

the shape of things by neil labute

The Shape of Things by Neil LaBute: A Deep Dive into Manipulation and Morality

the shape of things by neil labute is a compelling play that explores the complexities of human relationships, manipulation, and the boundaries of art and morality. Written by the provocative American playwright Neil LaBute, this work has sparked considerable discussion since its debut in the late 1990s. It delves into the darker corners of human behavior, challenging audiences to reflect on ethics, beauty, and transformation.

What makes The Shape of Things by Neil LaBute especially intriguing is its ability to blur the lines between victim and villain, leaving viewers questioning who holds the power and who is truly at fault. Throughout this article, we'll unpack the themes, characters, and impact of this fascinating drama while offering insights into why it remains relevant in contemporary theater.

Understanding the Core Themes of The Shape of Things by Neil LaBute

At its heart, The Shape of Things by Neil LaBute scrutinizes the nature of manipulation and the consequences of selfishness. The play centers around four characters, with the plot primarily revolving around Adam and Evelyn. Evelyn, an art student, begins to reshape Adam's life, appearance, and personality, ostensibly as part of an art project, but the motivations and ethical implications behind her actions become increasingly ambiguous.

Manipulation and Power Dynamics

One of the most prominent themes is manipulation. Evelyn's influence over Adam highlights how one

person can exert control over another's identity, raising questions about consent and autonomy. This dynamic serves as a chilling exploration of emotional and psychological dominance, making audiences uncomfortable yet deeply engaged.

The Intersection of Art and Morality

The play also challenges the audience's perception of art. Evelyn claims her transformation of Adam is an artistic endeavor, blurring the boundary between creativity and cruelty. This raises profound questions: Can art justify harmful actions? Where do we draw the line between artistic expression and ethical responsibility? These questions resonate beyond the theater, touching on real-world debates about the role of art in society.

Character Analysis: The Complex Figures in The Shape of Things by Neil LaBute

Neil LaBute's characters are anything but one-dimensional. They are crafted with layers that reveal human vulnerability, ambition, and cruelty.

Adam: The Reluctant Subject

Adam starts as a shy, somewhat awkward graduate student whose life is relatively unremarkable. His transformation is both physical and emotional, driven by Evelyn's influence. As the play progresses, Adam's struggle to understand his own identity becomes central to the narrative, making him a symbol of the malleability of self in the hands of others.

Evelyn: The Manipulative Artist

Evelyn is enigmatic and commanding. Her role as an art student gives her a socially acceptable platform for her manipulations, but her true intentions remain ambiguous until the play's shocking conclusion. She embodies the theme of control and raises ethical questions about the limits of influence.

Supporting Characters: Philip and Jenny

Philip and Jenny, Adam's friends, function as voices of reason and societal norms. Their reactions to the changes in Adam provide contrast and help frame the audience's understanding of the moral dilemmas unfolding on stage.

The Impact and Reception of The Shape of Things by Neil LaBute

When *The Shape of Things* premiered, it quickly garnered attention for its provocative storyline and unapologetic examination of human flaws. Critics praised LaBute's sharp dialogue and his fearless portrayal of uncomfortable truths.

Controversy and Discussion

The play's controversial nature sparked debates about the portrayal of women and the ethics of artistic manipulation. Some viewers saw Evelyn as a villain, while others interpreted her actions as a critique of societal standards of beauty and conformity. This ambiguity has kept the play relevant and widely discussed in academic and theatrical circles.

Cultural and Theatrical Influence

The Shape of Things has influenced numerous contemporary playwrights and directors who explore similar themes of control, identity, and the darker aspects of human relationships. Its success also led to a film adaptation, expanding its reach and impact.

Why The Shape of Things by Neil LaBute Still Resonates Today

More than two decades after its debut, The Shape of Things remains a powerful piece of theater. Its exploration of manipulation, art, and identity taps into universal human experiences and societal issues.

Relevance to Modern Audiences

In an age dominated by social media and curated online personas, the questions LaBute raises about self-image and external influence are arguably more pertinent than ever. The play encourages reflection on how much of our identity is shaped by others and the extent to which we consent to these changes.

Lessons for Artists and Audiences Alike

For artists, The Shape of Things serves as a cautionary tale about the ethical responsibilities inherent in creative expression. For audiences, it's a reminder to critically examine the relationships and societal pressures that shape behavior.

