

PIERROT

A Critical History of a Mask



Robert F. Storey

Pierrot A Critical History Of A Mask

André Bleikasten



Pierrot A Critical History Of A Mask:

Pierrot Robert F. Storey, 2014-07-14 Robert Storey's lively and gracefully written study of Pierrot is the first scholarly history of this fascinating popular figure. Unlike previous studies of commedia dell'arte characters, this book focuses as much on Pierrot as a literary metaphor and mask as on the roles and dimensions of his stage character. Originally published in 1978, The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. Pierrot Robert F. Storey, 1973 **The Mask: A Periodical Performance by**

Edward Gordon Craig Olga Taxidou, 2014-06-03 No study of modern theater is complete without a thorough understanding of the enormous influence of visionary genius Edward Gordon Craig. Born in England in 1872, Craig went on to become famous world-wide as an actor, manager, director, playwright, designer, and most importantly, an author and theorist whose books were translated into German, Russian, Japanese, Dutch, Hungarian, and Danish. Although an essential parallel to the European avant-garde, Craig was often read as exceptional and highly innovative in his native Britain; thus, *The Mask* not only appears as Craig's main cosmopolitan project but also at times functions as a surrogate stage for his experiments in theater practice. The book has a comprehensive chronology, extensive notes, and a bibliography, making it an essential text for undergraduates, postgraduates, actors, theatre professionals, designers, directors, researchers, and writers in the fields of theatre studies, especially theater set and lighting, and theater history. **The Silver Mask** Olga Yu Soboleva, 2008 A highly significant movement within the Silver Age, the harlequinade did not surface in Russian high culture until the turn of the twentieth century when it suddenly began to attract the close attention of symbolist authors. In the present work, an attempt is made to show that the proliferation of the new cultural idiom was indicative of the fundamental concerns of the time and intimately related to the development of artistic thought. Although the theme is considered in its cultural totality, visual arts, literature, and drama, the work is focused on symbolist poetry. It provides a close analysis of the harlequinade verse of Blok and Belyi, two leading figures of the movement in whose writings the symbolist theory found its maturity and perfection. The poems in question are conceptually centred on the dialectical unity of self and other, one of the key notes in the new symbolist outlook. This is traced at various levels of poetic representation in the imagery system and the principles of text construction in linguistic features and poetic devices employed by the authors. Special attention is given to the sound organization of the poems which heightens considerably the semantic potential of the text. *The Ink of Melancholy* André Bleikasten, 2016-10-31 *Ink of Melancholy* re-examines and re-evaluates William Faulkner's work from the late 1920s to the early 1940s, one of his most creative periods. Rather than approach Faulkner's fiction through a prefabricated grid, André

Bleikasten concentrates on the texts themselves on the motivations and circumstances of their composition on the rich array of their themes structures textures points of emphasis and repetition as well as their rifts and gaps while drawing on the resources of philosophy psychoanalysis anthropology Brilliant in its thought and argument *Ink of Melancholy* is one of the most insightful and stimulating studies of Faulkner's work **Magazines and Modernity in Brazil** Felipe Botelho

Correa, Monica Pimenta Velloso, Valéria Guimarães, 2020-05-30 Although published as part of a series on Brazilian studies central to this collection are not the concepts of nation or nationhood but those of transnational networks and cross cultural exchanges The concept of nation is of limited value to account for the periodical print culture as a global phenomenon marked by transnational movements such as those involving capital flows commodities people ideas and editorial models In this vein what these chapters explore is not so much the concept of influence which often plays a central role in Eurocentric analyses but those of circulation and interaction The notion of circulation here emphasised is more appropriate to the study of cultural exchanges focusing on the movements of and engagements with ideas and concepts as well as the appropriated models and the people involved in the publication and consumption of magazines What the reader will find in these essays are analysis of numerous processes of transnational cultural negotiations **Sounding American** Jennifer

Fleeger, 2014-05-01 *Sounding American* Hollywood Opera and Jazz tells the story of the interaction between musical form film technology and ideas about race ethnicity and the nation during the American cinema's conversion to sound Contrary to most accepted narratives about the conversion which tend to explain the competition between the Hollywood studios film sound technologies in qualitative and economic terms this book argues that the battle between disc and film sound was waged primarily in an aesthetic realm Opera and jazz in particular though long neglected in studies of the film score were extremely important in defining the scope of the American soundtrack not only during the conversion but also once sound had been standardized Examining studio advertisements screenplays scores and the films themselves author Jennifer Fleeger concentrates on the interactions between musical form and film technology arguing that each of the major studios appropriated opera and jazz in a unique way in order to construct its own version of an ideal American voice Traditional histories of Hollywood film music have tended to concentrate on the unity of the score a model that assumes a passive spectator *Sounding American* claims that the classical Hollywood film is essentially an illustrated jazz opera with a musical structure that encourages an active form of listening and viewing in order to make sense of what is ultimately a fragmentary text **The Social Context of James Ensor's Art Practice** Susan M. Canning, 2022-10-20 *Vive la Sociale* This rousing revolutionary statement written on a bright red banner across the top of James Ensor's *Christ's Entry into Brussels in 1889* served as a visual manifesto and call to action by the Belgian artist 1860-1949 one that announced with an insistent public voice the centrality of his art practice to the cultural discourse of modern Belgium This provocative declaration serves as the title for this new study of Ensor's art focusing on its social discourse and the artist's interaction with and at times satirical

