

Psychophysical Acting



PSYCHOPHYSICAL ACTING

AN INTERCULTURAL APPROACH AFTER STANISLAVSKI

PHILLIP B. ZARRILLI

WITH A DVD-ROM BY PETER HULTON

FOREWORD BY EUGENIO BARBA

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"Psychophysical Acting" is a direct and vital address to the demands of contemporary

theatre on today's actor. Drawing on over thirty years of intercultural experience, Phillip Zarrilli aims to equip actors with practical and conceptual tools with which to approach their work. Areas of focus include: an historical overview of a psychophysical approach to acting from Stanislavski to the present acting as an 'energetics' of performance applied to a wide range of playwrights including Samuel Beckett, Martin Crimp, Sarah Kane, Kaite O'Reilly and Ota Shogo; and, a system of training through yoga and Asian martial arts that heightens sensory awareness, dynamic energy, and in which body and mind become one practical application of training principles to improvisation exercises. "Psychophysical Acting" is accompanied by Peter Hulton's (invaluable) interactive DVD-ROM featuring exercises, production documentation, interviews, and reflection.

作者介绍:

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标签

戏剧理论

评论

Kalaripayattu、Kathakali、能与太极综合而成的“身心合一”或格式塔；演员处理的不再是情感，而是vital或energy；Zarrilli融会自己的训练经验和梅洛庞蒂的“chiasm”（交织）以及sensorimotor knowledge，并在Drew Leder的surface和recessive body基础上提出内在身心和供观众读解的审美身体。演员训练从呼吸入手，强调内外动作的此消彼长，维系residual awareness使动作流畅连贯，焦点的即兴转换等。案例分析部分最有启发的是排演贝克特剧，如何摆脱文学文本分析，将注意力转到贝剧语词的物质性，和对手、内在自我、周围环境间的角力，导演只需提供演员一些动态意象，令其自由联想；执导太田省吾的沉默剧依循能的序破急结构。

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