Tips for Experiencing The Shape of Things by Neil LaBute

If you're planning to watch or read *The Shape of Things*, here are some tips to deepen your understanding and appreciation:

- **Pay attention to dialogue nuances:** LaBute's writing is sharp and layered, with subtext that reveals character motivations.
- **Reflect on your own perspectives:** Consider how you might react to similar situations or manipulations.
- **Discuss with others:** This play sparks debate; sharing interpretations can enrich your experience.
- **Consider the historical context:** Understanding the cultural backdrop of the late 1990s can provide insight into the play's themes.

Exploring *The Shape of Things* by Neil LaBute is a journey into the complexities of human nature and artistic expression. It challenges, provokes, and ultimately leaves a lasting impression long after the curtain falls.

Frequently Asked Questions

What is the main theme of 'The Shape of Things' by Neil LaBute?

The main theme of *'The Shape of Things'* is the ethical boundaries of art and manipulation, exploring how far one can go in altering someone's life under the guise of artistic expression.

Who are the central characters in 'The Shape of Things' and what are their roles?

The central characters are Adam, a shy and awkward student; Evelyn, a confident and provocative art student; Philip, Adam's best friend; and Jenny, Philip's girlfriend. Evelyn manipulates Adam as part of her art project, affecting their relationships.

How does Neil LaBute address the concept of manipulation in the play?

LaBute portrays manipulation as a complex and troubling act, questioning the morality of using people as means to an artistic end and highlighting the emotional consequences of such manipulation.

What is the significance of the title 'The Shape of Things'?

The title refers to both the physical transformation Adam undergoes and the shaping of relationships and identities, reflecting themes of change, control, and perception.

How was 'The Shape of Things' initially received by critics and audiences?

The play received mixed reviews; some praised its provocative themes and sharp dialogue, while others criticized it for its cynical view of relationships and morality.

Has 'The Shape of Things' been adapted into other media?

Yes, 'The Shape of Things' was adapted into a film in 2003, directed by Neil LaBute himself, starring Paul Rudd and Rachel Weisz.

What role does art play within the narrative of 'The Shape of Things'?

Art serves as both a theme and a plot device, used by Evelyn to justify her manipulation of Adam,

prompting questions about the ethical limits of artistic expression.

How does 'The Shape of Things' explore gender dynamics?

The play examines power dynamics between men and women, revealing complexities in attraction, control, and vulnerability, often challenging traditional gender roles.

Additional Resources

The Shape of Things by Neil LaBute: An In-Depth Exploration of Manipulation and Morality

the shape of things by neil labute stands as a provocative and unsettling exploration of human relationships, ethics, and the boundaries of artistic expression. Premiering in the late 1990s, this play swiftly garnered attention for its sharp dialogue, complex characters, and its unflinching dive into themes of manipulation, transformation, and the nature of beauty. Neil LaBute, known for his incisive and often controversial works, uses The Shape of Things as a vehicle to challenge audiences' perceptions of morality and personal autonomy within intimate relationships.

The play's reputation for stirring debate makes it a critical subject for those interested in modern American theater, psychological drama, and the ethical dilemmas embedded in creative expression. As a work that blurs the line between love and control, The Shape of Things by Neil LaBute continues to be a touchstone for discussions around consent, artistic license, and emotional vulnerability.

Contextualizing The Shape of Things by Neil LaBute

Neil LaBute emerged in the 1990s as a playwright unafraid to confront unsettling truths about human nature and societal norms. His works often dissect uncomfortable social dynamics, and The Shape of Things exemplifies this tendency. Set primarily in a university town, the play revolves around four characters whose interactions reveal the darker aspects of manipulation and self-identity.

The narrative centers on Adam, a shy and awkward art history student, and Evelyn, a confident and enigmatic woman who enters his life abruptly. As their relationship develops, Evelyn encourages Adam to undergo a physical and emotional transformation that culminates in a shocking revelation. The play's minimalist setting and intimate dialogue-driven structure heighten the tension, forcing the audience to scrutinize the motives behind each character's actions.

The Shape of Things taps into late 20th-century anxieties about authenticity and the impact of external influence on personal growth. It raises pertinent questions about how far one should go in reshaping oneself for another and whether artistic expression can justify ethical breaches.

Thematic Exploration: Manipulation and Artistic Justification

At its core, The Shape of Things is an exploration of manipulation under the guise of art. Evelyn's character embodies a form of artistic control that transcends traditional mediums; she uses Adam as her canvas, reshaping him physically, emotionally, and socially. This dynamic invites audiences to examine the ethical boundaries of influence in relationships.

LaBute challenges the audience to consider the following:

- Where does persuasion end and manipulation begin?
- Can the pursuit of art excuse deception and emotional harm?
- How do power imbalances affect consent and autonomy?

