

***Through your eyes you will look,
all horizons will be parting,
and new openings creating
space.***

**Uit je ogen zul je kijken,
alle horizonten zullen wijken
en nieuwe openingen scheppen
ruimte.**



Mini pop-up exhibition

An educational puppet-theatre heritage project in a museum setting for the visually impaired

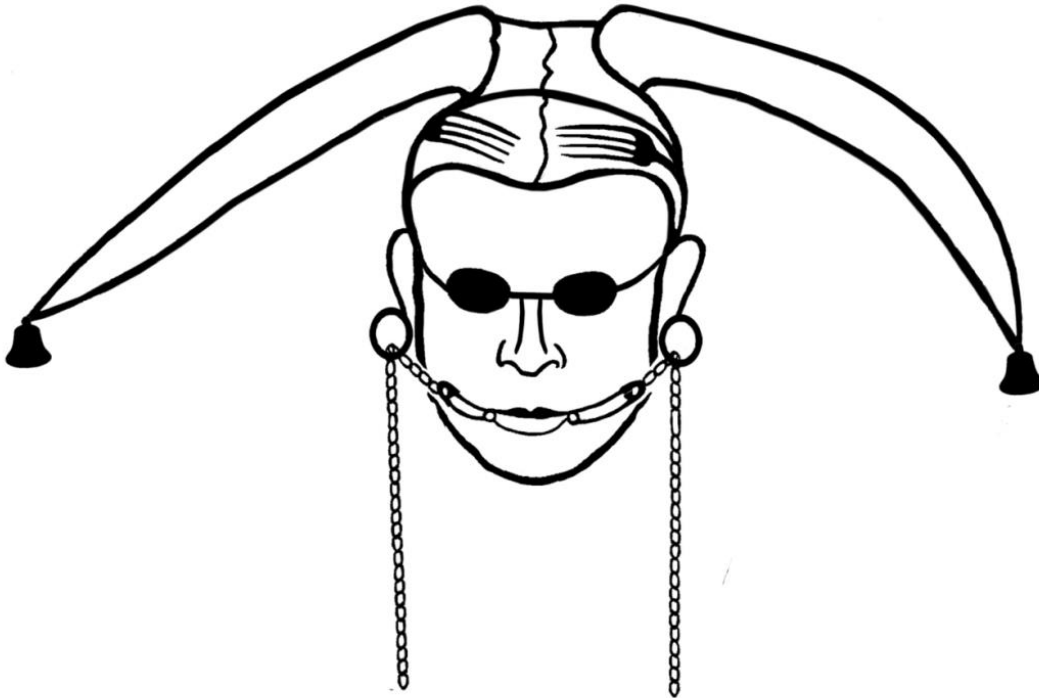
'A look behind the scenes of puppet theatre. Seeing, hearing, feeling and exploring.'
An exciting bilingual touch-and-feel meeting with characteristic international puppet theatre figures, both inside and outside the Dutch Puppetry Museum.

An inspiring kaleidoscope full of sensory experiences

The Dutch Puppetry Museum has a very diverse international puppet theatre collection, including a comprehensive wayang collection, and works by visual artists and authors who were inspired by the world of puppetry. In the museum, you are surrounded by a colourful array of hand puppets, rod marionettes, rod puppets, and Jumping Jacks, and by a wide range of masks, shadow puppet plays, paper theatres, books, posters, paraphernalia, and bric-a-brac from the wondrous world of puppet theatre. Several themed exhibitions highlight specific aspects of puppet and figure theatre.

Themed exhibition for the blind and partially-sighted and their sighted companions

How does an Erwin Olaf picture 'feel'? Rough at the edges, but with soft, smooth curves on both sides. If you can't see it, you just follow the outlines of a jester's cap'n'bells with your fingers, which has smooth raised bells attached to both tips. This is a so-called tactile picture in relief of a jester from the 'Blacks' (1990) series of photographs by the well-known Dutch photographer Erwin Olaf. This is only one of the many items in the project 'A look behind the scenes of puppet theatre. Seeing, hearing, feeling and exploring', which forms part of the mini pop-up exhibition the Puppetry Museum created for the visually impaired and their sighted companions.



Picture: detail 'A jester without eyesight'. Illustrator Elsje Zwart has converted all the visual elements of Erwin Olaf's photograph into a graphic image for a relief drawing for the visually impaired. Publication based on one of the 17 'Royal Portraits' from the 'Blacks' series. Title: '19 February 1990'. The print and the Dutch poem of Simon Vinkenoog were published as *Poppenspe(e)lpoëzieprint* (puppetry illustration for friendship albums) No. 1, which can be obtained from the Puppetry Museum shop.

Collection and presentation

Director-curator Otto van der Mieden personally opens the door and welcomes you in this lovely museum, which is situated in a former stately town house in the rural Dutch village of Vorchten. The beautiful old building overlooks expansive fields and meadows, with the river IJssel meandering gently behind the dikes that protect this majestic landscape in the county of Gelderland. On this location, the Stichting Het Poppenspe(e)lmuseum foundation has maintained a wonderful collection since 1984, consisting of hundreds of puppet theatre figures, prints, photographs, and objects, as well as a comprehensive library with thousands of books that introduce puppet theatre lovers of all ages to every form of puppetry.



Tableau de la troupe

The *tableau de la troupe* includes the old-Dutch Jan Klaassen character, Kasperl from Germany, the French Polichinelle and Guignol, Mr Punch from England, the Hungarian Vitéz László, Tchantchès from the Belgian city of Liège, the Turkish Karagöz, and Semar - the fat wayang kulit figure from Indonesian shadow and rod puppet theatre.

