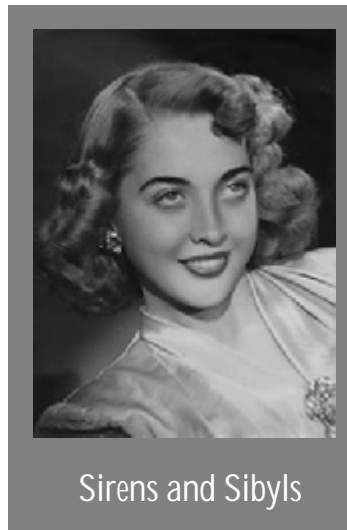




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Honorary President James Hillman
Artistic Director Enrique Pardo
Advisors Kaya Anderson, Nor Hall, Nick Hobbs,
..... Stephen Karcher, Jay Livernois, Liza Mayer,
..... Noah Pikes, Sonu Shamdasani, Linda Wise.

Myth and Theatre Festival

2007 Summer University

July 1 - 13

Château de Malérargues, **Roy Hart International Artistic Centre** (Southern France)
photos: <http://perso.wanadoo.fr/.royhart/pictf.html>

The 2007 Summer University is structured around three workshops (mornings), a choice of voice / music classes and laboratories (afternoons) and performances, master classes, lectures and discussions (late afternoon and evenings.)

Each Summer University takes on a working and study theme. This summer the theme will be **Sirens and Sibyls**, with a corollary theme: **Sexuality, Art and Pedagogy**. See [EDITORIAL](#).

Fourteen intense days, balancing practice and theory, at Château de Malérargues, the perfect pastoral setting for such an event. We will explore voice performance in musical and choreographic theatre contexts, including philosophical, physiological and mythological reflections.

We hope you will join us!

Updated 06 June 2008

Important : check updates regularly (titles, contents and planning)

<http://www.pantheatre.com/pdf/6-archives-MV07-dossier-gb.pdf>

If you have registered, you will receive updates by email.

PANTHEATRE

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Workshops

1 – 13 July

it is possible to register for the first week only (1 – 7 July)

2 WORKSHOPS Voice Performance and Choreographic Theatre

- **Enrique Pardo** : « **Voice, air and dreams** »
- **Linda Wise** : « **Voice, water and melodies** »

Both these workshops cover the same technical areas (voice, movement, texts, music) combining moments of ensemble work (musical and choreographic chorus) and moments of individual work (voice, text, acting.)

Linda Wise will emphasize musicality in both physical and vocal improvisation. She will work in collaboration with musician composer Izidor Leitinger.

Enrique Pardo will emphasize theatricality, even if music is very present (chorus work, piano, recorded musics, microphones, sound objects.) In collaboration with Nick Hobbs and Haim Isaacs.

Both workshops are considered « advanced », in their artistic attitude – engagement, risk, maturity – without necessarily requiring specialized technical know-how. Both encourage a mixture of professional backgrounds (actors, dancers, singers) including non-performance participants, different age groups, nationalities, etc.

The workshop titles include a tribute to Gaston Bachelard, an atypical French philosopher who wrote a series of books on the imagination, and especially «L'Air et les Songes» (Air and Dreams.)

Participants are requested to chose and learn by heart a working text (some 200 words) and/or, for Linda Wise's workshop, a song (please bring the score with you.) For advice on texts visit :

<http://www.pantheatre.com/2-program-acts-texts-gb.pdf>

1 WORKSHOP Voice, open to all

- **Liza Mayer with Vicente Fuentes** : "Movement in the Voice"

A duo with exceptional experience will direct this workshop, sharing different approaches and techniques to « move the voice », and to bring in emotion (move and be moved.)

This workshop will include the discovery (or re-discovery) of how the voice works – its relationship to breath and breathing and its physiology. Voice geographies will be explored, highs and lows, peaks and deserts, and how to travel in the singing and speaking voice. There will also be explorations of border areas : broken sounds and extra-ordinary vocal excursions, and how to find one's way back.

Please learn a song that you can sing 'a capella', and a short text or poem

Lectures

Kaya Anderson : Lecture "The feeling of voice in Alfred Wolfsohn's teaching"

Judith Koltai : Presentation of "The Cassandra Project" and the discipline of "Authentic Movement".

The Cassandra Project is a creative collective of fifteen Theatre Artists from across Canada. We are investigating an innovative and interdisciplinary process for the creation of a new work based on the mythological figure of Cassandra and for the development of a performance/forum presentation form.

