



PANTHEATRE

2022 / 2023 Fall & Winter Season
Cultural Studies

Enrique Pardo

3 months of regular seminars on
the correspondences between

Performance and Fetishism

In connection with the ongoing Training Cycles
and in preparation for the 2023 *Myth and Theatre Festival*
(June 17 to July 2, 2023 tbc).

PRESENTATION

These seminars (including lectures, round tables, studies and practice when needed) will take place from October 2022 to March 2023, and in three languages (French, English and Spanish): I will start each time with a presentation in one language, then re-present it in the two other languages. This will be done in the spirit of a **seminar** (a place where seeds germinate): the “germination” will therefore include the contributions of the participants and of the speakers I will invite. During each session I will introduce one or more video excerpts of performances (from our laboratory, or from other artists.) EP.

EDITORIAL

The seminars will focus, to begin with, on a video I call “my fetish video”, only one-minute long, but which contains all the secrets (technical and ‘fetish’) of what I call *Choreographic Theater* - especially in what concerns the relationship between movement, voice and text.

I intend to analyze this “fetish video” from every possible angle in order to explain why I like it so much, to the point of making it my fetish for choreographic theater. It was filmed by Peter Hulton, the great English documentarian of dance performance, during a workshop I led at Chisenhale Studios in London - well over twenty years ago! He recently sent it to me as a souvenir gift, and I immediately said it was my “fetish video”, first, out of spontaneous sympathy and pleasure, to then realize how far and deep my appreciation went, and that what I meant by fetish involves powerfully the erotic and sadomasochistic sophistication of the performance in the way it intertwines artistic gestures and psychological implications. (Note: I still haven't found the name of the woman performer...)

The theme is complex and I will approach it first through technical perspectives, describing the exceptional way in which the performer uses the dissociation between voice, text and movement. I even speak about it in terms of “dislocation”, and use, as mythical referent, the “dismemberment of Dionysus”.

Then, two books appeared on the screen-horizon of my computer. The first one literally “jumped out at me”: *The Fetish Revisited - Marx, Freud and the Gods Black People Make*, by J. Lorand Matery, Professor of Cultural Anthropology and African and African American Studies at Duke University in North Carolina.

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Directors : Enrique Pardo & Linda Wise

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Paris & Malerargues, Roy Hart Centre, Southern France

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I read the introduction, thirty pages in all, and immediately made it my 2022 “book of the year.” Matery is a black African-American academic of the highest order, who teaches at Duke University in North Carolina. In two words: his book turns the tables on Freud's and Marx's use of the notion of fetish. It had to be done at some point; he has done it! And he does not beat about the bush: “I internalize their hermeneutics even as I remove Marx and Freud from the pedestals on which exponents of theory typically place them. This removal is necessary because those pedestals are the “negro,” the “savage”, and our religions, which are forced to sit in the mud beneath Marx and Freud in order to make historical materialism and psychoanalysis look as though they have grown out of purely intellectual air.” P.33. An important point: he writes “our religions,” and his use of the possessive has caused controversy. I look forwards to being able to better gage the degree and nature of his religiosity in these matters.

My reading of Matery is *oblique* as is most of my involvement with Academia: I cross-over Matery's anthropo-political reasoning and stances into performance moves and motivations, and, in his case, particularly, given the importance of the notions we have been exploring for some years in our theatre laboratories and at the *Myth and Theater Festival*: a reevaluation of superstition, even a rehabilitation of the very notion of magic (with Xavier Papais, “Against Levy-Strauss”), the status of objects (the “god-things”, with ethnologist Jean Bazin), the use of oracular and divinatory models, and the critical work on counterpoint and artistic iconoclasm. And, of course, James Hillman: “All recourses are valid if they help us circumvent Western rationality”! We were speaking of Brazilian performers in Salvador de Bahia who worked with us during the day and trained in Candomblé possession in the evenings...

The other book that ‘re-appeared’ recently is the third revised edition of *DARK EROS The Imagination of Sadism (first printed in 1990)*, by Thomas Moore, now sub-titled *Curing the Sadomasochism in Everyday Life*. Moore’s book, together with Lyn Cowan’s *Masochism, a Junguian View* (1982) were landmarks of what was to me the golden age of *Archetypal Psychology*; both books were published by *Spring Publications* when it was owned and edited by James Hillman.

Enrique Pardo, Malerargues, Oct. 5, 2022

DATES : From October 11 to end of March 2023. 6 months.

Dates to be announced at least one months ahead.

Overall minimum of 6 lectures in each language.

First dates :

- Tuesday, October 11, 2022 : Opening talk (in Spanish) from 7pm to 9pm CET Paris, 1pm to 3pm NY time.
- Sunday, October 16, 2022 : Talk 2 (in English) from 5pm to 7pm CET Paris, 11am to 1pm NY time.
- Sunday, October 30, 2022 : Talk 3 (in French) from 7pm to 9pm CET Paris, 1pm to 3pm NY time.

Make sure you have inscribed to Pantheatre’s NEWSLETTER and specified your language(s) preference(s).

FEE 90€

- SUBSCRIPTION to ALL sessions (6 months, 3 per month = minimum 18 in total)
- with one session per month in each language = 6 sessions
- there will be extra events (with informal translation) included in the subscription.
- polyglots can attend all 18 sessions for 90€ (these are not just translations, but ongoing research)
- price per individual session without subscription : 20€.

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