

Myth and Theatre Festival
2005 Summer University
Malérargues, Roy Hart International Centre, July 4 to 17

VOICES

Myths of the Voice

A call for contributions

To all artists, teachers or scholars involved with the voice work legacy of Alfred Wolfsohn, Roy Hart and the Roy Hart Theatre.

Pantheatre is organising the 12th *Myth and Theatre Festival* at Château de Malérargues, Roy Hart International Centre, in the period between July 2 to 17 2005, on “VOICES : Myths of the Voice”, dedicated to an in depth reflection on the ideas and mythologies that ‘figure’ and “figure out” our conceptions, perceptions and uses of the voice.

The festival is planned as a series of events over 2005 and 2006 in collaboration with the *Centre for Performance Research* (CPR Wales), who have organized *Giving Voice* over the past 20 years – the most comprehensive gathering of voice practitioners, certainly in contemporary artistic practice. CPR hopes to organize *Giving Voice* in 2006 as the second (or third) stage of the *Myths of the Voice Festival*.

On Pantheatre’s website you will find some preliminary thematic propositions towards the festival, including a formal editorial, an article written for *Spring Journal* described as a “pamphlet-prelude”, and a discussion forum.

The July 2005 festival in Malérargues will give a special place to the legacy of Alfred Wolfsohn, Roy Hart and the Roy Hart Theatre, hence this call for contributions.

The *Myth and Theatre Festival* returns to Malérargues on a double historical occasion: the 30th anniversary of the arrival of the Roy Hart Theatre in Malérargues in 1974, and the 300th celebration of the Camisards’ uprising. (Note: the Camisards were mainly Cevennol Calvinists who resisted Louis the XIVth religious clamp down on Protestantism – some of whom migrated to London where their outlandish physical and vocal performances earned them the title of “French Prophets.” The cultural coincidences between both events are quite surprising!) 2005 will also mark the 30th anniversary of the accidental death of Roy Hart, Dorothy Hart and Vivienne Young, whose memory, as well as that of other more recently departed friends, the Festival will honour.

This call for contributions concerns the Wolfsohn / Hart voice legacy, especially in terms of the cultural history of their ideas and of their formulation, what, in the context of the *Myth and Theatre Festival*, we would describe as the ruling myths in their philosophies. In Pantheatre’s presentation of the Roy Hart Theatre / Bibliography, it is stated that “The literature on Roy Hart Theatre, Roy Hart and Alfred Wolfsohn is mostly historical; there is little in terms of cultural studies”, or, as Linda Wise puts in a 1998 letter on voice pedagogy: “It often seems as if the history is ‘the method’, and philosophy enough.” The festival wishes to foster intellectual speculation and cultural dialogue on these topics – and on the myths behind them.

At present the Malérargues July 2005 festival proposes six broad encompassing themes in order to organize the thinking on *Myths of the Voice*:

1. Pagan Mythologies of the Voice – with especial emphasis on the poetics of mantics and the questions: “where does the voice come from?” and “who does the voice belong to?”

2. Christian Mythologies of the Voice – the closing of the pagan oracles and the notions of truth, self and individuality.
3. Soul Mythologies of the Voice – addressing the much used definition: “the voice is the muscle of the soul”, and the differentiation of “soul” and “spirit.” Another, more ‘orphyic’ definition is: “the voice is the mirror of the soul.”
4. Shamanic Mythologies of the Voice – including the relationship between imagination and healing (the question of therapy.)
5. Modernist Mythologies of the Voice – from Nietzsche’s singer-dancer and the importance of the myth of Orpheus in late German Romanticism and early modernism, to an artist like Marcel Duchamp whose disenchanted gestures are contemporary of Wolfsohn’s philosophy of singing.
6. Post-modern Mythologies of the Voice – the status of the voice in contemporary post-modern philosophy, in particular after the late Jacques Derrida’s book “La Voix et le Phénomène” (translated into English as “Speech and Phenomena”.)

Presentations will be considered through dialogue between the contributor, myself as artistic director, associate directors Linda Wise and Liza Mayer, and the Festival’s Advisors, who we hope will also be the keynote lecturers: Nor Hall, Stephen Karcher, Sonu Shamdasani, Nick Hobbs, Jay Livernois, as well as CPR directors: Joan Mills, Richard Gough and Judie Christie. We are also in dialogues with James Hillman who expressed a strong interest in this project.

The Festival is not yet confirmed; a final agreement with the Roy Hart Centre should be reached before end of November 2004. As you can easily guess from the number of names mentioned (let alone themes we wish to discuss) this project is passionately optimistic. We hope it gathers enough enthusiasm and momentum to be able to host all the persons we would like to invite to Malérargues, perhaps even making this gathering a yearly or biennial event in the future.

This letter concerns proposals for lectures or lecture/demonstrations. We are still studying the organization of workshops and how to link them with the lectures. We are also considering a series of experimental work-in-progress performances in the evenings.

Please forward to anyone you think might be interested in contributing or joining this event. We certainly hope you will be with us.

Enrique Pardo
Paris, 30 October 2004

Links :

VOICES Festival homepage : <http://www.pantheatre.com/6-archives-MV05-homepage.html>

CPR : www.thecpr.org.uk

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