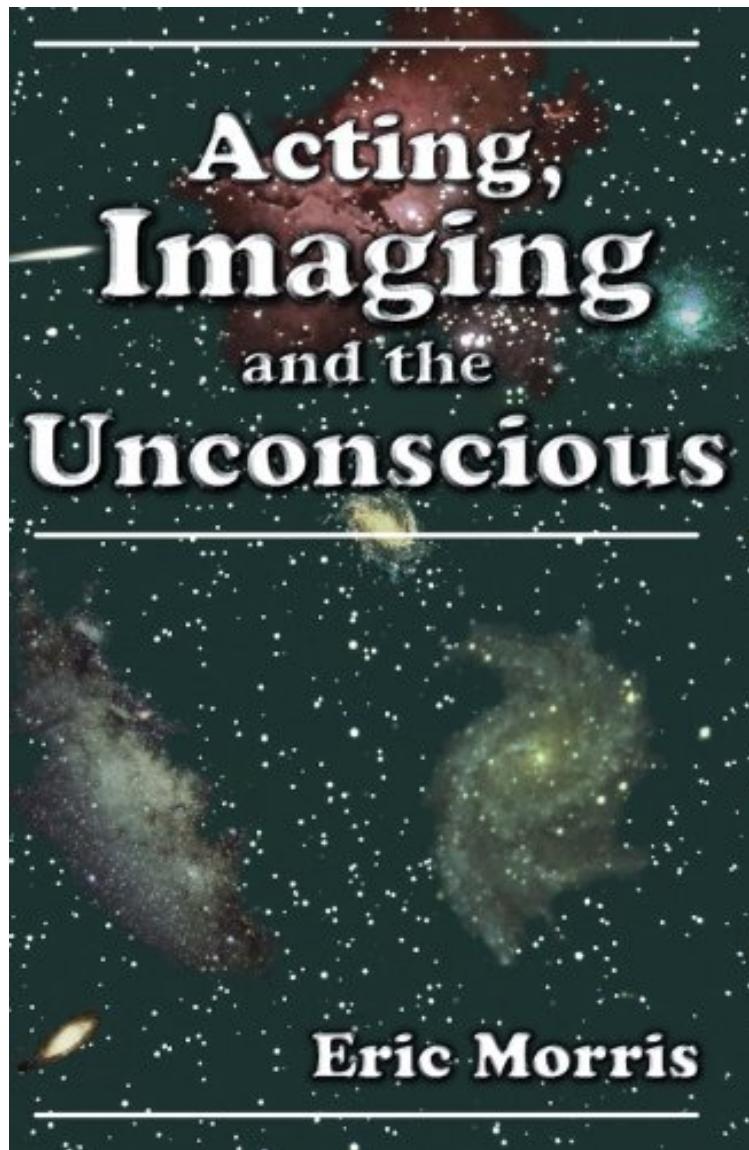


Acting, Imaging, and the Unconscious

Eric Morris

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Eric Morris : Acting, Imaging, and the Unconscious before purchasing it in order to gage whether or not it would be worth my time, and all praised Acting, Imaging, and the Unconscious:

1 of 1 people found the following review helpful. Exceptionally written book by America's most published Acting Instructor. ...By Ray BergenExceptionally written book by America's most published Acting Instructor. He examines 'imaging' as an acting tool to fulfillmaterial, and involves dreams and dreaming, as well as sub-personalities, to help unlock the unconscious, where most of an actor's talent lies.4 of 4 people found the following review helpful. eric's fifth book...By irishtaothis is the most specific text written on the subject of the imagination for the actor ever

