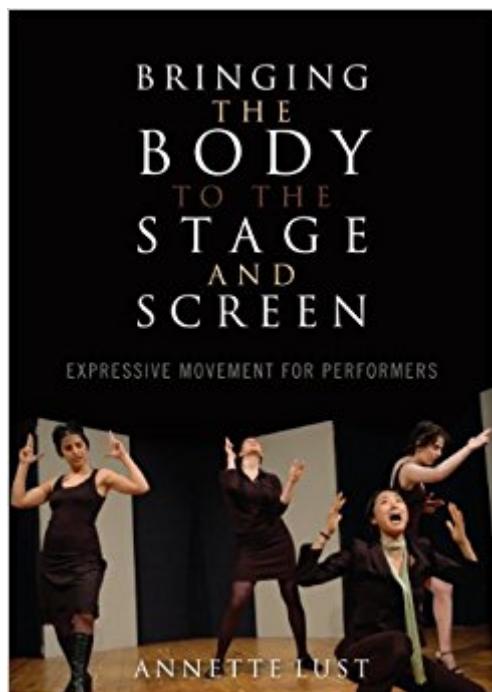


The book was found

Bringing The Body To The Stage And Screen: Expressive Movement For Performers



Synopsis

As stage and screen artists explore new means to enhance their craft, a new wave of interest in expressive movement and physical improvisation has developed. And in order to bring authenticity and believability to a character, it has become increasingly vital for actors to be aware of movement and physical acting. Stage and screen artists must now call upon physical presence, movement on stage, non-verbal interactions, and gestures to fully convey themselves. In *Bringing the Body to the Stage and Screen*, Annette Lust provides stage and screen artists with a program of physical and related expressive exercises that can empower their art with more creativity. In this book, Lust provides a general introduction to movement, including definitions and differences between movement on the stage and screen, how to conduct a class or learn on one's own, and choosing a movement style. Throughout the book and in the appendixes, Lust incorporates learning programs that cover the use of basic physical and expressive exercises for the entire body. In addition, she provides original solo and group pantomimes; improvisational exercises; examples of plays, fiction, poetry, and songs that may be interpreted with movement; a list of training centers in America and Europe; and an extensive bibliography and videography. With 15 interviews and essays by prominent stage and screen actors, mimes, clowns, dancers, and puppeteers who describe the importance of movement in their art and illustrated with dozens of photos of renowned world companies and artists, *Bringing the Body to the Stage and Screen* will be a valuable resource for theater teachers and students, as well as anyone engaged in the performing arts.

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Customer Reviews

Author Annette Lust has created a volume that may come to be considered a bible of physical theater. The book could take its place in any library of the classics of theater instruction. Information is sorted carefully and folded neatly to fit into a compact tome of under 400 pages— and all of it is packed with gems....The author has laid out a valuable course in the physical theater art form. She presents a history of acting styles that are the precursors to the modern methodologies of the theater of the body....Yet Bringing the Body to the Stage and Screen: Expressive Movement for Performers is far from a purely academic or theoretical book of observations about a way of acting. The author provides the opportunity for a total immersion experience of the craft. There are warm-up routines and a wide range of exercises to engage the actors' bodies and minds....Nothing about Bringing the Body to the Stage and Screen is hasty or superficial. Author Lust offers the essences of the work in every page. She shows herself to be a teacher in the best sense of the word, a scholar who has the ability to turn her research into practical advice, and a writer whose clear, concise descriptions add significantly to the overall value of her book. (New York Journal of Books)A dense, fascinating and useful book on the key element in performance. This new book...is a trove of information and examples—including exercises, improvisation techniques, original pantomimes, nonverbal acting, mime and physical theater methods, as well as chapters and an appendix on teaching movement and creating a movement education program, plus appendices on resources (schools, festivals, publications, DVDs ...)....Bringing the Body to the Stage and Screen constitutes a generous contribution to the teaching, production and appreciation of the performing arts, both in live performance and those captured on tape and film. (Westside Observer (California))Lust's extensive knowledge of mime, acting, and pantomime—as presented in her much-lauded *From the Greek Mimes to Marcel Marceau and Beyond* (CH, Dec'00, 38-2085)—serves as solid background for the present title. Here, Lust (emer., Dominican Univ. of California) expands on her thesis that physical movement is the basis for expressing feelings/emotions required in these arts and that varied movement is necessary for artistic expression in all modes of theater performance. She proposes a training program drawn from theater, mime, pantomime, improvisation, and stage and screen stylized movement—offering a treasure trove of exercises for beginning to intermediate students to introduce them to (or expand their repertoire of) movement skills. The goal is to provide experiences that elicit expressive movement to creatively build on in the future. In part 3 Lust offers essays by and interviews with internationally renowned artists from varied theater forms. These discuss how expressive movement is valued and employed in art practices. In his essay, Dan Kamin explains how Charlie Chaplin

mesmerized film audiences with his movement technique; others describe the use of movement in puppetry, mime, acting, film, and clown performance. Appendixes give a wealth of resources (training centers, publications, festivals, DVDs). Summing Up: Highly recommended. (CHOICE)

Annette Lust is the author of *From the Greek Mimes to Marcel Marceau and Beyond* (Scarecrow, 2002), which was awarded the Choice Outstanding Academic Book in 2000 and was a finalist for the George Freedly Memorial Award in 2001. She is professor emerita at Dominican University of California in San Rafael, California, where she has taught beginning mime, theatre production, and French language and literature.

Annette Lust's book on *BRINGING THE BODY TO THE STAGE AND SCREEN* was excellent. It was enlightening for anyone who is in the entertainment field (especially stage work). I highly recommend it if you are a serious actor for either casual reading or in the event you wished to apply her knowledge to your craft.

Annette Lust's latest book, "*BRINGING the BODY to the STAGE and SCREEN*" is a perfect companion to her "*FROM the GREEK MIMES to MARCEL MARCEAU and BEYOND*," published in 2000. "*Bringing the Body*" should be in the library of everyone in theatre, whether performer, teacher, director, writer, or in production. It should be constantly referenced as its material is easily accessed and rich in detail. Starting with the definitions of various movement techniques provided in Chapter One and proceeding chapter by chapter from there, following the steps and diagrams on both movement and breathing, one could possibly teach oneself how to bring one's body to stage and or screen. In Chapters 6 and 7, Dr. Lust describes creating pantomimes and physicalizing the written word from fables, short stories, plays, and more. There are also sections on puppetry, puppeteers, and clowning. One of the many highlights of "*Bringing the Body*" is her inclusion of interviews with and essays by many movement artists such as Bill Irwin, Geoff Hoyle (both originally from Larry Pisoni's Pickle Family Circus), Dan Kamin on Charlie Chaplin, John Goode of the John Goode Performance Group; Liebe Wetzel on puppetry; and Robert Fleshman on Etienne Decroux, the father of contemporary, corporeal mime. The appendices contain a wealth of information from setting up a training program to references to schools and training centers. You will find "*BRINGING the BODY to the STAGE and SCREEN*" an invaluable resource.

Dr. Annette Lust's new book *Bringing the Body to the Stage and Screen: Expressive Movement for*

Performers is a valuable companion to her earlier book, From the Greek Mimes to Marcel Marceau and Beyond. Here Dr. Lust provides another extraordinary guide to further develop and refine our perception of the importance of movement. In addition, she offers a varied and wide choice of training methods to help future actors become more physically adept, expressive and complete in their artistic performances. Bringing the Body to Stage and Screen: Expressive Movement for Performers is an invaluable reference book to have on hand.

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