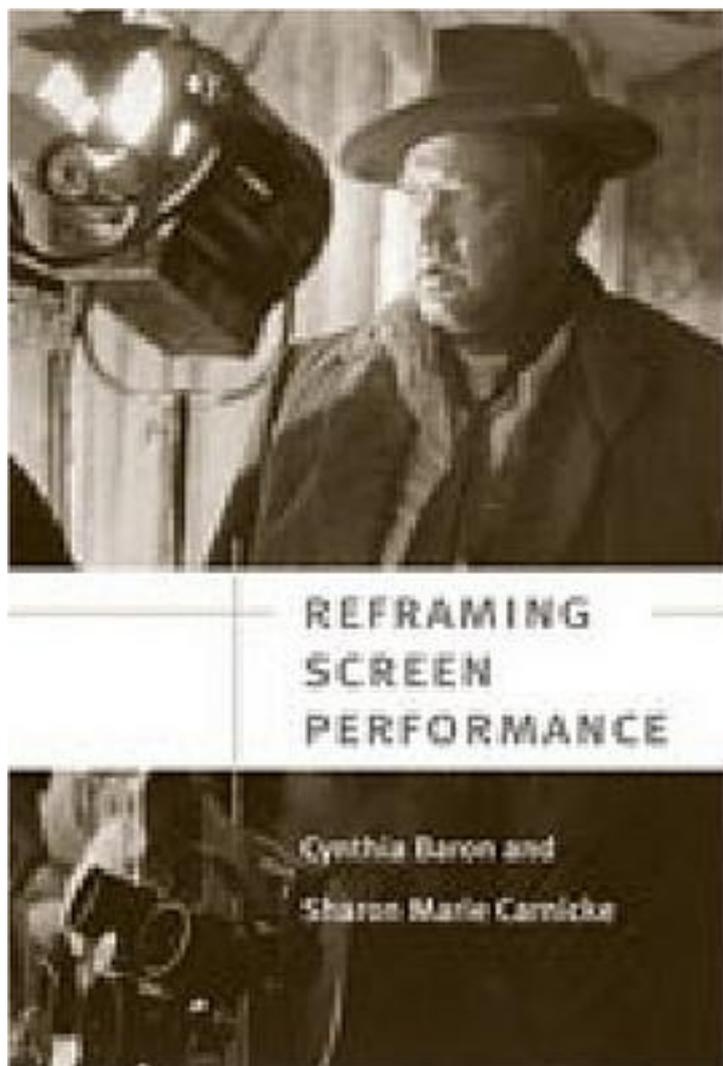


Reframing Screen Performance



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"A significant contribution to the literature on screen performance studies, Reframing Screen Performance brings the study of film acting up to date. It should be of interest to those within cinema studies as well as general readers."

---Frank P. Tomasulo, Florida State University "Reframing Screen Performance" is a groundbreaking study of film acting that challenges the long held belief that great cinematic performances are created in the editing room. Surveying the changing attitudes and practices of film acting---from the silent films of Charlie Chaplin to the rise of Lee Strasberg's Actor's Studio in the 1950s to the eclecticism found in contemporary cinema---this volume argues that screen acting is a vital component of film and that it can be understood in the same way as theatrical performance. This richly illustrated volume shows how and why the evocative details of actors' voices, gestures, expressions, and actions are as significant as filmic narrative and audiovisual design. The book features in-depth studies of performances by Anjelica Huston, John Cusack, and Julianne Moore (among others) alongside subtle analyses of directors like Robert Altman and Akira Kurosawa, Sally Potter and Orson Welles. The book bridges the disparate fields of cinema studies and theater studies as it persuasively demonstrates the how theater theory can be illuminate the screen actor's craft. "Reframing Screen Performance" brings the study of film acting into the twenty-first century and is an essential text for actors, directors, cinema studies scholars, and cinephiles eager to know more about the building blocks of memorable screen performance. Cynthia Baron is Associate Professor of Film Studies at Bowling Green State University and co-editor of More Than a Method: Trends and Traditions in Contemporary Film Performance. Sharon Carnicke is Professor of Theater and Slavic Studies and Associate Dean of Theater at the University of Southern California and author of Stanislavsky in Focus.

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标签

电影研究

电影

Sharon_M_Carnicke

Cynthia_Baron

评论

挑战本雅明以及诸多电影理论家将银幕表演简化成镜头捕捉人的自然行为的偏见（存疑），试图偏离既有电影研究关注镜头、剪辑等元素而忽略表演的范式。此种忽视或源自早期好莱坞电影工业中女明星展示貌美，男明星展示健美的成见；或源自演员扮演角色无非是现身说法，本色出演的误解；而美国方法派表演则因强调替代、依赖演员个人的情绪记忆，加之安托万等演剧理论家主张掩饰演技以求自然，进一步强化银幕表演不过是演员演自己的说法。银幕表演的成规需要时间沉淀，或偏离或契合日常动作。区分银幕上的人物暗含的若干层次，假借迈克尔·柯比的表演-非表演光谱来阐释复杂/简单的表演不是截然对立，而是一个渐进式的进程。挪用布拉格符号学派形象/指示/象征/表面、穆卡洛夫斯基姿势符号/姿势表达、乃至拉班舞谱等进行个案表演分析，使用批评语汇可参考。

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书评

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