Evelyn's justification of her actions as an artistic experiment brings to light the moral ambiguity surrounding creative freedom. The play questions whether art can be an excuse for violating personal boundaries and whether the pursuit of beauty or transformation justifies the cost.

Character Development and Psychological Complexity

The Shape of Things by Neil LaBute excels in constructing psychologically complex characters whose motivations are not always transparent. Adam's transformation is both physical—through changes in appearance and fitness—and psychological, as he grapples with his self-esteem and identity.

Evelyn's enigmatic nature and apparent control over the narrative contrast sharply with Adam's vulnerability, creating a dynamic that drives the tension. Supporting characters, such as Adam's best friend and girlfriend, serve to highlight the changes Adam undergoes and the social consequences of his transformation.

LaBute's skillful writing allows the audience to empathize with Adam while simultaneously questioning Evelyn's intentions. This ambiguity is a hallmark of the play, provoking viewers to form their own interpretations of the characters' actions and ethical implications.

Comparisons and Impact on Modern Theater

The Shape of Things is often compared to other contemporary works that explore manipulation and moral ambiguity, such as Sarah Kane's plays or David Mamet's sharp dialogue-driven dramas. However, LaBute's unique focus on the intersection of art and intimate relationships sets this play apart.

Unlike traditional romantic dramas, *The Shape of Things* resists clear-cut resolutions or comforting moral lessons. Instead, it presents a morally ambiguous scenario that reflects the complexities of real-life human interactions. This approach has influenced subsequent playwrights and filmmakers interested in exploring similar themes of power and control.

The play's adaptation into a 2003 film, directed by LaBute himself, further expanded its reach and solidified its place in contemporary cultural discourse. The cinematic version retains the play's

claustrophobic tension and ethical provocations while offering a visual representation of transformation and deception.

Reception and Critical Perspectives

Critical reception of *The Shape of Things* by Neil LaBute has been mixed but largely appreciative of its daring subject matter and sharp writing. Some reviewers praise its incisive look at manipulation and the human desire for change, while others criticize it for perceived cynicism and bleakness.

Positive critiques often highlight:

- LaBute's unflinching examination of uncomfortable truths
- Strong performances in key productions, particularly the nuanced portrayal of Evelyn
- The play's ability to provoke thought and discussion on ethics

Conversely, some critics argue that the play's bleak portrayal of relationships can feel overly pessimistic, potentially alienating audiences seeking more hopeful narratives.

Relevance in Contemporary Discussions on Consent and Artistic Expression

In light of evolving conversations about consent, power dynamics, and the responsibilities of artists, *The Shape of Things* remains a pertinent work. It anticipates many modern debates about how far

artistic license should extend when it involves real people's lives and emotions.

The play's depiction of Evelyn's manipulation invites parallels to real-world discussions about emotional abuse and the ethics of influencing others for personal or artistic gain. As society grapples with these issues, *The Shape of Things* offers a dramatic lens through which to explore the consequences of unchecked control and the fragility of identity.

The play also raises questions about the commodification of beauty and the societal pressures to conform to certain aesthetics, making it relevant to contemporary dialogues on body image and self-worth.

Production Considerations and Staging Challenges

Staging *The Shape of Things* presents unique challenges due to its intense focus on dialogue and psychological tension. Directors must navigate the delicate balance between portraying Evelyn's manipulative traits without reducing her to a caricature, and eliciting genuine empathy for Adam's plight.

The minimalist set design often employed in productions emphasizes the emotional and intellectual interplay rather than elaborate visuals. This approach aligns with the play's themes of internal change and moral complexity.

Casting is crucial, as the chemistry between actors portraying Adam and Evelyn drives the narrative. Their performances must convincingly capture the evolution of the relationship, from initial attraction to the eventual revelation of manipulation.

Legacy and Continuing Influence

Decades after its debut, *The Shape of Things* by Neil LaBute remains a significant work in American

theater. Its unvarnished portrayal of human vulnerability and ethical ambiguity continues to resonate with audiences and artists alike.

The play has inspired numerous discussions in academic and theatrical circles about the intersections of art, ethics, and human psychology. Its continued study and production attest to its enduring power and relevance.

By confronting uncomfortable questions about how relationships can shape identity—sometimes destructively—*The Shape of Things* challenges viewers to reconsider their assumptions about love, control, and the cost of transformation.

