



THE MASK KIT

**Art of the Mask:
A Tool from the Past**

**Project:
2024-1-FR02-KA210-YOU-000252061**

**This guide, created through collaboration between
TheatreTransformations (France) and
Lišov Múzeum (Slovakia),
offers users the opportunity to explore the historical and cultural significance of masks
while learning innovative techniques to craft and use them. By combining heritage with artistic exploration, this project invites you to connect with the universal language of masks.**



Introduction

Author: Jakub Dvorský and Tracey Boot

The Erasmus+ project “Art of the Mask: A Tool from the Past” celebrates the timeless art of masks as a bridge between tradition and modern creativity. Following weeks of research and two residencies, one at the Lisov, Slovakia and another in Chambéry, France. Cie.

Theatre Transformations and Lisov Museum have shared and combined their skills to create a unique educational tool : the mask tool kit.

The kit contains a series of masks and pedagogical sheets that offer users the opportunity to explore:

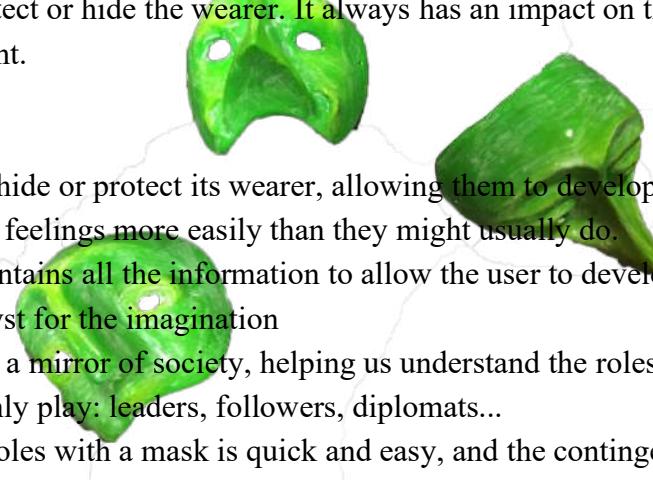
- the historical and cultural significance of the masks
- innovative techniques to craft and use them.

By combining heritage with artistic exploration, this project invites you to connect with the universal language of masks.

What is the Mask?

Author: Tracey Boot

Masks are not only beautiful objects to look at, they are exceptional tools. A mask can entertain, soothe, heal, protect or hide the wearer. It always has an impact on the public that it never leaves indifferent.



A mask is:

- Protection: A mask can hide or protect its wearer, allowing them to develop, explore and express questions and feelings more easily than they might usually do.
- A resource: the mask contains all the information to allow the user to develop his personality and acts as a catalyst for the imagination
- A mirror: a mask can be a mirror of society, helping us understand the roles we play and those we could certainly play: leaders, followers, diplomats...
- A liberation: changing roles with a mask is quick and easy, and the contingency of gender is no longer an issue.

A history of the mask - Functions of masks in different civilisations

All civilisations have utilised ritual masks for festivals and ceremonies to ward off spirits, mark seasonal changes, and for dances. Masks symbolise evil, power, and love, with varying meanings in the East. Common types include theatre, carnival, and funeral masks, notably used by the Egyptians.

The theatrical mask, which is also used in sacred dances, serves as a means of expressing the universal Self. In some cases, the mask brings forth demonic traits, this process can be liberating. A similar practice occurred during the Chinese Noh festivals, which marked the renewal of the year. Rather than concealing, the mask exposes the inferior tendencies that need to be cast away.

In Africa, masks are like the VIP passes to agrarian rituals and initiation parties! Masked dancers reenact the epic tales of creation and the cosmic order of society. It's a cathartic extravaganza where people connect with their place in the universe.

Greek traditions and the Minoan and Mycenaean civilisations utilised various ritual masks, including those for sacred ceremonies, funerals, offerings, disguises, and theatre.

About Carnival

In many countries, the mixture of Christianity and older customs has given rise to carnival masks. Carnival comes from the Latin carnival, which means "farewell" (vale) and "meat" (carne). It was forbidden to eat meat during Lent, and the week before its arrival was a pretext for rejoicing.

Carnival generally features **public festivities**, which include **parades**, street **parties**, and various forms of **entertainment**, incorporating **music**, **dance**, **circus**, elaborate **costumes** and **masks** which enables individuals to momentarily abandon their daily identities.

From a historical and religious angle, **Carnival is like a wild party** where chaos crashes the orderly scene! Chaos replaced the established order, which, however, once the festive period was over, re-emerged new or renewed.

On many occasions these events were banned but many authorities see these events as a necessary part of our society and an excellent way of releasing societies many tensions.

It's a time for celebration and a fresh start, shaking things up just enough so that when the confetti settles, a shiny new order pops back into place.

The Venetian carnival has the Commedia dell'arte, a theatrical style dating back to the 16th century.

