



# format

## “Transformation” **traveller**

- that is what the actor's nature, consciously or sub-consciously, longs for. [...] An actor cannot give his audience new revelations by unvaryingly displaying only himself on the stage. How would you evaluate a painter who is unable to create anything but self-portraits?”

Michael Chekhov



# INTRODUCING THE PROGRAM

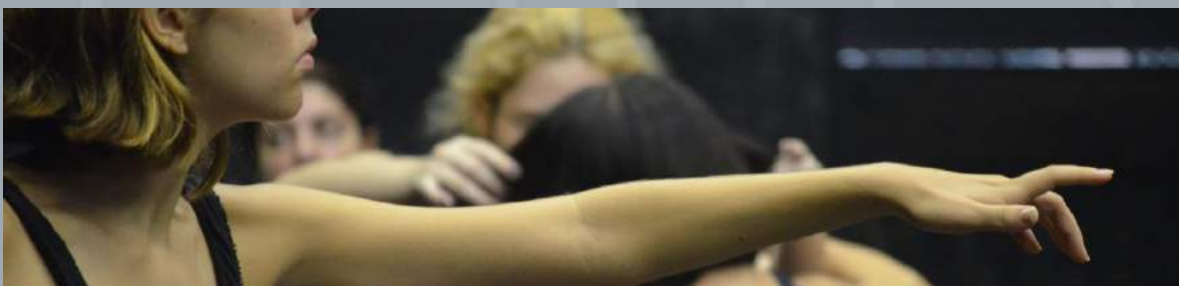
## TRANSFORMATION/traveller

### ○ TRANSFORMATION

The two modules of the workshop TRANSFORMATION are given regularly in Rio de Janeiro and São Paulo: an introduction to the Michael Chekhov technique, and a follow-up workshop for participants familiar with the basic principles and who wish to go deeper into an aspect or tool of the technique.

All workshops seek to broaden each participant's artistic horizons, not only through learning the technique itself, but by encouraging everyone to take a critical look at the times in which we live. We question our over-reliance on all things practical, material and tangible, something reflected in the arts in general, but certainly in our specific creative field, the theatre.

The activities of Michael Chekhov Brasil are a firm gesture against this tendency and the workshops reflect this movement, forging alternative paths which broaden and strengthen this resistance. As artists, we must all row against the tide of the *Zeitgeist* and consciously value the spirit and creative individuality - ours and that of each other.



## ○ TRANSFORMATION/traveller PROGRAMME

In 2015 Michael Chekhov Brasil launched the **TRANSFORMATION/traveller** programme, which enables the introduction and training of the Michael Chekhov technique through partnerships with dramatic arts teaching institutions, at state or private colleges, drama schools and cultural centres, festivals etc. The programme was designed not only to amplify our central mission to introduce the technique throughout Brazil, but embrace neighbouring countries in Latin America and also Africa, where Michael Chekhov's legacy is still not widely known or practiced.



Although this programme offers a clear pedagogical approach and structure, it is designed to be very flexible and can be adapted to meet the host institution's teaching needs and local conditions.

Here is a summary of two very distinct partnerships within the **TRANSFORMATION/traveller** programme which show the type of initiative which we can offer and the programme's flexibility.

### ▪ PARTNERSHIP I - single introductory workshop

Towards the end of 2016 the organizers of the Juiz de Fora Theatre Festival approached Michael Chekhov Brasil interested in including a Michael Chekhov workshop in their programme, something which would be free for participants. We planned a 15-hour workshop over four days and supplied a complete model for the registration and selection process of the 20 participants.



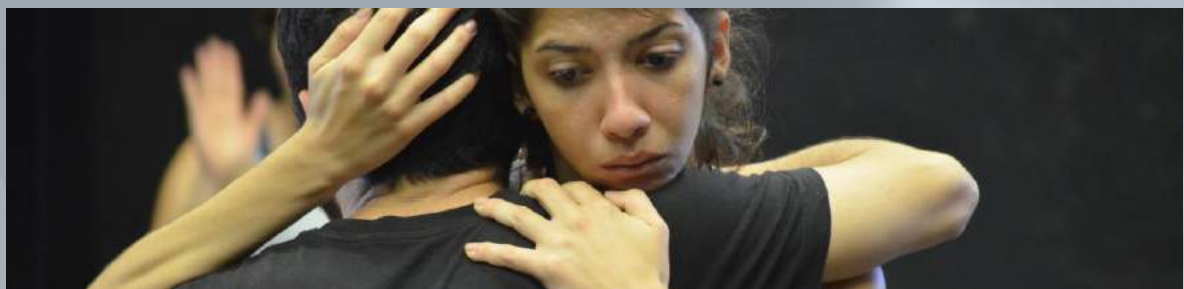
- PARTNERSHIP II - programme to introduce the technique at a university



During the second half of 2015, Michael Chekhov Brasil was contacted by UNICAMP (University of Campinas) regarding the possibility of developing a programme to fill the gap which Michael Chekhov represented in the Drama Department's teaching programme.

