

Three Lectures

given at

University of Northen Lancashire, UK

organized by Amy Rome PhD

as part of a conference on Pantheatre

by

Enrique Pardo

2012

PROPOSALS

INTRODUCTION: Themes-Aesthetics, philosophy & practical approaches to the creative process; parallels relevant to practice & pedagogy in Contemporary Fine Arts & Performing Arts

LECTURE 1:

Philosophical approach: to imagination & aesthetics drawing on Hillman's 'poetics of image' & the influences of Caravaggio.

LECTURE 1:

Are you Vodou or are you Dada? Part One : *Collage and Décollage*. Image-making and the shamanic model - drawing on James Hillman's 'poetics of image'.

LECTURE 2:

Are you Vodou or are you Dada? Part Two : *From Venice to Haiti*. With reference to the work of Giovanni Batista Tiepolo and to James Hillman's reflections on the notion of *anima*.

MAIN THEMES

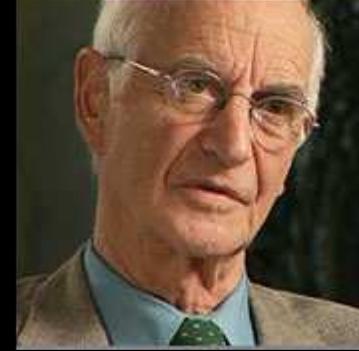
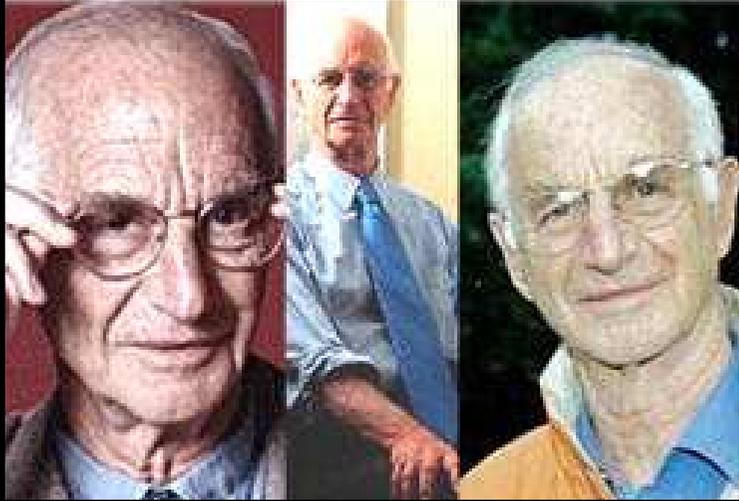
The poetics of image-making
The dialogue between Pantheatre and James Hillman

James Hillman's reflections on the notion of *anima*.

Are you **Vodou** or are you **Dada**? Or are you just Haha?

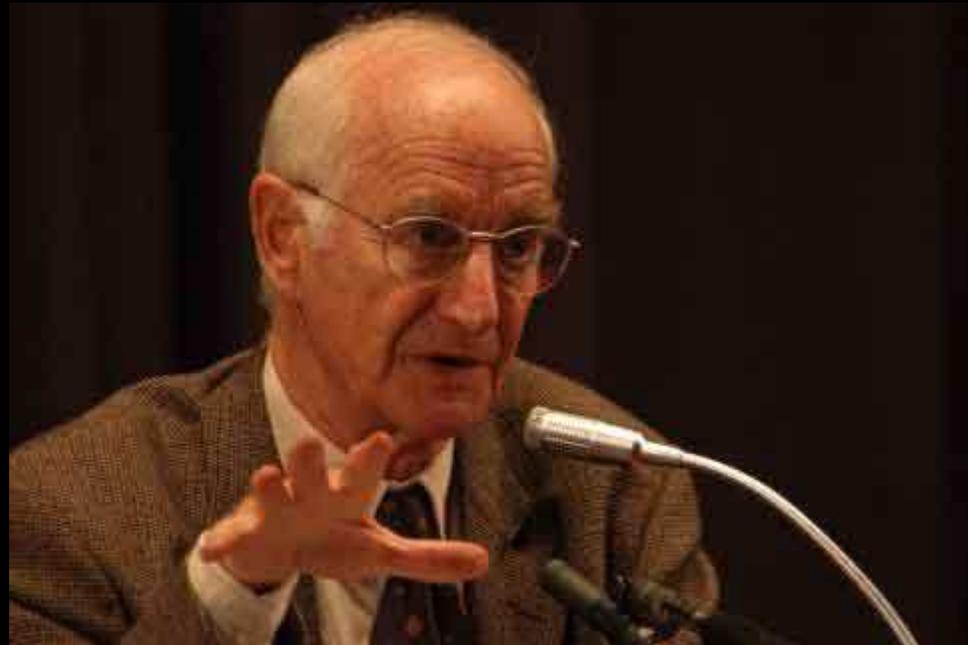
From **Venice** to **Haiti**.