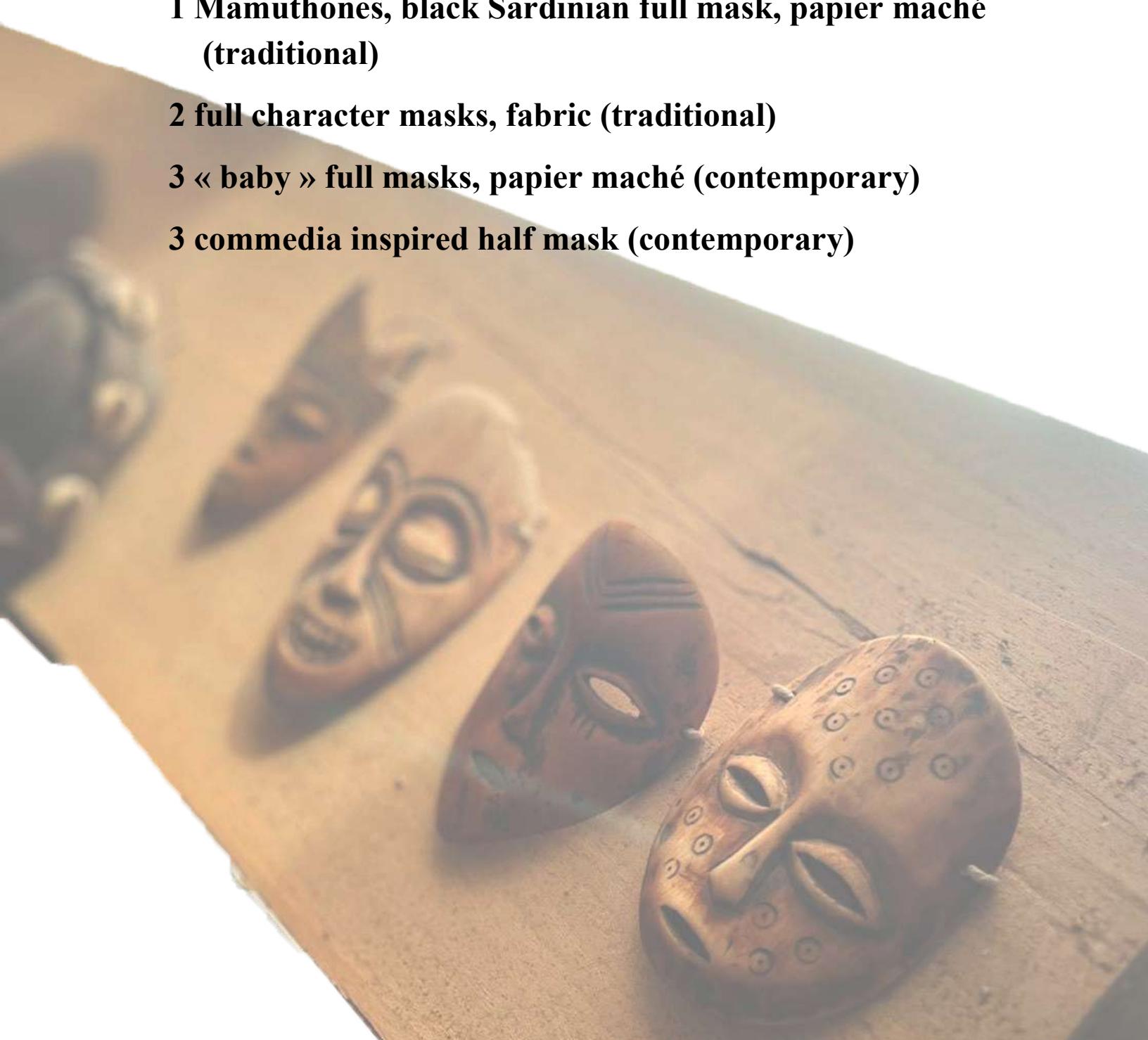
Pre-Lenten carnivals are also important in New Orleans, Trinidad and Tobago, Brazil – especially Rio. In Britain, the carnival of the Caribbean community in the Notting Hill area of West London lasts for three days at the end of August.



Our Masks

The mask kit contains:

- 1 Kallikantzaros half mask (traditional)**
- 1 Kukari animal head mask, fabric (traditional)**
- 1 Mamuthones, black Sardinian full mask, papier maché (traditional)**
- 2 full character masks, fabric (traditional)**
- 3 « baby » full masks, papier maché (contemporary)**
- 3 commedia inspired half mask (contemporary)**



Kallikantzaros

Author: Jakub Dvorský

Eastern Europe (Bulgaria, Rumania, North Macedonia, Greece, Turkey and Cyprus)

Material : Dried bottle gourd (cleaned & hollow) , Natural dyes or acrylic paint, Leather strip or elastic

Rooted in Greek folklore, the Kallikantzaros mask depicts the mischievous goblins said to roam during the Twelve Days of Christmas. Vibrant colours and exaggerated snouts or tusks capture their playful yet slightly sinister nature. Historically fashioned from light-weight papier-mâché, carved wood, or hollowed gourds, these masks featured in raucous mid-winter parades where performers mimicked goblin antics to chase away evil spirits and usher in good fortune for the new year.

