

Directed by **Gregory Heiser**

Body Voice Imagination

www.bodyvoiceimagination.com

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Body Voice Imagination is a performance art project that explores the relationship between the body and the voice. It is a collaboration between Gregory Heiser and a group of performers, including dancers, actors, and musicians. The project is a series of performances that are held in various venues, including theaters, galleries, and outdoor spaces. The performances are characterized by their use of movement, sound, and language to create a unique and immersive experience for the audience.



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Kevin Page



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Body Voice Imagination David Zinder, 2013-10-15 First published in 2008 Routledge is an imprint of Taylor Francis an informa company Body Voice Imagination David G. Zinder, 2002 The beginning actor will find here the tools to prepare for a life on stage and the experienced performer will appreciate techniques that will turn good performances into great ones

Body, Voice, Imagination David G. Zinder, 2009 A great actor can bring us to tears without saying a word What makes the actor great This title teaches a set of skills so that the actor can be ready to perform at his or her highest level of creativity

The Third Space., 2013 1 The film is a compilation of exercises that consolidate body voice and imagination which have grown and developed since the Voice Theatre Lab inception in 2006 They have been refined through thorough extensive research practice and exploration The company began as a training ground for the creation of new body and voice training methods inspired by a range of Eastern and Western performance training aesthetics The training which focuses on body and voice integration and separation continues to grow and develop Although the work has been inspired by various training methods it does not claim to be a variant of any other voice and movement practice The Chordwainers a musical group who use leather instruments created by the late Garry Greenwood form a backdrop to some of the exercises As well as the exercises the film includes interviews and discussions by company members and a gallery of previous productions 2 PDF A comprehensive booklet that details the exercises plus other useful information accompanies the film in a printable PDF format

Voicing the Text Petra Ragnerstam, 2016-08-17 Why is voice so important to us How does the concept of voice encompass such disparate practices as vocal sound marks on a page identity production and the execution of power With these questions in mind this book studies voice as both a textual and a bodily phenomenon By using both drama and film and by exploring the translation between the two this study shows that voice can be placed in a grid where the subject body language and power interconnect in ways that question established ideas concerning voice what it is and what it can do The book investigates how voice as an expression of the individual subject is central in the fight for power in plays such as *The Crucible* by Arthur Miller *Amiri Baraka's Dutchman* and *Ntosake Shange's for colored girls who have considered suicide* where voice is seen as fundamental for political action However it also questions the seemingly failsafe connection between voice and the subject In Eugene O'Neill's *Strange Interlude* the relation between voice and thought is neither harmonious nor given and thus voice becomes something other than an expression of subjective interiority The discussion of *Clare Booth's The Women* highlights how voice in ironic discourse disrupts notions of intentionality subjectivity and power in ways that destabilize preconceived notions of voice Lastly the chapter on David Mamet's *Glengarry Glen Ross* asks if voice really can empower the subject in an age where processes of reification have invaded the subject's consciousness including the ability to communicate *Advanced Consciousness Training for Actors* Kevin Page, 2018-05-20 *Advanced Consciousness Training for Actors* Meditation Techniques for the Performing Artist explores theories and techniques for deepening the individual

actor's capacity to concentrate and focus attention. Going well beyond the common exercises found in actor training programs, these practices utilize consciousness-expanding technologies derived from both Eastern and Western traditions of meditation and mindfulness training, as well as more recent discoveries from the fields of psychology and neuroscience. This book reviews the scientific literature of consciousness studies and mindfulness research to discover techniques for focusing attention, expanding self-awareness, and increasing levels of mental concentration—all foundational skills of the performing artist in any medium. *Samuel Beckett* Jennifer M. Jeffers, Kimball King, 2014-05-01 Samuel Beckett A Casebook may be characterized as a new collection of essays by a generation of Beckett scholars who did not have access to the author. This text demarcates the line between the critical work produced when Beckett was alive and the critical work produced within ten years of the author's death. This collection is distinctive too because the text offers a variety of critical perspectives which engage and problematize Beckett's dramatic canon. From Deleuzian rhizomatics to New Historicism to the crucial question of gender, each reading repositions Beckett's plays and forces us to rethink our standard interpretations of Beckett's drama.

Psychology for Actors Kevin Page, 2018-10-09 Psychology for Actors is a study of modern psychology specifically designed for the working actor and actor in training that covers discrete areas of psychological theory that actors can apply to their creative process to form and connect with characters. The book investigates many post-Stanislavsky ideas about human psychology from some of the twentieth century's most brilliant minds: from Sigmund Freud and Carl Jung to Abraham Maslow and Ken Wilber, and offers step-by-step exercises to help actors understand their characters and effectively bring them to life on stage or in front of the camera. Psychology for Actors also offers advice on how to cope with the stresses and strains of a highly competitive field and provides tools for deeper self-awareness and character exploration. Imagining Bodies and Performer Training Ellie Nixon, 2024-03-04 This book is a practical and theoretical exploration of the embodied imagining processes of devised performance in which the human and more-than-human are co-implicated in the creative process. This study brings together the work of French theatre pedagogue Jacques Lecoq (1921–1999) and French philosopher of science and the imagination Gaston Bachelard (1884–1962) to explore the notion of the imagination as embodied, enactive, and embedded in the devising process. An exploration of compelling correspondences with Bachelard whose writings imbue Lecoq's teaching ethos offers new practical and theoretical perspectives on Lecoq's poetic body in contemporary devising practices. Interweaving first-hand accounts by the author and interviews with contemporary international creative practitioners who have graduated from or have been deeply influenced by Lecoq, *Imagining Bodies in Performer Training* interrogates how his teachings have been adapted, developed, and extended in various cultural, political, and historical settings in Europe, Scandinavia, Asia, and North and South America. These new and rich insights reveal a teaching approach that resists fixity and instead unfolds, develops, and adapts to the diverse cultural and political contexts of its practitioners, teachers, and students. **Lives of the Voice** Hans Ulrich Gumbrecht, 2025-04-15 When it comes to understanding the

ontology of individual existence that is the everyday behaviors that we all perform and hardly ever think about the voice has a particularly complicated status Together with writing voice is the medium expressing ideas that broadly speaking we have previously formed in our minds At the same time voices trigger vague images and associations that do not have determinate forms Writing in both a personal and philosophical register Hans Ulrich Gumbrecht explores the complexity of the voice as an understudied philosophical social and existential phenomenon He starts out with a focus on its core intellectual problem as the knot of the voice referring to the inseparable proximity between meanings images and the physical perceptions on which they depend In conversation with Nietzsche Husserl Heidegger Derrida Lyotard Luhmann and above all Roland Barthes Gumbrecht addresses topics that range from the social functions of the voice to its status in different historical contexts and to the ways in which the perception of voices animates imagination Throughout incisive analyses of moments such as Julius Caesar s purportedly high pitched voice the surprisingly fragile authority of God s voice in the Torah and in the Gospel and Gumbrecht s own personal attachment to the voices of popular singers such as Edith Piaf Elvis Presley and Adele create a portrait of the voice that is both philosophically challenging and entertaining to read

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