

PI 47 Abstracts and key words

Peter Schumann and Joseph Gresser: “Out of Joint Hamlet”

Schumann addresses the process on his recent riff on Hamlet, while Gresser reviews its initial performance. Schumann integrates text from Emily Dickinson and Donald Trump in play that addresses the out-of-joint politics of the day that resulted in Trump’s out-of-joint kingdom. Gresser’s review and powerful photos convey well the importance of this work.

Key words: Hamlet, Bread and Puppet, puppets, Trump

Lawrence Switzky: “Next: the Infinite Variety Show

This essay examines Barry Purves’s puppet film, *Next*, which condenses each of Shakespeare’s plays into a brief (about eight seconds), wordless vignette. Switzky argues that *Next*, created at the beginning of Purves’s career as an independent filmmaker is a reflection on the distribution and circulation of agency among persons and things in Shakespeare’s plays as well as a manifesto about film, theatre, and puppetry as complementary arts of animation.

Keywords: Shakespeare, film animation, stop motion animation, agency

Fred Curchack: “Shakespeare Puppeteer: Adapting *Tempest* and *Dream*”

In his essay, Curchack reflects on his use of puppets and masks in the solo performances, *Stuff As Dreams Are Made On* and *What Fools These Mortals Be*. Particular attention is given to how Shakespeare’s texts are enacted, confronted, and deconstructed with outrageous images and actions.

Keywords: Shakespeare, *Tempest*, *Dream*, Puppetry, Mask, Curchack

Ayhan Hülügü: *Dream of Hamlet*

A puppet master from Turkey, Hülügü now directs the Karagöz Theater Company in Washington, DC. He has adapted the Hamlet story for a traditional Anatolian take on the bloody tragedy.

Key words, Karagöz, shadow puppet, Hamlet, traditional arts

Antonio Manuel Morán: “Latinizing Shakespeare”

Moran’s long interest in directing work by Shakespeare is finally realized with his company’s production of *A Midsummer Night’s Dream*, which he relocates to a Caribbean island. He avoids the cultural faux pas of other productions by using a cast that represented all the cultures represented in the play.

Key words: *Midsummer Night's Dream*, muñecos, body puppets, big heads, vejigantes

Paul Vincent Davis: “Performing Shakespeare as Puppet Theater”

Master Puppeteer Davis relates his early experiments producing Shakespeare with Carol Fijan, the training it required and what worked and what didn't. Consideration is given to the relationship between the medium and the text.

Key words, Paul Vincent Davis, Carol Fijan, puppets, Shakespeare

Davis Robinson: Using Puppets in Antony and Cleopatra

How puppetry was used to enhance storytelling, clarify plotlines, and give casting flexibility to a summer stock theater production of Shakespeare's *Antony and Cleopatra*.

Keywords: Shakespeare, puppets, wayang kulit, wayang golek

Jungmin Song: “Curating Shakespeare Puppets”

Song, who co-edited the special Shakespeare-themed issue of the Puppet Notebook, is in Storrs, CT, where she curated the exhibit “Shakespeare and Puppetry” at BIMP, the Ballard Institute and Museum of Puppetry.

Key words: Shakespeare, puppets, Fred Curchack, Jon Ludwig, Lyndie Wright,

Claudia Orenstein: “Finding Nemo in Vietnam”

Orenstein travels to Vietnam and meets an extraordinary artist, teacher and cultural ambassador. Phan Tuấn-Quốc, known as “Nemo,” brought her to his festival, to workshops and local schools and to performances by his own company. He seems to be singlehandedly pushing the Vietnamese concept of puppetry from the traditional water puppets to something much larger, more universal.

Key words: Vietnam, In and Out Peace Festival, Baby Style, puppetry

Annie K. Rollins: “Of Shadows”

A review of Yi Cui's documentary, *Of Shadows*, which artfully captures what shadow puppeteers face today in China's northwestern provinces.

Keywords: Chinese shadow puppetry, traditional puppetry, documentary film

Claudia Orenstein: “Traditional Indian Puppetry in and Urban Landscape”

Orenstein visits the annual Dhaatu International Puppet Festival in Bangalore, India, organized by Anapurna Hoskere who, after earning a degree in engineering in the US, was attracted to the traditional puppetry and dance in her native India, which became her life's work. This year's theme was Set Design and Lighting.

Key words: Dhaatu International Puppet Festival, Karnataka, *mudalpaya*, *bharata natyam*

Andrew Periale: FIAMS, a Glorious Festival in Québec”

Periale attends the 2019 iteration of the International puppet festival in Central Québec. He finds not only brilliant theater, but a brilliant model for promotion of francophone culture and for international collaboration.

Keywords: FIAMS, puppetry, funding arts, international co-production

Claudia Orenstein: “Making Marvels: Science and Splendor at the Courts of Europe”

Orenstien visits a new exhibit at the Metropolitan Museum of Art in New York City, where she finds that courtiers of the Renaissance not only had a keen interest in the latest scientific discoveries, but were enamored of the intricate, mechanical “puppetesque” figures that should be of interest to today's puppeteers.

Key words: Automata, performance object, magic Lantern, Hugo Cabret