produced. every actor images. in fact, every human being images. what we commonly refer to as thought is really made up of two elements---words (the 'voice in the head') and images. our thoughts boil down to those two components. often, when you hear an actor talk about their work, and they're asked to describe what they did to make certain aspects of a scene real to them, they'll say things like "well, i thought of my brother, who really makes me angry, before i went onstage, and used that," or "i once had a girlfriend who made me feel this way, so i pictured her", or some such thing. these actors are, consciously or less so, using imaging. anyone who has actually acted, however, will tell you that such use of the IMAGE-ination can have inconsistent results at best. when it works, it's great, but when it doesn't, which it so often doesn't, or when it has a scant affect on your behavior, what do you do? is there any way to make the process less 'hit-or-miss'?eric morris is really a champion of actors. he's been working on ways to authentically affect a real change in actors' behavior, first as an actor himself, then as an actor/teacher, for over 50 years. he's a great teacher, and an excellent researcher and developer of ways the actor can affect himself the way the character in the scene is affected, and in this book, he takes imaging out of the head and intellect and shows ways to get your imagination into your senses so that you can experience what you imagine with greater clarity and specificity. the result is an incredible tool to change your emotional state, your thought process, the temperature in the room, the landscape in front of you, anything you can imagine. he exposes the limitations of 'just thinking about' your grandma or your school teacher or your brother or that piece of music that moves you so well, and gets down into the nuts and bolts of different ways he has discovered to use the power of imaging to enhance acting. his bits at the end of the book on programming the unconscious through imaging techniques to jumpstart your unconsciousness are gold, and have not appeared anywhere in print. excellent material.i originally came from a meisner background, having studied with one of his leading exponents (bill esper, another excellent teacher). in that system, you are encouraged to daydream as a way to prepare emotionally before a scene, but you're never really taught any kind of structured way to do this. practitioners of that system will find much help in morris' work here---you're given numerous approaches to that thorny issue, and taught real principles that help your daydreaming to work fuller and more reliably and specifically. further, students of meisners work as well as stella adlers who insist that one ought only use their imaginations and never 'things from their own lives' will find no quarrel with morris here---while in his system, you use anything it takes to get you where you need to go, he clearly shows ways to use these imaging principles and techniques to enhance the circumstances of the play as well. so if you're one of those actors who adheres to the idea that you can only use fantasy to stimulate emotion, you'll still find plenty here to chew on as far as new and exciting ways to use your imagination.the drawbacks are structural. the book isn't put together as clearly as some of the others. 'no acting please' and 'being and doing' are very concise and very easy to follow. this one reads more like a college textbook, and those of you who are familiar with eric's work know he comes with a lot of information, so it appears drier than it has to. so it could have been organized in a much clearer way, and certain parts tend to repeat. he shares a lot more personal stories in this one---fans of his work will probably like that, detractors more than likely will not.if you are looking for a dearth of info this huge tool to affect yourself, however, this one is an important read. no actor should miss it. nothing this man writes should be missed by any actor. you may not use all of it, but there is more than just a little something for anyone who acts in these pages.10 of 15 people found the following review helpful. Acting that digs deep...By Doron ToisterI'll admit that at first glance Eric Morris's System can seem scary and misaligned. But I believe it to be a very misunderstood system.I too was skeptical in the beginning, but after studying this technique (with Eric, but mostly with Anthony Vincent Bova in NYC, Eric's proteacute;geacute;), and after seeing the difference from "acting" and what this Work creates, there's no way I'd ever go back to the "acting" form.Eric Morris teaches the actor how to react honestly and in the moment, including everything that's going on inside and out-the other actor, the props, the imagined objects that one might be working for-that impels you to "do" whatever the character is required to "do", but out of a real reaction, not just because you're doing it.I've studied Adler, Strasberg, Meisner, and with Robert Lewis. I've hashed through the process of verbs, actions, objectives, obstacles, and onward; and they're all good and dandy for figuring out what's going on in a script, what the characters are doing and why; but other than that, these techniques never helped me figure out HOW to make it real to ME... How to get to a place where I'm actually functioning from a real, organic, truthful state ... How to get to the point where I am "doing" all the script tells me to do, fulfilling the "actions," out of an honest REACTION to what's going on.... Not just "playing" as if I am; how, in essence, creating the realities of the character....No matter where you go, all the great teachers (and actors) say the same thing, "Acting is reacting." Even the most used and cherished word in the actor's language, LISTENING, is about focusing outside of yourself and REACTING to what is there. This Work trains the actor to create the stimuli that will fulfill the demands of the piece, specifically, wholly, and with Truth.For the most part, plays and movies are imagined circumstances, and we as actors, have to create stimuli to react from, so we're not just faking, or indicating our performance. I'd rather watch two people have a relationship on film or on stage, than two actors reciting words, no matter how well they "act" it. If they don't believe it, I won't. This System trains you to create those stimuli and REACT to them honestly, fully and truthfully.A crucial part of Eric's System is based on Instrumental Work, which is the process of identifying blocks and fears and tensions to expression and, one-by-one, through the use of hundreds of exercises, eliminating them. It's really about self-awareness-learning about yourself and how you function, so you can

"get out of your way" and function truthfully on stage or film and get to where you need to get to in a scene. I think this is the aim of every method, but I feel that this System is the only one to address the issues of the actor on a personal level. If I'm tense and depressed (in real life; me the actor), I'm not going to be able to REACT truthfully in a scene where the character has just won the lottery and is jumping with joy. If I push for the emotion, I'll be faking and will "act" that I'm joyful. If this is enough for you, then Eric's work is definitely not your thing. But if you're looking for creating reality and REACTING with truth, nothing surpasses this Work. I know that Meryl Streep, Brando, Ed Norton, Johnny Depp, Jack Nicholson, Al Pacino, Robert DeNiro, and a handful of other amazing actors don't fake it, don't just indicate the realities of the character and the circumstances. They create them. Be it imagined stimuli they are creating, or through the available stimulus around them, they open themselves up and REACT truthfully to everything -the other actors, the set, the space, the props, the object or person via Sense Memory, etc. I KNOW they do this for a fact! They've talked about it for years. Eric helps you get to the place that they do-where you can function truthfully, where your instrument is accessible and available, where you are open and are willing to go where the character needs to go, emotionally, psychologically, and physically. My advice is read Eric's books. If they pique any interest in you, if they strike a cord, study with Eric or Anthony, or at least contact them for further information about the system. I think you'll be quite surprised and utterly amazed at the tools this Work can provide you as an actor.

Acting, Imaging, and the Unconscious is the fifth in a series of books written by Eric Morris on his unique system of acting. In this book the emphasis is on imaging as an acting tool to fulfill dramatic material. The work begins with an exploration of the various uses of imaging and goes on to delineate very specific techniques and approaches on how to image, when to image and why. Involved in this process are dreams and dreaming, as well as subpersonalities, which all serve to access and communicate with the unconscious, where ninety-five per cent of an actor's talent lives. Also explored is a process of programming the unconscious to liberate the images that lie at the core of an actor's experience and talent, thus releasing the exciting wellsprings of creativity in the roles an actor plays. With complete examples taken from classical and contemporary plays and films, this book enters territories that had never before been tread upon, thus taking the art of acting into a totally new dimension.