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# American Puppet Modernism Essays On The Material

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The Artificial Body in Fashion and Art  
Ventriloquism, Performance, and Contemporary Art  
Playing with Theory in Theatre Practice  
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## AUGUSTUS KNOX

The Group Theatre Bloomsbury Publishing

The Cleveland Play House has mirrored the achievements and struggles of both the city of Cleveland and the American theatre over the past one hundred years. This book challenges the established history (often put forward by the theatre itself) and long-held assumptions concerning the creation of the institution and its legacy.

The Artificial Body in Fashion and Art Springer

This book explores the religious foundations, political and social significance, and aesthetic aspects of the theatre created by the leaders of the Occult Revival. Ligan shows how theatre contributed to the fragmentation of Western religious culture and how contemporary theatre plays a part in the development of alternative, occult religions.

Ventriloquism, Performance, and Contemporary Art McFarland

Through a collection of original essays and case studies, this innovative book explores theory as an accessible, although complex, tool for theatre practitioners and students. These chapters invite readers to (re)imagine theory as a site of possibility or framework that can shape theatre making, emerge from practice, and foster new ways of seeing, creating, and reflecting. Focusing on the productive tensions and issues that surround creative practice and intellectual processes, the contributing authors present central concepts and questions that frame the role of theory in the theatre. Ultimately, this diverse and exciting collection offers inspiring ideas, raises new questions, and introduces ways to build theoretically-minded, dynamic production work.

**Playing with Theory in Theatre Practice** Springer

Lady Macbeth has haunted American history since the conflicts of Shakespeare's England spilled over into New England's real witch hunts. To reveal how Lady Macbeth entered American politics as an icon for the First Lady, this investigation focuses on the prominent actresses in the role, how they performed, and their

effect on audiences anxious about the country's First Lady and her influence over the President - especially at times of war. Smith ably shows how the various Lady Macbeths have both reflected and shaped the image their contemporaries have of the ambitious political wife, producing parallels that converge dramatically in twentieth-century "witch hunts."

*Historical Dictionary of Contemporary American Theater* Springer  
*Staging Stigma* is a captivating excursion into the bizarre world of the American freak show. Chemers critically examines several key moments of a performance tradition in which the truth is often stranger than the fiction. Grounded in meticulous historical research and cultural criticism, Chemers' analysis reveals untold stories of freaks that will change the way we understand both performance and disability in America. This book is a must-have for serious students of freakery or anyone who is curious about the hidden side of American theatrical history.

Russian Culture and Theatrical Performance in America, 1891-1933 McFarland

Ventriloquism, Performance, and Contemporary Art volume calls attention to the unexpected prevalence of ventriloquial motifs and strategies within contemporary art. Engaging with issues of voice, embodiment, power, and projection, the case studies assembled in this volume span a range of media from painting, sculpture, and photography to installation, performance, architecture, and video. Importantly, they both examine and enact ventriloquial practices, and do so as a means of interrogating and performatively bearing out contemporary conceptions of authorship, subjectivity, and performance. Put otherwise, the chapters in this book oscillate seamlessly between art history, theory, and criticism through both analytical and performative means. Across twelve essays on ventriloquism in contemporary art, the authors, who are curators, historians, and artists, shine light on this outdated practice, repositioning it as a conspicuous and meaningful trend within a range of artistic practices today. This book will be of interest to scholars working in art history, contemporary art, media studies, performance, museum/curatorial studies, and theater.

Performing Hybridity in Colonial-Modern China Springer

*Rogue Performances* recovers eighteenth and nineteenth-century American culture's fascination with outcast and rebellious characters. Highwaymen, thieves, beggars, rioting mobs, rebellious slaves, and mutineers dominated the stage in the period's most popular plays. Peter Reed also explores ways these characters helped to popularize theatrical forms such as ballad opera, patriotic spectacle, blackface minstrelsy, and melodrama. Reed shows how both on and offstage, these paradoxically powerful, persistent, and troubling figures reveal the contradictions of class and the force of the disempowered in the American theatrical imagination. Through analysis of both well-known and lesser-known plays and extensive archival research, this book challenges scholars to re-think their assumptions about the role of class in antebellum American drama.

