

Paul Klee
Hand Puppets



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Paul Klee Hand Puppets

Barry Bergdoll, Leah Dickerman



Paul Klee Hand Puppets:

Paul Klee Paul Klee, 2006 Between 1916 and 1925 Paul Klee 1879 1940 made some 50 hand puppets for his son Felix of which 30 are still in existence For the heads he used materials from his own household beef bones and electrical outlets bristle brushes leftover bits of fur and nutshells Soon he began to sew costumes These characters and small works do not pretend to be great art but at the same time they are superbly imaginative sweetly reminiscent of Klee's relationships with his family and beautifully illustrative of the artistic and social developments of the time Readers will see the chronological proximity of Dada and Kurt Schwitters's collages in Klee's Matchbox Ghost the German National caricatures one of the era's more ominous political types An introductory essay tracks the work's links to other avant garde puppetry and to Klee's sculptural works and notes his connections to the theater For their part Klee's son Felix and his grandson Alexander tell the story of how the figures were created Paul Klee Paul Klee, Christine Hopfengart, 2006 **Paul Klee** Christine Hopfengart, Michael Baumgartner, Fabienne Eggelhöfer, Osama Okuda, 2020-01-01 Paul Klee 1879 1940 ist einer der bedeutendsten Vertreter der modernen Kunst Er schuf ein ebenso universales wie individuelles Werk das zwischen allen Strömungen und Ismen seiner Zeit steht Sein gewaltiges malerisches zeichnerisches und bildnerisches Œuvre seine Briefe und Tagebuchaufzeichnungen und nicht zuletzt seine pädagogischen Notizen bilden den Hintergrund für diese pointierte Darstellung zu Leben und Werk des meditativen Künstlers und visuellen Denkers Der reich bebilderte Band zeichnet Klees bewegte Biografie nach und spannt den Bogen von Klees künstlerischen Anfängen mit karikaturistischen Zeichnungen und Akten über seine Begegnung mit der Avantgarde und die berühmten Aquarelle der Tunisreise oder die abstrakten Farbkompositionen der Bauhaus Zeit bis zu den geheimnisvollen Bildfindungen seiner letzten Jahre in Bern 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 Paul Klee and His Illness H. Suter, 2010-02-01 In 1933 Paul Klee's work was branded as Entartete Kunst Degenerate Art by the National Socialists and he was dismissed from his professorial post at the Dsseldorf Academy of Fine Arts This led him together with his wife Lily to return to his real home of Bern Here his avant garde art was not understood and Klee found himself in unasked for isolation In 1935 Klee started to suffer from a mysterious disease The symptoms included changes to the skin and problems with the internal organs In 1940 Paul Klee died but it was only 10 years after his death that the illness was actually given the name scleroderma in a publication about Klee However the diagnosis remained mere conjecture Since his adolescence the dermatologist and venereologist Dr Hans Suter has been fascinated by Paul Klee and his art and more than 30 years ago this fascination spurred him to commence research into the illness and its influence on the art of Paul Klee's final years It was due to Dr Suter's meticulous investigations that Klee's illness could be defined as diffuse systemic sclerosis In this book the author assembles his findings and describes the rare and complex disease in a clear and comprehensible way Further he empathetically interprets more than 90 of Klee's late works The point of view of a dermatologist renders a unique source of information It provides on one hand new insights into everyday medical practices at the University of Bern in the 1930s which will fascinate doctors and local historians alike While on the other hand art historians and art lovers will be absorbed by the newly discovered links between Paul Klee's work and his illness *Architecture as a Performing Art* Marcia Feuerstein, Gray Read, 2016-04-15 How do buildings act with people and among people in the performances of life This collection of essays reveals a deep alliance between architecture and the performing arts uncovering its roots in ancient stories and tracing a continuous tradition of thought that emerges in contemporary practice With fresh insight the authors ask how buildings perform with people as partners rather than how they look as formal compositions They focus on actions the door that offers the possibility of making a dramatic entrance the window that frames a scene and the city street that is transformed in carnival The essays also consider the design process as a performance improvised among many players and offer examples of recent practice that integrates theater and dance This collection advances architectural theory history and criticism by proposing the lens of performance as a way to engage the multiple roles that buildings can play without reducing them to functional categories By casting architecture as spatial action rather than as static form these essays open a promising avenue for future investigation For architects the essays propose integrating performance into design through playful explorations that can reveal intense relationships between people and place and among people in place Such practices develop an architectural imagination that intuitively asks How might people play out their stories in this place and How might this place spark new stories Questions such as these reside in the heart of all of the essays presented here Together they open a position in the intersection between everyday life and staged performance to rethink the role of architectural design **Stefan Wolpe and the Avant-Garde Diaspora** Brigid Maureen

