

2004

Decorative Disguise

G A L L E R Y



1



2

Jan

S	3	10	17	24	31
S	4	11	18	25	
M	5	12	19	26	
T	6	13	20	27	
W	7	14	21	28	
T	1	8	15	22	29
F	2	9	16	23	30



Feb

S	7	14	21	28	
S	1	8	15	22	29
M	2	9	16	23	
T	3	10	17	24	
W	4	11	18	25	
T	5	12	19	26	
F	6	13	20	27	

This mask is used in the play Dōjōji (Dojo Temple). Hannya is one of the most well-known masks from Nō. It is used for the character of a jealous and revengeful demon who was once a beautiful woman. The eyes, originally of gilded metal, glare out, the mouth is drawn opened very wide in a ferocious animal snarl and her pointy

horns embody evil.

Only the faint trace of eyebrows shown high on the forehead and the suggestion of delicate features indicate her former beauty. The actor performs a ghostly and rather dramatic dance. As the dance becomes increasingly furious, priests pray more and more ardently until their prayers finally overcome the evil of Hannya and she disappears into the darkness.

J a p a n

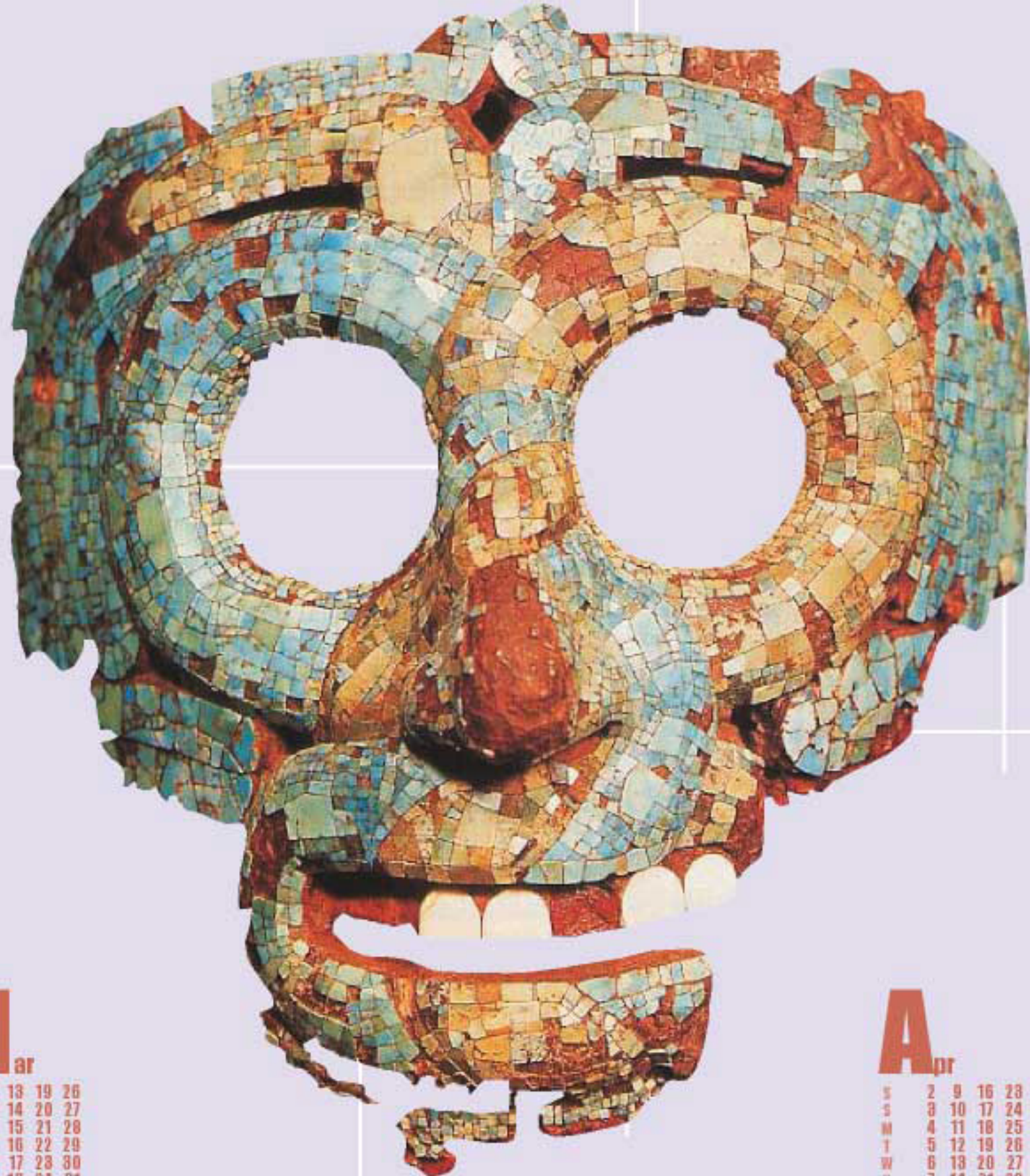
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Mar