Our methodology is based on the guidelines and practices of the Discipline of Authentic Movement. For Founder and theatre/movement educator, Judith Koltai, this project is the culmination of more than 10 years of research, writing, study and teaching to explore and put into practice Authentic Movement as a source of investigation in text/voice work and the creation of new creative material in theatrical performance. The Cassandra Project functions as a non-hierarchical and independent collective. Our offerings in the form of presentation/forum are based on the 'Mover/Witness' relationship fundamental to the practice of Authentic Movement and are intended as public service. The newly developed original, adaptable and site-specific narrative text and presentation draws from our research into classical texts as well as interviews and readings on contemporary public and private figures whom we have come to identify as 'Contemporary Cassandras'.

Sharon Feder : Lecture : "Broken Voice - Spoke in her Tongue." Including a text by Lycophon on the figure of Cassandra. Broken Voice: Spoke in her Tongue a Voice Performance/Video work in progress, with Lycophron's Greek epic poem "Cassandra" (400 BC), translated into English by Viscount Royston in 1806 (Cambridge U. Press), exploring demolition in language, speech and the word – the voice and the 'self'. This is a child-project of the Cassandra Project, and a part of my future Graduate Studies Thesis work. The work in progress presentation will consist of a brief introduction, viewing of 2 audio/video pieces, and feedback.

Vicente Fuentes : Lecture on Voice Physiology

Nick Hobbs : Lecture on "Sirens and Sibyls: what music do they make when they sing?"

Jay Livernois : Lecture "A Philosophy of Sex"

Enrique Pardo : Lecture "Anima and the Gendered Philosophical Voice"

Classes :

(provisional titles)

Haim Isaacs : Laboratories « Voice and Music »

Izidor Leitinger : Laboratories on musical composition

Nick Hobbs : Shady Choir : ensemble composition

Performances

Kaya Anderson : title not yet confirmed

Natacha Crawford : Concert

Maryline Guitton : « Une étrange demoiselle » (directed by Enrique Pardo)

Faroque Kahn : Marsyas Sings (directed by Enrique Pardo)

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Nick Hobbs, Maryline Guitton : "Shut Your Eyes" (text by Nick Hobbs, directed by Caterina Perazzi and Nathalie Schaevers)

Haim Isaacs, Izidor Leitinger : Concert

Amy Rome : Concert

Christine Schaller : Au Delà du Son

A performance project of Christine Schaller.

Solo voice performance with aleatory piano,

About sound,

with or without sound,

but

not without sense.

"I would like to talk about the life of the human animals and of their instruments..."

Acting, texts and composition (and rereading of various composers): Christine Schaller.

Artistic advisor and help with setting up the project : Linda Wise.

Directing: Caterina Perazzi.

Special thanks to Enrique Pardo.

Benedicte Blix : The Volcano Lover (directed by Enrique Pardo)

Naïma Philips : Black Nickers (a short study, directed by Enrique Pardo)

Jacklyn Bassanelli : Electra

Master Classes

Masters Classes take different forms, from the classical one of teacher with one pupil, to group work. Workshop directors will give master classes (or open sessions) so that all participants can get a chance to work with all the teachers.

Linda Wise, Enrique Pardo, Liza Mayer, Vicente Fuentes : Master Classes / Open Sessions

Kaya Anderson : Master Class linked to her lecture and performance

Christine Spranger : Master Class and interview on her career

Biographies

for more complete biographies see <http://www.pantheatre.com/1-collaborators-associate-teachers.html>