Cohen,2012-09-13 Cohen traces a history of modernism in migration through the composer Stefan Wolpe from the Bauhaus to Black Mountain College **Paul Klee** Hajo Düchting,2008 This accessible look at Klee s life and art displays the many facets that make his career so intriguing Filled with personal photographs quotations from the artist and beautiful reproductions of his colorful paintings watercolors and prints this volume introduces readers to the various themes that occupied Klee throughout his life The book explores topics such as Munich between two world wars the artists whom Klee befriended in the Blue Rider Group and at the Bauhaus the music that continued to inspire him and the illness that marked his final years A fascinating introduction for anyone interested in learning about this renowned artist here is a book that is as readable as it is informative AUTHOR Hajo Duchting is an art historian and author of numerous books ILLUSTRATIONS 120 illustrations *Bauhaus 1919-1933* Barry Bergdoll,Leah Dickerman,2009 The Bauhaus the school of art and design founded in Germany in 1919 and shut down by the Nazis in 1933 brought together artists architects and designers in an extraordinary conversation about modern art Bauhaus 1919 1933 published to accompany a major multimedia exhibition at MoMA is the first comprehensive treatment of the subject by MoMA since 1938 and offers a new generational perspective on the 20th century s most influential experiment in artistic education It brings together works in a broad range of mediums including industrial design furniture architecture graphics photography textiles ceramics theatre and costume design and painting and sculpture many of which have rarely if ever been seen outside of Germany Featuring about 400 colour plates and a rich range of documentary images this publication includes two overarching images by the exhibition s curators Leah Dickerman and Barry Bergdoll concise interpretive essays on key objects by over twenty leading scholars and an illustrated narrative chronology **Satie on the Seine** Gerald Vizenor,2020-09-04 In this historical epistolary novel from an award winning author Native American brothers survive the Nazi occupation of Paris In this powerful epistolary novel acclaimed Anishinaabe author Gerald Vizenor interweaves history cultural stories and irony to reveal a shadow play of truth and politics Basile Hudon Beaulieu lives in a houseboat on the River Seine in Paris between 1932 and 1945 He observes the liberals fascists artists and bohemians and presents puppet shows His thoughts and experiences are documented in the form of fifty letters to the heirs of the fur trade Basile comments on the mercy of libert the torment and solidarity of Le Front Populaire and the alliance of political leftists and considers at the same time the massacres of Native Americans and the misery of federal policies on reservations in relation to the savage strategies of royalists fascists communists and anti Semites The hand puppets created by Basile and his brother Aloysius make brilliant commentaries of their own and the letters include accounts of parleys between the puppet versions of Gertrude Stein and Adolf Hitler Apollinaire and Ana s Nin Sitting Bull and Victor Hugo Carlos Montezuma and mile Zola Chief Joseph and Voltaire and others Vizenor is a unique voice of Native American presence in the world of literature and in his inimitable creative style he delivers a moving challenging and darkly humorous commentary on war and modernity Bauhaus Michael Siebenbrodt,Lutz Schöbe,2015-09-15 The Bauhaus

movement meaning the house of building developed in three German cities it began in Weimar between 1919 and 1925 then continued in Dessau from 1925 to 1932 and finally ended in 1932 1933 in Berlin Three leaders presided over the growth of the movement Walter Gropius from 1919 to 1928 Hannes Meyer from 1928 to 1930 and Ludwig Mies van der Rohe from 1930 to 1933 Founded by Gropius in the rather conservative city of Weimar the new capital of Germany which had just been defeated by the other European nations in the First World War the movement became a flamboyant response to this humiliation Combining new styles in architecture design and painting the Bauhaus aspired to be an expression of a generational utopia striving to free artists facing a society that remained conservative in spite of the revolutionary efforts of the post war period Using the most modern materials the Bauhaus was born out of the precepts of William Morris and the Arts and Crafts movement introducing new forms inspired by the most ordinary of objects into everyday life The shuttering of the center in Berlin by the Nazis in 1933 did not put an end to the movement since many of its members chose the path of exile and established themselves in the United States Although they all went in different directions artistically their work shared the same origin The most influential among the Bauhaus artists were Anni Albers Josef Albers Marianne Brandt Marcel Breuer Lyonel Feininger Ludwig Hilberseimer Paul Klee Wassily Kandisky and Lothar Schreyer Through a series of beautiful reproductions this work provides an overview of the Bauhaus era including the history influence and major figures of this revolutionary movement which turned everyday life into art