Target groups

Wearing a tour guide cap, van der Mieden jauntily walks ahead of the visitors, showing them the museum and explaining all the ins and outs of puppet theatre. 'Whether it involves day visitors, school pupils or students, a festive family outing, or the Ladies' Circle, they all want the same thing: touch the puppets and objects. Museums usually do not allow people to touch things on display, but, of course, we do. People can touch anything that is part of this new exhibition for the visually impaired and their sighted companions.



Touching a must

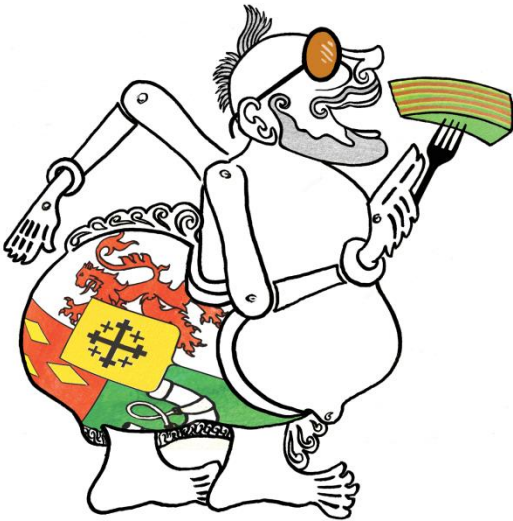
People's innate urge to touch things, prompted the museum to develop a themed exhibition, which makes touching a must. 'Initially, we knew little about the world of the visually impaired', Otto explains. 'We were considered crazy to even develop a project like this, but a unique walking stick in the museum collection persuaded us to go ahead with this remarkable project. After all, the blind often use a cane, with which they "feel" their way through the world of the sighted.' 'The stick I am referring to is adorned with the head of a puppet theatre character, whose long hat serves as a knob. This figure from the *commedia dell'arte* (sixteenth-century Italian folk theatre) is Pulcinella, who can be regarded as the forefather of our traditional-Dutch Jan Klaassen character.'

Pictures: Polichinelle, the main character from the old French puppet theatre. He is holding a bat between his hands, a standard prop used by main characters in traditional folk puppet theatre. He is wearing a dented hat and dark glasses, and has the bearded face of museum director Otto van der Mieden. Illustration: Elsje Zwart.

The Italian Pulcinella has a hunchback and a pot belly. He originates from the Naples area. Pulcinella dresses in white. The upper half of his face is hidden behind a black half mask. Handpuppet and illustration: Gianluca Di Matteo (Torino).

A white stick fitted with GPS

To learn more about the world of the visually impaired, Otto decided to contact several blind people, including Christiane Berkvens-Stevelinck, Professor, by special appointment, of European Cultural studies at Radboud University in the Dutch city of Nijmegen. She wrote *'Een witte stok met gps'*, a book in which she compares blind people's life with following a path full of hurdles. 'I asked her, "Would you like to touch me, to know who you are talking to?" I honestly thought this was common practice in the world of the blind. But she said, "No, please no. I can hear by your tone of voice who, and how nice, you are".' This was Otto's first significant introduction to the world of the blind: it was clear that he could not simply assume things. 'I thought words like "look" and "see" were not used by the blind. However, those words fit beautifully in this context, at least, so I was told by the many blind and visually impaired people I have met in the course of developing this project.'

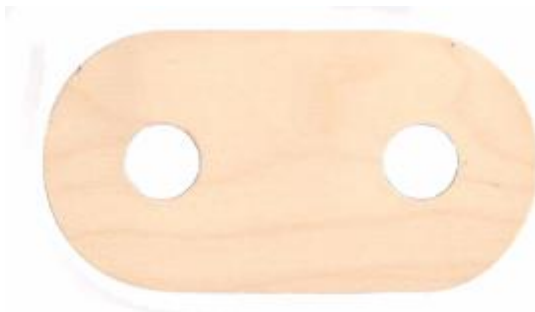


Feeling, smelling, and listening

As a result, the project was given the explicit title 'A look behind the scenes of puppet theatre'. 'We also realised that, in addition to objects that people could touch, the exhibition should also have auditory elements. For example: the Javanese wayang figure and clown Petruk made of crackling rice straw, and Katrijn's carpet beater that "sings and hums" when swept through the air, and, last but not least, the tapping sound of the clubs used by European puppet clowns touching the puppet theatre stage or hitting their opponents' wooden heads. However, text, sound and music clips, as well as scenes of performances that people can view are also instrumental in this respect.'

Costumes in ecru and a variety of white tones

In addition to touching and feeling things, people's nose will also be put to the test, with two jester's torsos in ecru and white colour nuances, with a hump on their backs and with big potbellies; showpieces especially created for the exhibition. The points of the collar on one of the suits 'contain' the scents of aniseed, lavender, cloves, and rose petals. The costumes are of different structures, and made of a variety of materials, ranging from wool to metal and bark cloth, parchment, silk, lace, as well as cotton and aluminium fabric. In this way, not only the visually impaired but also mainstream museum visitors will be stimulated to create their own image of a clown.



Pictures: Semar, while munching away on kwee lapis, with Otto van der Mieden's – Puppetry Museum director and curator – face. Semar wears a batik sarong (wraparound skirt) depicting the coat of arms of the Van der Mieden family.
Illustration: Elsje Zwart.

Clamp – a wooden fastening and connection system that is inspired by Pulcinella's mask and is used for the exhibition's modules. The eye holes in this oval mask shape are used as a connector and, in this way, interlink the expo units. The 'bracket' also serves as a sort of curtain ring or clamp for the front cloth and stage opening of the puppet booth. It also functions as a suspension system for a few figures, objects, and texts in combined script.

