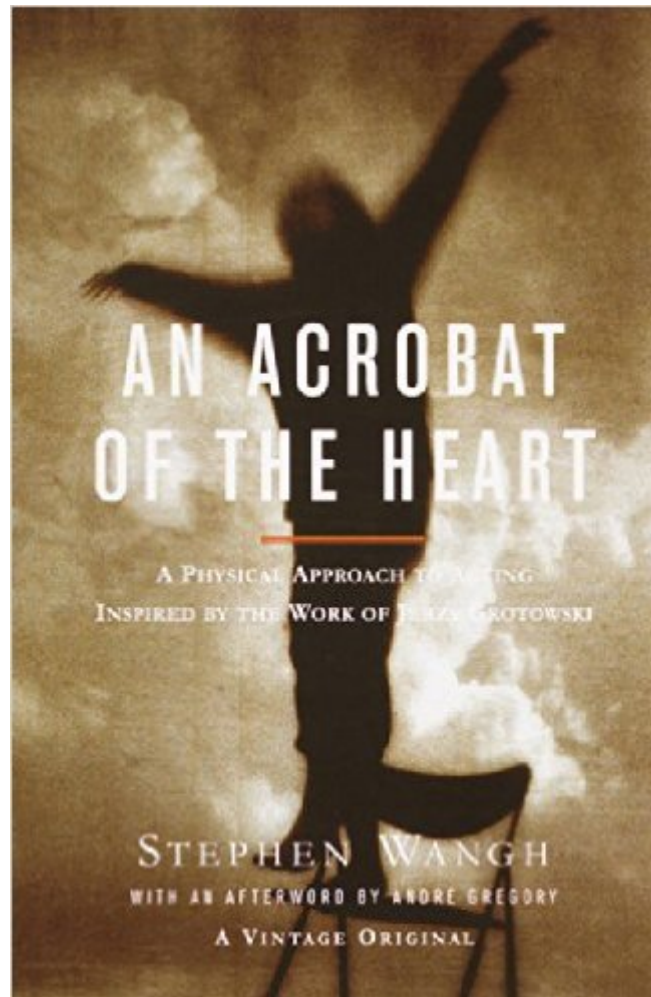


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An Acrobat Of The Heart: A Physical Approach To Acting Inspired By The Work Of Jerzy Grotowski



Synopsis

A Vintage Original "The actor will do, in public, what is considered impossible." When the renowned Polish director Jerzy Grotowski began his 1967 American workshop with these words, his students were stunned. But within four weeks they themselves had experienced the "impossible." In *An Acrobat of the Heart*, teacher-director-playwright Stephen Wangh reveals how Jerzy Grotowski's physical exercises can open a pathway to the actor's inner creativity. Drawing on Grotowski's insights and on the work of Stanislavski, Uta Hagen, and others, Wangh bridges the gap between rigorous physical training and practical scene and character technique. Wangh's students give candid descriptions of their struggles and breakthroughs, demonstrating how to transform these remarkable lessons into a personal journey of artistic growth. Courageous and compelling, *An Acrobat of the Heart* is an invaluable resource for actors, directors, and teachers alike.

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Customer Reviews

Stephen Wangh, a former student of Grotowski and now a teacher of Experimental theater shares his knowledge in this inspiring and well written book. First of all, I want to say that you really need to have a teacher and be in a group to learn Grotowski's physical acting better. Grotowski's work can also be very challenging and confussing at times and this book really helps guide you through it. The book follows a group of Stephen Wangh's first students through his training. That is what makes the book better then your average acting text book. You take a journey along with these people while learning the Grotowski method. As an actor I could relate to the actors frustrations and fears and in the book we see them overcome them. The book explains everything from what clothes

to wear to voice work. I am glad Wangh added a section at the end of the book about how to deal with and survive acting. Very few people talk about this subject and it needs to be brought up more. I read this book before I was about to start working on a play and it re-inspired me and made me more disciplined and focused. Stephen Wang also isn't self centered and basically says that do what you have to do to do the role you're playing good but try this method. The book is very well-thought out and easy to understand. Any actor should read this even if they think they know the Grotowski method.

Reading *An Acrobat of the Heart* is the very next best thing to having Stephen Wangh as a professor. The book has a delicate, intuitive approach to acting which is as introspective as it is outwardly provocative. Having been a student of Mr. Wangh I can fully attest to the profound effect this method of exploration has had upon not only my acting, but my knowledge of self. There is something gratifying about a physical and emotional approach to acting that I have never been able to find through either Meisner or sense memory work. *An Acrobat of the Heart* is like a good cup of tea, you are left a little warmer and a little wiser after.

As an actor, I highly recommend this book about one of the most unique acting coaches of our time. So much interesting insights into the world of acting and the motivation that drives a character. Well done, After reading this book, I wish that I had met him. I keep this book as a reference, and open it to different chapters as I prepare for a role. well written, and interesting. Easy to understand, yet complex enough to keep my interest. Interesting story as well, about a time when actors were adventurous and willing to take risks. When anyone who wanted to be onstage had already decided to be vulnerable and open, and find the truth behind their characters and the story. very inspirational book about a daring artist and instructor.

This is really great in teaching relaxation techniques. It makes the point that acting involves the whole person and you act about as well as you feel. Relationships with other actors are extremely important, and your knowledge of yourself, including your flaws of character is also key to performing well. This is an unusual and very helpful approach to learning the art of acting, or polishing your craft if you are already an experienced actor.

I studied at Actor's Space 30 years ago, and the work has continued to teach me through my whole life of performance and creation and spiritual work. This book shows Steve Wangh at his bestâ "I

finally understand what they were trying to say! Great book. Really excellent as a learning, rehearsing, or teaching tool. Well-written too.

I love this book. The Physicalization Wangh presents here was like a breath of fresh air to me. While I'm not exactly convinced that all of the exercises in here will work for me personally, I love that a thoroughly original and fresh view of training is presented here. From a purely creative stance, this book goes far beyond my initial expectations. Wangh is greatly inspired by Jerzy Grotowski and in fact, this book inspired me enough to pick up his book *Towards a Poor Theater*, which is also a very good read.

Wow. *An Acrobat of the Heart* is a must-read for any actor or any student of theater. Stephen Wangh has a great understanding of Grotowski's work and explains it clearly. The book is a helpful aid to any theater class that you may be taking, especially if it's physical-based. The technique presented is very useful to me, but I think it's important to know multiple techniques and choose which one work for you, that's what works for me anyway, and Wangh mentions this too, but I think Grotowski's technique can be used with pretty much anything.

After a long hiatus from performing, reading this book excited me to absolutely no end! Stephen's thoughts and wise teachings brought me back to a place that I'd forgotten and was sorely missing. Thank you for the palpable tenderness and care that LEAPS off the page directly into my world and "where I live" Reading about acting can be confusing, right? This book magically transcends anything stodgy, incoherent, or inconsistent in structure and message. (SO MANY acting and performance manuals DO NOT EVER get past the lumpy and condescending realm...) THIS is elegantly crafted and now sacred to me! Thank you Stephen.

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