Over two months we drew up - together with a Department professor - a programme of 90 hours of teaching, over six visits to the campus during five months, to teach two groups of graduate students and a third class of professors and post-graduate researchers. The partnership was formalized through UNICAMP's Visiting Professorship programme and each group took part in two 15-hour workshops. As well as the workshops themselves, we presented a lecture which was open to the university community and at the end of the programme supplied an extensive report on all the activities, our general impressions of the Department and other additional material.

This more complex partnership ran from February to June 2016 and was a very rich experience for all those involved. In 2017 we have been returning to UNICAMP to follow up the work with new groups.



## ○ THE MICHAEL CHEKHOV TECHNIQUE

The actor, director and teacher Michael Chekhov (1891-1955) began his professional life at the Moscow Arts Theatre working with directors such as Stanislavsky, Meyerhold and Vachtangov, and later directed the Second MAT until his exile from Russia in 1928. He worked in Germany, France, Latvia and Lithuania, and in 1936 founded a studio at Dartington Hall, England, which with the approach of World War Two was transferred to Ridgefield, USA. He spent the last decade of his life in California acting in films, writing about the art of acting and teaching his technique to the actors of Hollywood.



*“When I try to imagine what the theatre can be and will be in the future (I speak neither in the mystical or religious sense at the moment), it will be a purely spiritual business in which the spirit of the human being will be rediscovered by artists. We artists and actors will write the psychology of the human being. The spirit will be concretely studied. It will not be the spirit “in general”, but it will be a concrete tool, or means, which we will have to manage just as easily as any other means. The actor must know what it is, and how to take it and use it. [...] I believe in the spiritual theatre, in the sense of concrete investigation of the spirit of the human being, but the investigation must be done by artists and actors, but not by scientists.”*



According to Chekhov, the work of the actor consists of studying this “spirit” in order to become a “professional human being” and as such be able to create an inner event (using intangible means) which audiences experience as an external expression related to the context of the drama (achieving tangible results). The fruit of this communion is something living, true and extremely pleasurable to the artist, regardless of the weight of the drama or its style.

Michael Chekhov offers a complete vision of the artistic life, and upon coming into contact with their art through this vision many actors feel they have found a home, a foundation for their creative individuality.

## ○ MICHAEL CHEKHOV BRASIL

Michael Chekhov Brasil was founded at the beginning of 2010 and is the only organization in Latin America devoted exclusively to the exploration, diffusion and teaching of the artistic legacy bequeathed by Michael Chekhov. Its greater mission is to open up and facilitate a permanent dialogue between actors and their own art, through the Michael Chekhov technique and his anthroposophical vision on the world.



An actor is an instrument of transformation not only of himself, but of those touched by his art and therefore the society in which he lives. As such, artists must go beyond the mere thinking and doing of the current *Zeitgeist*, and rescue the imagination, impulses and intuition inherent in any true creative manifestation.

Michael Chekhov Brasil's main activities are:

### ▪ WORKSHOPS

As well as the workshops TRANSFORMATION I and II described above, our main teaching activity takes place three times a year: the MICHAEL CHEKHOV TRAINING (an in-depth 2-month immersion). Other occasional programmes include TRACKS (weekly sessions for trained artists) and MASTER CLASSES (workshops with international teachers through our partners MICHA - Michael Chekhov Association, the Michael Chekhov Acting Studio, USA, and Michael Tschechow Studio Berlin, Germany).

### ▪ GRUPO ASSIK

The research and production nucleus where we put into practice Michael Chekhov's foundations and principles of creation, and seek to realize his "Theatre of the Future", in the work of the director and actors alike. In



2015/2016 Grupo Assik produced its debut play "Night, Mother", by Marsha

Norman, enjoying several successful runs in Rio de Janeiro and touring among SESC cultural centres. Grupo Assik practices a theatre supported by the excellence of the text and performances, and which relies essentially on the actors' creative and technical skills.

#### ▪ TRANSLATIONS/PUBLICATIONS

Michael Chekhov Brasil regularly publishes texts and translations of pieces by and about Michael Chekhov, in order to support the teaching and diffusion work, and maintains a highly active Facebook page with relevant information and writings ([www.facebook.com/michaelchekhovbrasil](http://www.facebook.com/michaelchekhovbrasil)). In 2014, in partnership with MICHA - Michael Chekhov Association (USA), the *Micha Workbook* was published in Portuguese (only the second book related to Michael Chekhov to be published in Brazil), and in 2015/2016 we co-edited Deirdre Hurst du Prey's "The Actor is the Theatre" archive for a section of the new edition of *Lessons for Teachers* (again in partnership with MICHA).