The Shape of Things By Neil Labute

the shape of things by neil labute: Das Mass der Dinge, the shape of things von Neil Labute , 2004

the shape of things by neil labute: Das Maß der Dinge , 2003

the shape of things by neil labute: The Shape of Things by Neil Labute Debra G. Delaney, University of New Orleans. Department of Drama & Communications, 2004

the shape of things by neil labute: *Antike als Inszenierung* Gerhard Lohse, Martin Schierbaum, 2009-07-14 Das dritte Bruno Snell-Symposion stellt die interdisziplinären Beiträge zur Aktualisierung von Antike unter den Leitbegriff der Inszenierung. Der Begriff deckt ein Spektrum ab, das vom klassischen Theater bis zu metaphorischen Konnotationen reicht. Das Ergriffenwerden im Sinne des aristotelischen Affekts gehört ebenso in dieses Feld, wie die Selbstverständigung und -inszenierung einer Gesellschaft, die mediale Inszenierung und die Neuinterpretation des bekannten Materials. Ausgehend von der Frage nach der Selbstinszenierung der athenischen Polisgesellschaft und dem Verhältnis von Sprache und Gestik in der griechischen Tragödie, zeigen die Beiträge zu Montaigne, zur romantischen Ode in England, zu Pavese's Dialog mit der Antike, zur deutschen Lyrik und zum Einfluss der Antike auf den Naturbegriff in der deutschen Literatur wichtige Stationen europäischen Antikeverständnisses auf. Die Aktualisierung des griechischen Körperkults gibt Anlass zu kritischer Nachfrage, LaBute's *Pygmalion* wirft die Frage nach Relevanz des Stoffes in den USA der Gegenwart auf, am Beispiel Thomas Hettches lassen sich antike Mythen als Inszenierungsmittel für ästhetische Probleme beschreiben.

the shape of things by neil labute: The Shape of Things, Directed by Neil LaBute , 2003

the shape of things by neil labute: Das Mysterium der Puppe Lisa Wolfson, 2018-04-23 Vielgesichtig und wandelbar weicht die Puppe ihren Schöpfern nicht von der Seite. Sie begleitet uns seit Anbeginn der Kultur und transzendiert dabei jedwede enge Definition. Die phantasmatisch schillernde Mannigfaltigkeit des Puppenhaften umfasst nicht nur verschiedenste anthropomorphe Figuren, sondern erstreckt sich bis zu den künstlichen Menschen der Science-Fiction und erreicht sogar uns selbst; denn die im Limbo angesiedelten Puppen und Zwischenwesen verweisen stets auf die Uneindeutigkeit des Menschseins im Geflecht aus Natur und Kultur. Der erste Teil des Buches nähert sich den medialen Repräsentationen, Diskursen und Praktiken des Puppenhaften

phänomenologisch. Der zweite Teil untersucht die Semantik und Funktion künstlicher Protagonisten in den sozialen Subsystemen und im Bereich der persönlichen Interaktionen.

the shape of things by neil labute: Novum , 2004-07

the shape of things by neil labute: Pimps, Wimps, Studs, Thugs and Gentlemen Elwood Watson, 2010-03-22 With essays ranging in topic from the films of Neil LaBute to the sexual politics of Major League Baseball, this diverse collection of essays examines the multi-faceted media images of contemporary masculinity from a variety of perspectives and academic disciplines. The book's first half focuses on the issue of racialized masculinity and its various manifestations, with essays covering, among other topics, the re-imagining of Asian American masculinity in Justin Lin's *Better Luck Tomorrow* and the ever-present image of black male buffoonery in the neo-minstrel performances of VH1's *Flavor of Love*. The book's second half explores the issue of contemporary mediated performance and the cultural politics of masculinity, with essays focusing on popular media representations of men in a variety of gendered roles, from homemakers and househusbands to valorous war heroes and athletic demigods.

the shape of things by neil labute: Movies in American History Philip C. DiMare, 2011-06-17 This provocative three-volume encyclopedia is a valuable resource for readers seeking an understanding of how movies have both reflected and helped engender America's political, economic, and social history. *Movies in American History: An Encyclopedia* is a reference text focused on the relationship between American society and movies and filmmaking in the United States from the late 19th century through the present. Beyond discussing many important American films ranging from *Birth of a Nation* to *Star Wars* to the *Harry Potter* film series, the essays included in the volumes explore sensitive issues in cinema related to race, class, and gender, authored by international scholars who provide unique perspectives on American cinema and history. Written by a diverse group of distinguished scholars with backgrounds in history, film studies, culture studies, science, religion, and politics, this reference guide will appeal to readers new to cinema studies as well as film experts. Each encyclopedic entry provides data about the film, an explanation of the film's cultural significance and influence, information about significant individuals involved with that work, and resources for further study.

