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| Autore | Granzer Susanne |
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| Descrizione fisica | 1 online resource (xi, 120 pages) : illustrations |
| Collana | Performance Philosophy |
| Disciplina | 792.02801 |
| Soggetti | Motion picture authorship Motion pictures and television Theater Philosophy Performing arts Screenwriting Screen Studies Theatre and Performance Studies Philosophy, general Performing Arts |
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| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | "Palgrave Pivot" |
| Nota di bibliografia | Includes bibliographical references. |
| Nota di contenuto | Part I: Hits -- 1. Auditorium X -- Double stalemate -- Turning point, peripeteia -- Turn around -- i, mine -- 2. Speculations -- Actors' fears -- Crying -- Child's play -- Exposed -- With-out me -- 3. Black out -- First time at the theater -- Part II: Experts in being? -- 4. The actor: A creature of fable -- why do you want to be an actor? -- 5. The Causa Corpora -- The kiss of Olympia -- Machine against man -- The actor's trump card -- 6. The gift of acting -- Skipping -- Prejudice -- Subject-based thinking versus stage experience -- Master and servant -- Bodies on stage -- Innocence of becoming -- Language and speaking -- Digesting speech -- Counterwords -- The Other, the others -- Affect versus thought -- Thinking and acting -- Repetition -- 7. The gift of death -- Tu es mort -- Theater as a symbolic death -- Point of no return -- Felicity -- a salto mortale -- Our friend Touchstone -- 8. |

Sommario/riassunto

Actors and the Art of Performance: Under Exposure combines the author's two main biographical paths: her professional commitment to the fields of both theatre and philosophy. The art of acting on stage is analysed here not only from the theoretical perspective of a spectator, but also from the perspective of the actor. The author draws on her experience as both a theatre actor and a university professor whose teachings in the art of acting rely heavily on her own experience and also on her philosophical knowledge. The book is unique not only in terms of its content but also in terms of its style. Written in a multiplicity of voices, the text oscillates between philosophical reasoning and narrative forms of writing, including micro-narratives, fables, parables, and inter alia by Carroll, Hoffmann and Kleist. Hence the book claims that a trans-disciplinary dialogue between the art of acting and the art of philosophical thinking calls for an aesthetical research that questions and begins to seek alternatives to traditionally established and ingrained formats of philosophy.
