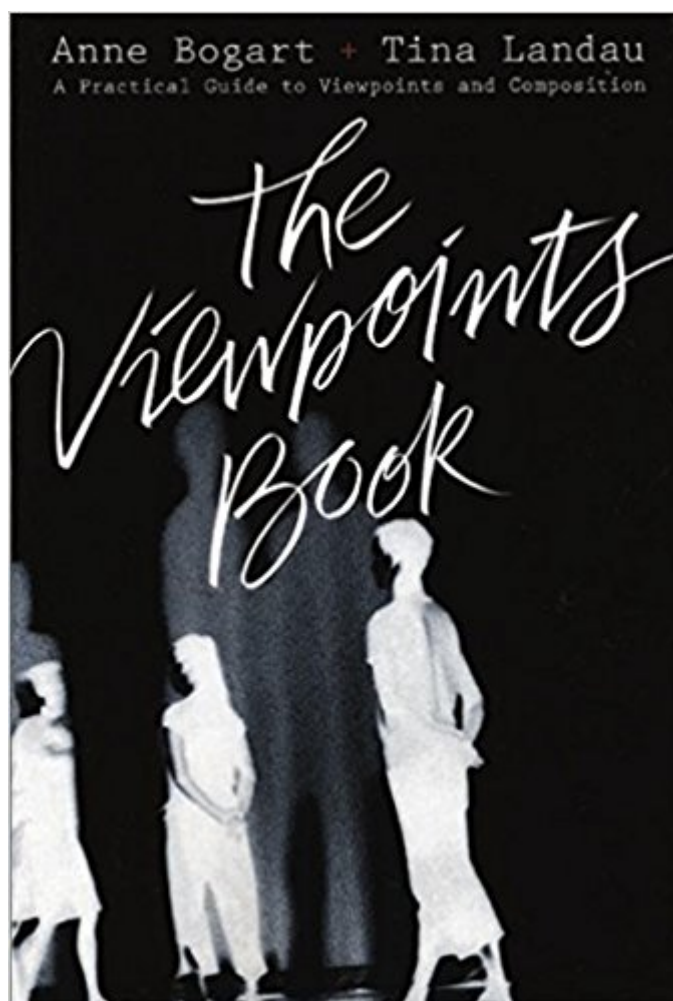




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The Viewpoints Book: A Practical Guide To Viewpoints And Composition



Synopsis

The Viewpoints is a technique of improvisation that grew out of the postmodern dance world. It was first articulated by choreographer Mary Overlie, who broke down the two dominant issues performers deal with—space and time—into six categories. Since that time, directors Anne Bogart and Tina Landau have expanded her notions and adapted them for actors to function together spontaneously and intuitively and to generate bold, theatrical work. The Viewpoints are a set of names given to certain principles of movement through time and space—they constitute a language for talking about what happens on stage. Coupling this with Composition, which is the practice of selecting and arranging the separate components of theatrical language into a cohesive work of art, provides theatre artists with an important new tool for creating and understanding their art form. Primarily intended for the many theatre artists who, in the last several years, have become intrigued with Viewpoints yet have had no single source to refer to in their investigations. It can also be used by anyone with a general interest in collaboration and the creative process, whether in art, business or daily life. Anne Bogart is Artistic Director of the SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is the recipient of two OBIE Awards and a Bessie Award, and is an associate professor at Columbia University. Her recent works include *Alice's Adventures*; *Bobrauschenbergamerica*; *Small Lives*, *Big Dreams*; *Marathon Dancing*; and *The Baltimore Waltz*. Tina Landau, noted director and playwright, whose original work includes *Space* (Time magazine 10 Best), *Dream True* (with composer Ricky Ian Gordon) and *Floyd Collins* (with composer Adam Guettel), which received the Lucille Lortel Award for Best Musical, an OBIE Award and seven Drama Desk nominations. She has been an ensemble member of the Steppenwolf Theatre Company since 1997.

Book Information

Paperback: 240 pages

Publisher: Theatre Communications Group; 1st ed edition (August 1, 2004)

Language: English

ISBN-10: 0873388283

ISBN-13: 978-1559362412

ASIN: 1559362413

Product Dimensions: 6 x 0.6 x 8.9 inches

Shipping Weight: 13.6 ounces (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars 21 customer reviews

Best Sellers Rank: #34,447 in Books (See Top 100 in Books) #13 in Books > Arts & Photography > Performing Arts > Theater > Direction & Production #17 in Books > Arts & Photography > Performing Arts > Dance #18 in Books > Arts & Photography > Performing Arts > Theater > History & Criticism

Customer Reviews

Anne Bogart is a director, teacher and co-founder of the SITI Company. Tina Landau, noted director and playwright, is best known for her collaboration with Adam Geuttel on Floyd Collins and is a past recipient of the Princess Grace Award. She has been an ensemble member of the Steppenwolf Theatre Company since 1997.

Any theatre maker looking for a new book to read or if you are someone looking into the art of theatre, this is a great book to get your feet wet. The great thing about Viewpoints is that it is based off of life, everyday life, in fact. Anne Bogart just gave these awarenesses a name to be applied into the art of acting, collaboration and directing. Even as a theatre practitioner myself, reading this book (many times over) it has opened my eyes to new ways of looking at theatre and life as a whole.

Aptly described in the title, "A Practical Guide to Viewpoints and Composition". Perfect for new and veteran artists alike. Great information about ensemble building as well as getting outside of your comfort zone. The kind of book to go back and re-read with every new project. You'll find yourself applying techniques consciously as well as unconsciously.

As an actor I've worked with viewpoints in college and in various productions. I love it. It's such a fantastic method for ensemble building and sensory work. I've recently started directing and wanted to learn more about the method of viewpoints. This book was essential! I felt so prepared on my first day of rehearsal and as a first time practitioner of viewpoints it made me feel very secure in my teaching.

Simply wonderful.

very well, tks

I have worked with both Anne Bogart and Tina Landau and grew to appreciate their unique

approach. It is good to see their way of working in print finally. The book is a great resource for all who have some appreciation for what goes into making a piece of theatre. It will especially pique the interest of those who see the physical nature of the theatre as paramount. The book outlines an way to replicate the work of these two great theatre artists in their own process. Dancers and choreographers will perhaps find a new perspective on what they do in this book.

No so easy to understand everything without practice.

The book is a useful source for training in acting and in dance. Exercises are suggested to improvise and explore in different ways, the basic elements that underlie all movement, which are time and space. Ideas of flow, force or shifts in weight (as in Laban) are not discussed, but the many ideas on ways to think about, to experiment and to experience relationships of bodies in space make this book a practical and a valuable guide.

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