



Popular puppet theatre in Europe, 1800–1914

John McCormick & Bennie Pratasik

Popular Puppet Theatre In Europe 1800 1914

Claudia Orenstein



Popular Puppet Theatre In Europe 1800 1914:

Popular Puppet Theatre in Europe, 1800-1914 John McCormick, Bennie Pratasik, 2005-08-04 The first comparative study in English of all aspects of puppetry in nineteenth century Europe *Popular Puppet Theatre in Europe, 1800-1914* John McCormick, 1998 Popular Theatre Joel Schechter, 2013-10-11 Bertolt Brecht turned to cabaret Ariane Mnouchkine went to the circus Joan Littlewood wanted to open a palace of fun These were a few of the directors who turned to popular theatre forms in the last century and this sourcebook accounts for their attraction Popular theatre forms introduced in this sourcebook include cabaret circus puppetry vaudeville Indian jatra political satire and physical comedy These entertainments are highly visual itinerant and readily understood by audiences Popular Theatre A Sourcebook follows them around the world from the bunraku puppetry of Japan to the masked topeng theatre of Bali to South African political satire the San Francisco Mime Troupe's comic melodramas and a Fun Palace proposed for London The book features essays from the archives of The Drama Review and other research Contributions by Roland Barthes Hovey Burgess Marvin Carlson John Emigh Dario Fo Ron Jenkins Joan Littlewood Brooks McNamara Richard Schechner and others offer some of the most important informative and lively writing available on popular theatre Introducing both Western and non Western popular theatre practices the sourcebook provides access to theatrical forms which have delighted audiences and attracted stage artists around the world

Animation Behind the Iron Curtain Eleanor Cowen, 2020-09-22 Animation Behind the Iron Curtain is a journey of discovery into the world of Soviet era animation from Eastern Bloc countries From Jerzy Kucia's brutally exquisite Reflections in Poland to the sci fi adventure of Ott in Space by Estonian puppet master Elbert Tuganov to the endearing Gopo's little man by Ion Popescu Gopo in Romania this excursion into Soviet era animation brings to light magnificent art ruminations on the human condition and celebrations of innocence and joy As art reveals the spirit of the times animation art of Eastern Europe during the Cold War funded by the Soviet states allowed artists to create works illuminating to their experiences hopes and fears The political ideology of the time ironically supported these artists while simultaneously suppressing more direct critiques of Soviet life Politics shaped the world of these artists who then fashioned their realities into amazing works of animation Their art is integral to the circumstances in which they lived which is why this book combines the unlikely combination of world politics and animated cartoons The phenomenal animated films shared in this book offer a glimpse into the culture and hearts of Soviet citizens who grew up with characters as familiar and beloved to them as Mickey Mouse and Bugs Bunny are to Americans This book lays out the basic political dynamics of the Cold War and how those political tensions affected the animation industry in both the US and in the Eastern Bloc And for animation novices and enthusiasts alike Animation Behind the Iron Curtain also offers breakout sections to explain many of the techniques and aesthetic considerations that go into this fascinating art form This book is a must read for anyone interested in the Cold War era and really cool animated films **New Theatre Quarterly 55: Volume 14, Part 3** Clive Barker, Simon Trussler, 1998-11-19

