

MICHAEL CHEKHOV EUROPE

*1° international Theatre Project
Rimini/Bologna 10.-25. June 2011*

THE POWER OF IMAGINATION

**The MICHAEL
CHEKHOV
Theatre Technique**

Responsible and organizer of the project:

Enrica Dal Zio

in collaboration with

Michael Chekhov Europe

The cultural Association Banyan Theatre



under the patronage of the

ALMA MATER STUDIORUM
UNIVERSITÀ DI BOLOGNA
DIPARTIMENTO DI
MUSICA E SPETTACOLO

The project is divided into three sections, which can be attended separately:

- I) 10 – 12 June: Introductory workshop led by Enrica Dal Zio
- II) 17 June : Convention at the Department of Drama, Art and Music studies at the University of Bologna.
- III) 20 – 25 June: International workshop with Lenard Petit (NY) and Liz Shipman (San Diego CA)

Part I

Introductory workshop to the Michael Chekhov Acting Technique

with Enrica Dal Zio

for all who are interested in the Michael Chekhov Technique
(in Italian with the translation into English)

Friday 10 – Sunday 12/06/2011 Rimini
Il mulino di Amleto, via Castoro 7, Rimini - 051 752056

Concentration – Imagination – The Dynamic Space and the Actor's Body

In the first half of the 20th century the Russian actor Michael Chekhov works out a theatre technique that, outdistancing the method of his teacher Stanislavsky, opens a new way in the history of the theater based on a particular development of the creative imagination of the actor.

"The main point singled out by Michael Chekhov is the transformation of the thinking ... the solution didn't consist in repressing the thinking, but in transforming it in a thought rich of images." (Michael Tschechow Studio Berlin)

In this seminar we will make the body more and more sensitive to receive our feelings and our inner impulses and to communicate them in a true and expressive way out to the audience.

We will discover the actor's "imaginary body" and "the imaginary centers", "the Four Brothers of Arts", the four fundamental quality of movement and the "atmosphere" as a source of inspiration which comes from the space.



Enrica Dal Zio, is born in 1963 at Monselice (Padua) and lives in Bologna. She is trainer of Creative Speech, actress, director, clown and therapist. In the artistic and therapeutic fields, for the past many years she has worked through the Art of Speech. She is acknowledged as a professional coach of the “Learning – to – learn”, the Destiny Learning, the Spiritual Research , the Dialogue as a meeting and the Michail Checov theater technique. From the synthesis of her own elaborations of the techniques of Jacques Lecoq, Michail Checov, Rudolf Steiner, C.v. Houten and Viola Spolin she has created a new pathway to become a clown. She gives courses, seminars and conferences in Italy, throughout Europe, Russia and the United States of America.

Part II

International Studies Convention

Supervised by Enrica Faccioli and Marco De Marinis
(in Italian with the translation into English)

Friday 17 June 2011

10.30 am - 17.45 pm

Department of Drama Art and Music studies of the University of Bologna

Salone Marescotti, via Barberia 4 - Bo

Michael Chekhov's paths- his life and technique

With the participation of: **Fausto Malcovati** (University of Milan), **Alessio Bergamo** (Civic School “Paolo Grassi” of Milan), **Anna Tellini** (University of Aquila), **Ornella Calvarese** (University of Aquila), **Donatella Gavrilovich** (University “Tor Vergata” of Rome), **Enrica Dal Zio** (Theater Academy – Helsinki, Theater Studio for Eurhythmics – Saint Peterborough, Actor Movement – Studio New York, “Logoi” Freie Akademie für Schauspiel, Sprachgestaltung und Soziale Kunst – Mannheim) **Lenard Petit** (Artistic Director of the Michael Chekhov Acting Studio New York, Professor of Acting “Mason Gross” School of the Arts at Rutgers the State University of New Jersey, and New York University) and **Liz Shipman** (Core Faculty Member/Movement Specialist, The Old Globe/University of San Diego Graduate Theatre Program).

Part III

International Michael Chekhov Acting Technique Workshop

for professional actors, dancers, directors and professionals of the sector

with

Lenard Petit (New York), Liz Shipman (San Diego)

(in English with translation into Italian)

Monday 20 –Saturday 25/06/2011 Rimini

Il mulino di Amleto, via Castoro 7, Rimini - 051 752056

Imagination - Incorporation – Action

A psychophysical approach to drama

Michael Chekhov's psychophysical exercises develop the consciousness of a slight and reciprocal relationship between soul and body. Inner images spread inside the body and become "visible" to the audience through external actions. In this way the exercises done during the workshop will be put into practice and applied to a chosen theater play.

