



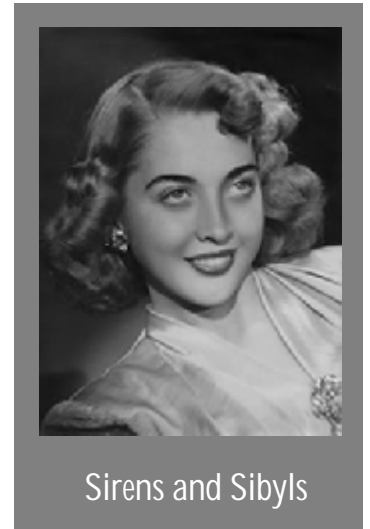
Myth and Theatre Festival Summer University

Feedback on 2007 / Notes towards 2008

Château de Malérargues, *Roy Hart International Artistic Centre*

FORUM

PDF A4 format



Sirens and Sibyls

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.

Updated 05 June 2008

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

<p>July 14, 2007</p> <p>Exchange with Nick Hobbs</p> <p>Feedback Suggestions for 2008</p> <p>Enrique Pardo on "The Arabian Nights"</p>	<p>Many thanks Nick</p> <p>Studied and anoted. Copy to an active core group. I will also include this exchange in website. Later I will address notes to Stephen Karcher, Nor Hall, Sonu Shamdasani, Noah Pikes, as Festival advisors.</p> <p>The one theme reference that is strong in my mind is "The Arabian Nights", following Jay's lecture. It is a corollary on SSS (Sirens Sibyls Sexuality) and follows up on all three themes...</p> <p>Jay's political analysis (questioning the one-sided puritanism of Edward Said's <i>Orientalism</i>) being part of my strong interest.</p> <p>I'm not ready for the Old Man from the Bible yet, much as the Moses oracular Sinai thunder consultation tickles my mantic interest (combined with Wolfgang Giegerich's famous article on the Golden Calf and the atomic bomb.) One day maybe.</p> <p>Best to you and Zeynep (on Sheherazade ???)</p> <p>Enrique</p> <p>> -----Original Message----- > From: Nick Hobbs [mailto:nick@voiceofshade.net] > Sent: Saturday, July 14, 2007 10:09 AM > To: pan@pantheatre.com; Linda@pantheatre.com; Eliza@pantheatre.com > Cc: faroque.khanabbasi@btinternet.com; > izidorleitinger@yahoo.com; haim@haimisaacs.com;</p>
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> fuentesdelavoz@terra.es
 > Subject: MV07 feedback / sibyls, sirens and sexuality - a few
 > reflections
 >
 > Dear All,
 >
 > first, as always, it was a delightful fortnight, in the
 > company of old and new friends, immersed in 'the work',
 > stimulated by dialogues with colleagues, students and other
 > works; to the extent that it's an untouchable part of my
 > calendar, even though it keeps clashing with the most busy
 > time of my professional life
 >
 > and more and more I regard Malerargues as an idyll, strangely
 > perfect in part thanks to its imperfections
 >
 > the greater forum given to performances of many kinds seems
 > to me a very good thing, and I assume is partly a result of
 > there being more 'graduates' of l'ecole Pantheatre and partly
 > because the festival now permits a greater plurality of works
 > than perhaps it did before; I suppose that giving a bit more
 > accent on this aspect of the festival in the publicity would
 > be good marketing; I suggest making the investment of
 > inviting a journalist (from a French theatre publication?
 > from Total Theatre? from the CPR Performance Art
 > journal?) to participate as observer free-of-charge, in
 > return for reviewing the event; my impression is that
 > connecting more with the wider worlds of contemporary theatre
 > and voice would be a good thing
 >
 > I feel there could/should have been more time for loose, open
 > discussion about artistic questions which arose out of the
 > performances, whether these take the form of 'comradely
 > criticism and suggestion' or dreamy reflections or whatever
 > doesn't I think matter as long as it's in a good, generous
 > and tempered spirit; I enjoyed for example the public
 > discussion between Faroque and I, which seems to me to be a
 > fine way of contributing to the artistic development of a
 > work (and artist) while at the same time opening up questions
 > of, I hope, general interest
 >
 > I liked the 'breakfast meeting', especially its concept and
 > setting, and suggest it could become an informal institution,
 > at least one such meeting during the festival; I would also
 > always be ready for a revival of occasional tribunals -
 > polarized debate with rules and combative lawyers is a fine
 > way to encourage people to think and express themselves more
 > rigorously
 >
 > as is often the case I'm not sure we really got our
 > collective teeth into the theme of the festival - and to the
 > extent that we did, it was perhaps more sibyls than sirens
 > and not much sexuality at all; does this matter? possibly not
 > and anyway sibyls at least had a decent airing, and was
 > anyway a big enough subject in itself
 >
 > I suggest to Enrique that perhaps the choreographic theatre
 > workshop would benefit from being given more focus - so the
 > workshoppers have to be more on their toes - perhaps by
 > making it a shadow cabaret so that setting the texts is