From **Vodou** to Giovanni Batista **Tiepolo**



James Hillman

1926 - 2011



Homage to James Hillman

Why was his work so important to me?

How to approach it - especially from Pantheatre's the point of view?

Re-visioning Psychology – 1975

The Dream and the Underworld - 1979

The Myth of Analysis – 1983

Healing Fictions – 1983

James Hillman - Books after 1985

- *We've Had a Hundred Years of Psychotherapy - And the World's Getting Worse* (1993) written with journalist writer Michael Ventura. A provocative blog-like pamphlet, addressing among other things, the repression of politics in American psychotherapy: well-off Americans go see their therapists but do not vote, and politics is not discussed in the sessions: the very definition of a repressed subject in analysis! The casual and very American tone was a shock to many of those who followed him for his Florentine finesse and reserve.
- *Kinds of Power* (1995) - reflections on the work ethics of multinational corporations and on the transfer of power from politics to economics. With the 2011 "crisis" we are fully there!
- *The Soul's Code: In Search of Character and Calling* (1996) - which was number one in the New York Times' essays list. This was James Hillman bestseller. It followed closely the big success of his friend and student Thomas Moore with his book *Care of the Soul: A Guide for Cultivating Depth and Sacredness in Everyday Life*. James Hillman told me his editor had practically demanded the use the word "soul" in the title.
- *The Force of Character. And the Lasting Life* (2000) - a very strong essay, lucid to the point of harshness almost, on old age and approaching death. I must re-read it in the light of the days spent with him before his death.
- *A Terrible Love of War* (2004). In the preface, James Hillman expresses his own perplexity at the fact that what would probably be his last book is dedicated to war.

Anima

An Anatomy of a Personified Notion

1985

As the heart of this homage I wish to address what I consider to be the most influential figure in James Hillman's mindscape, a figure he elucidates and elaborates by gathering and organizing the intuitive flashes of insight scattered throughout the work of C.G. Jung. It is the figure of *anima*. He does this principally in his book: *Anima : An Anatomy of a Personified Notion*, 1985, where he displays all the finesse of his analytical mind, of his mytho-poetic tact - his exceptional ability to "touch" and to think image – and to place himself at the psychic interface where ideas, images and emotions meet – the *locus imaginalis* where figuration crystallizes.

Anima – 2

I wish to make it clear at this junction that these are my conclusive priorities which apply first and foremost to an artistic “methodology”. My committed point of view is the following: the notion of *anima* refers to the mythical figure, “the personified notion” of the cultural and neurobiological factor that calls up and filters emotionally the primary choices of the imagination. *Anima* fashions and colours both the morphology and the thinking bias of images, ie the compelling trends of the psyche, of Psyche. It is mainly under *anima* influence that the figures which inhabit our passionate substrates arise and take shape, the figures that rule for instance our thinking or our ideologies. I give this “anatomical” description of the notion and of the dynamics of *anima* by analogy to the artistic process, and especially to live-performance as the ambitus in which images rise and are organized.

Anima – 3

I hope it is becoming clear by now why I give such importance to James Hillman's *anima* mode of reflecting – a mode of thinking about thinking, which is very much what I consider performance to be. James Hillman describes it as an “anatomy of a personified notion”. The model is both mythical and critical, or: critical because it opens a mythological *mise en abîme* – a critical *krisis* – which relativizes our points of view. Calling upon the notion of “anatomy” brings *soma* into the picture, which is especially relevant to what we call “giving body to fiction”, acting out, and performance as *realization* (“do you realize what you are doing?”) - ie the expressive anatomy of acting.

Anima – 4

The move to ‘personify’ a notion alludes to a process James Hillman posits as essential to mythical image-making: the process of *personification* – which, by transposition, is central to choreographic theatre where I tend to speak especially of “figuring out... *Anima* is the mediating figure with whom one can “figure out” what drives our choices:

- the roots of our emotional urgencies, the relational qualities of our moves,
- their tact and (*imp*)pertinence,
- the cultural relativity and psychological awareness of a performance.

Anima perception is what I place at the heart of artistic practice and criticism. *Psyche* makes the choices under *anima* influence - I will return to this below. There is, moreover, a great cultural pleasure, a "fabulous sensuality" in the use of such a model of perception-thinking, which is what James Hillman calls aesthetics.

TRANSITION to CASE STUDIES

From Venice to Haiti.
From Vodou to Giovanni Batista Tiepolo

The question of MAGIC
Are you Vodou or are you Dada?

Shamanism / Theurgy / Thérapy / Mantics / Supersition

Image-making and the shamanic model - drawing on James Hillman's 'poetics of image'.

Philosophical approach: to imagination & aesthetics drawing on Hillman's 'poetics of image' & the influences of Caravaggio.

LECTURE 2:

Are you Vodou or are you Dada? Part Two : From Venice to Haiti.

With reference to the work of Giovanni Batista Tiepolo and to James Hillman's reflections on the notion of *anima*.

Vodun

Voudou

Voodoo

The Botchio Figure

The Boli Figure

“For me one the pinnacles of representation in human history. Think especially of performance as representation.”

