What if they went to Moscow?

By Christiane Jatahy
Based on the text *Three Sisters* by Anton Chekhov

BAM Fisher | BAM Rose Cinemas
Oct 23—26 at 7:30pm; Oct 27 at 3pm
Running time: approx. three hours and 30 minutes, including intermission

Conception, dramaturgy, live edition, and direction by Christiane Jatahy
Photography direction and live camera Paulo Camacho
Scenery by Marcelo Lilpiani
Costumes by Antonio Medeiros and Tatiana Rodrigues
Musical direction by Domenico Lancelotti

With Isabel Teixeira, Julia Bernat, and Stella Rabello

Leadership support for BAM Access Programs provided by the Jerome L. Greene Foundation
Leadership support for theater at BAM provided by The SHS Foundation and The Shubert Foundation, Inc.
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ADDITIONAL PRODUCTION CREDITS

Musician Felipe Norkus
Artistic consultant Fernanda Bond
Collaboration, script Isabel Teixeira, Julia Bernat, Stella Rabello, Paulo Camacho
Video system Julio Parente
Video operator Felipe Norkus
Lighting operator Leandro Barreto
Stage manager Thiago Katona
Sound operators Diogo Magalhães, Benhur Machado
Production coordination & tour manager Henrique Mariano


Coproduction: CENTQUATRE (Paris, France), Zurcher Theaterspektakel (Zurich, Switzerland), and SESC (Rio de Janeiro/São Paulo, Brazil).

cristianejatahy.com.br
WHAT IF THEY WENT TO MOSCOW?

*What if they went to Moscow?* is the continuation of research on the relationship between theater and cinema, and the transposition of classics to contemporary reality. The adaptation focuses on the characters of *Three Sisters*. The basis of dramaturgy is the text of Anton Chekhov’s *Three Sisters*, and the utopia they create about this “other place” called Moscow.

It is a mirror game between theater and cinema. Happening simultaneously in two distinct spaces, the cinematographic images are captured in the theater by three cameras that are integrated into the scene. The film is assembled live and sent to another space—a movie theater—the instant the audio is mixed. Theater and cinema happen in present time, but are seen in different spaces and viewpoints.

The challenge is to build two works that exist fully in their territories, but which complement each other as a unique work when viewed by the same viewer. The presence of the cameras needs to be absorbed by the dramaturgy of the scene, since the video projection happens in another environment.

Each camera is related to one of the sisters. Irina, the youngest, has a camera she herself uses, which is more documentary. Olga, the most static, has a camera that is only moved on the tripod and has the function of revealing the house—the architecture of the space and the most open frames—and Masha lovingly relates to her camera. In the theater, Masha’s relationship is with the cameraman, who looks through the viewfinder, so that in the cinema her look can be given directly to the camera/lover. In this way, the look of this character, and his desire, is for the public, for the cinema.

The theater audience also has two layers of performance—real and fictional—by the actresses. The viewers are themselves and also the party guests—and sometimes movie extras. The technicians are also integrated into the action and move the set/stage, tripods, and cables in the theater, as characters from the movie and from Irina’s party. Everything in the theater is apparent and in the service of the scene to realize the film, which has no pre-filmed image.

