

The Art of Acting and Creating

International Michael Chekhov Training

„As Michael Chekhov’s pupil, I learned more than acting... Every time he spoke, the world seemed to become bigger and more exciting... Acting became an art that increased your life and mind.“

Marylin Monroe

Michael Chekhov Europe e.V.
with

Glad Teater, Copenhagen
Academy of Dramatic Art, Zagreb
Michail Cechov Schauspielstudio Hamburg

www.michaelchekhov.eu

**Michael
Chekhov
Europe**

Michael Chekhov Acting Technique

As an accurate observer of the ‘creative process’, Michael Chekhov investigated the interplay between psyche and body, between ‘intangible and tangible’.

He found simple and clear tools for the actor, based on the powers of Concentration and Imagination, the Psychological Gesture, the Imaginary Center and Atmosphere.

Applied in practice, these techniques enable the actor to discover his/her character in a relatively short period of time.

Chekhov’s method is not a mere technique though. All the elements of his method go beyond intellect, private experience and the mere business of producing art. They open doors to your own creative potential.



A Training for Performers and Creators

This programme addresses practitioners in the performing arts and people with a professional interest in creativity and communication: actors, directors, writers, dancers, singers, clowns, musicians, set designers, drama teachers, etc.

In working with your body, voice and imagination, you will intensify your practical tools as a means of pursuing your own creative path.

Participation will demand an open-minded attitude and artistic curiosity. Have the courage to set yourself off-balance!

Structure

The Art of Acting and Creating is designed as a part-time course with 5 different thematic modules and 1 project.

- Each module lasts a week (5-6 days) and is repeated after 2 years in a different European country.
- So far the basic modules have been taught in Germany, Denmark and Croatia. Since 2012 we have new collaborations and partners in Spain, Switzerland, Finland, Ireland and Turkey. Other countries may follow.
- It is possible to apply for either the whole programme or for individual modules.
- Each module is designed to be an appropriate entrance to the whole. Participants can take part at their own pace and their own sequence. It is possible to step in at any point and time.



- In an extra project participants are encouraged to apply the technique to their own professional environment.
- Certification of completion will be given to participants who have taken the whole programme.
- Complementary workshops and master classes are offered twice a year (see ‘Further Training’).

A Programme in 5 Modules and 1 Project

Making Contact (module I):

Body – Imagination – Emotion

In order to make our work on stage authentic and alive, we want to get into contact with both our inner images and our emotions within seconds.

How do we create and embody images? How do they feed the emotional life of the character?

Concentration · Imagination · Gesture · Psycho-physical Exercises · Voice training · Images in poetry · Qualities of Movement · Ensemble Qualities, Sensations, Feelings

The Moving Space (module II):

Atmosphere – Creative Individuality – Play

What happens when we dive into the world of a play and allow ourselves to be surprised by its specific dynamics, energy, language and space?

Working on the play's atmosphere ("the soul of every piece of art"), we explore our own space of creativity and playfulness.

Focus · Playfulness · Space · Personal and objective Atmosphere · Higher Self · Feeling of Ease, Feeling of Form, Feeling of Beauty and Feeling of the Whole

'Me' is The Other (module III):

Characterization – Transformation – Psychological Gesture

"All true artists bear within themselves a deeply rooted and often unconscious desire for transformation." (Michael Chekhov)

When children play games we can observe this desire to transform and to change - they lose themselves in play and fully commit themselves to another world.

The "Other" (i.e. the character in a play) is always larger than the personal experience of the performer. The Psychological Gesture enables the actor to express and embody the character's objectives in a new way.

Imaginary Body · Imaginary Centres · Archetypal Gesture · Thinking, Feeling, Willing · Psychological Gesture

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Communion with the Audience (module IV):

Giving – Receiving – Sharing

Whatever we create on stage, we are creating not for ourselves but for others: for the audience. We want to give.

When developing a production or a piece - what are your intentions and aims? What are the questions of your audience? What do you have to give them? Do you enjoy giving? Are you generous?

Radiating and Receiving · Objective · Physical articulation · The Voice of the Ensemble · Complicity · Generosity

The Architecture of Performance (module V):

Improvisation – Composition – Style

"In nature and art, there are mathematical laws and principles that structure and balance form." (Mala Powers) A feeling for composition and Style makes these principles visible. It gives the expression of ideas, movements, shapes and colours a deeper meaning.