Benin / Togo / Nigeria -- Haiti



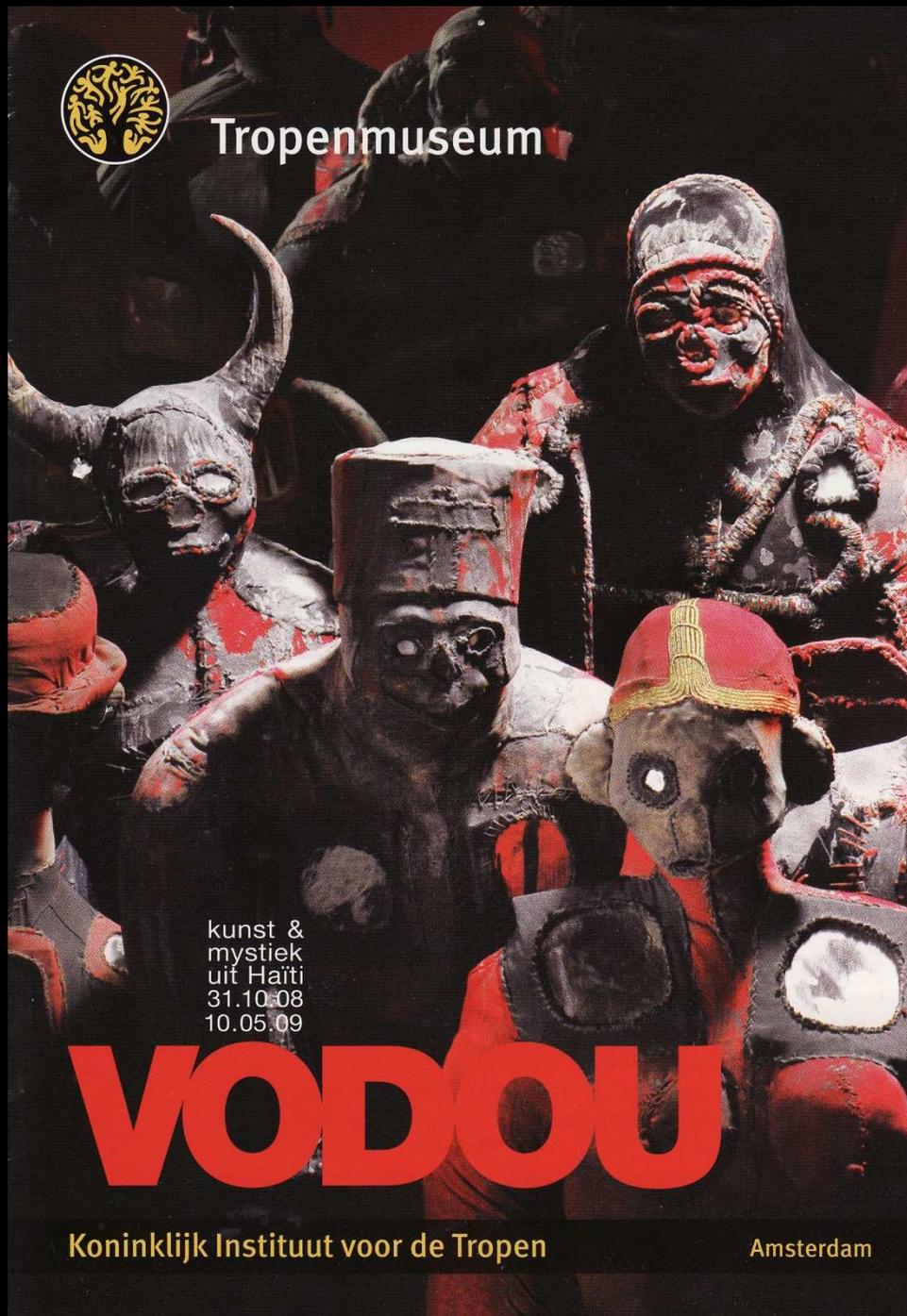








Tropenmuseum



kunst &
mystiek
uit Haïti
31.10.08
10.05.09

VODOU

Koninklijk Instituut voor de Tropen

Amsterdam















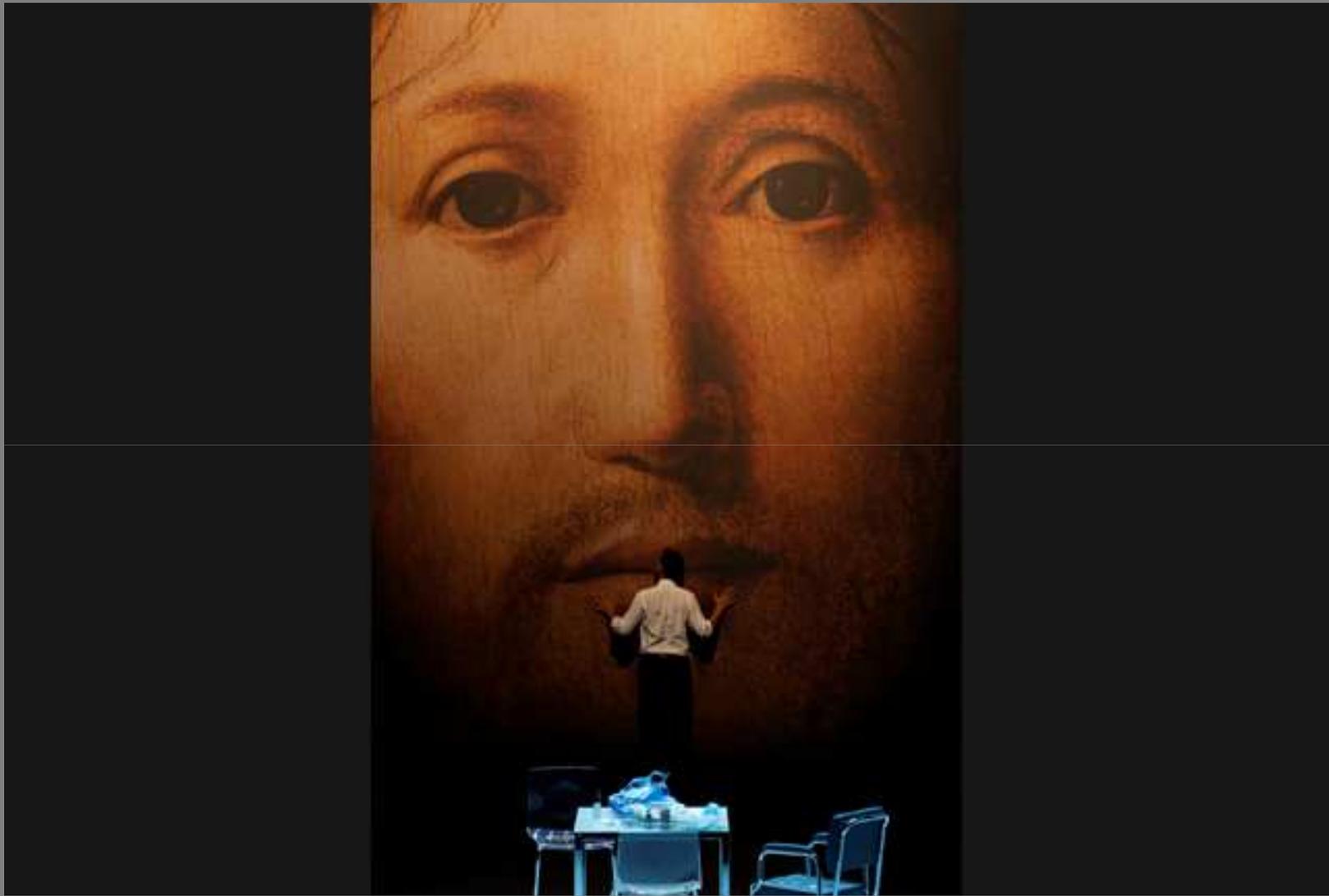
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Are you Vodou or are you Dada?

Collage and *Décollage*

Image-making and the shamanic model -
drawing on James Hillman's 'poetics of
image'.







RODRIGO GARCÍA

Gólgota picnic

8 - 17 DÉCEMBRE 2011





Marino Formenti - Haydn: The Seven Last Words of Christ on the Cross

Part II CASE STUDIES

From Haiti to Venice. From Vodou to Tiepolo

The question of MAGIC

Are you Vodou or are you Dada?

Shamanism / Theurgy / Thérapy / Mantics / Supersition

:

With reference to the work of Giovanni Batista Tiepolo and to James Hillman's reflections on the notion of *anima*.

Philosophical approach to imagination & aesthetics drawing on Hillman's 'poetics of image' & the influences of Caravaggio.



