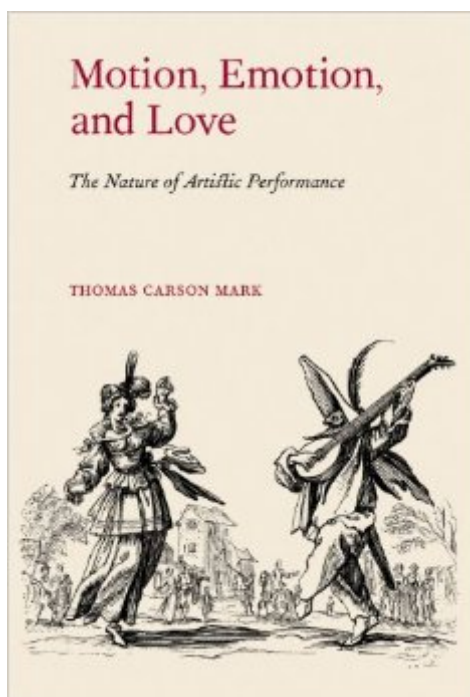


The book was found

Motion, Emotion, And Love: The Nature Of Artistic Performance



Synopsis

Motion, Emotion, and Love is a book that will transform the experience of performers and audiences alike, by infusing performance art with a new vocabulary. For performers, the book is a practical guide to building intentional and inspirational practice time, bringing true artistry to every element of a performance, and developing strong personal communication with the audience. For audiences, the book explains the vital role of the audience in a performance, revealing to them a new level of involvement and collaboration with the performer and with other members of the audience. In addition, the book makes clear that performers are not mere interpreters; it shows that they are also artists in their own right and explains what it is that they create as artists.

Book Information

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Customer Reviews

Thomas Mark's fascinating new book, "Motion, Emotion, and Love," is a beautifully written and thought-provoking yet ultimately practical exploration of the nature of artistic performance. Differentiating between the unique nature of performance art--music, dance, or theatre--and the other creative arts, which exist outside of time and are not dependent on it, Mark explores the dynamic psychology of performance and the communion that takes place between performer and audience. He demonstrates how the creative act of performing is dependent not only on the performer's ability to project to his or her audience but also on the audience's active emotional participation. Starting with the premise that emotional authenticity is the sine qua non of successful artistic performance, Mark argues that to achieve this authenticity, the artist must first be aware of

his own emotions. He cannot try to escape, disguise or conceal them. Instead he must embrace them fully and draw on them. The performer's self-awareness and honesty then become an inseparable part of the performance. Mark explores the emotional vulnerability of the artist on stage, where the performer must expose himself/herself emotionally in the most intimate manner. This exposure allows the audience to participate actively, at least in an emotional sense, and enables the reciprocity between performer and audience that is essential to intimate artistic communion. Moreover, Mark's perceptive analysis of this delicate process gives us, in effect, a practical guide to achieving the ultimate goal--the profound magic that can only occur when performer and audience connect at the highest level of communication.

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