For present-day makers, the Kallikantzaros offers a chance to explore humour and duality—combining bold sculptural forms with lively paintwork while honouring an age-old story of chaos giving way to renewal.



Kukeri

Author: Adriana Dvorská

Eastern Europe (Slovakia, Bulgaria, Rumania...)

Material: Fabric Masks

The Kukeri masks, originating from Bulgaria and other parts of Eastern Europe, are vibrant creations used during winter festivals to chase away evil spirits and ensure prosperity. These masks are traditionally made from fabric, often incorporating recycled textiles, embroidery, and bright embellishments such as ribbons and bells.

A full Kukeri troupe is a walking cosmology: at its heart the zoomorphic Kuker, masked as bull, goat, or stag, crashes through winter with deafening bronze bells to “wake” the soil; beside him the cross-dressed Bride (Nevesta) personifies Earth’s fertile womb, while the crowned King or Priest mediates between villagers and unseen forces by ritually marrying the Bride and Kuker to guarantee next season’s crops. Comic balance comes from the long-nosed Doctor, whose slapstick “surgeries” chase illness away, and the rag-clad Fool, custodian of chaos and laughter. Every colour and accessory deepens the spell—red



ribbons pulse with life and the returning sun, white linen evokes snow's purifying cover, horns proclaim virility, and the polyrhythmic clash of tuned bells is said to confuse lurking demons—so that when the troupe circles the village counter-sunwise and leaps across frozen fields, it acts out a mythic cycle of death, rebirth, and communal renewal.



Mamuthones

Author: Jakub Dvorský

Western Europe, ITALY (Sardinia)

*Material : Papier Maché (paper, glue, plaster and acrylic paint)
/ Traditionally made of wood*



The Sardinian Mamuthones masks, originally carved from wood, are now often recreated using papier-mâché for accessibility and preservation. These dark, somber masks, with hollow eyes and furrowed brows, embody ancient rituals tied to protecting communities and celebrating the cycle of life.

These masks offer an incredible opportunity to delve into the symbolic and spiritual aspects of European heritage. Worn during the mid-winter feast of Sant'Antonio Abate in Mamoiada, the Mamuthones mask embodies a living dialogue between the human and ancestral world: its hollow eyes and down-turned lips recall the silence of the dead, while the dancer's back-bent gait and seventy jangling bronze campanacci (cowbells) awaken dormant earth and livestock. Each heavy step—anchored by a sheepskin cloak—beats out a funerary rhythm that both mourns winter's decay and summons spring's rebirth; meanwhile, companion Issohadores in white lasso spectators, bestowing luck and symbolically “drawing” fresh souls into the community. The mask's matte-black face carries soot from hearth fires, linking the ritual to protective household spirits, and the procession's circular route around village lanes re-inscribes an invisible boundary against misfortune. Thus, whether carved in holm oak or molded in papier-mâché, the Mamuthones mask serves as a portable shrine—merging memory, fertility, and communal guardianship into a single, hypnotic rite.



Three full white masks

Author: Tracey Boot

Western Europe, France/UK

Material : Papier Maché (paper, glue, plaster and acrylic paint)

These masks were originally created by Tracey Boot for a show called « **That's life** », created and performed in 1996- 1998. The show followed the paths of seven archetypal characters. The play started from their births so Tracey chose to make the baby masks. The masks are identical (copies taken from the same mould).

We then started to use the baby masks in our workshops and demonstrations, as a means to show the power of masks. Why?

Having identical masks placed onto different participants immediately demonstrates the power of a mask and how the mask does not hide the person, on the contrary, it accentuates the body of the wearer.

We can see, very clearly:

- the shape and form of the wearers body;
- the emotions that body is conveying;
- the age and sex are highlighted or can be dramatically different from the wearer...

Participants are often surprised that the same mask can look very different from one person to another.

This underlines the importance of understanding the notion of non-verbal communication but also the need to understand ones own body and movements before trying to play others.