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	<p>> developed over the fortnight and presented publicly at the end</p> <p>></p> <p>> my ideas about and methodology for the Shady Choir are</p> <p>> clearer now than they were last year and I suppose one day I</p> <p>> could imagine giving a 'proper' workshop at Mal, perhaps in</p> <p>> collaboration with a voice teacher and/or musician; as far as</p> <p>> next year's M&T is concerned I would be very happy to have</p> <p>> more time with the group, and if there were enough</p> <p>> participants perhaps the obvious solution would be to split</p> <p>> the afternoon atelier sessions into 3 rather than 1+2, in</p> <p>> other words the whole group of participants would be split</p> <p>> into 3 rotating groups between Haim, Izidor and myself, so</p> <p>> all of us would have more time and all of us would work with everyone</p> <p>></p> <p>> themes for next year? I am not a Hellenecist and so don't</p> <p>> feel any bias towards Greek myth as opposed to other sources</p> <p>> of myth, and my tendency is to attempt to grapple quite</p> <p>> directly with the issues of our times both as an artist and</p> <p>> as someone engaged, in my way, with politics; and, though</p> <p>> perhaps it's a non sequitur, thus I'm drawn to wanting to get</p> <p>> stuck into the Old Testament God, to Jesus Christ, to</p> <p>> Monotheism, to War, to Death, to Politics - and definitely</p> <p>> not all at the same time (though they're all interwoven)</p> <p>></p> <p>> we could also of course return to sexuality (Sexuality?)</p> <p>> which anyway is a vast enough theme to deserve its own</p> <p>> festival; sexuality would also allow me to present part 2 of</p> <p>> my lecture - the part on Sirens</p> <p>></p> <p>> still top of my list is the Old Testament God</p> <p>></p> <p>> as far as my own possible contributions next year are</p> <p>> concerned, well, another lecture of course; the Shady Choir,</p> <p>> perhaps taken one step further (and rather not with a</p> <p>> presentation combined with dinner); performance - I don't</p> <p>> know - a solo improvised voice concert for sure; perhaps a</p> <p>> new theatre work in progress, I don't know, I promised myself</p> <p>> to start brewing the next one once the premier of Shut Your</p> <p>> Eyes was behind me (most likely it will be about Politics,</p> <p>> though how, I have no idea), for sure it will take at least 2</p> <p>> years to become a publicly presentable piece; I'm starting</p> <p>> work on a cycle of songs with a Turkish musician so there</p> <p>> might be a new song programme - too early to say...</p> <p>></p> <p>...</p> <p>></p> <p>> love and thanks</p> <p>> Nick</p>
<p>Before July 2007</p> <p>Wolfsohn / Orpheus</p> <p>From Jay Livernois</p>	<p>Dear Enrique,</p> <p>Below is a section from Wolfsohn's "Orpheus" (page 62) which might be of interest to you given your July subject.</p> <p>Enjoy.</p> <p>Jay</p> <p>A new path lies ahead: Orpheus, the singer, goes with the heroic Argonauts, who want to capture the Golden Fleece, who is the son of Neptune in disguise, the incarnation of the masculine creative principle, the son who let himself be slaughtered and sacrificed in</p>

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	<p>order to save the children from the bad mother. He represents the symbol of this new path of Orpheus. It is the road to another grail. Just as Kundry was defeated by Parsifal on the journey to the Holy Grail, so Orpheus defeats the sirens who are a variation of the anima figure. The sirens are the ones who ruin anyone who allows himself to be bewitched by their singing, so that he forgets everything, country, wife, child, and friend, and finally suffers shipwreck; the sirens are another variant of the Lorelei and the vamp of today.</p>
<p>Orpheus / Wolfsohn / Siren Vamps</p> <p>Reply Enrique</p>	<p>Many thanks Jay, I am working a lot with women at present in Paris. Yesturday I had a laboratory session with Maryline, Benedicte, Naima, Christine Schaller, and Nathalie Holman. Superb women artists; we had great fun, and some very mature attitudes are developping. I hope we present some work in progress that addresses Wolfsohn's fears of Siren Vampires. What is all this romantic epic fear about? Maybe we can find in the archives a famous extract of a scene that migrated in various RHT performances in the late 70s early 80s. It was the tearing appart of Orpheus by the Maenads: "Look at the pretty boy who will not have us" (adapted from Ovid, I think.) The protagonist was Anna-Jennifer who passed away some years ago - she lived in Canada the later years of her life.</p> <p>Yours</p> <p style="text-align: right;">Enrique</p>

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