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Nota di contenuto	Book Cover; Title; Contents; List of Illustrations; Contributors; Preface; Acknowledgements; General Introduction: Between theory and practice; Introduction; The Actor's Presence: Three phenomenal modes; On Acting and Not-Acting; "'Just Be Your Self'": Logocentrism and difference in performance theory; The Actor's Emotions Reconsidered: A psychological task-based perspective; Introduction; An Amulet Made of Memory: The significance of exercises in the actor's dramaturgy; Meyerhold's Biomechanics; Etienne Decroux's Promethean Mime; Actor Training in the Neutral Mask Bali and Grotowski: Some parallels in the training processCulture is the Body; My Bodies: The performer in West Java; "'On the edge of a breath, looking'": Cultivating the actor's bodymind through Asian martial/meditation arts; The Gardzienice Theatre Association of Poland; Effector Patterns of Basic Emotions: A psychophysiological method for training actors; Introduction; Brecht and the Contradictory Actor; Dario Fo: The roar of the clown; Forum Theatre; Resisting the "'Organic'": A feminist actor's approach; Rachel Rosenthal Creating Her Selves; Task and Vision: Willem Dafoe in LSD David Warrilow: Creating symbol and cypherRobert Wilson and the Actor: Performing in Danton's Death; Anna Deavere Smith; Notes; Bibliography and References Cited; Bibliographical Note: Actors

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Sommario/riassunto

Acting (Re)Considered is an exceptionally wide-ranging collection of theories on acting, ideas about body and training, and statements about the actor in performance. This second edition includes five new essays and has been fully revised and updated, with discussions by or about major figures who have shaped theories and practices of acting and performance from the late nineteenth century to the present. The essays - by directors, historians, actor trainers and actors - bridge the gap between theories and practices of acting, and between East and West. No other book provides such
