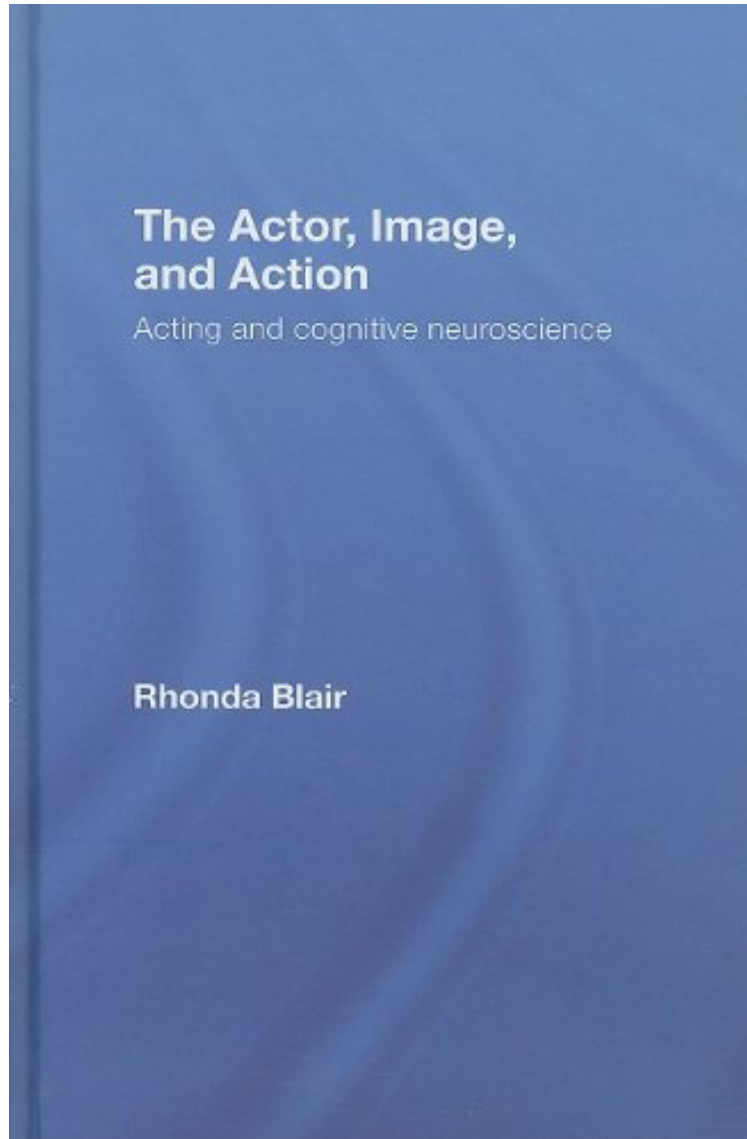


(Library ebook) The Actor, Image, and Action: Acting and Cognitive Neuroscience

The Actor, Image, and Action: Acting and Cognitive Neuroscience

Rhonda Blair

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Rhonda Blair : The Actor, Image, and Action: Acting and Cognitive Neuroscience before purchasing it in order to gage whether or not it would be worth my time, and all praised The Actor, Image, and Action: Acting and Cognitive Neuroscience:

0 of 0 people found the following review helpful. Stimulating and invaluable informationBy David C. FarmerTotally chock full of useful information about the latest in scientific understanding as it relates to the art and craft of acting on stage and in media. The appendix on translation alone is worth the price of admission.2 of 3 people found the following review helpful. The physiology of theatrical artBy CustomerBased on the most recent discoveries in the

field of neuroscience, the author makes a brilliant and revolutionary approach of the mechanisms involving creation and communication among theater makers. What Stanislavski, Grotovski and Barba, among others, advocated as a "pre-expressive level of the physical life of the scene" is scaled by Blair's amazing and sensitive confrontation of art and science, physicality and imagination, memory and imitation, and so forth. You will need to read this book many times to understand its dimension and relevance to the study of theater and performance arts. I suggest devoting particular attention to the process of action of the so called "mirror neurons" where Shakespeare's advice to the actors through Hamlet's words is finally explained: the role of art as a mirror of life. Renato Icarahy - Theatre director and Professor at UNIRIO University, Rio de Janeiro, Brazil.

The Actor, Image and Action is a 'new generation' approach to the craft of acting; the first full-length study of actor training using the insights of cognitive neuroscience. In a brilliant reassessment of both the practice and theory of acting, Rhonda Blair examines the physiological relationship between bodily action and emotional experience. In doing so she provides the latest step in Stanislavsky's attempts to help the actor 'reach the unconscious by conscious means'. Recent developments in scientific thinking about the connections between biology and cognition require new ways of understanding many elements of human activity, including: imagination, emotion, memory, physicality, reason. The Actor, Image and Action looks at how these are in fact inseparable in the brain's structure and function, and their crucial importance to an actor's engagement with a role. The book vastly improves our understanding of the actor's process and is a must for any actor or student of acting.