PANTHEATRE

Tiepolo

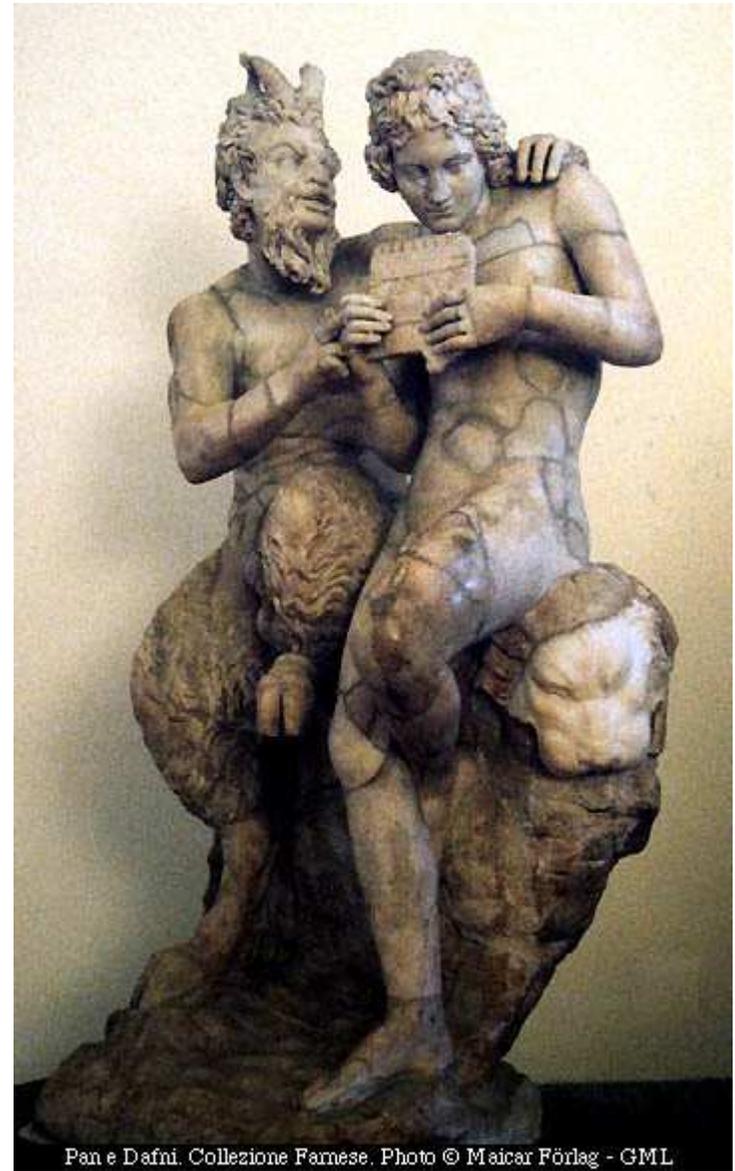
Giovanni Battista Tiepolo (Italian, Venetian, 1696–1770)