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S	7	14	20	27	
M	1	8	15	21	28
T	2	9	10	22	29
W	3	10	17	23	30
T	4	11	18	24	31
F	5	12	19	25	



Apr

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S	3	10	17	24	
M	4	11	18	25	
T	5	12	19	26	
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T	7	14	21	28	
F	1	8	15	22	29

Rain God Tlaloc,

Up to you
Mosaic

The heads of the serpents encircling the wide circular eyes meet to form the nose on this **Turquoise Mosaic** mask, which is believed to represent the most revered

the deity most commonly portrayed on turquoise masks of the more antique civilizations. The pictorial conventions of representing masked persons that enable both the natural face and mask to be seen, the use of mouth masks, and the greater popularity of headresses and face paint, suggest they were meant to allude to the coexistence of multiple human, natural and supernatural qualities within the same body. This interpretation is borne out by the indigenous term for mask, *xayacatl*, "face", which was considered to be the external expression of a person's inner spirit and heart.

xayacatl

M e x i c o

5



6

May

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S	1	8	15	22	29
M	2	9	16	23	30
T	3	10	17	24	31
W	4	11	18	25	
T	5	12	19	26	
F	6	13	20	27	



Jun

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S	5	12	19	26	
M	6	13	20	27	
T	7	14	21	28	
W	1	8	15	22	29
T	2	9	16	23	30
F	3	10	17	24	

Nō Mask of Okina

Important Intangible Cultural Properties,

The Nō mask with its hinged lower jaw is reminiscent of the earlier Bugaku masks. The tradition of carving Nō masks is still important in Japan. The work of this particular carver was selected in 1979 as a designated conservation technique necessary for the preservation of

of which Nō is a recognised category. The oldest performance in the Nō repertoire is that of Okina, which featured in performances as early as the tenth century. The play consists of dances offering prayers for peace, fertility and longevity and is probably Shinto in origin. It is sometimes called the first play, and is performed only on holidays and other special occasions.