Travelling pop-up exhibition

The aim of the exhibition is that the Puppetry Museum will visit schools, organisations and centres for the visually impaired, as well as nursing homes, to familiarise people with the magic world of puppetry. Hence, the name pop-up exhibition. In this way, the blind and visually impaired will learn more about the history and all possible forms of international puppet theatre. How to make the project a success has been extensively tested and evaluated with the target group, who provided the museum with some valuable feedback. That is how the museum staff discovered that everything needs to be explained to the finest detail, by adding braille text and audio recordings, for example.

'I'm not blind, but my eyes are!'

'We invited a girl to touch resembled a king. Next those pointed things on not know what a crown born blind. We therefore before we could continue This was a very useful people. We needed to of all things; this was kind.'

'However, we did not extremes,' Otto continued. tactile drawings through a swell paper is used, a which images can be

tactile images. It is the same material to which Erwin Olaf's photograph of the jester was transferred as a stylised, graphical image. However, when we had a blind person touch the prototype, he was initially confused. To make matters worse, he argued that this was "typically one of those things made up by sighted people for the visually impaired". We had missed the target. He literally said: "Otto, please, you should realise: I'm not blind, but my eyes are." To put it in other words: I may be blind, but I'm not crazy. His statement was therefore used as the slogan for the exhibition. Of course, also in braille and with extra tactile images accompanied by explanatory notes.'



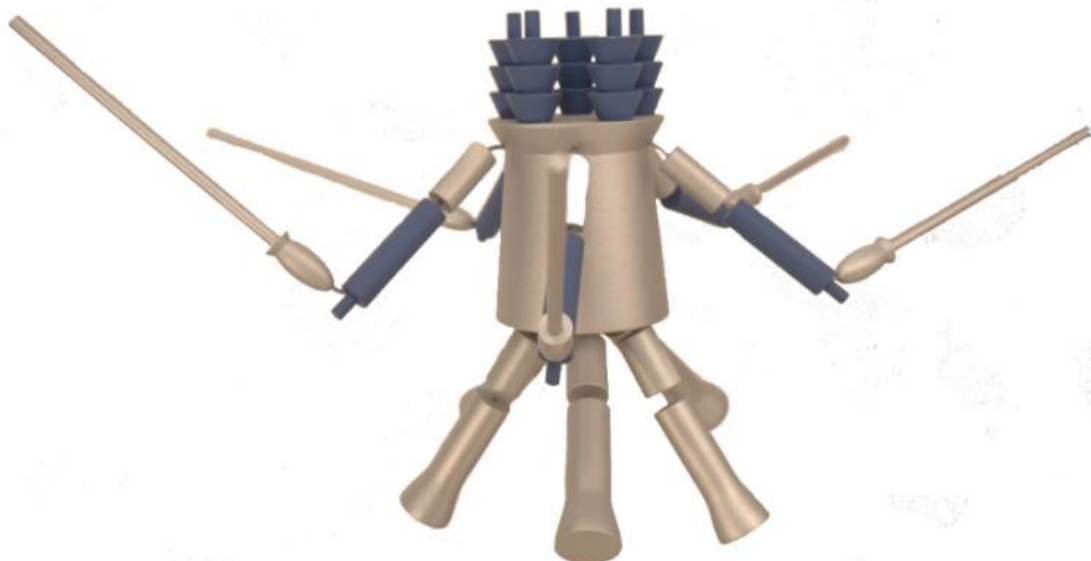
a hand puppet that she asked, "What are its head?" The girl did was, because she was needed to explain this with our presentation. detail for us, seeing revert to the essence philosophy of its purest

want to carry things to 'For example, we created special process for which specialist paper onto printed and made into



Puppet theatre-themed feel-look-read-and-listen chairs, texts, and drawings

In addition to various tangible line drawings created by Elsje Zwart, with curious pictures of puppet theatre figures, techniques, and props (a bat, a puppet theatre bell, an organ grinder's collecting box, and a walking stick), a puppet theatre booth and three puppet theatre-themed feel-look-read-and-listen chairs with quotes in braille also form part of the exhibition. Various performance fragments can be seen and heard, audio and text clips can be listened to, and a dozen of puppets and objects are shown on exquisitely designed displays which are fitted with screens. These objects and puppets include a puppet head ball - a sculpture created by visual artist Jan van Leeuwen, and a replica of 'Die Wache'/'De schildwacht' - a marionette/rod puppet, created by the Swiss Sophie Taeuber-Arp in 1918.



Book, bag, silver bells, and a tea and coffee set

Furthermore, the exhibition includes a curtain with silver bells, and a puppet theatre look-feel-smell-read-and-listen book (with music of Luigi Boccherini 'Musica notturna delle strade di Madrid': 'The Minuet of the Blind Beggars'), and also a colourful puppet theatre design rucksack-touch bag made of felt, with several removable cases, and a word in braille. At the museum's Trijntje Peterselie refreshment buffet, visitors can make use of a tea and coffee service made of porcelain and stoneware, adorned with a three-dimensional and high-relief image of Jan Klaassen's head. (Trijntje Peterselie is Jan Klaassen's pet name for his wife Katrijn). Some mugs have braille dots on them.