New Theatre Quarterly provides an international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning **New Theatre Quarterly 57: Volume 15, Part 1** Clive Barker, Simon Trussler, 1999-06-24 New Theatre Quarterly provides an international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning **Reading the Puppet Stage** Claudia Orenstein, 2023-08-21 Drawing on the author's two decades of seeing writing on and teaching about puppetry from a critical perspective this book offers a collection of insights into how we watch understand and appreciate puppetry Reading the Puppet Stage uses examples from a broad range of puppetry genres from Broadway shows and the Muppets to the rich field of international contemporary performing object experimentation to the wealth of Asian puppet traditions as it illustrates the ways performing objects can create and structure meaning and the dramaturgical interplay between puppets performers and language onstage An introductory approach for students critics and artists this book underlines where significant artistic concerns lie in puppetry and outlines the supportive networks and resources that shape the community of those who make watch and love this ever developing art World Encyclopedia of Contemporary Theatre Irving Brown (Consulting Bibliographer), Natasha Rappaport (Bibliographer), Don Rubin (General Editor), Rosabel Wang (Consulting Bibliographer), 2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945 plus an index to key names throughout the six volumes of the series **Puppets, Masks, and Performing Objects** John Bell, 2001-04-27 This volume which originally appeared as a special issue of TDR The Drama Review looks at puppets masks and other performing objects from a broad range of perspectives Puppets and masks are central to some of the oldest worldwide forms of art making and performance as well as some of the newest In the twentieth century French symbolists Russian futurists and constructivists Prague School semioticians and avant garde artists around the world have all explored the experimental social and political value of performing objects In recent years puppets masks and objects have been the focus of Broadway musicals postmodernist theory political spectacle performance art and new academic programs for example at the California Institute of the Arts This volume which originally appeared as a special issue of TDR The Drama Review looks at puppets masks and other performing objects from a broad range of perspectives The topics include Stephen Kaplin's new theory of puppet theater based on distance and ratio a historical overview of mechanical and electrical performing objects a Yiddish puppet theater of the 1920s and 1930s an account of the Bread and Puppet Theater's Domestic Resurrection Circus and a manifesto by its founder Peter Schumann and interviews with director Julie Taymor and Peruvian mask maker Gustavo Boada The book also includes the first English translation of Pyotr Bogatyrev's influential 1923 essay on Czech and Russian puppet and folk theaters Contributors John Bell Pyotr Bogatyrev Stephen Kaplin Edward Portnoy Richard Schechner Peter Schumann Salil Singh Theodora Skipitares Mark Sussman Steve Tillis *Puppetry: A Reader in Theatre Practice* Penny Francis, 2020-05-15 In this

sophisticated and compelling introduction to puppet theatre Penny Francis offers engaging contemporary perspectives on this universal art form She provides an account of puppetry's different facets from its demands and techniques through its uses and abuses to its history and philosophy Now recognized as a valuable and powerful medium used in the making of most forms of theatre and filmed work those referring to Puppetry will discover something of the roots dramaturgy literature and techniques of this visual art form The book gathers together material from an international selection of sources bringing puppet theatre to life for the student practitioner and amateur alike New Theatre Quarterly 67: Volume 17, Part 3 Clive Barker, Simon Trussler, 2001-10-26 New Theatre Quarterly provides a lively international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning It shows that theater history has a contemporary relevance that theater studies need a methodology and that theater criticism needs a language The journal publishes news analysis and debate within the field of theater studies **Puppet** Kenneth Gross, 2024-05-31 Offering endless insights into the strange and archaic world of puppets This is a book of literary mysticism rich with accrued culture John Rockwell The New York Times Book Review The puppet creates delight and fear It may evoke the innocent play of childhood or become a tool of ritual magic able to negotiate with ghosts and gods Puppets can be creepy things secretive inanimate while also full of spirit alive with gesture and voice In this eloquent book Kenneth Gross contemplates the fascination of these unsettling objects objects that are also actors and images of life The poetry of the puppet is central here whether in its blunt grotesquery or symbolic simplicity and always in its talent for metamorphosis On a meditative journey to seek the idiosyncratic shapes of puppets on stage Gross looks at the anarchic Punch and Judy show the sacred shadow theater of Bali and experimental theaters in Europe and the United States where puppets enact everything from Baroque opera and Shakespearean tragedy to Beckettian farce Throughout he interweaves accounts of the myriad faces of the puppet in literature Collodi's cruel wooden Pinocchio puppetlike characters in Kafka and Dickens Rilke's puppet angels the dark puppeteering of Philip Roth's Micky Sabbath as well as in the work of artists Joseph Cornell and Paul Klee The puppet emerges here as a hungry creature seducer and destroyer demon and clown It is a test of our experience of things of the human and inhuman A book about reseeing what we know or what we think we know Puppet evokes the startling power of puppets as mirrors of the uncanny in life and art **Sacred Sounds, Secular Spaces** Jennifer Walker, 2021-09-01 Military defeat political and civil turmoil and a growing unrest between Catholic traditionalists and increasingly secular Republicans formed the basis of a deep seated identity crisis in Third Republic France Beginning in the early 1880s Republican politicians introduced increasingly secularizing legislation to the parliamentary floor that included but was not limited to the secularization of the French educational system As the divide between Church and State widened on the political stage more and more composers began writing religious even liturgical music for performance in decidedly secular venues including popular cabaret theaters prestigious opera houses and international exhibitions This trend coincided with

