](#)

[Special Thanks](#)

**THEATRE TECHNIQUES:  
A WORKSHOP BY  
TALLER DE  
INVESTIGACIÓN  
TEATRAL UNAM –  
National University of  
Mexico**

**NYU Performance Studies  
Studio**, 6th Floor 721  
Broadway, New York, NY  
10003 Limited seating.  
RSVP  
[toyearofgrotowski@nyu.edu](mailto:toyearofgrotowski@nyu.edu)

[More about this event](#)

**SATURDAY,  
MARCH 28, 2009  
4:00–5:30 PM**

**GROTOWSKI'S  
INFLUENCE ON  
AMERICAN ACTOR  
TRAINING**

**NYU Tisch School of the  
Arts**, Room 108 721  
Broadway, New York, NY  
10003

[More about this event](#)

**WE ALSO  
RECOMMEND:**

**SUNDAY  
MARCH 22, 2009  
2:00 PM**

**WRITING ABOUT  
LABORATORY THEATRE:  
A CONVERSATION WITH  
JOURNALISTS**

**Double Edge Theatre**  
948 Conway  
Road Ashfield, MA 01330

[More about this event](#)

# Tiepolo and Vodou

## Extracts from a letter to James Hillman

Note : I would like to present to you my thoughts on : Tiepolo, Haiti, magic and choreographic theatre. A lecture of sorts, with images, including the two etchings below from the Scherzi series by Tiepolo. Enrique. Probably first evening.

Malérargues, April 11, 2009

To James Hillman, some speculations on his birthday, April 12, 2009.

Tiepolo e Vodou : due percorsi magici

I have always had been fascinated by the work of Giovanni Battista Tiepolo, the Venitian 18th C. painter - and his extended family. Palazzo Clerici, in Milano, a building now owned by an international Foundation, has an amazing ceiling fresco painted by Tiepolo. Recently, as part of a Milano workshop, I invited the project participants to come see the frescoes, to then give a lecture and dedicate the weekend workshop to: "Tiepolo e Vodou, due percorsi magici". I will not expand on my interest in vodou here. With Linda Wise and other Pantheatre collaborators I travelled twice to Haiti last year and directed a performance titled "Sharing the Salt" – a homage to Vodou and to the spirits of Haiti. We also endured four hurricanes and food riots!

Tiepolo is in so many ways the absolute opposite of Haiti: Venitian rococo for wealthy aristocratic patrons. My high evaluation of Tiepolo's work was confirmed recently by your friend Roberto Calasso's book "Il Rosa Tiepolo", maybe the best Art History book I have read. Its impact was not unlike the one of "Pan and the Nightmare" and then of "The Dream and the Underworld", the first two books of yours I read. I remember a summer holiday in Corsica when I hardly left my room, read and re-read all day, and practically never went to the beach! It overhauled and inspired my whole perspective on culture and psychology. That was thirty years ago! "Il Rosa Tiepolo" is an exquisitely refined and cultured confirmation of a view on image-making that I started informing then, in Corsica – where of course I saw Pan everywhere ! It was the birth of Pantheatre.

In the central chapters of his book, Calasso writes on the twenty or so etchings of the series titled Scherzi, which are something like the private nucleus of Tiepolo's work. I consider this series of drawings to be the pinnacle of Western pictorial representation; maybe matched by some of Picasso's etching series, especially the ones at the end of his life when he invites all the characters of his life's imagination – himself included at different ages - into his studio-bedroom. Tiepolo follows his cast into the graveyard ruins of paganism where pyro-necromantic rituals take place. You could say magic was to Tiepolo what sexuality was to Picasso. Both with extraordinary perspective lines on iconography and cultural history : image-making at the glorious and anguishing frontiers of cultural thinking.