Three green half masks

Author: Tracey Boot

Western Europe, Italy (inspired by the commedia dell'arte style)

Material : Papier Maché (paper, glue, plaster and acrylic paint)

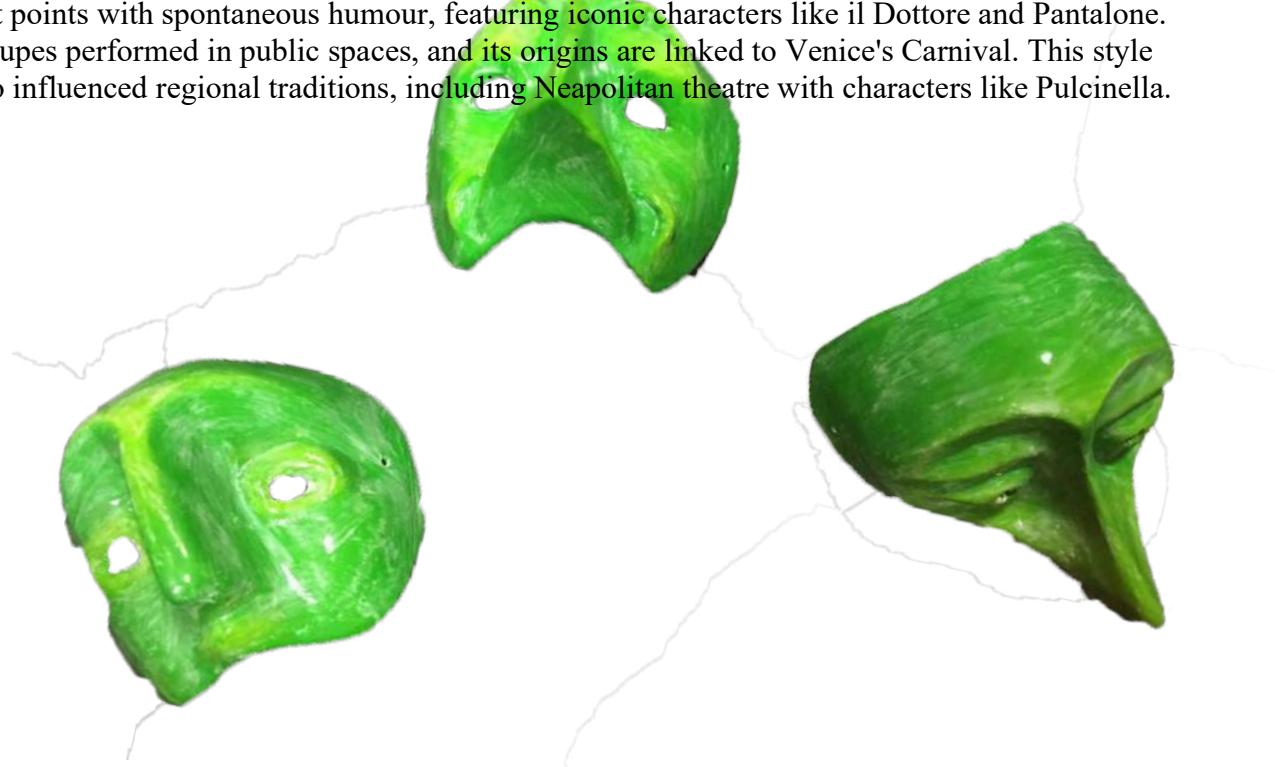
Our three « green » half masks are used in one of our touring shows « **Juliette and her Romeo** » an adaptation of William Shakespeare's classic play. They are fun characters, used as « narrators » who explain, underline or comment on the story.

They:

- are half face character masks were originally designed by Tracey Boot in the Italian commedia dell'arte style. The masks are inspired by the lower class characters called « Zanni » characters, a variety of buffoon or clown characters known in those days as a simpleton or 'stupid incompetent fool'.
- can be played as male, female or androgynous characters
- they are easy and fun to play and interact well with each other (but can also work solo or in duos for improvised exploration and performance).

The Commedia dell arte

Commedia dell'arte was a significant form of professional theatre in Italy from the 16th to 18th centuries, known for its masked characters and improvised performances. It combined scripted plot points with spontaneous humour, featuring iconic characters like il Dottore and Pantalone. Troupes performed in public spaces, and its origins are linked to Venice's Carnival. This style also influenced regional traditions, including Neapolitan theatre with characters like Pulcinella.



Mask-Making Techniques

Fabric Mask Making by Adriana

Papier-Mâché Mask Making by Tracey

Gourd Mask Making by Jakub



Fabric Mask Making

Author: Adriana

Context

In villages across Moldavia, Bucovina and Maramureş, mid-winter processions such as **Capra** (Goat), **Ursul** (Bear) and **Malanca** feature exuberant textile masks. These faces, stitched from scraps of homespun hemp, wool felt and sheepskin, combine bright appliquéd, jingling beads and tassels to chase away the old year's spirits and beckon a fertile spring.

