

Cultural Studies Seminars

By Enrique Pardo

Cultural Studies Seminars constitute the theoretical framework of the **Pantheatre** training program.

Seminars take place in principle twice a month during the Paris season, and are thematically linked with the weekly **Laboratories** and other working contexts. They continue May to August in Malérargues, Roy Hart Centre, Southern France.

The notion and practice of **experimental work** (where the idea of “experimental theatre” comes from) could be said to be the invention of Alchemy. Alchemists made one thing very clear: the **Laboratory** was not enough to achieve creative work (labor): the **Oratory** was essential. They attributed three functions to the Oratory:

- **Study**: a place to consult cultural memory. It is mostly figured as a library.
- **Voice**: a stage to give voice and eloquence to the links between ideas and emotions. The *Oratory Arts*.
- **Prayer**: which, for any artistic undertaking, is basically a preparatory request for inspiration.



An alchemical illustration, juxtaposing the Oratory, on the left (clearly a library with three authoritative figures), and the Laboratory on the right (of the Grotowski kind, I would venture.) See www.pantheatre.com/2-laboratorio.html

These three functions are the aims of the seminars (or call them *Oratories*) - proposed within an artistic and pedagogical point of view. We will study the sources and pathways of the ideas that inspire our practice, consulting both philosophy and history. My approach will be informed but informal, and outright speculative. Quoting the maverick historian Paul Veyne, Sarah Rey writes: **shorn of its scientific pretensions, history is a “work of art”**. This claim extends, moreover, to the other social sciences, notably anthropology, psychology, sociology... <http://www.booksandideas.net/The-Curious-Monsieur-Veyne.html>

The seminars start with the presentation of a topic which is then discussed by the study group (who receive prior bibliography and links to the Blog’s articles.) The seminars are attended by Pantheatre’s circle of collaborators and students. Interested occasional visitors are also welcome.

A more elaborate title for these seminars could be: *Reflections on our esthetics and on its history*. Esthetics are the study and evaluation of our perception and expression modes. If one follows the drift of the Anglo-American language, one could say: a study of the way we “feel” – which tends to prioritize affect, and often inarticulate affect, making it more a matter of emotional intensity. In such an understanding, the seminars work on a *critical* approach to feelings, one that offers cultural tools in order to comment and evaluation our perceptions and our expressions, especially artistic ones.

Planning of Seminars (see end of document notes for detailed information)

- **Paris** - October to April: 2 seminars per month.
- **Malérargues** – May and June. Two seminars per month.
- **Malérargues** – July and August. In principle one weekly seminar.

Documentation: the seminars are presented with a Powerpoint video projection of titles, references, images, recordings and films. These presentations are then made available in pdf format. Most seminars are also filmed and available on video.

Definitions and Syllabus

- These seminars provide the theoretical framework for Pantheatre's training program, and also for obtaining the *Roy Hart Voice Teacher Diploma*.
- The main cultural reference of the seminars is the work of **James Hillman**, with the inclusion of contemporary thinkers like Anna Griève, Peter Kingsley, Xavier Papais, Giulia Sissa.
- The seminars also include the philosophy of the voice of **Roy Hart** – as well as the sources of what I have described as his “ethical genius”: Alfred Wolfsohn, his teacher, his Talmudic background, and reference and inspiration figures like Georges Gourdjieff, or the Counterculture movements of the 1960s and 70s

Registration and fees

- Seminars (and ARCHIVES) : www.pantheatre.com/4-etudes-culturelles.html
- Main workshops : www.pantheatre.com/2-workshops.html
- Paris classes and ateliers (October to April) : www.pantheatre.com/pdf/4-paris-cours.pdf
- Laboratories and voice performance classes : www.pantheatre.com/pdf/ep-cours.pdf
- Roy Hart Voice Teacher Diploma : www.pantheatre.com/gb/2-formation-pro-diploma-gb.html

ARCHIVES 2016 for information :

- The Oresteia by **Romeo Castellucci** : what could be the evaluation criteria, and the inspirational references of such a performance? Seminar with Anna Griève, Amy Rome and other friends with whom we went to see the performance at Cergy Pontoise (near Paris.)
- A cultural history of **the voice** – with extracts from: Dumbstruck – A cultural history of ventriloquism, by Steven Connor.
- A cultural history of the notion of **consciousness**, in particular as used by Roy Hart. Three examples : conscious schizophrenia, conscious spontaneity, conscious enthusiasm.
- *Primer Acto* : commentaries on an interview of Roy Hart in the Spanish journal *Primer Acto* (1978) and of the poem, *Biodrame*, by Serge Behar, which Roy Hart, in my view, made into his manifesto. The *Primer Acto* interview has just been translated into French by Laurent Stéphan.
- **De Anima** – Of Soul: reflections on the notions of Soul, *Anima*, and especially Psyche, because of the theme of the July 2016 Myth and Theatre Festival : **Eros and Psyche**.
- **The Second Sophistic** (Roman Empire, 1st to 3rd century CE) saw a victory of sorts of the voice and of rhetorical performances over theoretical philosophy. Could Roy Hart be considered a sophist? Or, similarly, can Jacques Derrida or Jacques Lacan be seen as heirs to the Second Sophistic? Or, for that matter, Romeo Castellucci?
- **Iamblichus**. 245-325 after J.C. Syria. Perhaps the most fascinating and pivotal figure in the history of the imagination, especially in its relationship to religion: a philosopher-mystic-artist (performer)-shaman.
- **Peter Kingsley**. What were the sources of the metaphysical concepts (being, death, consciousness, reality, self) proposed by the pre-Socratic philosophers – or by the Vedic Upanishads? Peter Kingsley's theories are revolutionizing the history and migrations of ideas.

- **Antinomism.** “Rules are made to confirm exceptions”, and we should all be exceptions.
 - *I wanted to open some subjects on teaching transmission. One of them on how to "appropriate" the model of the "singing teacher".*
 - *You know something of my exchanges with Paul Newham, long ago, which were the basis of his turning to the voice and therapy.*
 - *I wanted to have a talk with you about the way he constructed his voice teaching and then used it.*
 - *Given that there seems to be a somewhat "orthodox" conception of how one becomes a "Roy Hart" teacher, I wanted to bring up exceptions. Maybe even exceptions as the rule. Paul is one, as I observed it. You could say he "ran away" with the model. I do not say this scornfully. It is a fact: some persons can understand and apply the model very quickly, almost instantly.*
 - *It is part of what I would call the "performative" aspect of the model. The question of therapy is another matter. I understand he got into trouble with its promises and procedures. Important too because of the dynamics and undercurrents of how therapy is understood today.*

- **“Are you avoiding transference?”**- Are we into a “school of therapy” that avoids the implications?

These topics and others will be taken up and deepened during the summer Malérargues, and again next season in Paris.

Note: The seminars will be in French - certainly in Paris. Some possibly in English in Malérargues.

Références

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| Cultural Studies Seminars | www.pantheatre.com/4-etudes-culturelles.html |
| Main workshops | www.pantheatre.com/2-workshops.html |
| Paris classes and ateliers (October to April) | www.pantheatre.com/pdf/4-paris-cours.pdf |
| Voice Performance classes & Laboratories | www.pantheatre.com/pdf/ep-cours.pdf |
| Roy Hart Voice Teacher Diploma | www.pantheatre.com/gb/2-formation-pro-diploma-gb.html |