#### ▪ ARCHIVE

Michael Chekhov Brasil maintains an extensive archive of books, texts and audiovisual material about Michael Chekhov, in several languages. It includes a first edition of *To the Actor* and a complete digital version of



Deirdre Hurst du Prey's archive "The Actor is the Theatre", a record of four years of class at the Michael

Chekhov Studio at Dartington Hall (England) and Ridgefield (USA) in the late 1930's. A list of titles in Michael Chekhov Brasil's archive can be found here: [www.michaelchekhov.com.br/en/biblioteca.html](http://www.michaelchekhov.com.br/en/biblioteca.html)

#### ▪ INTERNATIONAL COMMUNITY

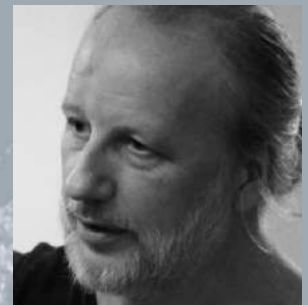
Michael Chekhov Brasil is part of an international community and maintains constant contact not only with partners such as MICHA Michael Chekhov



Association ([www.michaelchekhov.org](http://www.michaelchekhov.org)), the Michael Chekhov Acting Studio in New York ([www.michaelchekhovactingstudio.com](http://www.michaelchekhovactingstudio.com)) and Michael Tschechow Studio Berlin ([www.mtsb.de](http://www.mtsb.de)), but also through exchanges and experiences with studios/schools in the USA, Germany, Ireland, England, Canada, Italy, Greece Israel and Denmark. Our members and students frequent international events such as those organized by MICHA at least once a year, as well as other important encounters, such as the 2013 conference “Michael Chekhov and his Encounter with Rudolf Steiner” at the University of Bologna, Italy.

## ▪ FOUNDING DIRECTORS

**Hugo Moss** is from England and Ireland, has lived for 30 years in Brazil and is a naturalized Brazilian. He speaks English, Portuguese, French and German. He came into contact with the book *To the Actor* at school and started seriously exploring the Michael Chekhov as a director in 2004. He was trained as an actor/teacher by MICHA - Michael Chekhov Association (USA) and has taught the technique since 2010. He his Co-Founder of Michael Chekhov Brasil and a faculty member of Michael Chekhov Acting Studio, New York, and Chekhov Training and Performance Ireland.



Actor and teacher **Thaís Loureiro** is Co-Founder of Michael Chekhov Brasil, trained in Brazil and the USA, travels regularly to MICHA conferences and has worked with master teachers such as Joanna Merlin, Fern Sloan, Ted Pugh, Lenard Petit, David Zinder and John McManus. She studied cinema and is currently graduating in English Letters at UNESA-RJ. As well as teaching workshops, she is responsible for Michael Chekhov Brasil's communications and took one of the roles in Grupo Assik's production of “Night, Mother”.



**Michael Chekhov Brasil** enjoys the constant support of its **ADVISORY BOARD**, presided over by master teacher **Fern Sloan**, the co-founder/director of The Actors' Ensemble and the Michael Chekhov School, based in Hudson, NY, was well as faculty member of MICHA, The Michael Chekhov Association.



The other Board members are: **Bruna Mafra**, actress graduated from CAL (Rio de Janeiro), ballet dancer and researcher of the human soul. She lives in São Paulo and is also trained in Ayurveda Therapy and Yoga;

**Cleiton Echeveste** is a playwright, actor and director, founder of the company Pandorga, which produces children's and youth theatre;



**Jobst Langhans**, actor and director of Michael Tschechow Studio Berlin, found in 1984 and which now offers a complete three-year training in the Chekhov method;

**Lenard Petit**, actor, director and artistic director of the Michael Chekhov Acting Studio in Nova York, author of *The Michael Chekhov Handbook*, and co-founder of MICHA The Michael Chekhov Association, of which he is vice-president;



and actress and producer **Rô Milani**, a graduate from Universidade Federal de Rio Grande do Sul currently living in Bergamo, Italy.

## ○ CONTACT

If you belong to an institution, artistic group or event and are interested in this programme, or would like to hear more about bringing Michael Chekhov's legacy to or expanding ongoing work in your area.

We particularly welcome hearing from artists and communities which have traditionally had little opportunity to study Michael Chekhov.



### **Michael Chekhov Brasil**

[www.michaelchekhov.com.br/en/](http://www.michaelchekhov.com.br/en/)

[ensaio@michaelchekhov.com.br](mailto:ensaio@michaelchekhov.com.br)

[www.facebook.com/michaelchekhovbrasil](https://www.facebook.com/michaelchekhovbrasil)

+55-21-3988-8114