The style of a Moliere comedy demands a different approach than a Greek tragedy or a Brecht drama.

Rehearsing and directing Text, Movement, Masks · Improvisation · Composition · Tempo-Rhythm · the Pause · Style · Applying the technique to different genres

What I have to say! (project):

„The basic necessary ingredients of the artistic process:

- 1. you need something to say;*
- 2. you need technique; and*
- 3. you need passion.“ (Anne Bogart)*

With this programme we want to encourage you to experience the benefits of the Michael Chekhov Technique for your own work. Therefore participants are asked to develop an individual project in their own working field. It will be supervised by one of the teachers.

Crossing the threshold · My own Voice · Intention · Technique and Passion · Structure · Sense of Truth · Exchange between the arts

Each module will be repeated after two years.

Participants can enter the programme whenever and wherever convenient. It is also possible to apply for individual workshops.

International Michael Chekhov Training

Further training

In addition to the main programme we offer three complementary training formats:

Local Introductory Workshops

Get a first taste of the Chekhov work in a one- or two-day workshop in your own country or city! These introductory workshops are conducted both in English and in your own language by one or two of our teachers. Everybody is welcome!

Chekhov Intensive: 'The Creative Impulse' series

These workshops focus on a specific topic connected to the Chekhov Technique and bring it into a dialogue with other performance techniques. Topics in the past have been:

Acting from your Imagination; Alone on Stage - Mastering your Monologue; Auditioning; Beauty and Ugliness on Stage; Neutral and Character Mask; Clowning; Viewpoints; Voice Training in the Chekhov Technique; The Breathing Actor; Chekhov meets Meisner.

In these intensive workshops we explore what it means in practical terms to create a "theatre of the future".

Michael Chekhov Summer Retreat

An inspirational summer week for anyone who is professionally interested in aesthetics, body and image work.

In an interdisciplinary dialogue the Michael Chekhov Technique meets other approaches to creativity - such as psychology, architecture, painting, social and community work, religion, philosophy, human development.

The retreat takes place in the scenic medieval village of Groznjan in the Istrian mountains near the Adriatic coast.



International Michael Chekhov Training

Michael Chekhov (1891-1955)

A nephew of playwright Anton Chekhov, he was widely recognized as one of the greatest actors of the 20th century. Michael Chekhov had a great talent for characterization and was a keen observer of the creative process.

At the Moscow Art Theatre the collaboration between K.Stanislavsky, E.Vachtangov, V.Meyerhold and Michael Chekhov led to a theatre that was bold, expressive and imaginative. In their work they searched for objective principles that would lead to inspired acting. This investigation led Chekhov to develop his own psycho-physical acting technique, incorporating body and imagination.

After leaving Russia in 1928 Chekhov spent eleven years in Europe - acting, directing and teaching. He worked with Max Reinhardt in Berlin and Vienna, founded his own company in Paris and directed for the theatres in Riga and the Baltic countries. In 1936 he opened the Chekhov Theatre Studio in Dartington Hall, England.

In 1939 he moved to the United States, where he taught in both New York and Hollywood.

Michael Chekhov Europe (MCE)

International Michael Chekhov Training (IMCT) is part of the Michael Chekhov Europe network, a non-profit organisation which was founded by different initiatives from all over Europe in 2008.

Following Michael Chekhov's artistic vision we offer an open space for research and training and want to disclose what the Chekhov Technique can contribute to theatre and art in the 21st century.

Founding members come from Belgium, the Netherlands, Spain, Croatia, Germany, Finland, Denmark and Great Britain. MCE honourable member is Joanna Merlin, Chekhov's former student and President of the Int. Michael Chekhov Association MICHA (New York).

Michael Chekhov Friends: Keep related to the Chekhov world! Become a friend and support our training work and further activities! See www.michaelchekhov.eu



www.michaelchekhoveurope.eu

Dates

Please check out the dates of our workshops on www.michaelchekhov.eu and www.michaelchekhoveurope.eu

Next workshops:

2013/2014 workshops are offered in

Copenhagen (Denmark) - **Hamburg** (Germany) - **Zagreb** (Croatia) - **Groznjan** (Croatia) - **Zürich** (Switzerland) - **Madrid** (Spain) - **Istanbul** (Turkey)

Information and application

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Tuition fees

€ 450,- per week/module (2013)

Accommodation and food are not included.

