

## **Foreword**

*The idea for this project began with my participation as an actress during two workshops with Enrique Pardo: Choreographic Theatre Workshop at Lancashire University, Great Britain, in 2001, and at a "Voice and Imagination" workshop in Capadoccia, Turkey, in July 2003. These meetings led me to undertake the creation of a project mixing Mexican actors with members of the Pantheatre Company. I consider that such exchanges of ideas and methods are fundamental and lead actors to confront and renew their interpretative techniques – as well as opening up their craftsmanship to new visions and forms of theatre making.*

*Enrique Pardo, Linda Wise and Liza Mayer founded Pantheatre, Paris, in 1981, initially as a development of the Roy Hart Theatre's voice techniques. Their contact and exchanges with James Hillman, one of the leading figures of contemporary psycholog, founder of archetypal psycholog and honorary president of Pantheatre, led to further research into image in theatre, and the term: imaginal theatre.*

*Pantheatre defines its working technique as "Choreographic Theatre", which integrates movement, voice and text. It is a visual and vocal theatre that seeks the mythological dimensions of its images and aims at establishing complex metaphoric links with language and texts.*

*Pantheatre's project in Mexico consist of 3 stages:*

*-The first stage took place in Mexico, in October 2003, with a first "Choreographic Theatre and Voice" workshop, and the participation of a large number of Mexican actors, dancers and singers. The selection of the cast for the future production took place during these workshops.*

*-The aim of the second stage is to integrate the members of Pantheatre's Company with the Mexican cast. End of June 2004, a closed-doors ten-days working session will start the process towards a production. There will also be a four-day open workshop in order to approach and sensitise the artistic community and the general public to the work of Enrique Pardo and his Company.*

*-The third stage will consist of final rehearsals towards the production of a performance titled (provisionally) "Candida, the Candidate and Death"; the rehearsals are programmed for September and October 2004. The première and first series of performances will take place in Mexico City and subsequently be presented in diverse international theatre festivals.*

*With this project I want to impel the work of Mexican actors and share Pantheatre's scenic activities.*

### **PANTHEATRE**

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## **Concept**

by Enrique Pardo, director of the project

Love and life stroll about surrounded by all sorts of deaths. The first to be seen, the most obvious, showy and noisy ones, are happy and teasing, pretty and vivacious Deaths, those that go around flirting in the streets, handing out all sorts of happy incests, triumphs, illusions, electoral promises, orgasms and diseases. These are the cheerful and delicious deaths of love and of electoral victories.

Lurking at a distance, in the shadows, is the big Death, the rival that never loses, the one that neither Candida nor the Candidate can discern, see or even imagine. This Death has her eyes fixed on failure, on the excluded third, on the figure who was not chosen and left out, and who is dying of love and envy.

Candida and the Candidate, etymologically, are candid figures - figures assumed to be white, illuminated by their original innocence: virgins, ideals. Death drags them through the hell of life, through the cults and cultures of "nigredo": black, perverted, noxious initiations - corrupted perspectives, complex, cultivated, cunning, open, pagan, tolerant.

The performance's dramaturgy is based on the fact that in every triangle there is an excluded third who falls into the arms of Death and who gives the drama of life a "mortal" twist; it gives soul to the voices and their interpretations, it gives them complex colours.

We are dealing here with an approach which is similar to the one of Baroque Drama, defined as "mourning labour" by Walter Benjamin or, in the words of James Hillman, as "metaphorical apprenticeship": "Death as the ultimate metaphor".

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