the shape of things by neil labute: The Flesh Made Text Made Flesh Zoe Detsi-Diamanti, Katerina Kitsē-Mytakou, Effie Yiannopoulou, 2007 The essays in *The Flesh Made Text Made Flesh* explore the complexities of modern and postmodern embodiment by drawing attention to a marked tendency in contemporary theory and cultural practice to «return» to flesh and redefine its limits, meanings, and potentialities. Engaging with issues as diverse as technologized performance, cosmetic surgery, and lifestyle TV, the essays in this collection raise crucial questions and open up new horizons for further research in current debates surrounding enfleshment. The cross-disciplinarity of this book, which can be used in undergraduate and postgraduate teaching, will attract the attention of scholars from a diversity of fields, such as literature, sociology, popular culture, art, theater, and film.

the shape of things by neil labute: Von der Bühne auf die Leinwand Udo Bomnüter, 2013

the shape of things by neil labute: A Study Guide for Jane Martin's "Beauty " Gale, Cengage Learning, *A Study Guide for Jane Martin's Beauty* , excerpted from Gale's acclaimed *Drama for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Drama for Students* for all of your research needs.

the shape of things by neil labute: How I Did It Lawrence Harbison, 2015-03-01 (*Applause Acting Series*). For this book, Lawrence Harbison has interviewed successful playwrights who have developed relationships with theaters that regularly produce their plays, have had at least one major New York production, have their plays published by a licensor such as *Dramatists Play Service* or *Samuel French*, have received commissions, and have an agent. Harbison asks each of them the same question: How did you do it? *How I Did It* features an introduction by Theresa Rebeck and interviews with David Auburn, Stephen Belber, Adam Bock, Bekah Brunstetter, Sheila Callaghan,

John Carland, Eric Coble, Jessica Dickey, Kate Fodor, Gina Gionfriddo, Daniel Goldfarb, Kirsten Greenidge, Rinne Groff, Lauren Gunderson, Michael Hollinger, Rajiv Joseph, Greg Kotis, Neil LaBute, Deborah Zoe Laufer, Wendy MacLeod, Itamar Moses, Bruce Norris, Lynn Nottage, Aaron Posner, Adam Rapp, J.T. Rogers, Lloyd Suh, Carl Thomas, Sharr White, and Anna Ziegler. A valuable tool for playwrights daunted by the extremely difficult task of getting their work produced, as well as to playwrighting students, *How I Did It* is full of stories of how it's done.

the shape of things by neil labute: Los Angeles Magazine, 2002-06 Los Angeles magazine is a regional magazine of national stature. Our combination of award-winning feature writing, investigative reporting, service journalism, and design covers the people, lifestyle, culture, entertainment, fashion, art and architecture, and news that define Southern California. Started in the spring of 1961, Los Angeles magazine has been addressing the needs and interests of our region for 48 years. The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian.

the shape of things by neil labute: The Contemporary American Dramatic Trilogy Robert J. Andreach, 2014-01-10 The dramatic trilogy has been flourishing for some time now in new works and revivals of older works by American, British, and European playwrights. This book analyzes recent American works by Caucasian, African American, Asian American, and Hispanic American men and women. There are five chapters beginning with *Opposing Families* (trilogies of, e.g., Lanford Wilson, Foote, Machado, and McCraney are examined). Carson, Rabe, and McLaughlin are among those in the *Classical Reimaginings* chapter while Coen, Berc, and Wolfe constitute the *Medieval Reimaginings* chapter. Van Itallie, Havis, Rapp, and Hwang, among others, create *New Forms*. LaBute, Fierstein, and Nelson, among others, create *New Selves*. The concluding chapter is devoted to Ruhl's *Passion Play*, which spans 400 years of theatre-creating from Elizabethan England to Hitler's Germany to the Reagan era in America.

the shape of things by neil labute: Meta-Narrative in the Movies J. Kupfer, 2014-07-25 *Meta-Narrative in the Movies* investigates narrative theory through close analysis of films featuring stories and storytelling. The cinematic interpretations investigate the role of story creation in knowing ourselves and planning our future, in structuring social relationships, and in sharpening our experience of popular culture.

the shape of things by neil labute: The Rough Guide to Film Rough Guides, 2008-05-01 Get the lowdown on the best fiction ever written. Over 230 of the world's greatest novels are covered, from *Quixote* (1614) to Orhan Pamuk's *Snow* (2002), with fascinating information about their plots and their authors - and suggestions for what to read next. The guide comes complete with recommendations of the best editions and translations for every genre from the most enticing crime and punishment to love, sex, heroes and anti-heroes, not to mention all the classics of comedy and satire, horror and mystery and many other literary genres. With feature boxes on experimental novels, female novelists, short reviews of interesting film and TV adaptations, and information on how the novel began, this guide will point you to all the classic literature you'll ever need.

