

PANTHEATRE

A Malérargues story: reminiscences.

Individuation?¹

Note : article published in the Roy Hart Centre
December 2015 Newsletter. Full, non-edited version.

As preface, a letter sent to the friends who contacted us after the Paris November 13 terrorist attacks.

Paris, November 14, 2015.

Dear friends,

Linda and I are well, very shocked like you all by this nefarious and deadly night in Paris. Thank you very much for your concern and warm notes. It is deeply helpful to receive them. As you well know, Linda and I live right in center of the attacks, precisely between Charonne and Bataclan. Daniela and Pierre-François, a few meters from the rue Bichat. On the front line, as it were, which gives me much to think about. Heavy with mourning, I also feel that we must now arm ourselves, arm ourselves with our weapons: ideas and fiction.

Sonu sent me a note during the night. I had been thinking of him yesterday. Linda and I ended our professional workshop yesterday afternoon, and we invited the participants to our flat, and not, as often, to the Bataclan. Before going to bed, I was tidying my office and I was about to send an article I had been writing for the Roy Hart Centre Newsletter, to Laurent, who takes care of it. In it I mention what Sonu called "the dance of ideas." Suddenly our neighborhood was full of police and emergency sirens (there are still a lot this Saturday morning.) The same happened with the Charlie Hebdo assault. The omen was clear, confirmed by a very emotional phone call from Daniela.

I thought my article was no longer appropriate. This morning while feeling a huge sadness, I told myself that I'm too experienced and militant to flee or to pack up - and that to discuss culture with my peers and friends, even our disagreements (or, precisely: succeeding in dialoguing on differences), would be precisely a way to tune our weapons for what unfortunately promises to be a long cultural war. After the Charlie Hebdo assassinations I denounced religions. Now, we are facing a war that uses, encloses and surpasses religions.

I send the article to Laurent – and I include this note as its preface.

Ánimo y ánimo a todos.

Enrique

I came upon a quote of Gilles Deleuze: « The power of imagination is its capacity to imagine power. » – quoted by Xavier Papais, in, Critique, juin/juillet 2003 : 2000 ans de Magie

Pantheatre lives in Malérargues from April to September – the bucolic summer season. Its presence is usually discreet, so that many visitors (and even some locals!) are puzzled by who or what it is. Here is a story in reminiscences.

I start with the *Myth and Theatre Festival*, our most important public event at Malérargues, which has had a long (1985), complex and sometimes difficult history, caused by artistic or ideological differences which went, and go hand in hand with an administrative problem: the establishment of the pattern of short six-day workshops during summers. The festival had to 'outsource' itself already in 1989. A golden exile at the Chartreuse of Villeneuve-lez-Avignon (1991 to 2001), followed by travels to New Orleans, Granada, Ireland. It returned in 2005 to try and find its place and its voice again in Malérargues, with a very important series on *Myths of the Voice*. There has also been recently in Malérargues a longing for orthodoxy, out of nostalgia – and understandable pride amongst some of the older members - and out of devotional need amongst some of the new 'roy-harteans'. And this, in the name of one of the most unorthodox figures I have known: Roy Hart, whose ethical genius – for me he was unquestionably an ethical genius – thrived on his extraordinary antinomic capacity. Take for instance his famous phrase: "I break my voice every day". It is a grand opening of the porticos of his philosophy.

¹ The theme of the Newsletter was going to be INDIVIDUATION – a jungian notion put in question by many « post-jungian » thinkers, but fitting to this article...

In winter, Pantheatre lives in Paris, a life which is at the same time more anonymous and more public. I have now launched a new training and studies framework: *Roy Hart Paris*. It is the main reason for my offering this recapitulative story to the Roy Hart Centre's Newsletter.

Who is Pantheatre? It is me (Enrique Pardo) and Linda (Linda Wise) with a wide network of friends and artist collaborators, as well as scholars and psychotherapists. At one point, almost all my peer friends were American scholars and psychotherapists because of (thanks to) James Hillman – who accepted to be Pantheatre's and the Festival's honorary president.

How did PANTHEATRE appear?

1 – It appeared in books. During the “dark ages” of Malérargues (1975 to 1979), I would travel to London when I could afford it and return with a pile of books. Top of one of these were Rafael Lopez-Pedraza's *Hermes and his Children* (Pan is one of them), and James Hillman's *Pan and the Nightmare*. Hillman and Lopez-Pedraza were the founders of post-jungian archetypal psychology. Both travelled to Malérargues almost as soon as I wrote to them in 1981! In their wake came all the top post-jungians of the period: Charles Boer, Patricia Berry, Nor Hall, David Miller, Paul Kugler, Sonu Shamadasani, Wolfgang Giegerich and many others.

2 – It appeared in movement. Around 1979 a circle of Malérarguians would meet with me in what we called *Recherches Panthéâtre* to explore “voice and movement”. Hours and hours of research and training: we had time then, if nothing else! The main inspirations²:

- Corporal Mime (Decroux technique), thanks to Claire Heggen and Yves Marc. Their *Théâtre du Mouvement* is celebrating its 40th Anniversary – gratitude and best augurs to them! Vicente Fuentes and I borrowed one of the two or three cars Malérargues had at the time (1979?) to travel and work with them in Central France. We slept in the barn of a local cheese farm!
- Dominique Dupuy, legendary French dancer, whom I call my master in “narcissism” (an essential confrontation.) I absolutely needed lyrical movement to compensate the Bauhaus aspect of corporal mime.
- Lucho Ramirez – an amazing actor (Peruvian, like me) whose performance in 1980 (?) at Malérargues (Richard Armstrong invited him – gratitude!) opened my eyes to what I discovered to be Eugenio Barba's performance and actor's training models – unquestionably my core model since. Check the May 2015 Paris round table on “Performative models and criteria”.

3 – Pantheatre keeps refreshing itself in ideas and performances. “The dance of ideas” was Sonu Shamdasani proposal. Thinking with thinkers, listening to the intuitions of artists. Those who worked with us – especially the twenty or so *folie à deux* solos and the great singers of recent years. But also the artists who made an impact on us, like Romeo Castellucci, whose *Gilgamesh* (1990) overhauled our performance ideas. Big pride here: we were the first ones to invite him to France, in 1991 to the first Myth and Theatre Festival at La Chartreuse of Villeneuve-lez-Avignon. And then, of course, there is... more books. The current biggest impact on me comes from the proposals of Peter Kingsley. Also from scholars like Roberte Hamayon (I attended her Sorbonne seminars on shamanism) or Xavier Papaïs, in my (very militant) view, the most interesting thinker in France today.

Pantheatre's Website

All of the above is documented in Pantheatre's website - which is an elephant: huge memory and hyper-sensitive feet. (Elephants can sense other the steps of other elephants miles away, or water under dry riverbeds, through the soles of their feet!) Ours was one of the first cultural websites in France – created in 1999 because the festival was moving to New Orleans, and Americans demanded a website. We had to get into internet and build one fast! Its

² The personal in the following paragraphs were not included in the Newsletter version.

archives are worth a visit, if only for the wallpaper! The present one, its fourth version, is already considered *vintage* (6 years old...) It is a massive labyrinth. We are tracking and updating it. www.pantheatre.com.

Proposals for 2016

Seminars in Paris, and this summer, in Malérargues, a series of weekly talks at the Pantheatre Library (the secluded Malérargues Chapel) – and of course, the *Myth and Theatre Festival* (early July), whose theme will be “Eros and Psyche”, and whose guests of honor will be Kaya Anderson, Anna Griève and Amy Rome.

Pay us a visit – live or internet.

Enrique Pardo, Paris, November 13, 2015.