Tools & Materials

- Two layers of thick wool felt or hemp canvas (recycled shepherd cloaks work well)
- Hand-carded sheep's wool or flax tow for padding
- Fusible interfacing (optional) or a wheat-starch stiffening paste
- Tailor's chalk, heavy shears, awl, sail needles, strong linen thread
- Fabric glue for quick workshop fixes
- Coloured ribbons, glass beads, seed corn, tin mirrors, brass bells
- Natural wool dyes (madder red, walnut brown, indigo) or acrylic fabric paints
- 8 – 10 mm woven wool tape for ties; small pine dowels if a jaw-clack mechanism is desired
- Flat iron and wooden block for pressing

Carpathian Step-by-Step

1. **Pattern the Spirit** – Sketch a stylised goat, bear or demon face on card; exaggerate snout and eyebrow ridges that will hold meaning (goat = agility, bear = strength).
2. **Cut Base Layers** – Trace the pattern onto doubled felt; mark eye and mouth openings wide enough for field vision during dances.
3. **Stiffen & Shape** – Brush a thin coat of starch paste on the inside of the front layer; when half-dry, mould it over a wooden block to set a slight curve.
4. **Pack the Features** – Roll raw wool into cords to form horns, brows or a snout ridge; couch them under a scrap overlay and whip-stitch firmly.
5. **Stitch Perimeter** – With right sides together, blanket-stitch around the edge, leaving a 6 cm gap at the chin. Clip curves, turn right-side out and press with a warm iron under baking paper.
6. **Colour & Embellish** – Dip-dye the mask in walnut for an aged base, then appliquéd madder-red linen patches (blood-life), white homespun circles (snow-purity) and indigo triangles (night-mystery). Sew tin mirrors to deflect evil eyes and knot ribbons or tassels along the jawline.



7. **Add Sound** – Thread brass bells or seed corn pods along the brow so each nod jingles; a goat mask may include a pine-dowel hinge to make a rhythmic clack.
8. **Close & Reinforce** – Ladder-stitch the chin gap; line interior edges with soft wool strip to prevent abrasion.
9. **Strap for Procession** – Punch two awl holes at the temples, loop wool tape, and tie so the mask sits high for leaping dances; adjust for secure but breathable fit.
10. **Bless & Trial** – Tradition calls for sprinkling the finished mask with plum brandy and grains of wheat before its first outing; rehearse jumps and spins to be sure the bells carry across snowy streets.

By marrying ancestral materials—felted wool, flax thread, home-dyed ribbon—with durable modern touches like interfacing and fabric glue, you honour Romania's carnival heritage while ensuring the mask survives many winters of spirited stomping.



Papier-Mâché Mask Making

Author -Tracey

Materials:

Clay, Modelling plaster, Papier Mâché using blotting paper and or woven jay cloth (possible to use brown paper or similar craft paper), quality newspaper, PVA glue and wall paper paste, finishing plaster and acrylic paint)

Tools: sculpture tools, sponges and bowls

RESEARCH : what do you want to make ?

- Look at pictures, people, use your imagination... Gather information about your character : age, sex, profession, likes, dislikes (particularly important if you are working with a story or text where a writer has already created the character).
- Create a story board with: images , key words, colours... use whatever inspires you.
- Create a 2 D drawing, start to draw your own on paper (it can be very simple lines, like emojis)

Create a 3D "small head" , a miniature version of the mask.

Use soft red clay that dries without baking.

- take a fist full of clay and make a round or oval shaped head(3D)
- use extra clay to create and position the nose, eyes, mouth (upper & lower lip), eyebrows and cheeks onto the little ball/ oval head.
- start to play and test your skills with tools (wooden to move or fix the clay or metal for cutting or shaping)
- Check for symmetry (most faces are "almost" symmetrical)
- Smooth out the little head with a humid sponge.

Once you are happy with these results , create the full size model.

- it is good to use a plaster face as a support (these can be made from plastic neutral masks)
- create your mask as you did with the little head
- check your work from various angle

Make a plaster mould of the clay design

- make a wall of clay around the mask, stop at the mouth to make a half-mask.

- prepare the plaster: lukewarm water in a basin, sprinkle with plaster, turn the basin a quarter turn, sprinkle with plaster... We mix with the hand before tapping under the basin, and pour on the mask.
- You have to blow very hard to spread the plaster, then let it dry.
- When it is dry, we remove everything that is on and around the plaster to recover the mould.

Paper mâché

- tear off squares of newspaper and stick them next to each other inside the mould (overlap by one centimetre each time), smoothing it out as you go (use wallpaper paste and or PVA glue)
- add a layer of white paper (blotting paper) or brown craft paper
- repeat 1 to 6 times depending on the quality and thickness of the paper you use
- let the paper dry completely, then pull it out of the mould
- Trim and paint



Gourd Mask Making

(*Jakub*)

Why Gourds?