the shape of things by neil labute: Roger Ebert's Movie Yearbook 2005 Roger Ebert, 2004 Containing reviews written from January 2002 to mid-June 2004, including the films *Seabiscuit*, *The Passion of the Christ*, and *Finding Nemo*, the best (and the worst) films of this period undergo Ebert's trademark scrutiny. It also contains the year's interviews and essays, as well as highlights from Ebert's film festival coverage from Cannes.

the shape of things by neil labute: Tales I Never Told! Michael Winner, 2011-10-31 Michael Winner's new book *Tales I Never Told!* is scurrilous, affectionate and sometimes sensational! Winner's tales have a cast including Simon Cowell, Sir Michael Caine, Marlon Brando, Burt Lancaster, Faye Dunaway and many others of great fame and even some of less fame. The tales recount things that have happened in Winner's life. This is a man who lived with the stars and lived through extraordinary experiences. The book is a dazzling mix of genuine food 'expertise' - from the man who says he knows nothing about food but is arguably the most read food columnist in the world - and acerbic wit in telling the stories with which Michael has entertained his friends for

years. Winner is full of surprises, none greater than when he married his long-time girlfriend Geraldine Lynton-Edwards in September 2011. His life has been extraordinary. At age fourteen he had a show column in twenty-seven newspapers. He was at Cambridge aged seventeen and came out with an Honours Degree in law and economics at twenty. He was, for a while, the youngest movie director in the English-speaking language. His career included decades in Hollywood and the producing and/or directing of some of the most famous films of the twentieth century, including the Death Wish series. His films have been shown at the Venice, San Francisco and Cannes film festivals. In early 2011, the American Cinematheque in Los Angeles mounted a three-day tribute to him showing six of his movies, with Michael giving his well-known one-man show on one evening and speaking between movies on the others. He became a food critic by accident but has nevertheless been writing in the Sunday Times for over sixteen years. He has never missed a week - even when he was in intensive care and heavily dosed with morphine. The book also includes the last year of his Sunday Times reviews to bring people up to date with what is going on in that arena.

the shape of things by neil labute: Spectaculum , 2002

Related to the shape of things by neil labute

What does .shape [] do in "for i in range ([0])"? shape is a tuple that gives you an indication of the number of dimensions in the array. So in your case, since the index value of Y.shape[0] is 0, you are working along the first dimension of

arrays - what does numpy ndarray shape do? - Stack Overflow 82 yourarray.shape or np.shape() or np.ma.shape() returns the shape of your ndarray as a tuple; And you can get the (number of) dimensions of your array using

python - [0] vs x[0].shape in NumPy - Stack Overflow 10 x[0].shape will give the Length of 1st row of an array. x.shape[0] will give the number of rows in an array. In your case it will give output 10. If you will type x.shape[1], it will

tensorflow placeholder - understanding `shape= [None,` You can think of a placeholder in TensorFlow as an operation specifying the shape and type of data that will be fed into the graph.placeholder X defines that an unspecified number of rows of

python - ValueError: shape mismatch: objects cannot be broadcast ValueError: shape mismatch: objects cannot be broadcast to a single shape It computes the first two (I am running several thousand of these tests in a loop) and then dies

What does shape[0] and shape[1] do in python? - Stack Overflow In python shape [0] returns the dimension but in this code it is returning total number of set. Please can someone tell me work of shape [0] and shape [1]? Code: m_train =

Add shadow to custom shape on Android - Stack Overflow Is it possible to add a drop shadow to a custom shape in Android? After looking through the documentation, I only see a way to apply a text shadow. I've tried this with no luck: <?xml

python - shape vs len for numpy array - Stack Overflow Still, performance-wise, the difference should be negligible except for a giant 2D dataframe. So in line with the previous answers, df.shape is good if you need both

android - How to set shape's opacity? - Stack Overflow I already know how to set the opacity of the background image but I need to set the opacity of my shape object. In my Android app, I have it like this: and I want to make this black

python - 'list' object has no attribute 'shape' - Stack Overflow list object in python does not have 'shape' attribute because 'shape' implies that all the columns (or rows) have equal length along certain dimension. Let's say list variable a has

What does .shape [] do in "for i in range ([0])"? shape is a tuple that gives you an indication of the number of dimensions in the array. So in your case, since the index value of Y.shape[0] is 0, you are working along the first dimension of

arrays - what does numpy ndarray shape do? - Stack Overflow 82 yourarray.shape or np.shape() or np.ma.shape() returns the shape of your ndarray as a tuple; And you can get the