peace
fertility
longevity

J a p a n

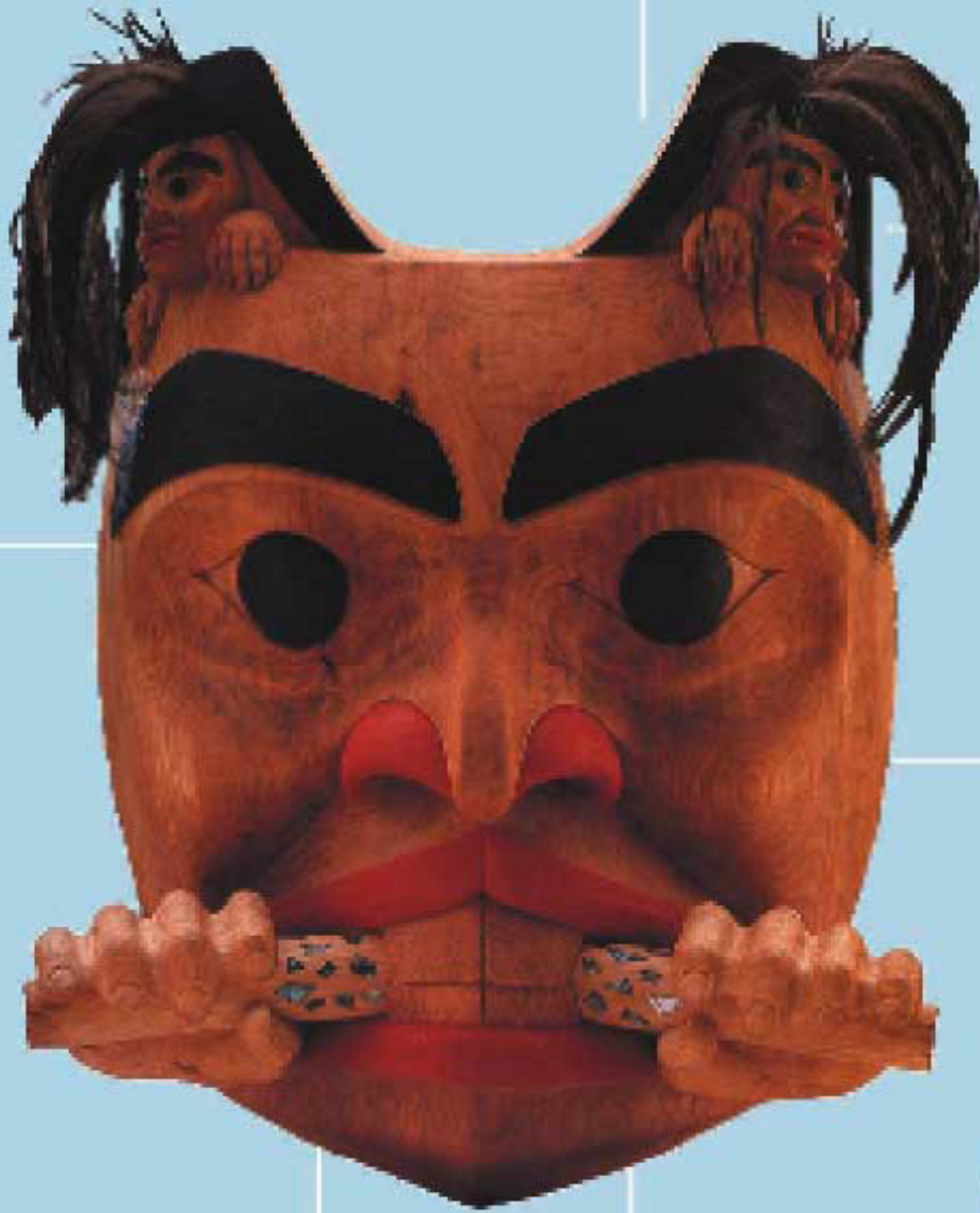
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Jul

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Aug

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Medicine

The **Medicine Beaver** is part of a legend that originated on the Nass River. This Beaver had great powers, symbolized by a burning stick held in its mouth, and was a menace to the people of the village. It would lie silently in wait to maim and

kill hunters and fishermen

who were caught off guard. The villagers asked their shaman to help. He sang his song to call on his spirit helper to come and give him power. The spirit came and entered his body. The shaman went to the Medicine Beaver and taunted him. They began to wrestle. After many days of wrestling the Beaver was exhausted and all was quiet. Soon the shaman came back with a beaver robe and claimed the Beaver as his new spirit helper.