Pope Leo XIII's Ralliement politics that encouraged conservative Catholics to rally with the Republican government. But the idea of a musical Ralliement has largely gone unquestioned by historians and musicologists alike. *Sacred Sounds Secular Spaces* provides the first fundamental reconsideration of music's role in the relationship between the French state and the Catholic Church in the Third Republic. In doing so, the book dismantles the somewhat simplistic epistemological position that emphasizes a sharp division between the Church and the secular Republic during this period. Drawing on extensive archival research, critical reception studies, and musical analysis, author Jennifer Walker reveals how composers and critics from often opposing ideological factions undermined the secular/sacred binary through composition and musical performance in an effort to craft a brand of Frenchness that was built on the dual foundations of secular Republicanism and the heritage of the French Catholic Church.

The Victorian Marionette Theatre John McCormick, Clodagh McCormick, John Phillips, 2004-04. In this fascinating and colorful book, researcher and performer John McCormick focuses on the marionette world of Victorian Britain between its heyday after 1860 and its waning years from 1895 to 1914. Situating the rich and diverse puppet theatre in the context of entertainment culture, he explores both the aesthetics of these dancing dolls and their sociocultural significance in their life and time. The history of marionette performances is interwoven with live actor performances and with the entire gamut of annual fairs, portable and permanent theatres, music halls, magic lantern shows, waxworks, panoramas, and sideshows. McCormick has drawn upon advertisements in the *Era*, an entertainment paper between the 1860s and World War I, and articles in the *World's Fair*, a paper for showpeople in the first fifty years of the twentieth century, as well as interviews with descendants of the marionette showpeople and close examinations of many of the surviving puppets. McCormick begins his study with an exploration of the Victorian marionette theatre in the context of other theatrical events of the day, with proprietors and puppeteers and with the venues where they performed. He further examines the marionette's position as an actor, not quite human but imitating humans closely enough to be considered empathetic, the ways that physical attributes were created with wood, paint, and cloth, and the dramas and melodramas that the dolls performed. A discussion of the trick figures and specialized acts that each company possessed, as well as an exploration of the theatre's staging, lighting, and costuming, follows in later chapters. McCormick concludes with a description of the last days of marionette theatre in the wake of changing audience expectations and the increasing popularity of moving pictures. This highly enjoyable and readable study, often illuminated by intriguing anecdotes such as that of the Armenian photographer who fell in love with and abducted the Holden company's Cinderella marionette in 1881, will appeal to everyone fascinated by the magic of nineteenth-century theatre, many of whom will discover how much the marionette could contribute to that magic.

The Oxford Companion to Theatre and Performance Dennis Kennedy, 2010-08-26. An authoritative reference covering primarily actors, playwrights, directors, styles, and movements, companies, and organizations. [Applied Puppetry](#) Matt Smith, 2024-10-03. Drawing on thirty years of making theatre with objects, this field-defining book maps the terrain of

applied puppetry Through a range of case studies both personal and practical Matt Smith offers a reflective and engaging study which provides makers thinkers and students alike with a toolkit for thinking about and making puppetry in community settings Through eight chapters Smith muses on the nature of creativity explores approaches to puppetry through ecology and considers how puppets and objects affect the act of making and in turn how they affect those who make use and experience them in performance Along the way Applied Puppetry offers practical exercises in theatre making demonstrates the political power of puppetry beyond borders and interrogates the limitations and possibilities of puppetry and object theatre in local communities volatile contexts and difficult circumstances **Asian Punches** Hans Harder, Barbara