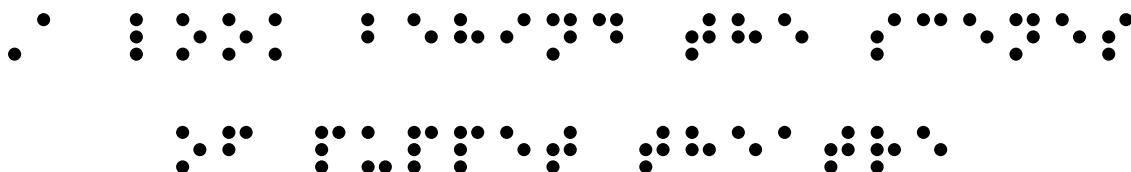


Pictures: marionette/rod puppet – Die Wache/The Sentry/The Guard (1918). Replica (2017). A multi-armed, multi-legged and multi-headed embodiment of power. Figure created by Sophie Taeuber-Arp (1889-1943), Switzerland.

Heer Stuitbal/Mr Bouncing Ball – Puppet head ball (1982). Original design: ceramist Jan van Leeuwen (1943-1992), The Netherlands

Braille, large-font, plain and, combined script, website, and museum shop

The lavishly illustrated Dutch and English documents are available in braille, large-font format (jumbo letter), and combined script (synchronously running plain text format with braille), on CD (DAISY) with audio recordings, which can be obtained both online and in the Puppetry Museum's gift shop. The texts/poetry texts were written by Willem Brakman, Otto van der Mieden, Hetty Paërl, and Simon Vinkenoog. Members of Bibliotheekservice Passend Lezen - which is part of the Dutch National Library - can obtain some publications free of charge.



A look behind the scenes
of puppet theatre

Tour, travelling exhibition, and access

As from 2018, the 'A look behind the scenes of puppet theatre' pop-up project will make a national and international tour along centres for the visually impaired, nursing homes, festivals, theatres and institutions (including cultural heritage institutions). Furthermore, until the end of 2020, the exhibition will also be on display at the Puppetry Museum. The museum is open on Wednesday, Saturday, and Sunday, from 12 noon to 5 p.m. Reservation is recommended. Group visits can be arranged on other days and/or at other times. Unfortunately, the museum is not suitable for wheelchair users.



Picture: Jan Klaassen, the Dutch cousin of Mr Punch, is wielding a club. On the right you see Jan's wife Katrijn (the equivalent of the British Judy). She is waving a carpet beater. The figures also refer to various other distinctive leading characters from the tragi-comic nineteenth century folk puppet theatre, including the German Kasperl and the French Polichinelle. These comic archetypes, with their oh-so-recognizable homely ups and downs, in reality turn a mirror onto their esteemed audience. Illustration: Elsje Zwart.

Publications: a selection

Het gezicht van Jan Klaassen. Hij lacht zich een bult.

Author: Hetty Paërl and Otto van der Mieden (spoken texts).

<http://poppenspelmuseumbibliotheek.nl/Pdf/Hetgezichtaudio.pdf>.

See also: <https://www.youtube.com/watch?v=M1UckU21-68>.

Available as audio files in MP3, CD and DAISY CD. See also:

<http://poppenspelmuseumbibliotheek.nl/pdf/HetgezichtHPOvdM.pdf>.

Text with colourful pictures, also available in jumbo letter and in braille.

Een kijkje in de poppenkast. A look behind the scenes of puppet theatre.

<http://poppenspelmuseumbibliotheek.nl/pdf/picturesblindproject.pdf>.

Exhibition pictures.

<http://poppenspelmuseumbibliotheek.nl/pdf/visueelbeperktenNL.pdf>.

General information on the project, with pictures.

Puppet theatre techniques and characters.

<http://poppenspelmuseumbibliotheek.nl/pdf/tactilepictures.pdf>.

Various illustrations. Also available as tactile pictures.

Texts in plain text and in braille. Black and white illustrations: Elsje Zwart.

A look behind the scenes of puppet theatre. The traditional Dutch Jan Klaassen and his wife Katrijn and their foreign counterparts.

<http://poppenspelmuseumbibliotheek.nl/pdf/Alookbehindpuppettheatre.pdf>.

Text also available in large-font format and in braille.

De Pop ontpoft. Auteur: Willem Brakman.

<http://poppenspelmuseumbibliotheek.nl/pdf/Depopontpoft.pdf>.

Text also available in large-font format and in braille.

Een mondgesnoerde paljas. Uit je ogen zul je kijken, alle horizonten zullen wijken en nieuwe openingen scheppen ruimte. A silenced buffoon. Through your eyes you will look, all horizons will be parting, and new openings creating space.

<http://poppenspelmuseumbibliotheek.nl/pdf/Pamflet160e.pdf>.

Document in two languages. Description of a stage-set photograph by Erwin Olaf with a quote by Simon Vinkenoog. Photo also available as relief drawing, and the quote available in combined script (braille/plain text). Graphic picture: Elsje Zwart.

Traditionele poppentheaterverscènes. Traditional puppetry scenes.

<http://poppenspelmuseumbibliotheek.nl/pdf/Doepak268e.pdf>. DIY. Colouring pictures.

Description in two languages of traditional puppet theatre figures and techniques.

Illustrations both in colour and in black and white: Elsje Zwart.

Zoek- en kleurplaat. Oud-Hollands poppenkasttafereel.

Spot the differences and colouring picture: old-Dutch puppet theatre scene.

<http://poppenspelmuseumbibliotheek.nl/pdf/Doepak270a.pdf>.

Try it yourself? Black and white illustrations: Elsje Zwart.

<http://poppenspelmuseumbibliotheek.nl/pdf/Doepak270d.pdf>.

Black and white illustrations: Elsje Zwart.

De kus van Katrijn. Katrijn's kiss. A puppet theatre look-feel-smell-read-and-listen book.

<http://poppenspelmuseumbibliotheek.nl/pdf/KusKatrijn.pdf>.