Great PAN





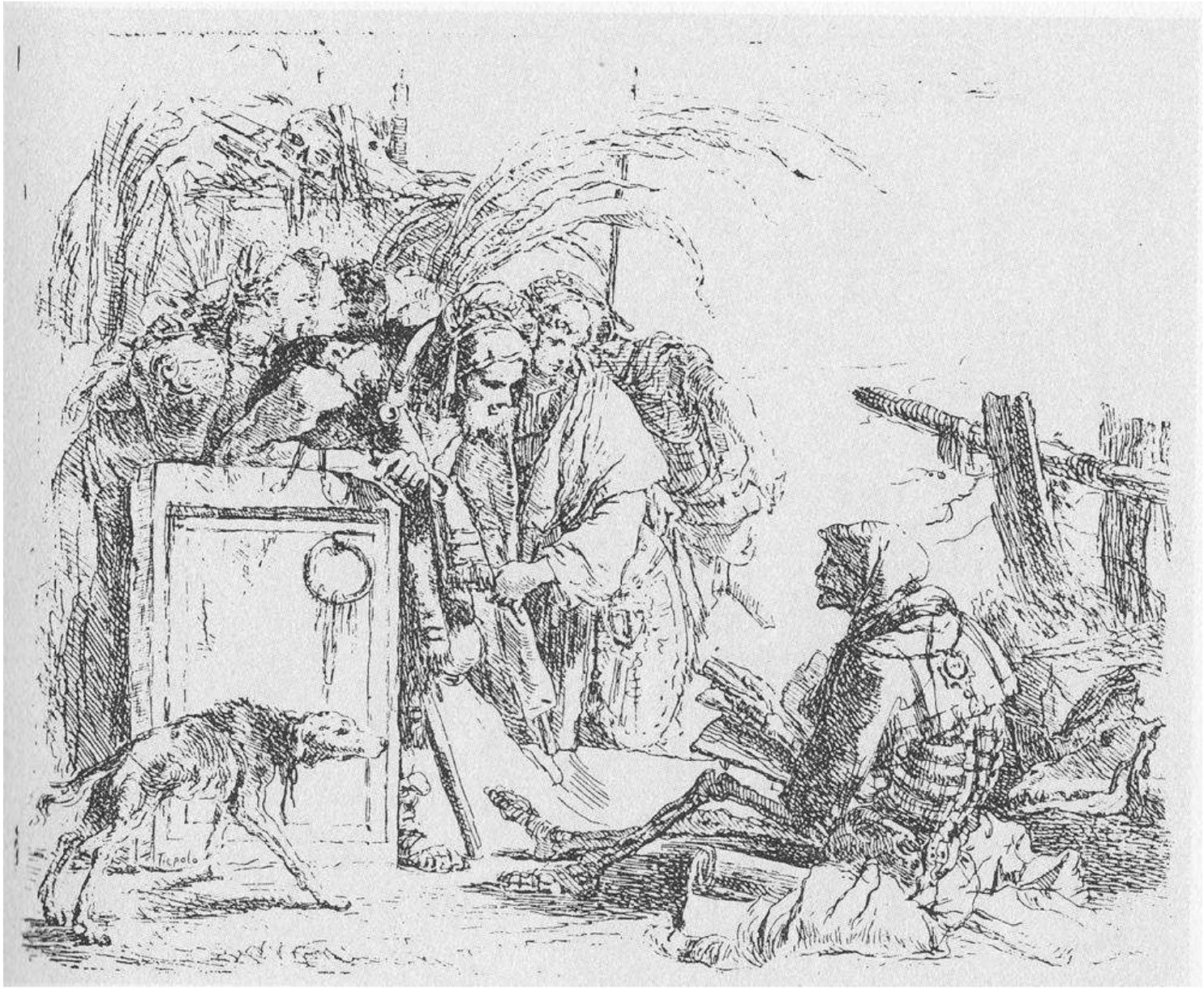


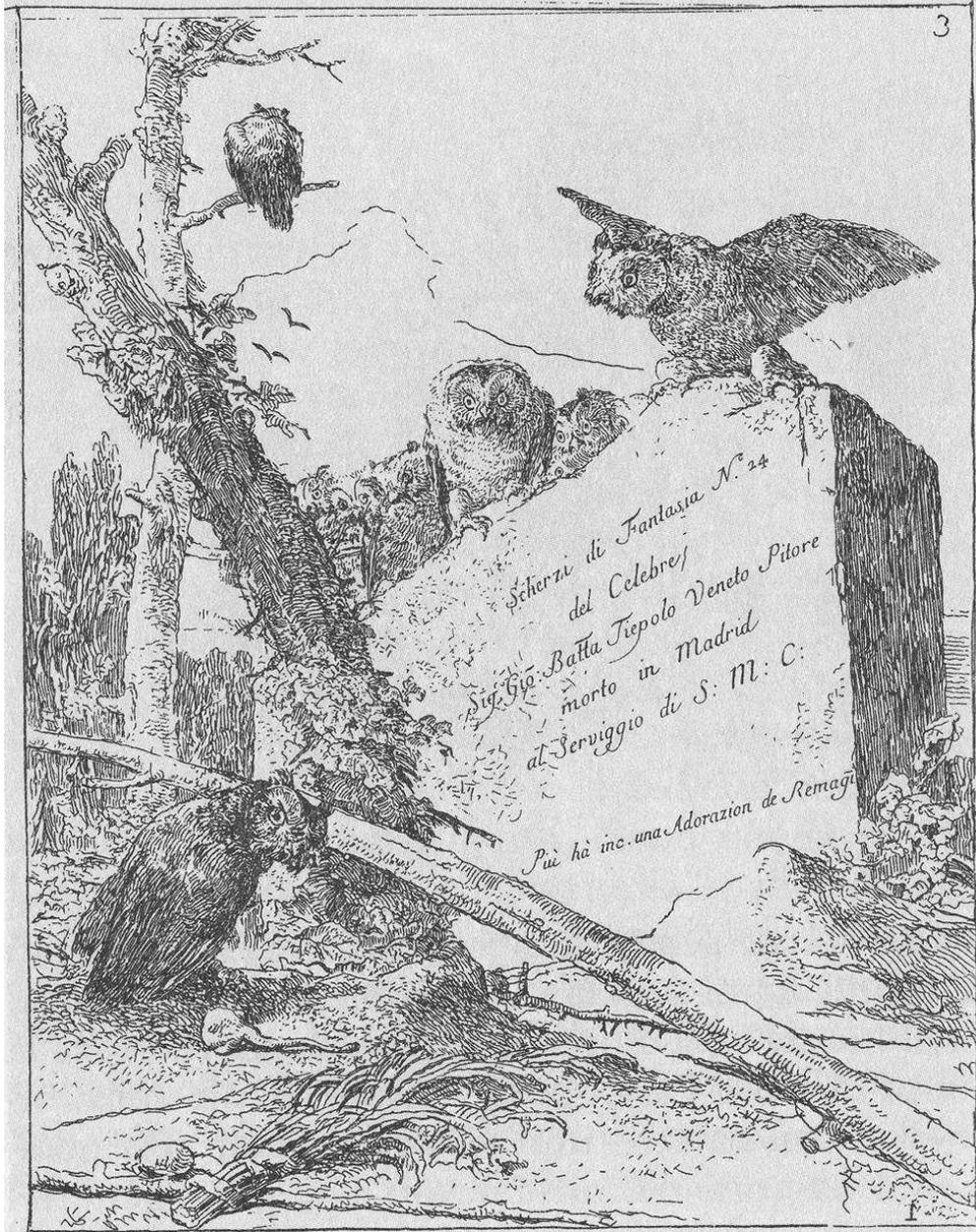










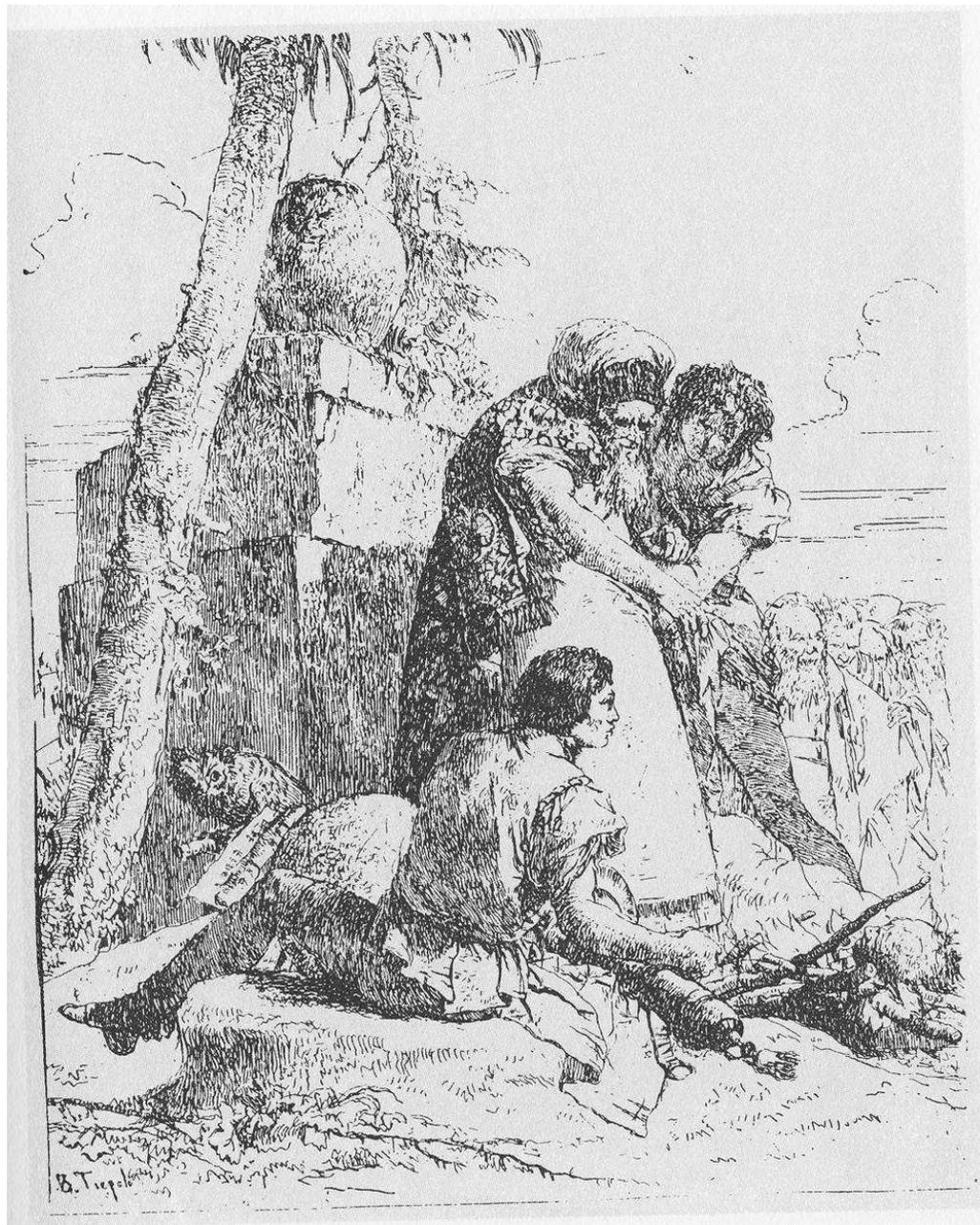


Scherzi di Fantasia N. 24
del Celebre/
Sig. Gio. Battista Tiepolo Veneto Pittore
morto in Madrid
al Servizio di S. M. C.