*Props* Bloomsbury Publishing

In Shanghai in the early twentieth century, a hybrid theatrical form, wenmingxi, emerged that was based on Western spoken theatre, classical Chinese theatre, and a Japanese hybrid form known as shinpa. This book places it in the context of its hybridized literary and performance elements, giving it a definitive place in modern Chinese theatre.

**Memory in Play** Routledge

*Performing Magic on the Western Stage* examines magic as a performing art and as a meaningful social practice, linking magic to cultural arenas such as religion, finance, gender, and nationality and profiling magicians from Robert-Houdin to Pen & Teller.

**Performing Magic on the Western Stage** Springer

Spanish Golden Age drama has resurfaced in recent years, however scholarly analysis has not kept pace with its popularity. This book problematizes and analyzes the approaches to staging reconstruction taken over the past few decades, including historical, semiotic, anthropological, cultural, structural, cognitive and phenomenological methods.

*Staging the Slums, Slumming the Stage* Springer

By tracing the effects of unprecedented immigration, the advent of the new woman, and the little-known vaudeville careers of performers like the Elinore Sisters, Buster Keaton, and the Marx

Brothers, DesRochers examines the relation between comedic vaudeville acts and progressive reformers as they fought over the new definition of "Americanness."

Shapers of American Childhood Springer

The hand-puppet play starring the characters Punch and Judy was introduced from England and became extremely popular in the United States in the 1800s. This book details information on nearly 350 American Punch players. It explores the significance of the 19th-century American show as a reflection of the attitudes and conditions of its time and place. The century was a time of changing feelings about what it means to be human. There was an intensified awareness of the racial, cultural, social and economical diversity of the human species, and a corresponding concern for the experience of human oneness. The American Punch and Judy show was one of the manifestations of these conditions.

**The New Humor in the Progressive Era** Springer

Japanese Robot Culture examines social robots in Japan, those in public, domestic, and artistic contexts. Unlike other studies, this book sees the robot in relation to Japanese popular culture, and argues that the Japanese 'affinity' for robots is the outcome of a complex loop of representation and social expectation in the context of Japan's continuing struggle with modernity.

Considering Japanese robot culture from the critical perspectives afforded by theatre and performance studies, this book is concerned with representations of robots and their inclusion in social and cultural contexts, which science and engineering studies do not address. The robot as a performing object generates meaning in staged events and situations that make sense for its Japanese observers and participants. This book examines how specific modes of encounter with robots in carefully constructed mises en scène can trigger reflexive, culturally specific, and often ideologically-inflected responses.

**Modernism at the Microphone** Springer

This innovative study examines the role of memory in the history of theatre and drama. Favorini analyzes issues of memory in self-construction, collective memory, the clash of memory and history and even explores what the work of cognitive scientists can teach us about brain function and our response to drama.

*A Galaxy of Things* Taylor & Francis

No play in the history of the American Stage has been as

ubiquitous and as widely viewed as Uncle Tom's Cabin . This book traces the major dramatizations of Stowe's classic from its inception in 1852 through modern versions on film. Frick introduce the reader to the artists who created the plays and productions that created theatre history.

*W. C. Fields from Burlesque and Vaudeville to Broadway* Springer  
Originating in a homicide in St. Louis in 1899, the ballad of "Frankie and Johnny" became one of America's most familiar songs during the first half of the twentieth century. It crossed lines of race, class, and artistic genres, taking form in such varied expressions as a folk song performed by Huddie Ledbetter (Lead Belly); a ballet choreographed by Ruth Page and Bentley Stone under New Deal sponsorship; a mural in the Missouri State Capitol by Thomas Hart Benton; a play by John Huston; a motion picture, *She Done Him Wrong*, that made Mae West a national celebrity; and an anti-lynching poem by Sterling Brown. In this innovative book, Stacy I. Morgan explores why African American folklore—and "Frankie and Johnny" in particular—became prized source material for artists of diverse political and aesthetic sensibilities. He looks at a confluence of factors, including the Harlem Renaissance, the Great Depression, and resurgent nationalism, that led those creators to engage with this ubiquitous song. Morgan's research uncovers the wide range of work that artists called upon African American folklore to perform in the 1930s, as it alternately reinforced and challenged norms of race, gender, and appropriate subjects for artistic expression. He demonstrates that the folklorists and creative artists of that generation forged a new national culture in which African American folk songs featured centrally not only in folk and popular culture but in the fine arts as well.