<http://www.poppenspelmuseumbibliotheek.nl/pdf/Doepak273e.pdf>.

<http://www.poppenspelmuseumbibliotheek.nl/pdf/Pamflet162e.pdf>

Picture: Guignol with long braided hair wearing dark glasses. On top of his waistcoat (a sleeveless vest), he wears a brown tailcoat with gold-coloured spherical buttons. He has bow tie under his chin, and a bonnet – brimless hat – on his head. Instead of wielding his usual club, Guignol is now holding a white cane. He was created by Laurent Mourguet in 1808 and is now the most recognized well known puppet in Lyon. Illustration: Elsje Zwart.



Flyers. Also available in combined script (braille/plain text).

Colour illustration: Elsje Zwart.

Een kijkje in de poppenkast. A look behind the scenes of puppet theatre.

<http://poppenspelmuseumbibliotheek.nl/pdf/FolderIblind.pdf>.

A look behind the scenes of puppet theatre.

<http://poppenspelmuseumbibliotheek.nl/pdf/FolderIIblind.pdf>.

Een kijkje in de poppenkast.

<http://poppenspelmuseumbibliotheek.nl/pdf/FolderIIIblind.pdf>.

Tentoonstellingsteksten. Exhibition texts.

<http://poppenspelmuseumbibliotheek.nl/pdf/ExpoAudioBlind.pdf>.

Step out of your head and use your hands

Acknowledgments, cooperation, contributions and realisation: Henri van der Beek – Vakfoto Van der Beek, Arno en Maaïke Beumer – AMI Computers, Raffaella Fiore, Herald de Graaf – De Weerd Elektronika, L’Ateyer de Guignol, Rien Bekkers – theatre costume designer, Harriët van den Berg-Stad – fotoStad, Gianluca Di Matteo – Pulcinella puppeteer, Sophie Dirven – Social Design, Doelbeek Interieur, Joke Egstorf, Patrizia Esposito, Lia Fletcher – Text and Translation Services, Hedi Hinzler, Esmé Hofman, Frank Hogenkamp – Café Noir| film & web, Jonathan Hoornaar – CBB/Christelijke Bibliotheek voor Blinden en Slechtienden, Greet de Jong – Menina-Criativa, Museum für Gestaltung Zürich, Erwin Olaf – photographer, Emin Şenyar, Ledjar Soebroto, TV Gelderland, Birgit Tomesen – Creatief atelier 10 x tien, Nina Veluwenkamp – ceramist artist, Jean-Paul Verhasselt – Transkript, Senne Verpoorten and Thomas de Graaf – realisation and implementation of the bilingual website pages, Marthijn Westrup – 3DWP and Elsje Zwart – illustratrice.



Picture: traditional Dutch puppetry scene with hand puppets. From left to right: the Devil with a red and white striped cane, the Grim Reaper ('Dood van Pierlala', rod puppet) and Jan Klaassen's wife Katrijn (the Dutch Mr Punch and Judy). Katrijn wears a mob cap and an apron. A moustached, knighted general stands in the centre of the framed stage. The visor on his hat is sagging and almost covers his eyes. Jan Klaassen – the main character of traditional Dutch puppet theatre – is situated to the right of the entrance. He has a pointed cap on his head with a little bell. Jan Klaassen is also wearing dark glasses because he is visually impaired. Both Jan Klaassen and Katrijn are wearing clogs and their legs are dangling over the edge of the puppet theatre stage. Their chubby little baby and a flag is popping out of a tiny cloud. Illustration: Elsje Zwart.

With thanks to ...

I am very grateful to Bibliotheekservice Passend Lezen, Dedicon, Koninklijke VISIO, stichting KUBES, the young people of Club Orange, the staff of Bartiméus, Christiane Berkvens-Stevelinck, Anneke Blok, Tonny van Breukelen, Friends of the Puppetry Museum, various supporting funds, and many others - too many to list here by name.

Information

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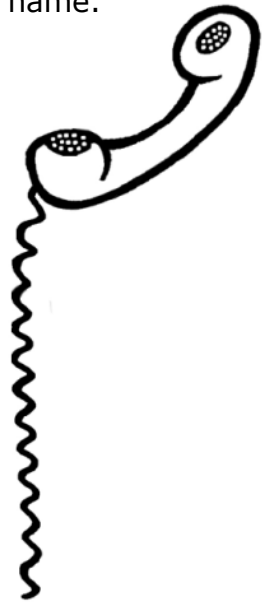
See for more information: www.poppenspelmuseumbibliotheek.nl/Blinden and www.poppenspelmuseum.nl.

See also: <http://poppenspelmuseumbibliotheek.nl/pdf/PosterXV.pdf> (opening hours and days), and <http://www.poppenspelmuseumbibliotheek.nl/Pdf/Pamflet159a.pdf> (detailed facts about the project, with hyperlinks) and <http://poppenspelmuseumbibliotheek.nl/pdf/Doepak268e.pdf> (characteristic puppet theatre figures).

Film: <http://www.poppenspelmuseumbibliotheek.nl/blinden/video.mp4>, and http://www.poppenspelmuseumbibliotheek.nl/blinden/video_EN.mp4.
<http://www.poppenspelmuseumbibliotheek.nl/gld.html>.

Appendices I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII, XIII, XIV and XV: different puppet theatre figures and props.

See also: <http://poppenspelmuseumbibliotheek.nl/pdf/visueelbeperktenNL.pdf> (Dutch text) and <http://www.poppenspelmuseumbibliotheek.nl/pdf/visuallyimpaired.pdf>.