We are happy to help you find inexpensive accommodation.

All details subject to change.



www.michaelchekhov.eu

International Faculty

Artistic directors

Suzana Nikolić

*Actress, Professor for Voice and Speech,
Academy of Dramatic Art, University of Zagreb*

A graduate of the Academy of Dramatic Art and a Fulbright scholar at NYU Tisch School of the Arts, Graduate Acting Program. Suzana has over 15 years of additional acting and voice training abroad. Since 2006 - 2010 she was Head of Voice and Speech Department at the Academy of Dramatic Art. Her current position is full time Professor.

She is a Founder and Artistic director of Performing Arts Etra and Michael Chekhov Studio Croatia. Her acting credits include theatre performances, feature films, television films & serials, as well as radio. She is an award winning actress. Suzana has been certificated as a teacher of Michael Chekhov Technique in 2004 by MICHA, USA. She works professionally with the Technique for over ten years.



Ulrich Meyer-Horsch

Actor and Director.

*Michail Cechov Schauspielstudio Hamburg
Theater Kiel, Theater Lübeck, Deutsches Schauspielhaus
Hamburg, Schauspiel Frankfurt, Altonaer Theater, Komödie
Düsseldorf, Maxim Gorki Theater Berlin.* As an award winning director he is known for his playful productions of the works of Bertolt Brecht.

Ulrich holds diplomas in Theology, Philosophy and Theatre Pedagogy from the Universities of Heidelberg, Hamburg and London (King's College). He has worked with artists such as Simon McBurney & Complicite, Philippe Gaulier, Augusto Boal, Lorna Marshall and Yoshi Oida.

Ulrich learned the Technique from Chekhov's former students Hurt Hatfield, Deidre Hurst du Prey, Mala Powers and Joanna Merlin as well as during his training at Schule für Schauspiel Hamburg. Since 1994 he has been teaching all over Europe as well as in Brazil. He is a member of the international faculty of MICHA (Michael Chekhov Association), New York.



Jesper Michelsen

Director and Acting Coach,

Glad Teater and Michael Chekhov Studio Copenhagen

Originally trained as an actor, over the last ten years Jesper has been working mostly as an acting coach, dramaturge and producer in many different projects. He studied with MICHA (USA) and has been working with the MC Technique in various programmes since 2003, teaching MC Technique alone or combined with Meisner, Viewpoints and other techniques. As artistic director of Michael Chekhov Studio Copenhagen, he offers workshops and ongoing training in MC Technique. Jesper is the co-founder of Glad Teater, a professional theatre and acting school for actors with handicaps in Copenhagen. Jesper holds a BA in theatre studies and pedagogy from University of Copenhagen. His special interest alongside training actors is the use of the body and the imagination in human development and creativity.



Guest teachers

Åsa Salvesen

Ekenäs/Helsinki, Finland

Actress, Director and Head Teacher of the Drama Programme at Västra Nylands Folkhögskola in Karis. Åsa has been Award nominated for her unconventional and artistically challenging performances with her acting students and recently awarded for bringing international influences into Finnish theatre education.



Sol Garre

Madrid, Spain

Lecturer in Acting in Physical Theatre at the RESAD, Madrid. She has worked as a professional actress and director, specializing in movement based theatre and contemporary acting, developing a strong pedagogical approach in her career. She has given workshops and also trained professional actors around Spain and UK.



David Zinder

Tel Aviv, Israel

Prof. Emeritus of Tel Aviv University, international freelance director and founding member of the Michael Chekhov Association (MICHA). Creator of a training technique for actors: ImageWork Training, which he has been teaching in Israel and all over the US, Europe, India and the Far East. A regularly invited guest director at leading theatres in Romania since 2002.



Jessica Cerullo

New York, USA

Performer and Managing Director of MICHA, the Michael Chekhov Association (New York) where she also teaches and facilitates an annual 'Theater of the Future' open space meeting. Also an Assistant Professor of Theater at Whitman College, Washington, her devised performance work has toured in the United States since 2007.



Jobst Langhans

Berlin, Germany

Director, actor and teacher. As artistic director of Michael Tschechow Studio Berlin he organized the first International Michael Chekhov Workshop in Berlin 1992 and has been leading master classes at various theater schools and universities in Moscow, London, Madrid, Riga and Glasgow. He is a member of the international faculty of MICHA.



Other guest teachers will be invited for special topics and occasions.