

# The Secrets Of Noh Masks

The Secrets of Noh Masks Heaven Has a Face; So Does Hell Omote Noh Mask Noh Masks Masks Japanese Noh masks collections Kissing the Mask Netsuke Masks Arts & Crafts of Japan Journal of Japanese Trade & Industry The Japan Year Book ARTnews Japan Magazine Noh and Kyogen Masks The Noh Theater Noh masks Dictionary Catalog of the Library of the Freer Gallery of Art. Smithsonian Institution, Washington The Training of Noh Actors and The Dove Michishige Ueda Stephen E. Marvin Fukuoka-shi Hakubutsukan Toru Nakanishi Seiroku Noma William T. Vollmann Raymond Bushell Katsuji Inahara Jannette Cheong Kunio Konparu Toyoichir Nogami Freer Gallery of Art. Library David Griffiths

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in terms of style noh drama is the quintessence of simplicity performed by a handful of players mostly masked and using minimal props and exceedingly understated movements this is theater pared down to its essentials yet as an art form noh drama is highly complex richly symbolic nuanced and exquisite in its austerity since the emergence of noh drama over six centuries ago

the masks worn by the actors have been integral to the work a noh mask with its subtle fusion of the real and the imaginary is a beautiful object but it only comes fully to life when a talented actor is able to transcend the mask s unchanging expression and convey a wide range of emotions in recent years noh drama has seen a resurgence in prestige and popularity both in japan and abroad today the masks worn by most noh thespians are either old passed down from generation to generation within a particular school of acting or the work of an artist who specializes in this craft only one noh master actor continues to make masks in addition to teaching writing and performing michishige udaka is a shite kata lead and producer with a career spanning almost 50 years as an actor and playwright he is able to bring to the task of mask making a deep understanding both of the character the mask represents and of the actor s intentions while playing that role these insights have enabled udaka to add greater dimension to his own performances the secrets of noh masks presents 32 pieces a representative sample of the more than 200 produced to date by the author every one has passed the ultimate test use in actual performances and may be seen on stage today the stunning photos are accompanied by captions and essays about the history of noh its performance style mask making philosophy and techniques there is also an index listing each mask with a thumbnail sketch those who know little of this ancient dramatic form might assume that noh masks lack expression but the images showcased in this volume reveal an emotional depth and humanity that is as powerful in the 21st century as it was over 600 years ago

a remarkable combination of superb artistry sophisticated design and a lengthy history of continuous usage sets the masks of the noh theater of japan apart from all others that so little is known outside of japan about their great beauty and brilliant craftsmanship prompted the author to undertake the two decades of study research and writing that has culminated in this work the result is nearly 800 pages of text and images published in a two volume boxed edition limited to

1200 copies volume 1 consists of an extended treatise on the history of noh and the evolution of its masks including mask forms and functions types and roles nomenclature and taxonomy mask carvers and their lineages signatures and other markings it includes plot and character synopses of the plays most often staged as well as others rarely performed with particulars about the masks used by various troupes for the principal roles volume 2 is an album showcasing in full color over 140 of the finest masks of noh both ancient and more recent with detailed information on their creation character and significance as well as photos of their backs showing inscriptions and artists signatures an extensive bibliography glossary and index round out this presentation of an exquisite centuries old art form no existing publication on the subject in either english or in japanese remotely compares in scope and depth to the present work

in 1999 fukuoka city museum collected 169 noh and kyogen masks including eighteen presumably passed on by the koruda family many of them were made by hereditary mask carvers some are dated back to the 16th century the exhibition omote the world of noh masks introduces about 70 great pieces selected out of the collection of the museum we hope the exhibition will help you to explore the beautiful world of noh a refined art developed over a long passage of time forward

inoue corporation presents information about traditional japanese noh masks the masks are used to convey the mood and character of performers in noh performances which reflect the daily lives of the japanese the information includes details about the carving process as well as how to purchase masks and the costs involved

intrepid journalist and novelist william t vollman s colossal body of work stands unsurpassed for its range moral imperative and artistry booklist william t vollmann the national book award winning author of europe central offers a charming evocative and piercing examination of the

ancient japanese tradition of noh theatre and the keys it holds to our modern understanding of beauty kissing the mask is the first major book on noh by an american writer since the 1916 publication the classic study pisan cantos and the noh by ezra pound but kissing the mask is pure vollman illustrated with photos by the author with provocative related side discussions on femininity transgender kabuki pornography geishas and more

featuring breathtaking photographs of masks created by a renowned twenty first century craftsman this book provides a unique perspective into noh and kyogen two of the oldest surviving forms of theater in the world kitazawa hideta is a traditional japanese master craftsman shinto temple carver and noh mask maker who creates masks for both classical noh and kyogen theatre this gorgeous volume features more than sixty of his performance masks presented in striking full page photographs that allow readers to appreciate the level of detail that goes into these meticulous creations which are carved from hinoki wood decorated with layers of gesso paint thin watercolor antiquing and sometimes include materials such as horsehair and gold paint readers are introduced first to classical and then contemporary noh and kyogen masks and are then invited into hideta s workshop to explore the characteristics of the wood he uses the processes of creating restoring and wearing the masks and the basic principles of noh and kyogen theater reflections from those who have worked with kitazawa complete this vibrant immersive journey that celebrates the work of a contemporary artisan who is not only preserving a centuries old theatrical tradition but also remaking it for modern audiences

this volume is the first work in either english or japanese to offer a comprehensive explanation and analysis of the principles of the noh theatre the book painstakingly outlines both physical and intellectual aspects of noh its technical principles and its philosophical perspectives unknown until now

first published in 1998 this is the second volume of mask a release if acting resources and david griffiths provides a detailed and sensitive view of the japanese noh theatre historically philosophically with an evaluation of zeami s treatises and in respect of the rigorous practicalities of noh training the latter is given particular authority and insight because of the access griffiths had to noh actors in training and performance greatly enhanced with the author s illustrations this volume gives one of the most accessible introductions to noh that is available in english appended to the descriptive and analytic material is a short play the dove written by griffiths and subsequently professionally performed described as unashamedly acknowledging its noh influence this one woman price is a sensitive and evocative drama with subtle references to its cultural source is potential as an exercise in mask work is excellent

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