- Pantheatre** Founded in 1981 by Enrique Pardo, co-directed with Linda Wise, Pantheatre was the first independent company to emerge from the Roy Hart Theatre. It integrated movement (corporal mime and actor's physical training in the Grotowsky / Odin lineage, and dance.) It was deeply inspired by the cultural ideas of archetypal psychology, especially those of its founder, James Hillman, who became the Pantheatre's honorary president, together with Liza Mayer.
See: <http://www.pantheatre.com/1-definitions-gb.html>
- Château de Malérargues** Château de Malérargues, in the Cevennes foothills, was bought by members of the Roy Hart Theatre in 1975, and was later named Roy Hart International Arts Centre; it hosts workshops and residential creation projects in its theatre space and six working studios.
See photos : <http://perso.wanadoo.fr/royhart/pictf.html>
- Roy Hart Theatre** A theatre group and company founded around Roy Hart in London in 1969; it moved to Malérargues, France, in 1974 in a communitarian venture (40 members.) After Roy Hart's death in 1975, it pursued collective artistic creations for some years, and, in 1989, a collective decision was taken to dissolve the company and not to use the name Roy Hart Theatre for artistic productions.
See: <http://www.pantheatre.com/1-roy-hart.html>
- Enrique Pardo** Actor, theatre director, writer. His work (and the Summer University) places itself at the crossroads of the voice (and Roy Hart's legacy), choreographic theatre and cultural studies, especially in relation to mythology and archetypal psychology.
See <http://www.pantheatre.com/1-enrique-pardo-gb.html>
- Jay Livernois** A *connoisseur* of constructs (such as "soul") — ex-editor of Spring Journal, ex-director of Eranos, now administrator of the Roy Hart Centre, Malérargues.
- Kaya Anderson** One of Alfred Wolfsohn's pupils in London – the first one to make broken sounds! - she worked with Roy Hart and is today a cosmopolitan artist with a large following, especially in Italy.
- Linda Wise** Actress, theatre director, voice teacher. "I cannot conceive of theatre without music. The collaboration with musicians and composers - the voice crossing the boundaries between instrument and person - is my main area of work." Co-director of PANTHEATRE ACTS Voice Performance School, in Paris.
See <http://www.pantheatre.com/1-linda-wise-gb.html>

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Liza Mayer

President of Pantheatre: she worked with Alfred Wolfsohn and Roy Hart and was a founder member of the Roy Hart Theatre. She has studied and collaborated with speech therapists, classical singing teachers and contemporary choreographers. She teaches with Pantheatre in Paris and Malérargues. Her approach emphasizes pleasure and ease as well as artistic and physiological know-how.

See <http://www.pantheatre.com/1-liza-mayer-gb.html>

Nick Hobbs

Singer, actor, writer and music organizer. As well as seven-or-so composed albums, he has recorded three improvised voice records. He has been musical advisor and performer in various Pantheatre productions. His writings include the lyrics of his records, theatre pieces and lectures on voice, including the "Bel Canto and Hell Canto" Pantheatre series. Istanbul-based, he is visiting lecturer at the Ethnomusicology Dept of Istanbul's Teknik University and an occasional correspondent for CBC's programme "Global Village". <http://www.voiceofshade.net>

See: <http://www.pantheatre.com/cv-nick-hobbs.html>

Vicente Fuentes

Actor and voice teacher and specialist, he teaches at Madrid's Royal Academy of Drama. He joined the Roy Hart Theatre in the early seventies and was one of the founding actors of Pantheatre.

See: <http://www.pantheatre.com/cv-vicente-fuentes.html>

Haim Isaacs

Singer, composer and voice teacher, he lives and works in Paris and collaborates regularly with Pantheatre as musical director and performer.

See: <http://www.pantheatre.com/cv-haim-isaacs.html>

Izidor Leitinger

Musician, composer, trumpeter and conductor of his own Foolcool Jazz Orchestra and visiting conductor and composer for the National Jazz Orchestra of Slovenia – teaches with Pantheatre and collaborates in vocal improvisation research with Linda Wise, Haim Isaacs and other performing artists in Paris.

See: <http://www.pantheatre.com/cv-izidor-leitinger.html>

Languages

The Summer University is bilingual French/English. All teachers are bilingual.

Lunches

The Roy Hart Centre will offer a choice of light lunches (prices and conditions not yet confirmed.) The "Buvette", a snack bar is open through the day with drinks and sandwiches.

Accommodation

Essential to book well in advance.

There are 14 places at Malérargues / Roy Hart Centre exclusively for full time participants (14 nights). Simple rooms, showers and two fully equipped kitchens.

Price per night : 22€. **Registration for 14 nights = 308€**

To book these, please contact Liza Mayer: <mailto:eliza@pantheatre.com>

There is a wide choice of rooms and guest houses in the vicinity, converted old farms, as well as comfortable campings (hire of bungalows, caravans, tent spaces.)

Check: <http://perso.wanadoo.fr/royhart/infosgb.html> Local Tourist Office : <http://www.ot-anduze.fr>

Travel

Château de Malérargues is right out in the countryside, a superb isolated setting. Obviously the best is to come with a car, but a home taxi service is set up by the Roy Hart Centre, plus a network of lifts by participants.

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Prices

include registration in a workshop and all other activities

800€ 1 – 13 July.

500€ first week only 1 – 7 July

Does not include food or lodging

Arrivals foreseen on Saturday June 30. Welcome drink at 19h.