(number of) dimensions of your array using

python - [0] vs x [0].shape in NumPy - Stack Overflow 10 x[0].shape will give the Length of 1st row of an array. x.shape[0] will give the number of rows in an array. In your case it will give output 10. If you will type x.shape[1], it will

tensorflow placeholder - understanding `shape= [None,` You can think of a placeholder in TensorFlow as an operation specifying the shape and type of data that will be fed into the graph.placeholder X defines that an unspecified number of rows of

python - ValueError: shape mismatch: objects cannot be broadcast ValueError: shape mismatch: objects cannot be broadcast to a single shape It computes the first two (I am running several thousand of these tests in a loop) and then dies

What does shape[0] and shape[1] do in python? - Stack Overflow In python shape [0] returns the dimension but in this code it is returning total number of set. Please can someone tell me work of shape [0] and shape [1]? Code: m_train =

Add shadow to custom shape on Android - Stack Overflow Is it possible to add a drop shadow to a custom shape in Android? After looking through the documentation, I only see a way to apply a text shadow. I've tried this with no luck: <?xml

python - shape vs len for numpy array - Stack Overflow Still, performance-wise, the difference should be negligible except for a giant giant 2D dataframe. So in line with the previous answers, df.shape is good if you need both

android - How to set shape's opacity? - Stack Overflow I already know how to set the opacity of the background image but I need to set the opacity of my shape object. In my Android app, I have it like this: and I want to make this black

python - 'list' object has no attribute 'shape' - Stack Overflow list object in python does not have 'shape' attribute because 'shape' implies that all the columns (or rows) have equal length along certain dimension. Let's say list variable a has

What does .shape [] do in "for i in range ([0])"? shape is a tuple that gives you an indication of the number of dimensions in the array. So in your case, since the index value of Y.shape[0] is 0, you are working along the first dimension of

arrays - what does numpy ndarray shape do? - Stack Overflow 82 yourarray.shape or np.shape() or np.ma.shape() returns the shape of your ndarray as a tuple; And you can get the (number of) dimensions of your array using

python - [0] vs x [0].shape in NumPy - Stack Overflow 10 x[0].shape will give the Length of 1st row of an array. x.shape[0] will give the number of rows in an array. In your case it will give output 10. If you will type x.shape[1], it will

tensorflow placeholder - understanding `shape= [None,` You can think of a placeholder in TensorFlow as an operation specifying the shape and type of data that will be fed into the graph.placeholder X defines that an unspecified number of rows of

python - ValueError: shape mismatch: objects cannot be broadcast ValueError: shape mismatch: objects cannot be broadcast to a single shape It computes the first two (I am running several thousand of these tests in a loop) and then dies

What does shape[0] and shape[1] do in python? - Stack Overflow In python shape [0] returns the dimension but in this code it is returning total number of set. Please can someone tell me work of shape [0] and shape [1]? Code: m_train =

Add shadow to custom shape on Android - Stack Overflow Is it possible to add a drop shadow to a custom shape in Android? After looking through the documentation, I only see a way to apply a text shadow. I've tried this with no luck: <?xml

python - shape vs len for numpy array - Stack Overflow Still, performance-wise, the difference should be negligible except for a giant giant 2D dataframe. So in line with the previous answers, df.shape is good if you need both

android - How to set shape's opacity? - Stack Overflow I already know how to set the opacity of the background image but I need to set the opacity of my shape object. In my Android app, I have

it like this: and I want to make this black

python - 'list' object has no attribute 'shape' - Stack Overflow list object in python does not have 'shape' attribute because 'shape' implies that all the columns (or rows) have equal length along certain dimension. Let's say list variable a has

What does .shape [] do in "for i in range ([0])"? shape is a tuple that gives you an indication of the number of dimensions in the array. So in your case, since the index value of Y.shape[0] is 0, you are working along the first dimension of

arrays - what does numpy ndarray shape do? - Stack Overflow 82 yourarray.shape or np.shape() or np.ma.shape() returns the shape of your ndarray as a tuple; And you can get the (number of) dimensions of your array using

python - [0] vs x [0].shape in NumPy - Stack Overflow 10 x[0].shape will give the Length of 1st row of an array. x.shape[0] will give the number of rows in an array. In your case it will give output 10. If you will type x.shape[1], it will

tensorflow placeholder - understanding `shape= [None,` You can think of a placeholder in TensorFlow as an operation specifying the shape and type of data that will be fed into the graph.placeholder X defines that an unspecified number of rows of

python - ValueError: shape mismatch: objects cannot be broadcast ValueError: shape mismatch: objects cannot be broadcast to a single shape It computes the first two (I am running several thousand of these tests in a loop) and then dies