—Christiane Jatahy
What if he went to Moscow?
CHRISTIANE JATAHY (conception, dramaturgy, live editing, and direction), born in Rio de Janeiro, is an author, theater director, and filmmaker. She earned degrees in theater and journalism, and she holds a postgraduate in art and philosophy. Since 2003, her works have been in dialogue with different artistic areas. She has staged several plays that question the boundaries of reality and fiction, actor and character, theater and cinema. Starting in 2004, she wrote and directed the following works: Studio, The lack that moves us or All stories are fiction, and Cut. She also created and directed The lack that moves us, a film continuously shot for 13 hours by three portable cameras. This material resulted in a feature film screened at national and international film festivals. It remained for over 12 weeks in Brazilian movie theaters. The film’s raw material was projected simultaneously on three movie screens for 13 continuous hours. This video installation was exhibited at Parque Lage in Rio de Janeiro, São Luiz Theatre in Lisbon, and Centquatre in Paris. In London, she created and directed the project In the comfort of your home, a documentary/video installation with performances of 30 Brazilian artists in English houses. In 2016, she was a l’École de Maîtres’ guest director. Deepening the relations between theater and cinema, she created Julia, based on Strindberg’s Miss Julia. This work is a mix between theater and live cinema. The play/film was exhibited at major film festivals and European theaters. Jatahy won the Shell Award 2012 for Best Direction for Julia. In 2013, she developed the audiovisual and documentary installation project Utopia.doc, which was performed in Paris, Frankfurt, and São Paulo. In 2014, she premiered What if they went to Moscow?, based on Chekhov’s Three Sisters, a simultaneous play and film piece shown in two different spaces. For this work, she won the Shell Award, Questão de Critica Award, and APTR Award. In 2016, to close the trilogy including Julia and What if they went to Moscow?, she created The Walking Forest, a free adaptation of Shakespeare’s play Macbeth combining documentary/video installation, performance and live cinema. In 2017, at the invitation of the Comédie-Française, she created for the Salle Richelieu the show The Rule of the Game based on the namesake film by Jean Renoir. In the same year, at the invitation of the Theater der Welt Festival and the Thalia Theater in Hamburg, she created the Moving People installation/performance, a version of Bernard-Marie Koltès’ In the Solitude of the Cotton Fields. In Lisbon, she was the guest artist in Artista na Cidade 2018, presenting all her works in the main theaters and cinemas. In 2018, she started to develop the diptych Our Odyssey, inspired by Homer’s Odyssey. The first part, named Ithaca, premiered at the Odéon-Théâtre de l’Europe in Paris. The second part, The Lingering Now, filmed in Palestine, Lebanon, South Africa, Greece, and the Amazon, is a dialogue between theater and film, mixing Greek fiction with real stories from refugee artists. This creation, produced by Théâtre National Wallonie-Bruxelles and SESC, premiered in São Paulo (May 2019) and at the Festival d’Avignon (July 2019). With several co-producers, the play will continue its tour in Europe, Asia, and the US. Currently, Christiane Jatahy is an associate artist of the Odéon-Théâtre de l’Europe, Centquatre-Paris, Théâtre National Wallonie-Bruxelles, Comédie de Genève, and Schauspielhaus Zürich.
ISABEL TEIXEIRA (performer) is an actress who trained at the School of Dramatic Art of the University of Sao Paulo (EAD-USP). She performed in All Nudity Shall Be Punished and A Streetcar Named Desire, dir. Cibele Forjaz, nominated for the Shell Award for Best Actress 2002; Seagull, Theme for a Short Tale, dir. Enrique Diaz; Queen(s) - Two Actresses Searching for a Heart, dir. Cybele Forjaz, nominated for Shell Award for Best Actress 2009; Patient Estevão’s Book of Items, dir. Felipe Hirsch. She was assistant to Regina Braga for the show Totatando with Zélia Duncan in 2011. In 2013, she directed the play Disarticulations, a monologue performed by Regina Braga with text by Sylvia Molloy; the show All Clear, with Zélia Duncan; and translated and directed the EAD-USP Class 63 in Samuel Beckett’s play Eleutheria. In 2014 and 2015, she debuted in Puzzle (a, b, c and d), dir. Felipe Hirsch. For What if they went to Moscow?, Teixeira was nominated as best actress for several awards. This piece is touring around the world until 2020, having been seen in countries including Canada, France, Portugal, Spain, Belgium, Croatia, Germany, and the US. From 2014 to 2015, she directed Michelle Ferreira’s Animals Crossing and the show Now I’ll Look Pretty, with Regina Braga and Celso Sim, screenplay by Braga and Drauzio Varella. In 2016, she directed Samuel Beckett’s play Endgame with Renato Borgi, and co-directed the play The Tragedy of Latin America, dir. Felipe Hirsch. In addition, she directed the play LOVLOVLOV, One Piece in Five Shocks, with text by Isabel Teixeira, Diego Marchioro, and Fernando de Proença. In 2017, she directed The Typing Woman by Carla Kinzo. As a member of Vértice Theater Company, she has performed Jatayu’s Ithaque at L’Europe Theater Odeon and Le Centquatre-Paris, which premiered in Paris in April 2018 and is touring the world until 2019. She is currently performing the play São Paulo, screenplay by Regina Braga, which opened in September 2019 in São Paulo, and the play People vs. People, by Isabel Teixeira, Diego Marchioro, and Fernando de Proença, which opened in August 2019 in Curitiba.

