

Pantheatre in Mexico

July 2004

Dear Friends and Colleagues!

We are pleased to announce a Pantheatre 10-day "Voice and Choreographic Theatre" workshop for actors, dancers and singers in Mexico City directed by Enrique Pardo and Linda Wise. This workshop will be the first part of a THEATRE CABARET workshop and performance project we are setting up and which will be confirmed on May 15th 2004. You can as from now apply and register for the 10-day workshop; if you would like to join the THEATRE CABARET workshop and performance project we will inform you of conditions in the next days.

The "Voice and Choreographic Theatre" workshop will take place in Mexico City, 6 hours per day starting July 1st finishing Sunday July 11th.

REGISTRATION

Please apply by email sending a CV and some lines on your motivation towards this project, preferably by e-mail to

Nad'xeli Forcada merlott68@yahoo.com
Responsible of the Project in Mexico

The registration fee is 300€ euros before June 20th 2004 - 350€ euros after. Bank details will be sent with acceptance confirmation.

This fee does not include transportation, lodging and food. We will gladly to help participants find reasonably priced accommodation; please let us know.

You can find the detailed information on Pantheatre through:
http://pantheatre.free.fr/pages/works_mexico_es.htm

Please feel free contact me for questions, I will be glad to help you at any time.
You are welcome to the Workshop!

Sincerely,

Nad'xeli Forcada
Responsible of the Project in Mexico

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Pantheatre, Paris

Pantheatre is a Paris-based theatre company specialising in voice, choreographic theatre and cultural studies. It is involved in international performances, runs a Voice and Theatre Research and Training Programme in Paris, as well as the newly founded *Impense*, and the International Myth and Theatre Festival. Pantheatre was the first independent company to emerge from the *Roy Hart Theatre* in 1975. It was founded in 1981 by Enrique Pardo with a solo performance on the God Pan.

Choreographic Theatre

Choreographic theatre is Pantheatre's more complex training which takes the voice and its extended range techniques into image making and the poetics of contemporary dance-theatre:

"Enrique Pardo's approach to physical theatre explodes the interpretation of texts by stretching them into choreographic networks: language becomes a poetic partner to image, and no longer its sovereign. Illustration yields to paradox. Texts unfold new versions, including subversions and perversions. The body is caught in complex images, while the voice harvests and expresses the emotion."

The work is sometimes described as "playing the piano with three hands", since it involves parallel training on movement, language and voice, their interconnections and, especially, their disassociations. Not cool chance collage work, but synthesis, involving actor and person. It explores fully the training and poetics of contemporary dance-theatre." Choreographic Theatre workshops bring together text, voice and physical theatre. While based on exacting group-composition disciplines, it promotes personal expressivity - especially vocal. Previous dance experience is not essential, but one must be prepared to move and be moved.

Voice

"Before becoming a controlled musical instrument, or the modulated support of language, the voice is a fabulous means of expression, linked to our innermost impulses. Every sound, from the most ethereal sigh to a wrenching scream, from the highest coloratura to the lowest of growls, must claim its place in our artistic imagination. To extend the expressive fields of the voice requires certain courage of extroversion, but it also renews the very notion, the very pleasure of "singing". Although such an approach to vocal expressivity is anchored in musical forms of discipline, it is, nevertheless, open to everyone, regardless of any previous musical or artistic experience."

Enrique Pardo is, with Linda Wise, the artistic directors of *Pantheatre*; theatre director, performer, writer, he founded the company in 1981 with a now legendary solo performance on the god Pan: "*Calling for Pan*" (hence *Pantheatre*). This dance-theatre piece was a physical and vocal tour de force, a ritualistic and wild invocation of the singing-dancing God who embodies the borderline between animal and human - Pan, "with the goat feet and the two horns". The performance brought together the three main sources of Pantheatre:

1 - **The Voice**: Enrique worked for some years with **Roy Hart** and his theatre, joining the group in 1968 in London, training vocally with Hart and **Liza Mayer**, performing with the **Roy Hart Theatre** (before Roy Hart's death in 1975, and then till 1980), and pursuing a career as a vocalist-performer in contemporary opera and in several of his own theatre productions.

2 - **Choreographic Theatre**. Enrique trained in and incorporated different (and in many ways opposing) approaches to movement and dance. Firstly, corporal mime - the analytical exercises of Etienne Decroux - through numerous collaborations with *Le Theatre du Mouvement* (Claire Heggen and Yves Marc). Secondly: dance, with Dominique Dupuy, whom Enrique considers one of his masters, for his insight into such important areas as lyricism, narcissism, beauty, pleasure... And thirdly, the research on gesture and imagination elaborated by Eugenio Barba and his *Odin Teatret* - especially what could be described as "autogenic training": confronting and giving corporal form to (*per-forming*) one's fantasies.

3 - **Myth**. "*Calling for Pan*" was based on meetings with Rafael Lopez-Pedraza, Charles Boer and **James Hillman**, authors of books on Pan and mythology, all three, founding and leading figures of *archetypal psychology*. Beginning in 1981, these meetings led to a long and fascinating series of exchanges, joint seminars, tours (amongst these, the early *Men's Movement* conferences with James Hillman and Robert Bly), and to the creation in 1989 of the *Myth and Theatre Festival*. The relevance of mythology goes well beyond the theatrical and literal use of mythical figures or stories: myth refers here to a cultural dimension of image, implying the kind of image-based theatre that Enrique came to call *choreographic theatre*.



Enrique has performed and taught in Europe, North and South America, Australia and New Zealand.



Linda Wise, was born in Kenya and trained at the Royal Scottish Academy of Music and Drama. She worked with Roy Hart from 1969 until his death in 1975. Member of the original *Roy Hart Theatre* and founder member of the *Roy Hart Centre* in the South of France. Linda is invited to direct, teach and act throughout the world. She won the 1988 French Jean Vilar Prize for her direction of Melville's "*Moby Dick*", and performed Nedda in the OBIE award winning adaptation of Leoncavallo's "*Pagliacci*". In recent years she has directed, among other things, a series of solos for women performers, and a Jazz Opera co-produced by Boreas Teater and the Oslo National Theatre. Passionately concerned with a vision of the voice that engages the widest possible perspective on each person's individuality, she incorporates into her practice a range of vocal approaches, from Roy Hart's extended range techniques, to bel canto, to Feldenkreis. She has taught voice in the National Theatre Schools of Copenhagen, Norway, Australia, New Zealand, Argentina and Scotland and is a visiting teacher at the Limoges and Strasbourg French National Theatre Schools. She collaborates with an international circle of artists and thinkers in the field of therapy, archetypal psychology and mythology.