What does shape[0] and shape[1] do in python? - Stack Overflow In python shape [0] returns the dimension but in this code it is returning total number of set. Please can someone tell me work of shape [0] and shape [1]? Code: m_train =

Add shadow to custom shape on Android - Stack Overflow Is it possible to add a drop shadow to a custom shape in Android? After looking through the documentation, I only see a way to apply a text shadow. I've tried this with no luck: <?xml

python - shape vs len for numpy array - Stack Overflow Still, performance-wise, the difference should be negligible except for a giant 2D dataframe. So in line with the previous answers, df.shape is good if you need both

android - How to set shape's opacity? - Stack Overflow I already know how to set the opacity of the background image but I need to set the opacity of my shape object. In my Android app, I have it like this: and I want to make this black

python - 'list' object has no attribute 'shape' - Stack Overflow list object in python does not have 'shape' attribute because 'shape' implies that all the columns (or rows) have equal length along certain dimension. Let's say list variable a has

Related to the shape of things by neil labute

The Shape of Things: LaBute's dark masterpiece (The Daily Free Press3mon) At first glance, Neil LaBute's The Shape of Things might not seem like much of a movie. It's not the most visual film ever made. In fact, it's only marginally more visual than LaBute's first film In

The Shape of Things: LaBute's dark masterpiece (The Daily Free Press3mon) At first glance, Neil LaBute's The Shape of Things might not seem like much of a movie. It's not the most visual film ever made. In fact, it's only marginally more visual than LaBute's first film In

Pittsfield's Town Players Stage Neil LaBute's "The Shape of Things" [Berkshire on Stage] (The Daily Gazette9y) How far would you go for love? For art? What concessions would you make? What price would you be willing to pay? Such are the painful questions explored by Neil LaBute in his play The Shape of Things

Pittsfield's Town Players Stage Neil LaBute's "The Shape of Things" [Berkshire on Stage] (The Daily Gazette9y) How far would you go for love? For art? What concessions would you make? What price would you be willing to pay? Such are the painful questions explored by Neil LaBute in his play The Shape of Things

LaBute's 'The Shape of Things' isn't wearing its age well (Buffalo News11y) It's hard to make

art about art. Or maybe it's just hard to make it look good. No, maybe it's too easy to make. Maybe, it's just a bad idea. I don't know. Neil LaBute's "The Shape of Things" is a

LaBute's 'The Shape of Things' isn't wearing its age well (Buffalo News11y) It's hard to make art about art. Or maybe it's just hard to make it look good. No, maybe it's too easy to make. Maybe, it's just a bad idea. I don't know. Neil LaBute's "The Shape of Things" is a

Neil LaBute, a Literary Prince of Darkness (The Washington Post19y) Spend a couple of hours reading articles about playwright and movie man Neil LaBute and you'll quickly come to two conclusions: His is a career spent plumbing the blackest chambers of depravity,

Neil LaBute, a Literary Prince of Darkness (The Washington Post19y) Spend a couple of hours reading articles about playwright and movie man Neil LaBute and you'll quickly come to two conclusions: His is a career spent plumbing the blackest chambers of depravity,

Weisz embraces her evil side in 'Shape of Things' (Houston Chronicle22y) A beguiling package of looks and smarts, Rachel Weisz seems to be using her gifts for good. She is one of Britain's star exports, helping revive The Mummy franchise with wink-of-an-eye sass,

Weisz embraces her evil side in 'Shape of Things' (Houston Chronicle22y) A beguiling package of looks and smarts, Rachel Weisz seems to be using her gifts for good. She is one of Britain's star exports, helping revive The Mummy franchise with wink-of-an-eye sass,

What She Did for Art (Time24y) On opposite sides of the Thames, two shows display the variety of London theater: My Fair Lady, the hit musical revival at the Royal National, and The Shape of Things, Neil LaBute's spiky quartet that

What She Did for Art (Time24y) On opposite sides of the Thames, two shows display the variety of London theater: My Fair Lady, the hit musical revival at the Royal National, and The Shape of Things, Neil LaBute's spiky quartet that

Related Articles

- [cults and new religious movements](#)
- [practicing the jhanas traditional concentration meditation as presented by the venerable pa auk sayadaw](#)
- [edward o wilson on human nature](#)

[Back to Home](#)