



## Escena, extraescena, público. El teatro de títeres en el cine argentino (1938-1968) [

2023

text (article)

Analítica

Mane Bernardo's *Títere: magia del teatro* (1963) examined the appearance of puppets in Argentine cinema. Though Bernardo listed formats without establishing technical distinctions, she brought to the fore the productivity of the interaction between puppetry and audiovisual media. While puppets are customarily imagined within a theatrical framework, this article focuses on the cinematographic construction of an apparent theatrical device to underscore the performance of the puppets. The corpus brings together broadcasts from *Noticiero Panamericano* and *Sucesos Argentinos*, and films such as *Madreselva* (1938), *Donde mueren las palabras* (1946), *Gringalet* (1959) and *La novela de un joven pobre* (1968). I am not only interested in the incursions of puppets in Argentine cinema, but also in the ways in which they were presented, i.e. in the strategies deployed, and the resulting construction of meaning

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