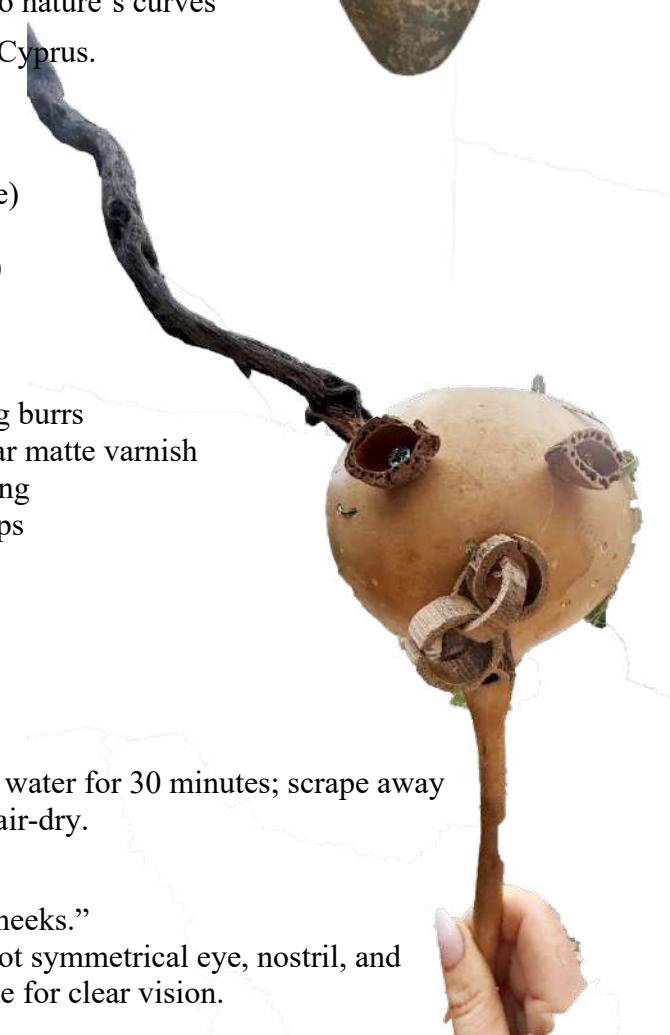
Bottle gourds (*Lagenaria siceraria*) grow a hard, wood-like shell that dries into a lightweight yet durable vessel—perfect for masks that echo nature’s curves and resonate with folk traditions from Balkans, Turkey and Cyprus.

Tools & Materials

- **Dried bottle gourd** (fully cured, seeds rattling inside)
- Fine-tooth pull saw or coping saw
- Craft knife or micro-rasp set (round, flat, half-moon)
- Sandpaper 150 & 320 grit
- Pencil, flexible ruler, masking tape
- Hand drill or awl for strap holes
- Pyrography pen *or* low-speed Dremel with engraving burrs
- Natural dyes (walnut, indigo) *or* acrylic paints + clear matte varnish
- Beeswax-linseed oil mix (2 : 1) for food-safe polishing
- Leather thong, braided jute, or elastic ribbon for straps
- Dust mask, gloves, and small paintbrushes

Step-by-Step Workflow

1. **Select & Clean**
 - Choose a well-dried gourd free of soft spots.
 - Rehydrate the outer skin by soaking in warm water for 30 minutes; scrape away surface mould with the back of a knife, then air-dry.
2. **Mark the Face**
 - Rest the gourd upright and find its natural “cheeks.”
 - Use pencil and masking-tape guidelines to plot symmetrical eye, nostril, and mouth positions. Keep eyes at least 2 cm wide for clear vision.
3. **Openings & Hollowing**
 - Clamp the gourd gently—pad the vice jaws with cloth.
 - Saw out the mouth first (acts as debris exit), then eyes.
 - Shake out seeds; enlarge interior space with a micro-rasp if needed, tapering walls to 4–6 mm thickness at contact points.
4. **Refine & Shape**



- Smooth cut edges with a craft knife followed by 150-grit paper; finish with 320-grit for skin-safe rims.
- Test-fit: the gourd should sit snugly on brow and cheekbones without pinching the nose bridge.

5. Carving & Pyrography (Optional)

- Sketch motifs—sun spirals, vine scrolls, or zoomorphic symbols—directly onto the surface.
- Incise shallow reliefs with a Dremel burr or burn fine lines with a pyrography pen, working slowly to avoid scorching.

6. Colouring

- **Natural stain:** Submerge in walnut dye for earthy brown, dip the carved areas longer for two-tone depth.
- **Paint:** Seal first with thin acrylic gesso; layer opaque or translucent washes; add highlights with dry-brushed metallics.
- Let dry 24 h.

7. Finish & Seal

- Warm the beeswax-linseed mix to hand-temp; rub onto surface with a lint-free cloth.
- Buff after 10 minutes for a satin sheen that repels moisture and deepens colour.

8. Strap Attachment

- Drill 3 mm holes at temple points; reinforce inside with a dab of epoxy or a leather washer.
- Thread leather thong and knot, or rivet elastic ribbon for adjustable comfort.

9. Comfort Lining (Optional)

- Adhere felt pads at brow and chin with contact cement to cushion weight during long parades.

10. Field Test & Blessing

- Don the mask outdoors; walk, jump, and speak to check airflow and acoustics.
- Traditional touch: Smudge with sage or rosemary smoke to “wake” the gourd’s spirit before its first performance.

Quick Variations

- **Half-mask** – Saw the gourd laterally and use the upper dome; reveals the mouth for easier speech.
- **Articulated Jaw** – Cut a separate lower beak, hinge with leather strips for clacking movement.
- **Hybrid Build** – Combine gourd skull with fabric horns or papier-mâché snout extensions.