During the theatre workshop sessions in Milano - and maybe the film catches some of these moments - I kept saying: "More Tiepolo, more Tiepolo!". I meant: "more mellow, more mature, more adult, more heart, more melancholy, more consideration, more culture, more psychology, more beauty." This is a mad ambitious rap, but, having been to Palazzo Clerici, and literally "looked up" at Tiepolo, all the student-artists seemed to go along with me. Those frescoes are Olympian, but one could also see them as the Underworld of images deployed in the skies. I must now prepare a pilgrimage to Würzburg, in the heart of Germany, where Tiepolo & Famiglia painted the Treppenhaus frescoes. Oh, and before I forget, I also said: "more humour", and will return to this.

"Why magic?" That is an essay I hope to write one day. And why theatre, Tiepolo and magic? Maybe Haiti will be the key. Here is a hint, with a very interesting quote, worth pondering, from recent Nobel prize winner J.M. Le Clézio : "Maybe one day we will realize that art did not exist, and that it was all medicine" ! And yet, as an artist and

a man of theatre, I am neither a magical ritualist, nor especially a shamanistic fan. Obviously, all this will need careful articulation.

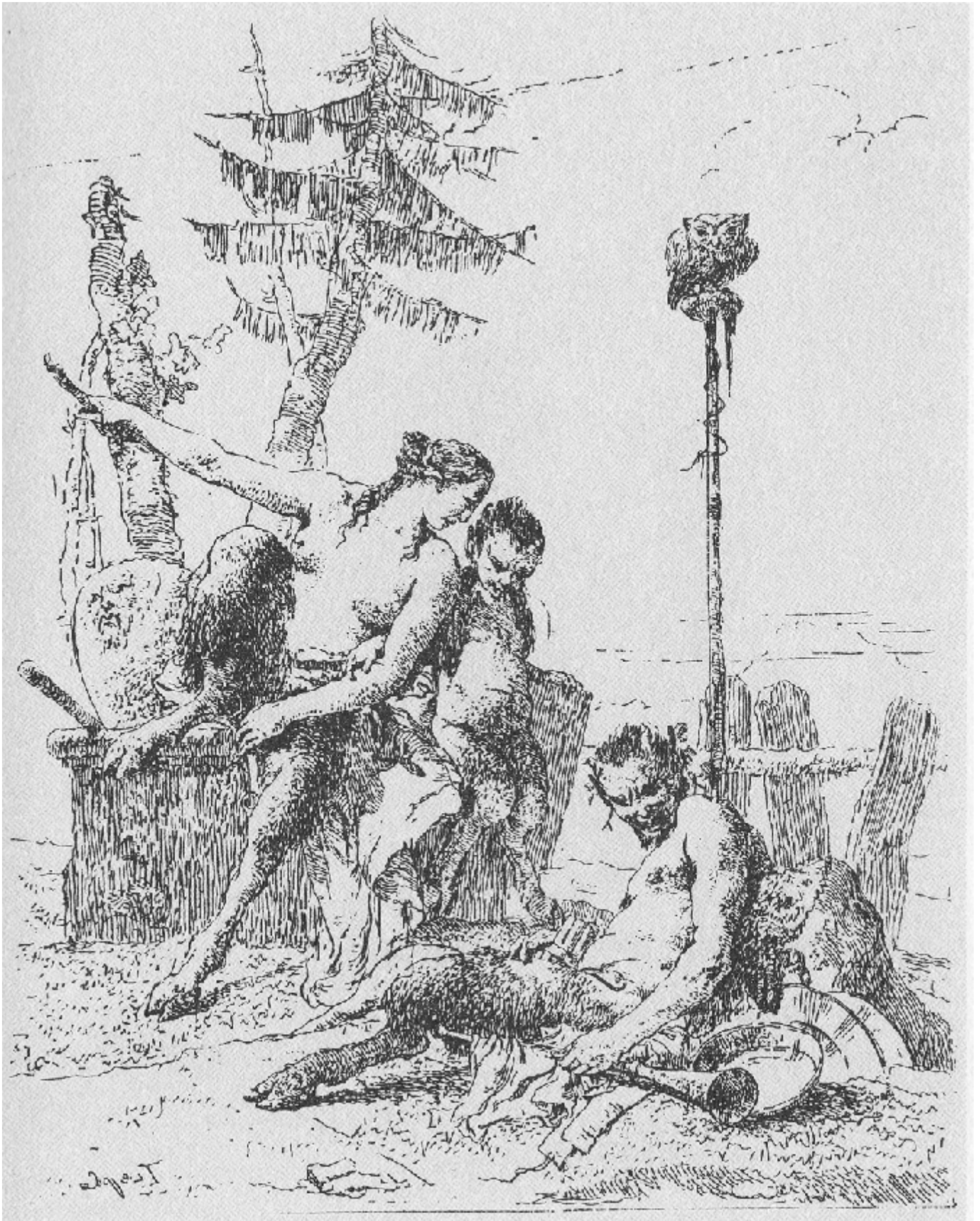
Let me now comment two images from Tiepolo's Scherzi. The first one pertains to Pan. It is Scherzo 10. Calasso describes the Daddy Satyr's smile and rictus as a "ghigno". Giño is a wink in Spanish. In Italian it is more of a sarcastic, provocative smile snarl. And no doubt the Satyr is giving us one, full on. How could critics have seen "allegria" in it (as Calasso reports some did!), other than a sardonic one? And yet Calasso himself seems to describe the scene as a pastoral "happy inertia" moment. To me it is sexually loaded and dangerous – inertia maybe, but as caustic acedia. I told an anecdote that happened to me in Milan some years ago, when I directed a piece titled "Iasone e Medea : Postmortem". Medea was linked to extra-communitari immigrant prostitutes which abound ostentatiously on Milano's avenues. To get the bus I had to walk through a derelict industrial dead-end alley where some Gypsies had parked their caravans, making the area their private apartment. It felt like walking through their living room. One day the daughter, a stupendous young woman, was sitting on a chair in the middle of the street with a music-box on her lap, full-on with disco music. She wore a mini-skirt and was painting her nails. As I approached she turned the music down, and put on the classic begging look, gesture and whinny baby voice, to ask me if I had some coins to give her. I sort of burst out laughing and wanted to congratulate her. Her smile at me was my first ghigno. Some days later I had to deal with the brother. I often saw him loitering, sometimes peeing on cars, always aggressive. This time I had to walk past him and his father. They were sitting side by side on the street curb, finishing lunch, pasta with tomato sauce, on plastic plates. As I walked past them, the brother called up to me and, showing me his half-empty plate, asked me "Cuanto me dai?" (How much would you give me?) This time the ghigno came from the father, just like in Tiepolo's Scherzo: he did burst into laughter, spitting out his mouthfull of pasta in pleasure and pride at his son's wickedness. This is for me the equivalent (and my interpretation) of the Satyr's ghigno on Scherzo 10.

