

refused to let themselves be forgotten—everywhere and in everything he does, in a thousand varying forms, we always find the fundamental motive by which the nature of this true artist is possessed and obsessed—the marionette!

As if directed by invisible threads, all these magically vital marionettes float through the many-sided mesh of Ivo Puhonny's work and every meeting with the captivating creations of his untiring puppet-player phantasy becomes an unfading experience of encountering a unique world of ghosts and spirits. Who could ever forget the devilish grins of these hangmen, or the grotesque magicians and strangely lissom Chinese whom his designs have made so familiar to us? The exceedingly tactful handling of objective themes, the fine feeling, yet always imbued with humour, with which this artist succeeds in translating the essentials of his propagandistic problem into his characteristic pictorial language, characterise most plainly the cultivated certainty of his artistic instinct. But that Puhonny's effective power of characterisation is at its most impressive when he is moving in his native element was conclusively proved by the startling success that greeted the first use of his marionette theatre as a means of propaganda. When the advertising puppet-play from Puhonny's workshop was first shown at a large Berlin Fashion Exhibition in the autumn of 1913, there was an outburst of enthusiasm over this interesting experiment—the attempt to put the valuable creative talents of this supreme master



Marionetten

Marionettes