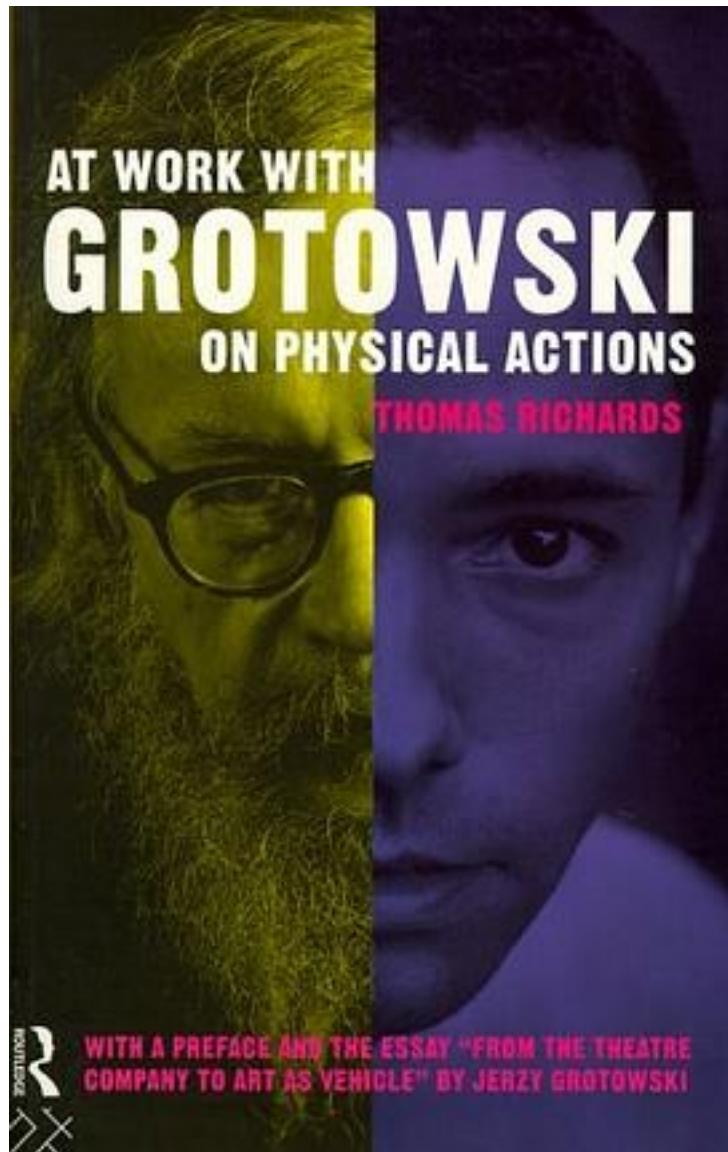


# At Work with Grotowski on Physical Actions



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出版者:Routledge

出版时间:1995-6-11

装帧:Paperback

isbn:9780415124928

'I consider this book a precious report that permits one to assimilate some of those simple and basic principles which the self-taught at times come to know, yet only after years of groping and errors. The book furnishes information regarding discoveries which the actor can understand in practice, without having to start each time from zero. Thomas Richards has worked with me systematically since 1985. Today he is my essential collaborator in the research dedicated to Art as Vehicle.' - from the Preface by Jerzy Grotowski

作者介绍:

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标签

戏剧

JerzyGrotowski

剧场研究

theory

phenomenology

gesture

filmstudies

Thomas\_Richards

## 评论

Thomas

Richards记录他受业于格洛托夫斯基的全过程（不包括格氏转入艺乘的阶段）。可以看到某些强加于格氏的戏剧标签之武断。排斥话语，重视细节，反对笼统。做即兴前先要固定结构，区分什么是形体动作，什么是无目的活动，什么是姿势。与业余、伪文艺、平庸的仪式和类剧场训练（乱吼乱叫、赤脚乱舞等）斗争。先有动作，再有情感。演员想要动作的冲动（是自演员内部往外发散，而非从演员的外部边缘，如眼睛等扩散）。注意力集中和真听真看的重要性。表演不为名和利，而是一种对内在自我的探索。动作的有机性。与斯坦尼形体动作方法的异同：格氏企图超越观察日常生活后习得的现实主义动作（这些动作业已为社会准则、风俗习惯不自觉地固化），剪除不必要且多余的枝蔓，使得动作成为脉动之流。将演员从对观众的依赖中释放出来。蒙太奇制作。

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## 书评

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