Pictures: a telephone and a jester's mock scepter. Illustration: Elsje Zwart.



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www.geheugenvannederland.nl/poppenspel2

Appendix I: puppet theatre figures and props



1.



2.



3.



4.



5.



6.



7.

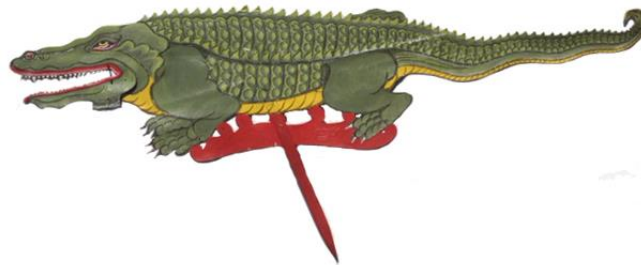


1. Mr Punch. Cigar lighter (metal/plastic).
2. Knight. Rod marionet.
3. Stick with the head of Mr Punch (wood and metal).
4. Stick with the head of Pulcinella (plastic and wood).
5. Tchantchès. Rod marionet (wood and fabric).
6. Knight. Rod marionet (wood, metal and fabric).
7. Museum director Otto van der Mieden. Hand puppet (wood and fabric).

Appendix II: puppet theatre figures and props



8.



9.



11.



12.



10.



13.



14.

- 8. Garuda, mythical bird. Wayang lamp (blenchong, metal).
- 9. Crocodile. Wayang kulit figure (leather).
- 10. Petruk. Wayang kulit figure (leather).
- 11. Petruk. Wayang golek figure (wood and fabric).
- 12. Jan Klaassen. Wayang kulit figure (leather).
- 13. Karagöz and Hacivat.
- 14. Ghatotkacha, prince. Wayang golek figure (wood).

Appendix III: puppet theatre figures and props



15.



16.



17.

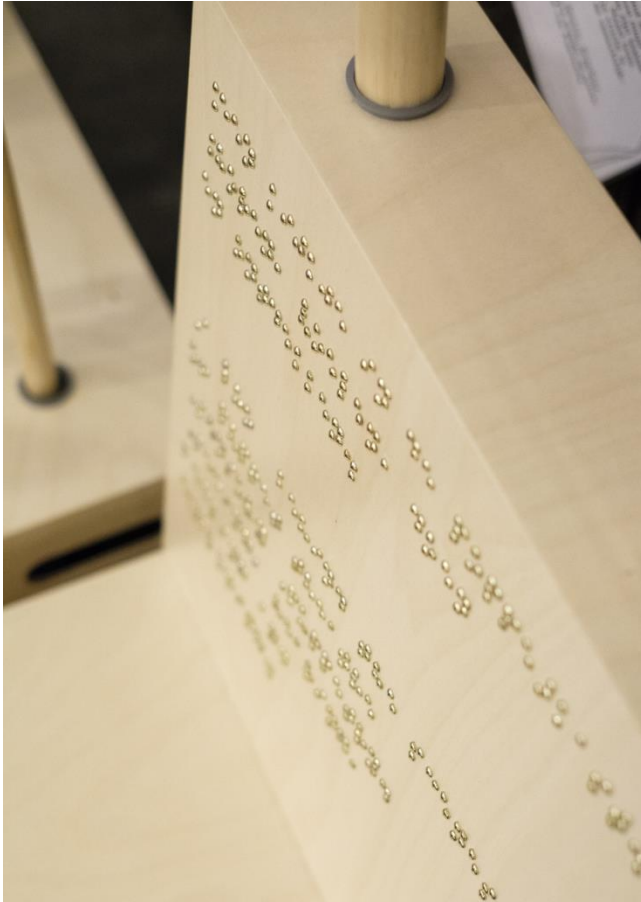


18.

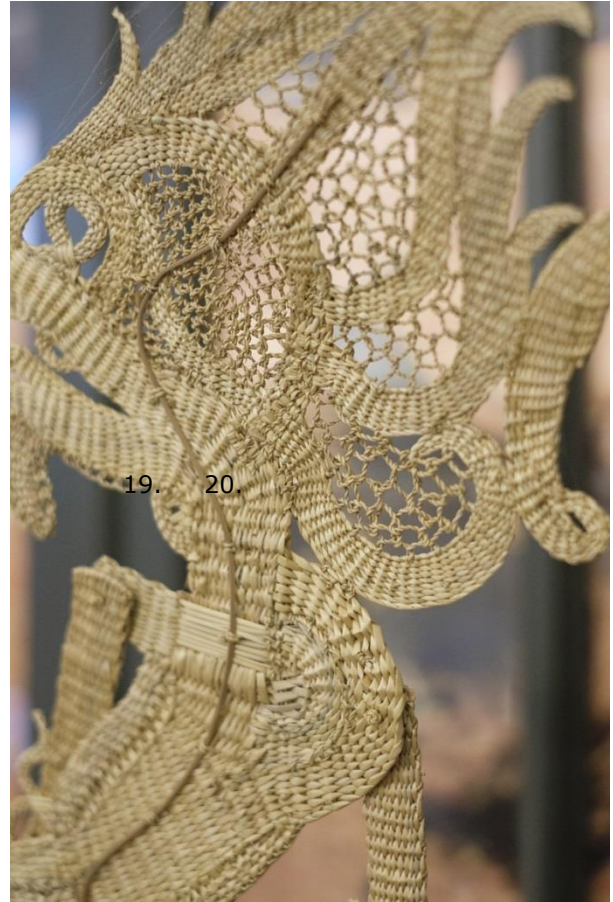
18.