Puè hà inc. una Adorazion de Remagi











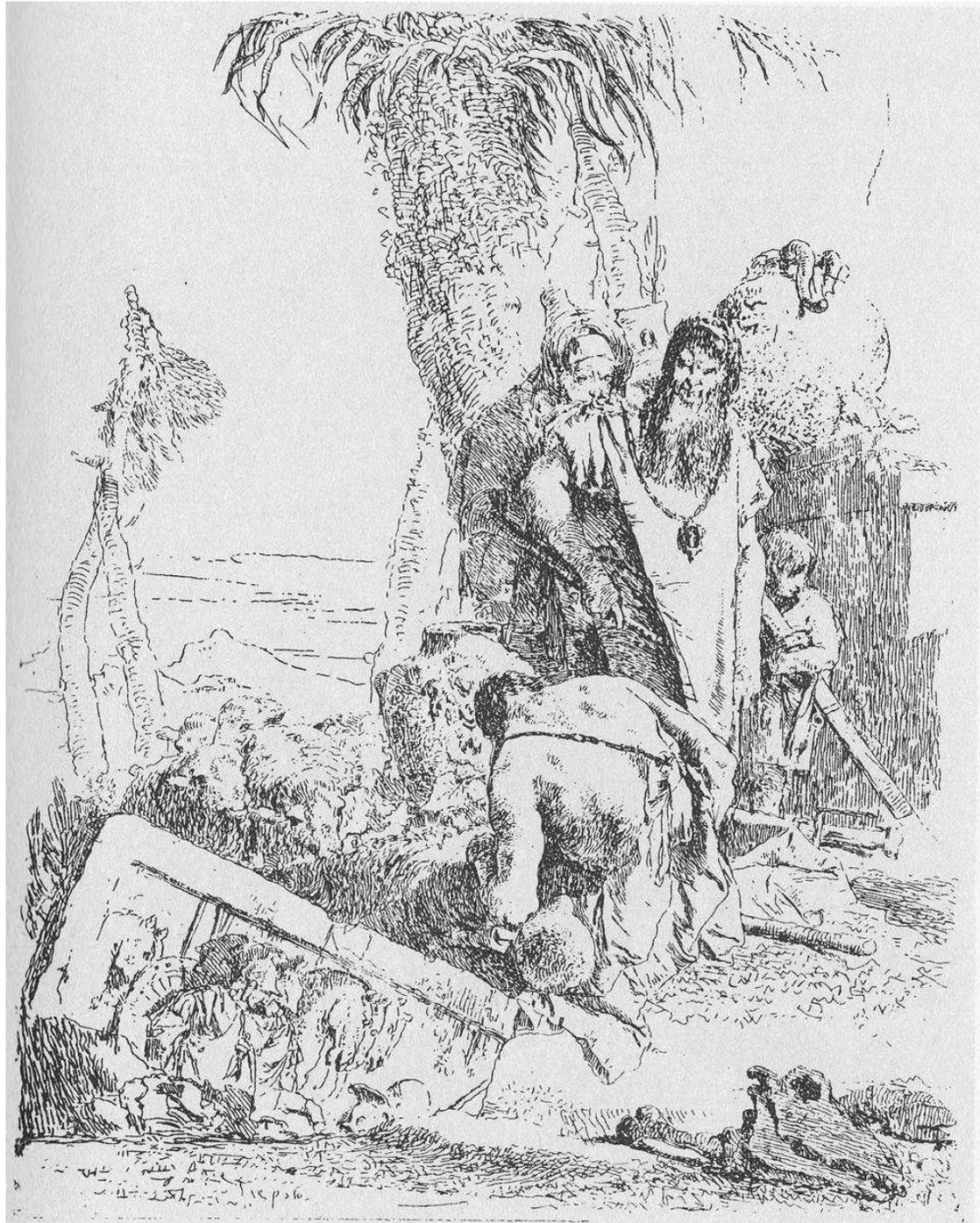


























Hey Anima !

**Reflections on a topology of criticism : the mythological lexicon of
anima - towards an imaginal criticism.**

with references to the 2007 performance

Hey Girl !

by

Romeo Castellucci











Adriana Cavarero

For More than One Voice

Toward a Philosophy of VOCAL EXPRESSION



James Hillman 1987

Anima

An Anatomy of a Personified Notion













Animus 1

Critics who equate shaman with charlatan can make facile use of the jungian opposition between *anima* and *animus* and say that those who think of themselves as shamans are possessed by their *animus*: charismatic hysterias, authoritarian poses, pseudo-logical opinions, ethno-spiritual delusions, etc. These caricatures do not diminish the value - and the courage – of such moves which can comment in depth and even counter the reasonable restrictions imposed on art; they present, in fact, a mirror which, out of necessity, can call on histrionics but which is absolutely essential to the breathing and freedom of imagination. But if the shamanic mirror wants be a tool for consciousness, it needs constant polishing and cultural critical work.

This includes dealing with the impact of *animus* voices on *anima*'s moods, voices that can put terrible pressure and take over intellectually the rise of images. Sometimes *animus* wants to reconfigure the imagination and adjust it to its interpretative schemes, reducing its polyphony so that it can be explained univoquely (one voice). Sometimes *anima* is reduced to an erotic ornament: under the pressure of obtuse dialectical arguments it can lose its means, its confidence in the imaginative (and erotic) processes. She then gives up the polysemy of images, and, faced with accusations of irrationality or emotional excesses, it can lapse into aggressive, depressive, repressive hysterical moods. The quality of an artistic proposal can be gleaned from the interplay between those mythological forces we call female and male, figured out in their complexity by the concepts of *anima* and *animus*. This is of course, and I repeat, a mythological "explanation", a cultural figuration, a fictional ontology, perhaps also an ontology of fiction. Through his characterizations of the notion of *anima*, James Hillman offers us a model of figurative thinking for the *mise en abyme* of theatre's enterprise, and more generally, of artistic reflective mirrors, a model that needs *charis*, insight and compassion, in its contemplation of the body of soul.

Anna Griève

Les Trois Corbeaux

ou la science du mal
dans les contes merveilleux

The Three Crows

or the science of evil
in fairy tales