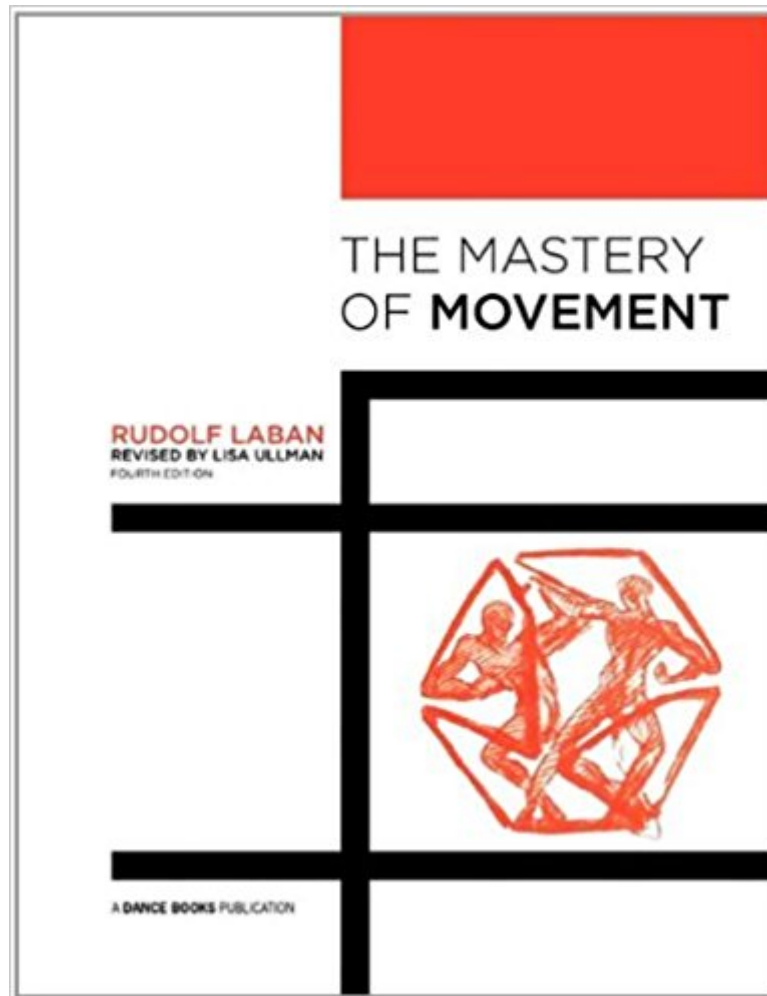




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The Mastery Of Movement



Synopsis

Laban's *The Mastery of Movement on the Stage*, first published in 1950, quickly came to be accepted as the standard work on his conception of human movement. When he died, Laban was in the process of preparing a new edition of the book, and so for some time after his death it was out of print. That a second edition appeared was solely due to the efforts of Lisa Ullmann, who, better than any other person, was aware of the changes that Laban had intended to make. The rather broader treatment of the subject made advisable the change of title, for it was recognised that the book would appeal to all who seek to understand movement as a force in life. In this fourth edition Lisa Ullmann has taken the opportunity to make margin annotations to indicate the subject matter referred to in a particular section of the text, so that specified topics may be easily found. Kinetograms have been added to most of the examples in Chapters 2 and 3, as Laban originally intended, for the growing number of people who read and write movement notation. Lisa Ullmann has also compiled an Appendix on the structure of effort, drawing largely on material from an unpublished book by Laban. The relationship between the inner motivation of movement and the outer functioning of the body is explored. Acting and dancing are shown as activities deeply concerned with man's urge to establish values and meanings. The student is introduced to basic principles underlying movement expression and experience and the numerous exercises are intended to challenge his or her intellectual, emotional and physical responses. The many descriptions of movement scenes and mine-dances are designed to stimulate penetration into man's inner life from where movement and action originate.

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Customer Reviews

All innovators and original thinkers have something in common: they deal with complex topics but explain them in a very accessible and heartfelt manner that they can be applicable to any artistic or scientific field. The same is with Laban's writing. I love the nuances and the details that he goes into when he explains about "motion factors" and "drives". Anybody and everybody who is interested in dance and expression should look into this book. IT IS NOT THE SAME WHEN READING ABOUT HIS IDEAS FROM a 2nd SOURCE, as it is just different. Before reading this book, I have been already well familiar with his ideas about movement analysis, and have practiced his theories quite a bit in my own dancing. But reading the book gave me an in depth understanding of "why" things are like he describes. Laban cares about what he writes, uses just the right words, and treats each topic with a certain tenderness and generosity. Definitely read the 1st source - Read this book. For beginners to Laban perhaps make yourself acquainted with his general background as well as the overview of why his work was so important first before starting this book. You should have a rough idea of Laban's approach to movement analysis including his categories of Body, Space, Effort, and Shape, as well as his ideas about Relationships, Rhythm, and meaning. Basic understanding of these things would greatly improve your satisfaction while reading the book. For a very long time certain topics in performance and expression were inaccessible to me, but Laban's breakdown of movement and his emphasis on effort made things very clear. He just changes your view of movement and dance, but gives you very specific tools to apply it in your own work. A genius reveals mind changing topics by really understanding the inner workings of things. So another important thing which I loved is that this book is not wishy washy but very practical. So yes, I highly recommend this book to everybody, regardless of your field of expertise. Love it!

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