15. A torso of a white clown figure in different fabric textures, materials and scents (rosebud, star anise, clove, and lavender).
16. A puppet theatre display with a puppet head and a quote in braille (wood and plastic). Text: Ik ben niet blind, maar mijn ogen zijn blind!/I'm not blind, but my eyes are!
17. Colourful puppet-theatre design rucksack and touch bag made of felt, with several cases and a word ('otto') in braille.
18. A puppet booth with puppets and props: Pulcinella, crocodile, puppet theatre bell, carpet beater, organ grinder's collecting box, and a bat (wood, fabric, plastic and metal).

Appendix IV: puppet theatre figures and props



19.



20.



21.



22.

19. A chair with braille. Text: 'Een kijkje in de poppenkast'/A look behind the scenes of puppet theatre' (wood and metal).
 20. Petruk. Wayang kulit figure (rice straw).
 21. Jan Klaassen. Detail audio-display (plastic).
 22. Tall hat with the head of Jan Klaassen (felt and wood).

Appendix V: puppet theatre figures and props



23.



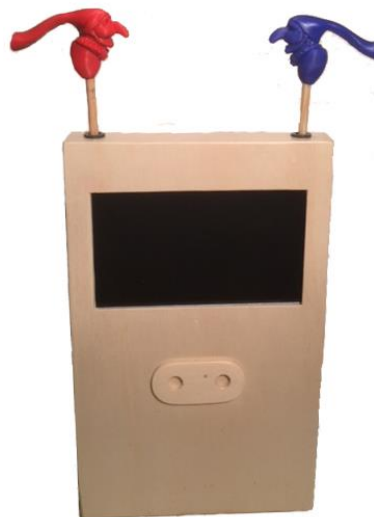
24.

23./24. Museum director Otto van der Mieden with a audio-display and a chair with braille.

Appendix VI: puppet theatre figures, props and audio

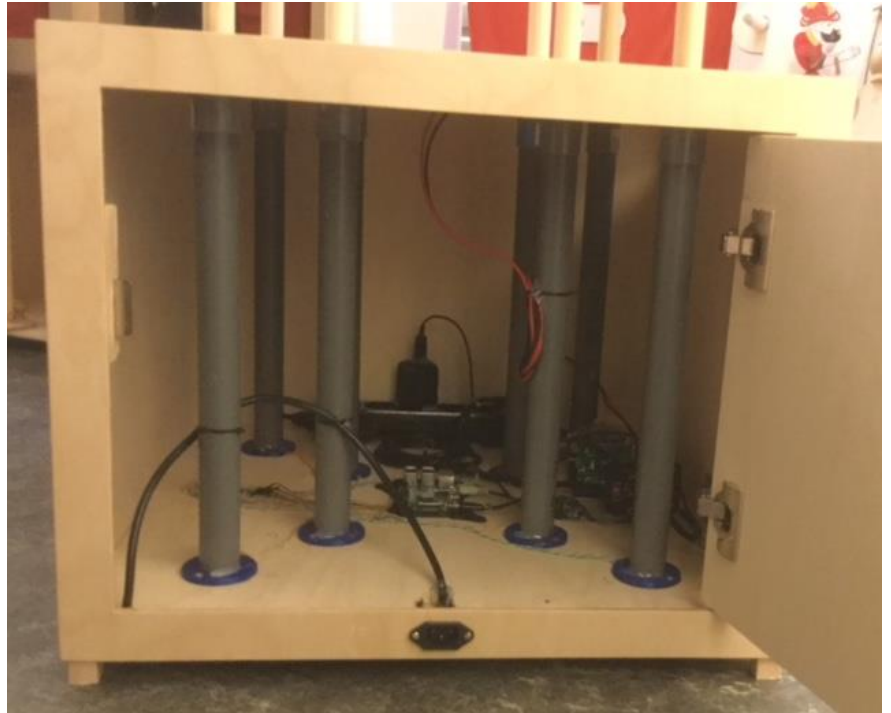


25.



25. Curtain with silver bells; Display with Jan Klaassen/Mr Punch; A puppet theatre display with puppet heads and a quote in braille; A puppet theatre display with a knight (rod marionet); Audio display and monitor with the head of Pulcinella and other puppetry figures: spoken texts both in Dutch and English, international music, performances and sound clips. Displays also available in mini version.

Appendix VII: hardware audio and monitor techniques displays



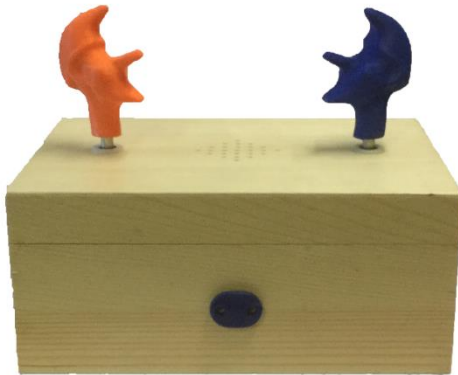
26.

265. Monitor and audio techniques; Two chairs with braille text and wayang kulit figures.

Appendix VIII: mask, and audio and video display



27.



28.



29.



30.

- 27. Wooden Javanese lion mask (ca. 1950).
- 28. Audio: Het gezicht van Jan Klaassen.
- 29. Audio: De kus van Katrijn/Katrijn's kiss.
- 30. Exhibition unit for mini video and audio displays, and a crocodile (wayang kulit).