JULIA BERNAT (performer) is a graduate of the Federal University of Rio de Janeiro (UNIRIO), with a bachelor’s degree in Theater Theory. Since 2008, she has worked as an actress in theater, film, and TV. In 2011, she started working with director Christiane Jatahy on the play Julia. The partnership has continued with What if they went to Moscow? (nominated for the Shell Award for Best Actress 2015), The Walking Forest, and Ithaque, produced by L’Europe Theater Odeon. Co-produced by Le Centquatre-Paris, the four pieces are on an international tour, having participated in many festivals such as Biennale de Venezia, Kunstenfestivaldesarts, Alkantara Festival, Holland Festival, and Wiener FestWochen, among others. In Rio de Janeiro, she worked with several theater directors, including Georgette Fadel, Ana Kfouri, Moeller & Botelho, Felipe Vidal, and her father Isaac Bernat. Founding member of the theater company Teatro Voador Não Identificado, she co-directed with Leandro Romano the play Shuffle, wrote the Real Time dramaturgy, and acted in Weakness and One Thousand and One Nights. She also directed, in conjunction with Stella Rabello, Georgette Fadel, and Daniela Visco, the monologue of her mother Soraya Ravenle, Perpetual Instability. On TV, she participated in the series Bitches (GNT), directed by Anna Muylaert; Young Hearts; and Happily Ever After (Rede Globo). Bernat also performed in the following films: Hangover, by Bruno Vianna; Hopefuls, by Ives Rosenfeld; Campo Grande, by Sandra Kogut; and Aquarius, by Kléber Mendonça Filho. With Hopefuls, she won the Best Supporting Actress award at the Rio Festival 2015 and an honorable mention at the Recife International Film Window. She also worked in The Heart Sometimes Stops Beating (Maria Camargo) and Out of Water (Barbara Bergamaschi).
STELLA RABELLO (performer) was born in Rio de Janeiro and has worked as an actress since 1991. She studied Social Communications at the Federal University of Rio de Janeiro and received a degree in dance at the Angel Vianna College. She is currently on tour with the shows Ithaque and What if they went to Moscow?, for which she won the Shell Award for Best Actress 2015. She has collaborated with Jatahy for 11 years, having participated as an actress in the titles The Absence That Moves Us; Dry Cutting; and the opera Fidelio. She was an artistic collaborator in The Walking Forest and has been a member of Foguetes Maravilha Company since 2008, in which she is the interpreter-creator of Living Dead, A Former Conference; Chimpanzee Syndrome; No One Said It Would Be Easy, and Wonder World. She was among the 30 resident artists of the Rio Occupation London, a project that was part of the London 2012 Festival, in which she collaborated in several projects. Rabello also joined the main cast of the three seasons of Call Me Bruna, Brazilian drama series of Fox Premium. In 2017, she starred in Carolina Jabor’s feature film, Liquid Truth, and in 2019, she stars in Ana, new film by Lucia Murat.

PAULO CAMACHO (cinematographer) is a film director, editor, and director of photography who graduated from Estácio de Sá University (UNESA). As a director, he helmed 14 short films, including Ensaio (16mm), Trava-contas (35mm), The Light is a Fairy (digital), and French Kiss (HD). As an editor, he worked on 17 films (shorts and features), including Cavi Borges’ and Gustavo Pizzi’s. From 2002 to 2006, he was a member of a band and explored the scenic and narrative possibilities of a rock concert, and in 2011 he started his collaboration with Christiane Jatahy on Julia. After participating in Rio Occupation London, he plunged into the creation of Utopia.doc, part of What if they went to Moscow?. The partnership also yielded the film that integrated the opera Fidelio at the Municipal Theater of Rio de Janeiro and, more recently, The Walking Forest. As a cinematographer, highlights include Old Story (35 mm), a short film by Claudia Jouvin, winner of the ABC Award for Student Cinematography; the shorts Seven Minutes and Wrong Numbers, both directed by Cavi Borges; Gustavo Pizzi’s feature film Craft (35mm and HD); the 28-episode Oncotô (HD), a TV show directed by Daniel Tendler; and the series My Days As a Rockstar (digital4k) and Rust (digital4k).

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