

Recent Performing Arts - May 2014

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Injil dan Tongkonan : inkarnasi, kontekstualisasi, transformasi / Theodorus Kobong

BPK Gunung Mulia, Indonesia 2008

9789796874033

\$ 0.00 / HB

<http://www.marymartin.com/web?pid=162649>

Wayang Potehi of Java / Ardian Purwoseputro

Afterhours Books, Jakarta 2014

300p.

\$ 195.00 / HB

Indonesia is blessed with vast and unique arts and culture—a result of being a melting pot of different cultures that ever visited the archipelago for centuries. One form of performance art that came from China and was warmly received in Java is Wayang Potehi. This hand-puppet performance art went through its own up and downs over the centuries from political circumstances and, yet, today still maintains its original format despite the fact that majority of the artists are now Javanese. "WAYANG POTEHI OF JAVA" is a premium coffee-table book that aims to introduce the artistry of the past and current artists to the contemporary Indonesian and international audience. It is also a form of an invitation for Indonesians to appreciate and be proud of Wayang Potehi as a part of the nation's art and culture. Wayang Potehi is an iconic art form of Chinese puppet theatre in Indonesia. In the beginning, its existence was constrained mostly within Chinese temples in Java. But in 1967, the repression of Chinese under the New Order government in Indonesia for 33 years restricted and prohibited its activities and almost killed its existence. Wayang Potehi came back alive during the presidency of Abdurrahman Wahid and now it can be performed without any restrictions. Today, people—Chinese or non-Chinese, elderly or young—are keen on watching Wayang Potehi shows. Many of them idolize and discuss over its main characters such as Sie Djin Koei, Tek Djing, Kwan Kong etc. It slowly gains its popularity back. In rural areas such as Mojoagung, Gudo and Blitar, Wayang Potehi shows are watched mostly by natives. Even the artists (from the puppeteer, musician and puppetmaker) are majority Javanese and Moslem. Although the number of puppetmakers is pretty small, they all have their own unique perception and taste in their creations. Wayang Potehi went through a tremendous adaptation with the local culture during its proliferation and evolution in Java influenced by societal trends and power in politics. Nonetheless, the format and the elements of its original, root traditions embedded in the structure and the flow of the performance, as well as the look and shape of the puppets are still well maintained. It all formed what is called today: WAYANG POTEHI OF JAVA. This book will be the ultimate Wayang Potehi book ever produced in Indonesia. It is to be presented in a contemporary, modern retro, minimalist style in contrast to its classical, Chinese traditional original style.

<http://www.marymartin.com/web?pid=162925>

Musical Instruments of the Native People of South Africa / Percival R. Kirby

WITS University Press, South Africa 2013

400p

9781868146055

\$ 90.00 / HB

Percival Kirby was one of the greatest South African musicologists and ethnomusicologists. Born in Scotland in 1887, after completing his studies at the Royal College of Music in London he came out to South Africa as the Music Organiser to the Natal Education Department. In 1920 he moved to Johannesburg as acting Professor of Music at the then University College. He was soon appointed Professor of Music and stayed at the University of the Witwatersrand for 30 years. Kirby was a conductor, timpanist, flautist, composer, teacher, musicologist, scientist and artist. As well as researching and writing on African music, he wrote the definitive book on the wreck of the Grosvenor.

Kirby was concerned about the demise of traditional cultural practices of African people. Whilst at Wits, he was encouraged by his colleagues, people like Raymond Dart and Louis Maingard, to make a comprehensive study of the musical practices of the indigenous peoples of southern Africa. Between 1923 and 1933, supported by several study grants, he travelled thousands of miles, undertook more than nine special expeditions as well as many shorter excursions in his ancient Model T Ford to places like Pietersburg and Potgietersrus, to the area then known as Sekhukhuneland, Transvaal, and to Swaziland and Botswana. He was hosted by local chiefs and taught to play the instruments he encountered. He managed to purchase many of them, and this collection is now known as the Kirby Collection and is housed at the South African College of Music, University of Cape Town.

<http://www.marymartin.com/web?pid=162270>

Dictionary of Filipino Musical Terms / Ramon Pagayon Santo (Editor in Chief)

The University of the Philippines Press, Quezon City 2013

iv, 419p.

\$ 45.00 / PB

590 gm.

<http://www.marymartin.com/web?pid=163047>

Selected Topics on Nigerian Music [General Nature, History and Musicology/ Music Education] / Augustus O. Vidal ; (Ed) Femi Adedeji

Obafemi Awolowo University Press, Nigeria 2012

vi, 226p.

978136050x

\$ 40.00 / PB

285 gm.

<http://www.marymartin.com/web?pid=162068>

Emergence, Growth and Challenges of Films and Home Videos in Nigeria / (Ed) Olufemi Onabajo, Ritchard M'Bayo

African Renaissance Books Incorporated., Bowie, USA 2009

360p.

Includes Index

9780980162639

\$ 40.00 / PB

430 gm.

<http://www.marymartin.com/web?pid=162069>

Essays on Yoruba Musicology [History, Theory and Practice] / Augustus O. Vidal ; (Ed) Femi Adedeji

Obafemi Awolowo University Press, Nigeria 2012

vi, 297p.

9781360496

\$ 40.00 / PB
365 gm.

<http://www.marymartin.com/web?pid=162070>

WATPAJO : West African Theatre & Performing Arts Journal Vol.1. No.2 - June
2012 /

Dorcamos Tops Publishers Ltd.,Nigeria 2012

vi, 172p.

ISSN : 2315-795x

\$ 40.00 / PB

400 gm.

Published for the Performing Arts Department, University of Ilorin, Nigeria and
Department of Theatre Studies, University of Cape Coast, Ghana.

<http://www.marymartin.com/web?pid=162071>

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