Japanese Robot Culture Springer

The Routledge Companion to Puppetry and Material Performance offers a wide-ranging perspective on how scholars and artists are currently re-evaluating the theoretical, historical, and theatrical significance of performance that embraces the agency of inanimate objects. This book proposes a collaborative, responsive model for broader artistic engagement in and with the material world. Its 28 chapters aim to advance the study of the puppet not only as a theatrical object but also as a vibrant artistic and scholarly discipline. This Companion looks at puppetry and material performance from six perspectives: theoretical

approaches to the puppet, perspectives from practitioners, revisiting history, negotiating tradition, material performances in contemporary theatre, and hybrid forms. Its wide range of topics, which span 15 countries over five continents, encompasses: • visual dramaturgy • theatrical juxtapositions of robots and humans • contemporary transformations of Indonesian wayang kulit • Japanese ritual body substitutes • recent European productions featuring toys, clay, and food. The book features newly commissioned essays by leading scholars such as Matthew Isaac Cohen, Kathy Foley, Jane Marie Law, Eleanor Margolies, Cody Poulton, and Jane Taylor. It also celebrates the vital link between puppetry as a discipline and as a creative practice with chapters by active practitioners, including Handspring Puppet Company's Basil Jones, Redmoon's Jim Lasko, and Bread and Puppet's Peter Schumann. Fully illustrated with more than 60 images, this volume comprises the most expansive English-language collection of international puppetry scholarship to date.

Women in the Arts in the Belle Epoque Springer

The Routledge Anthology of Women's Theatre Theory and Dramatic Criticism is the first wide-ranging anthology of theatre theory and dramatic criticism by women writers. Reproducing key primary documents contextualized by short essays, the collection situates women's writing within, and also reframes the field's male-defined and male-dominated traditions. Its collection of documents demonstrates women's consistent and wide-ranging engagement with writing about theatre and performance and offers a more expansive understanding of the forms and locations of such theoretical and critical writing, dealing with materials that often lie outside established production and publication venues. This alternative tradition of theatre writing that emerges allows contemporary readers to form new ways of conceptualizing the field, bringing to the fore a long-neglected, vibrant, intelligent, deeply informed, and expanded canon that generates a new era of scholarship, learning, and artistry. The Routledge Anthology of Women's Theatrical Theory and Dramatic Criticism is an important intervention into the fields of Theatre and Performance Studies, Literary Studies, and Cultural History, while adding new dimensions to Feminist, Gender and Sexuality Studies.

*The Routledge Companion to Puppetry and Material Performance* Bloomsbury Publishing

The experience of growing up in the U.S. is shaped by many

forces. Relationships with parents and teachers are deeply personal and definitive. Social and economic contexts are broader and harder to quantify. Key individuals in public life have also had a marked impact on American childhood. These 18 new essays examine the influence of pivotal figures in the culture of 20th and 21st century childhood and child-rearing, from Benjamin Spock and Walt Disney to Ruth Handler, Barbie's inventor, and Ernest Thompson Seton, founder of the Boy Scouts of America.

*Theatre, Youth, and Culture* Springer

This diverse book brings together theoretical and practical viewpoints on objects in performance, how they can be part of theatre scenery, equal partners in performance, or autonomous things. Through close analysis of specific performances, Eleanor Margolies examines actor training, scenography, materials, construction techniques and object theatre. The text investigates

a number of critical questions, including: what the difference is between a theatre prop and an everyday object; how audiences respond to the various ways that props are used by actors and designers; and whether devising with 'stuff' affect the making process or the attitudes to materiality embodied in performance. With discussions of papier mâché and collapsing chairs, fake food and stage blood, Props is an essential sourcebook for students, practitioners and researchers of theatre, design and prop-making.