Closure on Friday 13th at 13h (with possibility of staying for lunch)

End of the first week : Saturday July 7th at 13h (with possibility of staying for lunch)

Observers : it is possible to attend events without registering to a workshop: lectures, discussions, performances, master classes and laboratories (without active participation). Observing workshops depends on each teacher (on request). Contributions : 10€ per event, 30€ for a day, 100€ for a week, 150€ for two weeks.)

Registration

Please send us a **brief CV and a letter of motivation** (by email please.)

Confirmation - Deposit : if you are accepted your place will be reserved. It will then be confirmed on reception of a **deposit of 200€** made out to "Pantheatre" (see below **Payment**)

Deposits can be returned up until June 5th, **minus 40€** for administration costs. No returns after June 5th.

Payment

- By **credit card VISA or MasterCard** : contact the Roy Hart Centre (CAIRH in order to send your card references by FAX or TELEPHONE : to **Béatrice** Tel : 33 (0)4 66 85 45 98, Fax 33 (0)4 66 85 25 57 . *payments by credit card will be paid to the Roy Hart Centre (not to Pantheatre).*
- By post **ONLY** for French cheque. Make them out to PANTHEATRE Château de Malérargues, 30140 THOIRAS, France. (Note : Pantheatre is moving address in Paris – **DO NOT SEND TO PARIS ADDRESS.**)
- All other forms of payment (banker's orders, international payments, postal orders, etc.) must transit directly through Pantheatre's bank :

**CIC Lyonnaise de Banque Account Owner : PANTHEATRE
(BIC) CMCIFR2L**

IBAN : Numéro de Compte Bancaire International: FR76 1009 6180 5600 0176 1610 258

Quoted prices do not include bank charges. French banks can charge up to 30€ for reception of Bankers Orders originating outside France. To avoid or diminish these charges: <http://www.pantheatre.com/pdf/payments.pdf>

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Panning

The 9h30 - 10h30 slot allows for a choice of body and/or voice **warm-up classes** given by different teachers.

Articles

on or by Pantheatre..... <http://www.pantheatre.com/6-reading-list-gb.html>

Theoria

Links and articles..... <http://www.pantheatre.com/6-reading-list-gb.html>

Discussion forums

..... <http://www.pantheatre.com/pdf/6-archives-MV07-forum-gb.pdf>

Malérargues – Château de Malérargues

photos and practical information <http://perso.wanadoo.fr/.royhart/pictf.html>

Exhibition

Project : organize an exhibition of images of « sirens and sibyls » - starting with a suggestion : each participant brings a « siren or sibyl » photo of themselves (if female) or of sister, spouse, muse, (if male) and especially **of their mother**.

Editorial

Enrique Pardo

Sirens and Sibyls

Figurations of the voice are almost always feminine, and usually take on the body of a siren or the traits of a sibyl.

Sirens, we know mainly as aquatic ladies with fish tails: mermaids. We rarely get to see them as described in the *Odyssey*: bulky clawed birds, almost as ugly as the harpies, but with one "fatal attraction": irresistible voices.

Sibyls on the other hand, with their "sibylline voices", exercise a very strong fascination on contemporary voice music, and mainly because of their multiphonics ("in more than one voice") and polysemics (more than one meaning.) More on this in the *Editorial*.

Both sirens and sibyls have been silenced, mainly by Christianity. Sirens still sing but 'converted' into pure voices, often because of the premise that "singing reveals the soul's truth" (and hence: "all speech is a lie.") As for sibyls, the very first thing the Fathers of the Church ordered was to silence and destroy their oracles (how could they accept female prophetic voices!)

We will work and discuss these themes and their cultural history in resolutely experimental contexts.

Discussion theme

Sexuality, Art and Pedagogy

A vast panorama, rarely confronted. Three key point lectures will set the tone:

- Enrique Pardo : *Anima* and the Philosophically Gendered Voice
- Jay Livernois : *Anima* and A Philosophy of Sex
- Kaya Anderson : "The feeling of voice in Alfred Wolfsohn's teaching"

Detailed editorials will be online soon, as well as a **LEXICON** with definitions and bibliographical references (some of these are on <http://www.pantheatre.com/6-reading-list-gb.html> .) For instance: who are the Pythia and the Sibyl? Who, the "Church Fathers"? What is the Socratic teaching model? Where can one find the mythological references to Eros and Psyche? How is "transference" used and defined? Etc. In fact YOU can contribute to these definitions in an open forum (soon online.)