Children's Culture and the Avant-Garde Marilyn Strasser Olson, 2013-03-05 This volume explores the mutual influences between children's literature and the avant garde Olson places particular focus on fin de siècle Paris where the Avant garde was not unified in thought and there was room for modernism to overlap with children's literature and culture in the Golden Age The ideas explored by artists such as Florence Upton Henri Rousseau Sir William Nicholson Paula Modersohn Becker and Marc Chagall had been disseminated widely in cultural productions for children their work in turn influenced children's culture These artists turned to children's culture as a new way of seeing allied to a contemporary interest in international artistic styles Children's culture also has strong ties to decadence and to the grotesque the latter of which became a distinctively Modernist vision This book visits the qualities of the era that were defined as uniquely childlike the relation of childhood to high and low art and the relation of children's literature to fin de siècle artistic trends Topics of interest include the use of non European figures the Golliwogg approaches to religion and pedagogy to oppression and motherhood to Nature in a post Darwinian world and to vision in art and life Olson's unique focus covers new ground by concentrating not simply on children's literature but on how childhood experiences and culture figure in art

In Defense of Don Giovanni Luisa Passerini, 2024 Who wants to champion the figure of Don Giovanni in the time of Harvey Weinstein and MeToo Don Giovanni is a rapist murderer serial seducer and a liar Can he ever be held up as a role model or seen as a figure to be enjoyed This is the task that the eminent Italian historian and lifelong feminist Luisa Passerini sets for herself in *In Defense of Don Giovanni* As she developed the long arc of her

distinguished career Don Giovanni surprisingly became not only her role model but also a secret object of research Taking her method from oral history Passerini creates a series of characters with whom she discusses the forms and incarnations of the myth of Don Giovanni across time from its first appearance in early medieval Spain and Commedia dell Arte to its many European variations and its transposition to the colonial and postcolonial world in the Middle East the Americas and Africa Pivoting round Don Giovanni s best known incarnation in Mozart s opera Passerini and he interlocutors meet in different locations from Venice and Bern to Paris and Turin They discuss plays films and operas and talk about art novels and psychoanalytic interpretations of the myth while also sharing their own life stories in which Don Giovanni often plays a part that is by turns destructive mischievous and full of the joy of life From his early beginnings in the Iberian Peninsula to recent analysis of the sexuality of colonial conquest and postcolonial revenge and return Don Giovanni shape shifts between rapacious hypermasculinity comic trickster and morally vacuous loser whose annoyingly persistent nemesis Don Ottavio emerges as an alternative and ultimately better object of desire As she tracts Don Giovanni s image across the world and through the centuries however Passerini comes to see that it also plays another role that of mirror in which women can see themselves emerge as individuals with their own life force back cover

The Klee Universe Paul Klee,2008 There are artists whose m tier is the observation or documentation of the world and artists who set the world aside altogether to build their own visionary cosmology designing its constituent parts from scratch as a personal mythology relayed in motifs Paul Klee 1879 1940 was such an artist as his aphorism Art does not reproduce the visible rather it makes visible testifies and The Klee Universe addresses his work from this perspective In 1906 Klee noted in his diary All will be Klee and in 1911 as the encyclopedist of his cosmos he began to meticulously chronicle his works in a catalogue that by the time he died was to contain more than 9 000 items Here in the fashion of an Orbis Pictus or a Renaissance emblem book Klee s oeuvre is made legible as a cogent entirety in thematic units address the human life cycle from birth and childhood to sexual desire parenthood and death music architecture theater and religion plants animals and landscapes and finally darker destructive forces in the shape of war fear and death The Klee Universe reimagines the artist as a Renaissance man an artist of great learning whose cosmos proves to be a coherent system of ideas and images Paul Klee 1879 1940 was born and died in Switzerland though he never obtained Swiss citizenship Technically of German nationality he taught at the Bauhaus from 1921 to 1926 alongside Wassily Kandinsky Franz Marc and others Seventeen of his works were included in the Nazi s infamous 1937 Munich exhibition of degenerate art