The other engraving is Scherzo 3, which is no apparent scherzo (joke) at all, in fact none of the Scherzi are jokes, except for the Satyrs. Calasso points this contradiction with great insight: the quality of seriousness, and by implication, the quality of humour in Tiepolo. The scene In Scherzo 3 is a meeting between a man, elegantly dressed and clearly well-off, and a woman, half naked, sitting with a child on her lap, belonging to the place. The other child, between them on the ground, has goat feet. I see the man as smiling, but no ghigno this time, instead an instant and intent smile that has figured out the situation, or the oracle or the maybe the insult she has profered. There is a ghigno in the scene, on the mask on the shield in the foreground – Pan is always in the picture with Tiepolo. I absolutely love the encounter in this engraving. I said in Milan that I would like my theatre to be like this scene, with the added risk and undertaking of giving it voice: taking the artistic risk to allow the thoughts, the spirits of the scene to speak, and not only construct the dialogue captions of what the man and the woman might be saying to each other as in classic playwrighting dialogue, but for instance, the ideas of his smile, or of her intense swirl and gaze at him – or the voices of the spiritus locii, of the horses, the goat-footed child, the memories in the air, the echoes of consultations, the graves, everything. As actors we bring texts to the theatre laboratory as a mantic procedure, to make the spirits speak, to hear their voices.

Enrique Pardo



Scherzo 3



Scherzo 10