

Respect for acting



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著者:Uta Hagen

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"This fascinating and detailed book about acting is Miss Hagen's credo, the accumulated wisdom of her years spent in intimate communion with her art. It is at once the voicing of her exacting standards for herself and those she [taught], and an explanation of the means to the end."

--Publishers Weekly

"Hagen adds to the large corpus of titles on acting with vivid dicta drawn from experience, skill, and a sense of personal and professional worth. Her principal asset in this treatment is her truly significant imagination. Her 'object exercises' display a wealth of detail with which to stimulate the student preparing a scene for presentation."

--Library Journal

"Uta Hagen's *Respect for Acting* . . . is a relatively small book. But within it, Miss Hagen tells the young actor about as much as can be conveyed in print of his craft."

--Los Angeles Times

"There are almost no American actors uninfluenced by Uta Hagen."

--Fritz Weaver

"This is a textbook for aspiring actors, but working thespians can profit much by it. Anyone with just a casual interest in the theater should also enjoy its behind-the-scenes flavor."

--King Features Syndicate

作者介绍:

In her introduction to *Respect for Acting*, actress and teacher Uta Hagen talks about a time when she herself had no respect for the art of acting. "I used to accept opinions such as: 'You're just born to be an actor'; 'Actors don't really know what they're doing on stage'; 'Acting is just instinct--it can't be taught.'" But this attitude of "you got it or you don't" is fundamentally one that denigrates the craft, as she points out. Great actors do not perform effortlessly, or merely through learning the appropriate tricks and cheats to manipulate an audience. Great acting is about the difficult fusion of intellect and action--about sincerely and truthfully connecting to the moment, your fellow actors, and the audience--and Hagen's thoughtful and profound book contains a series of observations and exercises to help an actor do just that. Her prose style is admirably clear and filled with examples from her own lengthy career both as a performer and in the classroom. While her exercises in sense memory and basic objects skirt close to the sort of self-absorption that followers of "the Method" are routinely accused of, they are presented clearly and with a focus on practical results. And in such places as her chapter "Practical Problems," which includes discussions of stage nerves and how to stay fresh in a long run, her straightforward advice is invaluable. --John Longenbaugh --This text refers to the Hardcover edition.

目录:

[Respect for acting_ 下载链接1](#)

标签

尊重表演艺术

戏剧

表演

胡因梦

艺术

胡茵梦

电影

评论

Sheldon同周星驰都读过的书

赵薇推荐

当然找不到胡因梦的，于是买个73版的……

南加大的课程用书，哦牛批。

吳鎮宇推薦所以我來八卦一下，結果越看越著迷。剖露真實的人「如何」，要做些什麼才能達到我想要的？演員其實很不容易啊。演員就像神婆請上身一樣，只不過他們必須是誠實的。在有意識之中去維持單純的心……倒不如說任何藝術都是在追尋「真善美」的影子。

举例小而精，应该多读==

书评

《喜剧之王》中，周星驰的经典台词，“其实，我是一名演员。”其实，我们都是演员，只是很多时候，我们没有这种角色意识。当然我读这本书并不是为了成为演员。深夜里，在纵览完四册《整理的艺术》后，我还睡不着，于是，抓起这本书来读。身为一个知识管理研究者，我对一切的...

莱辛曾经在《汉堡演技学派》一书中形容他的时代的剧场状况：“我们有许多演员，但是没有表演艺术。”这句话放在3个世纪后的我国，仍然有其警示作用。40多年前，作者乌塔·哈根女士撰写本书正是有感于“人们对于演戏比其他表演艺术更缺乏尊重”，以百老汇为代表的美国商业剧场为...

乌塔·哈根（Uta Hagen）的《尊重表演》（Respect for Acting）一书被广泛用作美国的表演教学参考书。作为一名有所成就的戏剧演员和表演教师，哈根是把表演作为一门艺术来在书中谈论的。最近由于写作需要，我又开始翻阅这本书。她在书的开始，谈到了演员的个人修养...

20世纪80年代，台湾新电影运动萌芽，演艺圈充满浮夸的繁荣。彼时胡因梦已是当红明星，演完《海滩的一天》后，却陷入了艺术自我的困顿和现世自我的挣扎。演艺明星被民众贴上“卖淫”、“自大”、“虚荣”、“无情”、“伪善”等标签，传媒热衷制造“床戏”、“脱戏”、“脱星”...