

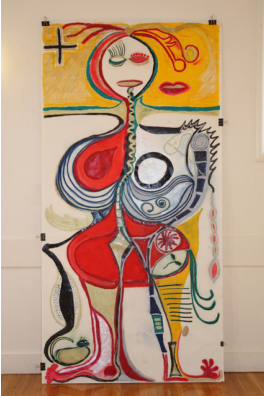
# Misha Horacek

## Transformational Art Practices

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### Artistic Journey

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Self-Portrait, Tamalpa, 2012

*Life is a process of transformation and art making, and how we choose to engage in the dance of becoming is determined by intention and desire. Ritual is at the heart of this realm and work. Communion with the gods – in celebration, rites of passage, death – asks for a sacred space, now as it did for the earliest civilizations.*

*And within that space, personal mythology meets with greater mythology and theatre is born.*

Misha  
Summer 2013

For two decades I have been engaged with performance. First as an actress, then as a creator and performer of experimental theatre, and most recently I have been making time-based and site-specific performance art / ritual.

With performance I have studied the experience of the body. I have come to find the body as the most potent vessel we have for ritual and transformation. And I am fascinated with the relationship of the body to *time / change*, and *place / belonging / memory / desire*. I feel the body in relation to the larger earth-body and in relation to the seasonal cycles. And I come to know the body as a conduit, and performance as a state of communion.

Theatre making and art practice have allowed me to exercise a range of mythology and to understand individual story within the context of greater cultural movements. And I am always curious how we might link our past with present and fuel an alchemical envisioning of the future. It is my belief that the body holds the stories of our ancestors and the present holds the tests of individuation. And each soul has a very particular code that holds potential to calibrate towards evolution. And ritual is a vehicle for the weaving together of culture and body mythology.

### Transformational Art Practices

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The root of my work is based in listening to the wisdom of the body, and trusting in the body's infinite potential to transform itself. With my workshop programme of Transformational Art Practices, I aim:

- ◆ To direct awareness towards evolution
- ◆ To employ performance as a state of being / state of meditation
- ◆ To use ritual as a container

Transformational Art Practices are based on the following main areas of theory and exploration:

#### Body

- Each body contains three levels of awareness: Physical, Emotional, Mental
- Each body part has a particular function and holds a particular story / experience
- The body is always in relationship to Nature, the greater earth-body, and a greater mythology
- The body has capacity to know past, present and future

#### Alchemy

- Alchemy is the ancient art of transformation of base metals into gold
- All the experience of the Body of the Soul is precious material
- How we choose to engage with our life, how we direct and train our awareness, how we practice consciousness, how we dance with creation – is the art practice, and mystery unfolding

# Misha Horacek

## Transformational Art Practices

### Models of Practice

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*Please note that detailed outlines of each of the workshop models below are available upon request and that each model can be tailored to particular participant groups / environments / occasions.*

#### **Self Portraits**

A Self Portrait is a reflection, a mirror in which to view and explore personal story / life journey. Participants explore body mythology by engaging with three levels of awareness and by focusing on various body parts. This is a journeying inward and outward that integrates movement/dance, drawing, sculpting and writing, culminating in the creation of a Self Portrait.

#### **Work with Nature / Site**

Through a series of movement meditations, drawing, dance, and contact exchange with the environment participants engage with nature and site with the aim to develop an awareness of the responsive inter-relationship between body, earth, self and environment. Participants will cultivate a place of belonging and context within the greater web of life.

#### **Seasonal Rituals**

The seasonal cycles are marked by pagan celebration each six weeks. Participants are guided to identify the qualities particular to each season and use this as thematic material for correlations to personal body/life journeys. By identifying specific intentions for each season, passage from one season to another is made conscious. Through drawing, dancing and writing participants engage artfully with their own cycles and ongoing transformation.

### Biography

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Misha was born in Halifax, Nova Scotia, Canada. Her family is from Prague, Czech Republic. She trained as an actress at *The National Theatre School of Canada* in Montreal (1991-1994), and won a *Fox Fellowship* for post graduate study at *The National Theatre School (DAMU)* in Prague (1996). Misha took her Masters in England at *Dartington College of Arts* in Devon (2006). In summer 2013, she completed training at *The Tamalpa Institute* in California.

Milestones in Misha's career include:

**2012-2013** *The Life-Art Process*, Tamalpa Institute, California; US\*

**2006-2012** *Durational & Site-specific Performances*; UK & EU

**2009-2012** *Somatic Dance & Body-Land Inter-relationship* with Helen Poynor & Simon Whitehead; UK

**2007** *Ritual Leader*, North American Cultural Arts Centre, North West Territories; CAN

**2006** MA in *Visual Performance and Time-Based Art Practices*, Dartington College; UK

**2004** *Noh Theatre*, Kyoto; JP

**2003** Internship work with *Meredith Monk* in New York; US

**2000-2004** *Video Art and Documentaries*; CAN & CZ

**1996-1998** *Voice & Movement Coach*, Neptune Theatre School; CAN

**1990-2000** *Experimental works for theatre* in collaboration with theatre artists, dancers and musicians; CAN

\* **The Life-Art Process** developed at Tamalpa Institute, is an integrated approach that explores the wisdom of the body expressed through movement/dance and imagination. It uses artistic processes and media to explore and deepen the relationship to psychological life, to social issues and to creativity itself. The foundation of the Life-Art Process is based on a view of the body and movement. The body holds the entire life experience. The Life-Art Process understands movement as the body's primary language and as synonymous with life. Movement is personality and soul made visible; and dance is body, feelings and imagination in motion.