s p i r i t h e l p e r

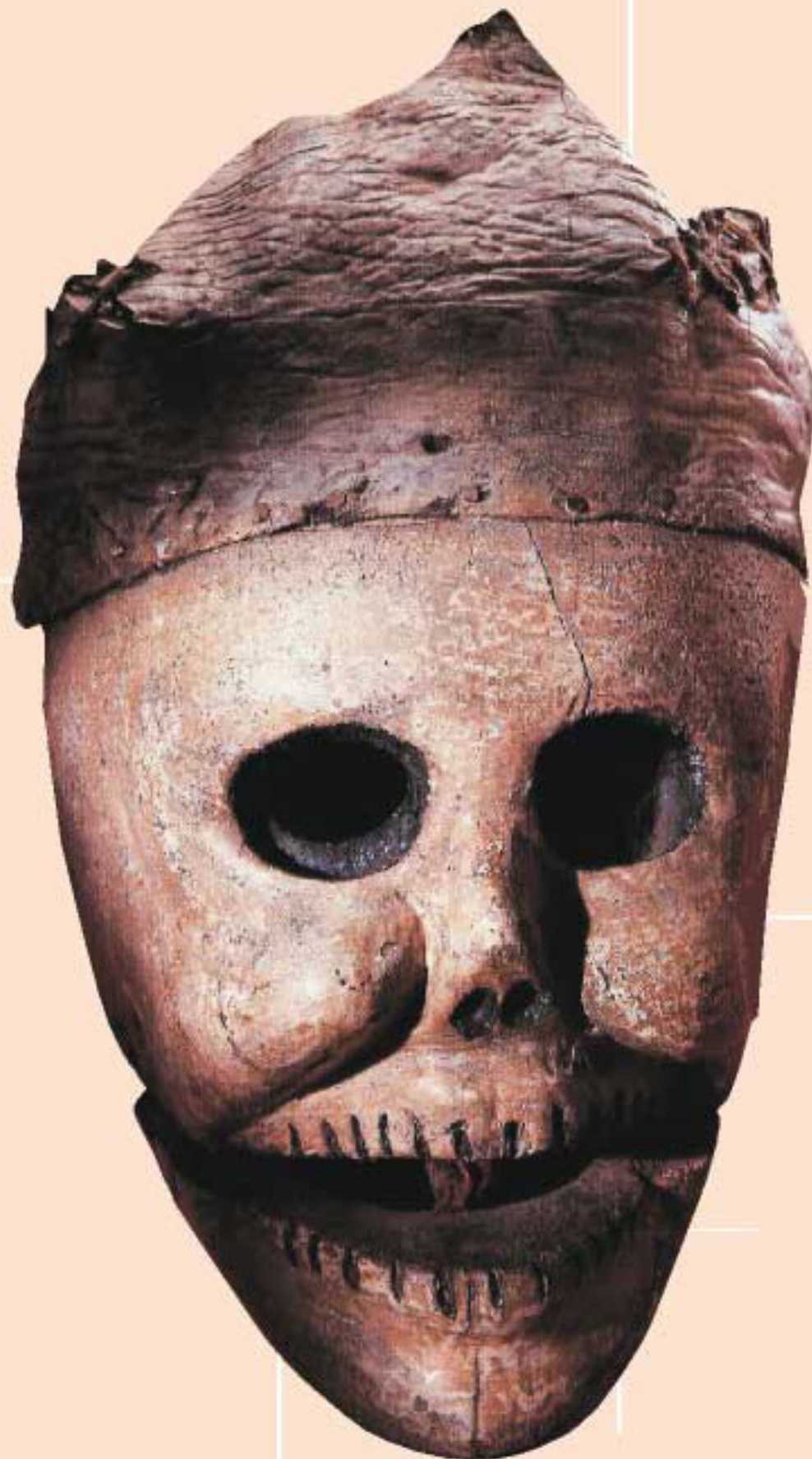
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10

Sep

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Oct

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The Dance of the Tres Potencias is generally performed with a written text handed down from colonial times. As a morality play, the theme is a battle between good and evil, with various masked characters such as Christ, the Virgin, and the Soul fighting against the Devil, Sin, and Death.

The evil nature of death is well portrayed in this **Muerto** mask dating from the turn of the century. It was beautifully carved and painted with a high dome of leather on the crown. The city of Guerrero has the most prolific masked festival traditions in Mexico, with a variety of dances and mask types. The performances take place on saints' feast days and civic holidays.

M e x i c o

11



12



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Chöni

Throughout Europe, masks are often organized in sets of sharply contrasting characters, such as the **Schöni Chläus** (Pretty Chläus) and the **Wüescht Chläus** (Ugly Chläus). This type of contrast is often used to exemplify the idealized human characters and the negative, monstrous animal types. Such oppositions are not only aesthetic. Ugly masks behave aggressively. Their counterparts, instead, go to extremes of gentleness and affection in balancing their opposites' behaviour. In this sense, the masks embody an outlook that polarizes the alternative ways of being in the world.

The commonly held view of masks as avatars of unbridled, 'transgressive' creativity, applies perhaps to their current manifestations in contemporary contexts.

Switzerland