A single vine can yield dozens of shells, making gourd masks both eco-sensible and richly characterful—each curved from the rhythms of a growing season into a face ready for celebration.

Alternatives to mask

Authors: Tracey and Hélène

Sometimes time and materials are lacking, but it is possible to have fun with other simple tools!

Any concealment of the face, even partial, modifying the appearance of a person, is in some way a mask: makeup, moustache, beard, glasses, wig...

Red noses or Rubber noses

Noses are easy to find in fancy dress shops particularly old witch noses and they create great characters . You will also find the red nose. which is also known as the smallest mask in the world. Coming from circus, the clown nose is now used for different purposes (theater clown, therapy workshops, hospital clown, etc.)



Paper bags

Craft paper bags are inexpensive, safe to use and easy to find. It is also very easy and quick to transform them into great full face masks with scissors, paint, markers or with collage. It is possible to play with both sides of the bag.

Props and costumes

With old glasses (removing the lenses), it is possible to play a large number of characters. Combine them with hats, scarves, wigs or fake moustaches...

Makeup

Wearing makeup is not just linked to fashion. Emphasising the eyes, eyebrows, lips or exaggerating wrinkles contributes to the transformation of the face.

Using latex to modify the face makes it even less recognisable



Mask Exploration Techniques

Authors: Hélène & Tracey

These activities not only foster creativity but also promote cultural understanding and personal expression. By engaging with masks, participants can delve into the rich traditions of storytelling and performance, discovering new facets of both themselves and the stories they tell.

A mask is made to be worn and played with. It comes to life through movement of the actors face and body.

Like a real person, the mask moves between stillness and movement and a multitude of other rhythms and tensions.

It is good to punctuate the workshop with moments of "acting" and of "spectating". We learn just as much from watching the exploration of others and, a mask often comes alive with an audience.

Once the mask is on the face, caution is required when moving around because visibility changes.

Steps towards "mask play".

Choose an open or free space to make work easier. Warm-up:

- The Body: massage and waken different parts of the body and face then add some simple stretching (gym/aerobics) Don't forget wrists, ankles and neck)
- Body observation: in pairs , copy and exaggerate your partners body, stance and walk. Explore finding a « neutral » body - a blank page (arms to side & stand tall).
- The Voice: breathing and basic voice exercises (exploring vowels, sounds, words and simple tongue twisters « Peter Piper Picked... »)
- The Intellect: explore and play with emotions with your face then face and body.. (Between each emotion, return to a neutral position).
- Working as a group: walk in the space with your hands up to your eyesspace with the group. Explore different: rhythms, states, tensions...sharing actions or giving "presents"...

Meeting the mask

- LOOK AT the masks available
- CHOOSE a mask according to your feelings (attraction or repulsion)
- TEST the mask to see if it is comfortable, adjustment if necessary (elastic or foam)
- POSITION YOURSELF IN A SPACE in a neutral position and hold the mask in front of you face and look and explore (mirrored)
- OBSERVATION: Careful observation of the mask, from different angles to find its personality, its emotions... (age, sex, job, occupations, level in society... (if necessary the workshop leader can use key words to stimulate creative thinking).
- COPY the mask, look like the mask. Create a "mirror image" , transform your face and grimace to look like the mask
- TRANSFORM your neutral position into the mask posture, change the position of the feet and explore, create a body that matches your new face
- Put on the mask (keeping the face and the posture inspired by the mask)
- WALK: exploring rhythms and stillness, exaggerate the characters breathing pattern(s)
- Breath to sound, sound to a word, a word to a phrase... to a voice. From here the voice can be born.

Free improvisation:

Don't forget that Improvising is an art where everyone needs to listen... to their character but also to the suggestions of others!

Improvisations can be solo or collective.

Everyone keeps in mind that an improvisation has a beginning, middle and an end.

- Place two tables , one on each side of the space for the masks.
- Places the masks onto the two tables (face up of course)
- Participants move in and out of the space, changing masks when they want.
- There is only one rule: never an empty space.
- Add music: different sound and atmospheres can inspire the actor and his mask

Making an entrance :

Create a backdrop or use a stage flat / or curtain

Choose one mask to play

- appear with the mask,
- still then moving,

- move towards the audience,
- then leave.

Structured Improvisation" or "scenario"

- create groups of 3 to 7 mask performers
- give each group: a setting or place and an action or theme Ex: the train statio train strike or the dentist waiting room/ crazy dentist or the park/ earthquake...
- Each actor should discuss and decide : when they will enter, what they will do ad how they will leave



Conclusion

Author: Jakub Dvorský

The mask kit is more than a tool—it's an invitation to explore heritage, creativity, and self-expression. Masks connect us to stories, traditions, and one another. As you use this kit, we hope you'll uncover the magic of masks, discovering not only their history but also their role in shaping your unique perspective.