encounter with his contemporary milieu Rather than the alienated and traumatized Expressionist given preference in modern art history Ensor is presented here as an artist of agency and purpose whose art practice engaged the issues and concerns of middle class Belgian life society and politics and was informed by the values and class race and gendered perspectives of his time Ensor's radical vision and oppositional strategy of resistance self fashioning and performance remains relevant This book with its timely nuanced reading of the art and career of this often misunderstood artist's artist invites a re evaluation not only of Ensor's social context and expressive critique but also his unique contribution to modernist art practice *The Street Was Mine* M. Abbott, 2002-12-19 This book considers a recurrent figure in American literature the solitary white man moving through urban space The descendent of Nineteenth century frontier and western heroes the figure re emerges in 1930 50s America as the tough guy The Street Was Mine looks to the tough guy in the works of hardboiled novelists Raymond Chandler The Big Sleep and James M Cain Double Indemnity and their popular film noir adaptations Focusing on the way he negotiates racial and gender otherness this study argues that the tough guy embodies the promise of an impervious white masculinity amidst the turmoil of the Depression through the beginnings of the Cold War closing with an analysis of Chester Himes whose Harlem crime novels For Love of Imabelle unleash a ferocious revisionary critique of the tough guy tradition **Poetry, Publishing, and Visual Culture from Late Modernism to the Twenty-first Century**

Natalie Pollard, 2020-05-27 This is a book about contemporary literary and artistic entanglements word and image media and materiality inscription and illustration It proposes a vulnerable fugitive mode of reading poetry which defies disciplinary categorisations embracing the open endedness and provisionality of forms This manifests itself interactively in the six case studies which have been chosen for their distinctness and diversity across the long twentieth century the book begins with the early twentieth century work of writer and artist Djuna Barnes exploring her re animation of sculptural and dramatic sources It then turns to the late modernist artist and poet David Jones considering his use of the graphic and plastic arts in The Anathemata and next to the underappreciated mid century poet F T Prince whose work uncannily re activates Michelangelo's poetry and sculpture The second half of the book explores the collaborations of the canonical poet Ted Hughes with the publisher and artist Leonard Baskin during the 1970s the innovative late twentieth century poetry of Denise Riley who uses page space and embodied sound as a form of address and finally the contemporary poet Paul Muldoon who has collaborated with photographers and artists as well as ventriloquising nonhuman phenomena The resulting unique study offers contemporary writers and readers a new understanding of literary artistic and nonhuman practices and shows the cultural importance of engaging with their messy co dependencies The book challenges critical methodologies that make a sharp division between the textual work and the extra literary and raises urgent questions about the status and autonomy of art and its social role **Schonberg and Kandinsky** Konrad Boehmer, 2013-04-03 The historic encounter around 1911 between the composer Arnold Sch nberg and the painter Wassily Kandinsky occurred at a moment when the first wild revolts

against traditional art Dada and Futurism had just manifested themselves Independently of those sometimes spectacular activities both Sch nberg and Kandinsky had already concluded that the material and the compositional methods they had relied on in the past were exhausted and did not satisfy the development of their artistic ideas Both artists had already submitted their modes of production to a critical analysis which resulted in Schonberg s Theory of Harmony and Kandinsky s Concerning the Spiritual in Art both of 1911 indeed the two artists had already been putting their self criticism into practice for some time In Sch nberg s case this led to breaking with tonality Kandinsky effected the transition to abstract painting This book is a collection of the papers presented at the conference on Sch nberg and Kandin **Viennese Jewish**

Modernism: Freud, Hofmannsthal, Beer-Hofmann, and Schnitzler ,2009 The Great Parade Pierre