**“My imagination
has to be
Powerful enough
To dictate to my heart
my narrows ideas.
To develop our
Imagination
Means to lift it so high
That it is inspiring me
As a free thing”
Michael Chekhov**

Three actors and directors that have worked to develop and widen this theater technique for many years, will lead us on a journey to our individual creativity

Liz Shipman combines the Michael Chekhov technique together with the Rudolf Laban one. Every morning she will lead a warming up making us to experience a physical extension of consciousness in the space.

Then Lenard Petit and Marjolein Baars will lead alternatively two groups (the introductory one to the technique for the people without any previous experience, and the other one for

people who have already worked with the Michael Chekhov technique) making us to drop into the work and transform us by the practice of the fundamental exercises of this method.

"It is a crime to chain and imprison an actor within the limits of his so-called "personality," thus making of him an enslaved laborer rather than an artist. Where is his freedom?To create, in the real sense, means to discover and show *new* things.... The deeply hidden, and nowadays almost completely forgotten, desire of every true actor is to express himself, to assert his ego, through the medium of his parts. But how can he do it if he is encouraged, more often required, to resort to his mannerisms instead of his creative imagination? He can't because the creative imagination is one of the main channels through which the artist in him finds the way to express his *own*, individual (and therefore always unique) interpretation of the characters to be portrayed. And how is he going to express his creative individuality if he does not or cannot penetrate deeply into the inner life of the characters themselves by means of his creative imagination?...

My creative images inner lives are completely open for me to behold. All their emotions, feelings, passions, thoughts, their aims and innermost desires are revealed to me. Through the outer manifestation of my image that is to say, of the character I am working upon by means of my imagination--I see its inner life."

(Michael Chekhov from *To the Actor*)

"The bolder the artistic imagination – the more diverse and developed it is – the greater the artistic power of his work". Michael Chekhov



LENARD PETIT is the Director of the Michael Chekhov Acting Studio in New York City and the author of [The Michael Chekhov Handbook, for the Actor](#). Mr. Petit is a founding member of the Michael Chekhov Association. He was a contributor to and appeared on the DVD series, [Master Classes in the Michael Chekhov Technique](#), produced by MICHA and published by Routledge Press. Petit has been working in the theater for thirty years collaborating with other artists to create original works for the stage, cinema, and television. He has directed plays and performance pieces on and off Broadway, and also Great Britain. As an actor he has performed in some works of such notable directors as Julie Taymor, Meredith Monk, Richard Foreman, Ping Chong, and many others. As one of a handful of teacher students trained by the original members of Michael Chekhov's Theater School his knowledge of the technique coupled with his gifts have brought him to be recognized as one of the foremost teachers of this technique in the world. He has been invited to teach Master classes at The International School for Film and Television in Munich, Helsinki University, as well as master classes and workshops in Denmark, Moscow, Amsterdam, Madrid, Berlin, Zurich, London, Riga, and Irkutsk Siberia. For the past 20 years he has been teaching Chekhov Technique in the MFA and BFA Acting programs at Mason Gross School of the Arts, Rutgers University.



Liz Shipman serves on the core faculty of THE OLD GLOBE/University of San Diego MFA Program. She is Co-Founder and former Co-Artistic Director of the Kings County Shakespeare Company in NYC (1985-2001). Liz is a Certified (Laban) Movement Analyst and a Master Teacher specializing in a psycho-physical approach to acting. She was movement teacher for Ruth Nerken's "Technique for the Whole Actor" Studio from 1990-1997 and has taught all levels of students at the American Academy of Dramatic Arts, Manhattan Marymount College, The Atlantic Theatre Company, T. Schreiber Studio and the Laban/Bartenieff Institute of Movement Studies (NYC). She served on the core faculty of Webster University's Conservatory of Theatre Arts in St. Louis from 2000-2005. She has directed and/or choreographed for KCSC, The Old Globe, Webster Conservatory, Repertory Theatre of St. Louis, New Avenue Theatre Project, Utah Shakespearean Festival, USD and elsewhere. She has won acclaim as a Director, Choreographer and Teacher and has taught workshops in the USA, Canada and Europe. Liz's classes integrate the concepts and theories of Rudolf Laban, Irmgard Bartenieff and Arthur Lessac with a variety of acting techniques including Chekhov, Hagen and Meisner.

Informations and Questions:

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About Rimini....



“...Thinking of Rimini.

Rimini: a word of bold strokes

Rows of tin soldiers.

I can't carry it out.

Rimini is a confused, frightened and fond mess,

With its wide breath

The open void of the sea.

There, nostalgia becomes more transparent,

Particularly the sea on winter

The white crests and the broad blowing wind

As I saw it for the first time...”

Federico Fellini



