



The Lunatic Lab-Oratory

Meeting with Enrique Pardo

Full presentation in the form of an invitation letter by Enrique Pardo
[The Flyer](#) is a condensed version of this document.

May 5 to 10, 2009

at Malérargues, Roy Hart Centre (Southern France)

Last July, after the Myth and Theatre Festival at Malérargues, I proposed a Lunatic Laboratory as part of what I called "time to commit and transmit". I developed the proposal while in Haiti in September with a second letter – the Lunatic Oratory. I am now inviting a circle of artists who have collaborated and/or corresponded with me in the last years to a first meeting.

I wish to dedicate six days to an in-depth reflection on the basic principles of what I came to label "[choreographic theatre](#)". It is a very personal move: my wish to define and share as much as I can of my commitments, choices, criteria, values, references, complexes and complexities. It is also time for me to sum up and in a sense 'sign' my work – no so much definitively, but now-today, where it has got to.

I hope these meetings can take place on a yearly basis from now on (we can discuss the practicalities together.) Of course its proposals and ideas will be intertwined with other PANTHEATRE projects, and especially with the Myth and Theatre Festival, and its 2009 theme: "[Philosophy 1 : Emotion](#)" – and with the proposal for Bilbao: "[Como una cabra](#)" ("Mad as a goat !") - Bilbao is not yet confirmed – fingers crossed ! The context of the Lunatic Lab-Oratory is different: it is a bit like embarking on a trip to the moony moon to look back at our earthly activities. I certainly do not see it as a "festival" with its more exuberant profusion. I am now sixty-something and in a sense for me too "the party is over". I see myself entering other pleasure palaces, with plenty of melancholic spaces, but also with an extraordinary **liberty**. The word "freedom" is not 'dense' enough for what I feel: "liberty" has something of the affranchi (de-franchised – a certain form of liberation.) It also has something of the autonomy of the libertin without the diminutive connotations.

THE AIMS

The **ostensible focus** for May 2009 I defined in my July 2008 Laboratory letter. Here are some extracts :

"Moves and Movement... a closer working collaboration with movement teachers / directors... a place to test the passage from private to public: ACTS, the activation of activity, a training in catching fantasies and "acting out"... to re-establish and update a movement training procedure for choreographic theatre, based on the moves and movements of what we call a "leader"... (You can re-read [the original proposal](#) – with my dedication to Faroque Kahn.)

Underlying this praxis proposal is my wish to take position as far as possible 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? The fact is also that the most complete and complex acting exercise I have put together is the leader/follower exercise, its implications for text work and for the "setting-up" of ideas, and with its correlative conclusion: "if you find your place you will find your voice".

THE PLANNING

Here are the planning principles – knowing that if the Festival is flexible and changeable, the Lunatic Lab-Oratory will be fundamentally moody – even ‘moony’ in its organization. Calm, though - maybe even saturnine.

I envisage **two laboratory sessions per day**, morning and afternoon. These sessions can turn oratorical at any time, and return to labour. They will include contributions from some of the guests, especially concerning “moves and movement”.

Every late afternoon there will be **one oratory talk** – the Library might just be set up by May ! I will propose 6 themes, one per day, ask some of the participants to prepare short papers, maybe read and comment some texts. Most of these themes are already implied in my September [Oratory letter](#).

I hope we can organize convivial talking dinners, maybe an organized system of separate tables to meet and discuss. I’ll keep thinking about this – suggestions welcome.

In principle, there will be no performances or extra events outside the laboratory times. And, as far as I am concerned, early nights.

LINKS

The Lunatic Lab-Oratory homepage: <http://www.pantheatre.com/gb/2-lunatic-project.html>

This page : 2009 presentation (check updates) is <http://www.pantheatre.com/pdf/2-lunatic-2009-project.pdf>

The first letter, July 2008: The Lunatic Laboratory : <http://www.pantheatre.com/pdf/2-lunatic-laboratory.pdf>

The second letter, September 2008: The Lunatic Oratory : <http://www.pantheatre.com/pdf/2-lunatic-oratory.pdf>

A forum presenting the participants and preparation exchanges is being set up on <http://www.pantheatre.com/pdf/2-lunatic-2009-forum.pdf> (send me your main internet presentation links to include for participants to get acquainted between them.)

The DIPLOMA page : <http://www.pantheatre.com/2-diplomas.html>

Choreographic Theatre, brief description : <http://www.pantheatre.com/gb/2-program-choreographic-theatre-gb.html>

REGISTRATION

Participation in the 2009 Lunatic Lab-Oratory is originally by invitation to the artistic circle of collaborators of Enrique Pardo and Pantheatre. If you wish to apply please write directly to me, and if you have not worked with me, please include a brief CV and especially a letter of motivation.

Registration to the event costs **160€**. Accepted candidates must confirm their registration with full payment to PANTHEATRE. They will receive advice on lodging and travel as well as updates on the planning and themes proposed.

All participants are expected to contribute practically (meals, receptions, driving guests, video and audio recording and editing, some translating, etc.) and theoretically (writing reports, transcripts, preparing articles to be read, writing papers, etc.)

Enrique Pardo
18 January 2009

POST SCRIPTUM

The Lunatic Lab-Oratory contains an institutional move – and an anti-institutional one. I created Pantheatre almost thirty years ago, and I want artist-friends like you to profit from the work and its ideas and make them ‘yours’. I cannot certify an artist, and it is as artists that I address you. I can vouch that someone has trained with me and sign a certificate to that effect, but it stops there. I do not even think I can “certify” teachers of choreographic theatre. There is, on the Pantheatre website, a [“diploma” page](#) – institutional, if you wish - and I still go by its definitions.

I have discussed this at length with Linda especially, and with Liza. Their work is much more centered on voice training and related to the Roy Hart teachers training institutionalization. I am prepared to help and mentor persons through such a system, but only if their priority is artistic autonomy. Right now I am in dialogues with Chilean artists who need diplomas, both Pantheatre and Roy Hart, and I am helping them realize it. I will make these exchanges available to those interested. And maybe we organize a working breakfast on these matters.