Ferruccio Busoni as Architect of Sound Erinn E. Knyt,2023 Ferruccio Busoni as Architect of Sound presents Busoni as an innovator inspired not only by past musical traditions but also by a contemporary interest in experimentalism and architecture Author Erinn E Knyt explores how Busoni s compositional innovation made a lasting impact in musical language and spatialized architectural music

Childhood by Design Megan Brandow-Faller,2018-04-19 Informed by the analytical practices of the interdisciplinary material turn and social historical

studies of childhood *Childhood By Design Toys and the Material Culture of Childhood* offers new approaches to the material world of childhood and design culture for children This volume situates toys and design culture for children within broader narratives on history art design and the decorative arts where toy design has traditionally been viewed as an aberration from more serious pursuits The essays included treat toys not merely as unproblematic reflections of socio cultural constructions of childhood but consider how design culture actively shaped commodified and materialized shifting discursive constellations surrounding childhood and children Focusing on the new array of material objects designed in response to the modern invention of childhood what we might refer to as objects for a childhood by design *Childhood by Design* explores dynamic tensions between theory and practice discursive constructions and lived experience as embodied in the material culture of childhood Contributions from and between a variety of disciplinary perspectives including history art history material cultural studies decorative arts design history and childhood studies are represented critically linking historical discourses of childhood with close study of material objects and design culture Chronologically the volume spans the 18th century which witnessed the invention of the toy as an educational plaything and a proliferation of new material artifacts designed expressly for children s use through the 19th century expansion of factory based methods of toy production facilitating accuracy in miniaturization and a new vocabulary of design objects coinciding with the recognition of childhood innocence and physical separation within the household towards the intersection of early 20th century child centered pedagogy and modernist approaches to nursery and furniture design through the changing consumption and sales practices of the postwar period marketing directly to children through television film and other digital media and into the present where the line between the material culture of childhood and adulthood is increasingly blurred

The Puppet Show Ingrid Schaffner, Carin Kuoni, 2008

The Institute of Contemporary Art ICA is pleased to present *The Puppet Show* a group exhibition that looks at the imagery of puppets in contemporary art International in scope *The Puppet Show* brings together 29 artists and several generations as reflected by works that range from a 1974 installation by Dennis Oppenheim to a new animation by the Swedish artist Nathalie Djurberg The exhibition concentrates on sculpture video and photography Some of the works involve actual puppets marionettes shadow puppets hand puppets and artists performing as puppeteers Other images evoke topics associated with puppetry manipulation miniaturization agency control Collectively these works show puppets to be a provocative and relevant imagery one that moves deep into social political and psychological terrains The puppet show takes as a historic point of departure one of the first episodes of avant garde art history Alfred Jarry s 1896 play *Ubu Roi* that was conceived as a puppet show *Ubu* s reign continues with the work of the South African artist William Kentridge in collaboration with the Handspring Puppet Company More recently puppets have taken hold of pop consciousness by way of films theater computer games and animation On a more political note current events and national leadership raise questions of agency that cogently relate to puppets Together with these collective points of reference *The Puppet Show* poses a larger cultural question why do

puppets matter now BOOK JACKET **The New Encyclopaedia Britannica: Macropaedia : Knowledge in depth** ,2003

Modern Popular Theatre Jason Price,2016-09-05 This book offers a concise history of popular theatre since the early twentieth century Using key popular culture theories and critical perspectives Jason Price analyses popular theatres across different cultural and political contexts drawing on a diverse range of international artists and theatre makers who have worked with popular forms including Vsevolod Meyerhold Blue Blouse Bertolt Brecht Erwin Piscator the San Francisco Mime Troupe the Bread and Puppet Theatre and more As well as defining what popular means in relation to performance and the audiences who watch it the book considers some of the political frameworks and causes that popular theatre has been placed in service of such as socialism the New Left and the gay rights movement It also addresses the uses of cabaret puppetry and circus outside their native popular contexts examining the role they play in avant garde and experimental theatre practices In doing so Price encourages readers to look beyond popular theatre as a simple form of entertainment and to consider its potential as a form of political activism as a community builder and as a valuable tool for artistic experimentation Paul Klee and the Bauhaus Christian Geelhaar,1973

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