Mittler, 2013-06-24 This book deals with Punches and Punch like magazines in 19th and 20th century Asia covering an area from Egypt and the Ottoman Empire in the West via British India up to China and Japan in the East It traces an alternative and largely unacknowledged side of the history of this popular British periodical and simultaneously casts a wide reaching comparative glance on the genesis of satirical journalism in various Asian countries Demonstrating the spread of both textual and visual satire it is an apt demonstration of the transcultural trajectory of a format intimately linked to media bound public spheres evolving in the period concerned **Puppet and Spirit: Ritual, Religion, and Performing Objects** Claudia

Orenstein, Tim Cusack, 2023-07-31 This anthology of essays aims to explore the many types of relationships that exist between puppets broadly speaking and the immaterial world The allure of the puppet goes beyond its material presence as historically and throughout the globe many uses of puppets and related objects have expressed and capitalized on their posited connections to other realms or ability to serve as vessels or conduits for immaterial presence The flip side of the puppet s troubling uncanniness is precisely the possibilities it represents for connecting to discarnate realities Where do we see such connections How do we describe analyze and theorize these relationships The first of two volumes this book focuses on these questions in relation to long established traditional practices using puppets devotional objects and related items with sacred aspects to them or that perform ritual roles Looking at performance traditions and artifacts from China Indonesia Korea Mali Brazil Iran Germany and elsewhere the essays from scholars and practitioners provide a range of useful models and critical vocabularies for addressing the ritual and spiritual aspects of puppet performance further expanding the growing understanding and appreciation of puppetry generally This book along with its companion volume offers for the first time robust coverage of this subject from a diversity of voices examples and perspectives **Eight Strings** Margaret

DeRosia, 2023-03-14 INSTANT NATIONAL BESTSELLER An enthralling coming of age debut novel about a young woman in late 19th century Venice who becomes a man to join the male dominated world of the theater as a puppeteer in the vein of Sarah Waters Ever since her grandfather introduced her to eight string marionettes Francesca has dreamed of performing from the rafters of Venice s popular Minerva Theater There s just one problem the profession is only open to men When her father arranges to sell her into marriage to pay off his gambling debts Francesca flees her home Masquerading as a male

orphan named Franco she secures an apprenticeship with the Minerva's eccentric ensemble of puppeteers. Amid the elaborate set pieces, the glittering limes, and the wooden marionettes, she finds a place where she belongs and grows into the person she was always meant to be Franco. The past threatens to catch up with Franco when his childhood friend Annella reappears and recognizes him at the theater. Now a paid companion to an influential woman, Annella understands the lengths one must go to survive and she promises to keep Franco's secret. Desire sparks between them and they find themselves playing a dangerous game against the most powerful figures of Venice's underworld. With their lives and the fate of the Minerva hanging in the balance, Franco must discover who is pulling the strings before it's too late. Rich in historic detail and imbued with sharp social commentary, *Eight Strings* is a gorgeous spellbinding debut that celebrates love, life, and art in all its forms.

Jewish Art in Nazi Germany Dana Smith, 2022-03-27 This book provides a social and cultural history of Jewish art in Nazi Germany with a focus on the Jewish artists, art critics, and audiences in Nazi Bavaria. From the time of its conceptualization in the autumn of 1933 until its final curtain call in November 1938, the Jewish Cultural League in Bavaria sustained three departments: music, visual arts, and adult education. The Bavarian example steps outside the highly professional cultural milieu of Jewish Berlin and instead looks at relatively unknown efforts of Bavarian Jewish artists as they used art to define what it now meant to them to be Jewish under Nazism. Insightful and engaging, this book is ideal for advanced undergraduate students, graduate students, and scholars interested in social and cultural histories of Jews in Germany.

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