Théberge,Galleries Nationales du Grand Palais (Parijs),National Gallery of Canada,2004-01-01 A beautiful book that showcases how circus figures and artifacts have been portrayed in art over the past two centuries The circus is a dazzling world filled with acrobats and harlequins tumblers and riders monsters and celestial creatures Now this engaging book sets that world in a new light examining how painters sculptors and photographers from the eighteenth century to the present have used the circus as a springboard for their imaginative expression and have envisioned the clown as a metaphor for the modern artist The book presents more than 175 works by such artists as Degas Toulouse Lautrec Rouault Picasso Chagall and L ger Some of these are masterful works shown for the first time these range from the 18 meter stage curtain Picasso designed in 1917 for Erik Satie s ballet Parade to more intimate works such as Nadar and Tournachon s photographs of Pierrot as played by celebrated mime Charles Debureau **American Little Magazines of the Fin de Siecle** Kirsten MacLeod,2018-03-01 In American Little Magazines of the Fin de Siecle Kirsten MacLeod examines the rise of a new print media form the little magazine and its relationship to the transformation of American cultural life at the turn of the twentieth century Though the little magazine has long been regarded as the preserve of modernist avant gardes and elite artistic coteries for whom it served as a form of resistance to mass media MacLeod s detailed study of its origins paints a different picture Combining cultural textual literary and media studies criticism MacLeod demonstrates how the little magazine was deeply connected to the artistic social political and cultural interests of a rising professional managerial class She offers a richly contextualized analysis of the little magazine s position in the broader media landscape namely its relationship to old and new media including pre industrial print forms newspapers mass market magazines fine press books and posters MacLeod s study challenges conventional understandings of the little magazine as a genre and emphasizes the power of little media in a mass market context **The Routledge Companion to Commedia dell'Arte** Judith Chaffee,Oliver Crick,2014-11-20 From Commedia dell Arte came archetypal characters that are still with us today such as Harlequin and Pantalone and the rediscovered craft of writing comic dramas and masked theatre From it came the forces that helped create and influence Opera Ballet Pantomime Shakespeare Moliere Lopes de Vega Goldoni Meyerhold and even the glove puppet Mr

Punch The Routledge Companion to Commedia dell Arte is a wide ranging volume written by over 50 experts that traces the history characteristics and development of this fascinating yet elusive theatre form In synthesizing the elements of Commedia this book introduces the history of the Sartori mask studio presents a comparison between Gozzi and Goldoni s complicated and adversarial approaches to theatre invites discussions on Commedia s relevance to Shakespeare and illuminates re interpretations of Commedia in modern times The authors are drawn from actors mask makers pedagogues directors trainers and academics all of whom add unique insights into this most delightful of theatre styles Notable contributions include Donato Sartori on the 20th century Sartori mask Rob Henke on form and freedom Anna Cottis on Carlo Boso Didi Hopkins on One Man Two Guv nors Kenneth Richards on acting companies Antonio Fava on Pulcinella Joan Schirle on Carlo Mazzone Clementi and women in Commedia and M A Katritzky on images Olly Crick is a performer trainer and director having trained in Commedia under Barry Grantham and Carlo Boso He is founder of The Fabulous Old Spot Theatre Company Judith Chaffee is Associate Professor of Theatre at Boston University and Head of Movement Training for Actors She trained in Commedia with Antonio Fava Julie Goell Stanley Allen Sherman and Carlos Garcia Estevez *Comedy and the Public Sphere* Árpád Szakolczai,2013 The book aims at reframing the discussion on the public sphere usually understood as the place where the public opinion is formed through rational discussion The aim of this book is to give an account of this rationality and its serious shortcomings examining the role of the media and the confusing of public roles and personal identity It focuses in particular on the role of the theatrical and comical in the historical development of the public sphere and in this manner reformulating definitions of common sense personal identity and culture The Metamorphoses of Commedia dell'Arte John Rudlin,2022-10-24 The Metamorphoses of Commedia dell Arte traces the steps by which Commedia has been transformed by cultural contact outside Italy into popular forms which bear little resemblance to the original The book follows the Masks of Arlecchino Pedrolino and Pulcinella as they gradually migrate and mutate into Harlequin Mr Punch and seaside Pierrot troupes What happened to Pantalone Scaramouche Colombina and the male Lover is also investigated though they had no final forms of their own This study constitutes a history of what happened notably in France and Great Britain to a supremely popular theatrical genre as a result of changing fashions in entertainment brought on by societal developments civil and industrial revolution and dynastic change It investigates how the genre was exploited by management and even its own stars lost its vitality and gradually ended up in sunken forms **Antoine Watteau** Donald Posner,1984 Here is the definitive study of the great painter Antoine Watteau 1684 1721 best known for his exquisite fetes galantes scenes of the pastoral pleasures of elegant society Until now critical interpretations of this remarkable artist have been shaped by essentially Romantic views Donald Posner provides a reassessment of the life and work of Watteau his account is enriched with reproductions of all of Watteau s paintings and major studies *Modernism and the Theatre of the Baroque* Kate Armond,2018-12-31 Redrawing the conventional map of Victorian Poetics European Performative Theatre

Annamaria Cascetta, 2019-06-14 Performative theatre is one of the most important trends of our time. It is emblematic of the work of many European theatrical artists in the early twenty-first century. Annamaria Cascetta does not propose a model or a historical overview but rather strives to identify the salient features of a significant trend in the theatrical research and transformation of our time by analysing some crucial examples from outstanding works of great international resonance. She draws on work by artists from different generations all active between the late twentieth century and the first decades of the twenty-first and in various European countries performed in a number of European theatres in recent years. The aim is to apply a method of analysis in depth bringing out the technical elements of contemporary performative theatre in the field and above all to highlight the close links between it and the urgent and troubled issues and problems of history and society in the phase of cultural and anthropological transition we are experiencing.

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