Appendix IX: coffee and tea set

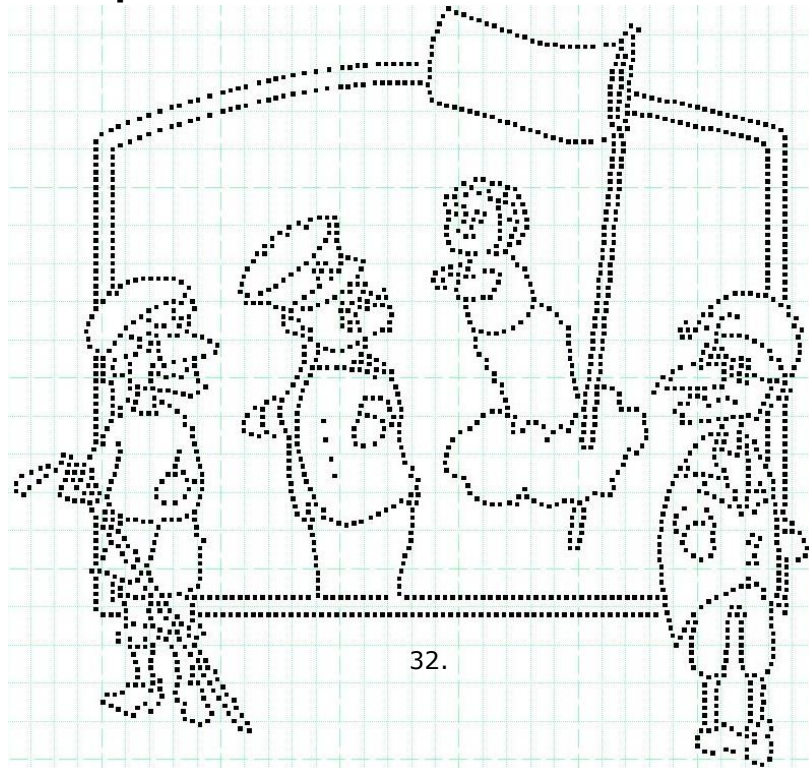


31.

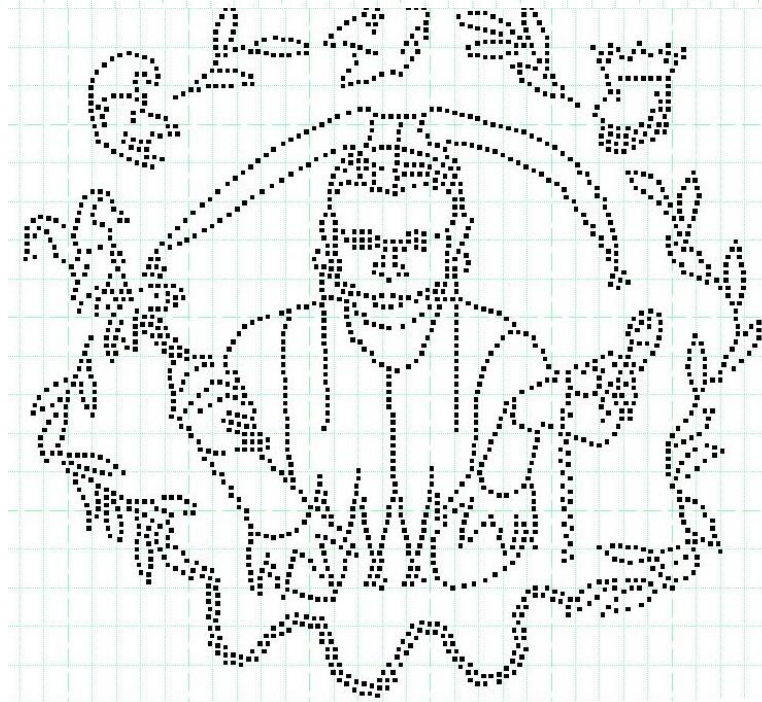
31. Puppet theatre coffee and tea set with the head of the old-Dutch Jan Klaassen character.
The set is made of stoneware and porcelain.

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Appendix X: tactile pictures



32.



33.

32. Traditional Dutch puppetry scene. Tactile View, concept.

33. A jester without eyesight. Tactile View, concept.

Appendix XI: tactile pictures, braille and text



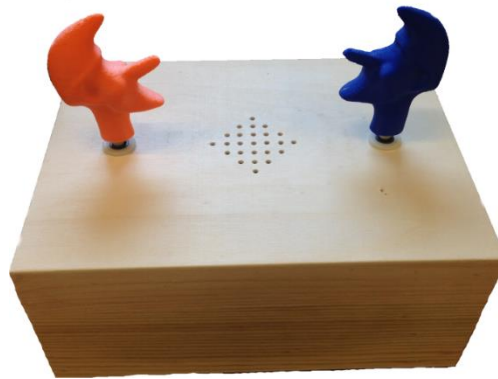
34.

34. Two documents on swell touch paper with tactile picture in relief of Guignol with braille and text in large-font format; Dutch document (jumbo letter) 'Het gezicht van Jan Klaassen. Hij lacht zich een bult'; daisy-cd (concept).

Appendix XII: De kus van Katrijn. Katrijn's kiss



Start



Play



35.

35. Katrijn's kiss. A puppet theatre look-feel-smell-read-and-listen book and traditional puppetry figures. Music by Luigi Boccherini. Fragments of 'La musica notturna delle strade di Madrid' – the dance of the blind beggars.

Appendix XIII: Pulcinella with clamp



36.

36. Pulcinella with half mask and clamp. Hand puppet.

Appendix XIV: half mask of Pulcinella



37. DIY. Half mask of Pulcinella.

Appendix XV: supporting funds



Ars Donandi + Russell-ter Brugge fonds



Rabobank

katholieke stichting voor
blinden & slechtzienden



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