References

Contributors: Tracey, Hélène, Jakub, Adriana

Sources:

- Books: The Art of Masks
- Museums: Lišov Múzeum, Museo delle Maschere Mediterranee
- Carnivals: Mamoiada Festival, Kukeri Celebrations
- Tutorials and Platforms: BetterMode, YouTube mask-making channel



Books

Marche avec un masque neutre

Auteur: Georges Bonnaud Broché

Working with the neutral mask.

Auteur

Georges Bonnaud

Editeur L'harmattan

Date de parution novembre 2003

Collection Théâtre des cinq continents, numéro 110

EAN 9782747534772

ISBN 2747534774

Illustration: no pictures

Masques pour théâtres & légendes

Auteur: Francis Debeyre

Biographie de l'auteur

Francis Debeyre crée des masques pour le théâtre depuis près de quarante ans. En 1981, il apprend la technique du cuir martelé auprès de Stefano Perocco di Meduna, lui-même élève de Sartori, maître du masque de la commedia dell'arte. Mais c'est la rencontre, en 1984, avec Werner Strub, créateur incontesté et complice du metteur en scène genevois Benno Besson, qui oriente définitivement son travail. Vingt-cinq années d'amicales rencontres et de longues et fructueuses conversations, en Suisse d'abord, puis dans son atelier du Jura.

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<https://www.masquefrancisdebeyre.fr/le-livre/>

Masques de fête par Ann Rocard Broché

Auteur Ann Rocard

Editeur Dessain Et Tolra

Date de parution 01/05/1986

EAN 2650001518448

ISBN F001518445

Illustration (donnée non spécifiée)

Théâtre de marionnettes en papier par Véra Brody Broché

Fête et croyances populaires en Europe : Au fil des saisons par Yvonne de Sike

Les Masques - rites et symboles en Europe par Yvonne de Sike

Le Livre des Masques par Michel Revelard

Le Masque : du rite au théâtre par Odette Aslan Broché

Les masques par Lommel Andréas

Fêtes des fous et carnavales par Jacques Heers Broché

Le carnaval par Michel Feuille

Carnaval ou La Fête à l'envers par Fabre Daniel Poche

Sacré Carnaval par Bernard Cousséé

El Carnaval / The Carnaval: Analisis Historico-cultural par Julio Ca Baroja Broché

Canavals et Mascarades (Ancienne Edition) par Ayola

Le Masque par Genevieve Allard Poche

Masques : Chefs-d'oeuvre du musée du quai Branly par Yves Le Fur

Fabrication de masques (pour enfants):

Masques en fête, BRODY (Vera), DOLARD (Marie), éd. Le Temps Apprivoisé, Pierre Zech, 1994

Masques de fête, ROCARD (Ann), éd. Dessain et Tolra, 1986

Les masques, fabrication et jeux, Clement (Line) Broché – 26 mai 1999

**The Moving body
teaching creative theatre**

Le corps poétique

Un enseignement de la création théâtrale

Jacques Lecoq (1921-1999) ran his theatre school, created in 1956, until his death. All over the world, former students - actors, directors, scenographers, authors... or even architects - refer to his teaching. But who is Jacques Lecoq? What was his career? What are the objectives and methods of his teaching? "Le Corps" "poétique", the result of numerous interviews with Jean-Gabriel Carasso and Jean-Claude Lallias, answers these questions.

From "mimodynamics" to "geodramatics", from the neutral mask to the great dramatic territories (melodrama, commedia dell'arte, buffoons, tragedy, clowns), Jacques Lecoq takes us on the journey of the School and makes us follow his pedagogical approach step by step.'

The paperback edition contains a Foreword by Simon McBurney, Artistic Director of Complicité and an Afterword by Fay Lecoq, Director of the International Theatre School in Paris.

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Editeur [Actes Sud-Papiers](#)

Collection [Le Temps Du Théâtre](#)



Videos on mask

Clips of shows :

The Mitten, show for 3 years plus

Half mask: animals from the forest & centre character Zoya and non-masked narrator.

Theatre Transformations

Mask maker: Tracey Boot

Performers: Hélène Lenoir Muriel Dussolliet

[HERE](#)

Hop, Hop Our Friends, show for 3 years plus

Half mask, puppet (animals from the forest & centre character Zoya) and non-masked narrator.

Cie. Theatre Transformations

Mask maker: Hélène Lenoir

Performers: Hélène Lenoir Margot Naviaux

[HERE](#)

The Inseparables, show for 8 years plus

Two Full masks and one third mask, and non-masked characters

Cie. Theatre Transformations

Mask maker: Tracey Boot

Performers: Hélène Lenoir, Mélanie Baxter-Jones, Indiana Ballon.

[HERE](#)

Juliette et son Roméo

Half masks and puppets.

Cie. Theatre Transformations

Mask maker: Tracey Boot

Performers: Hélène Lenoir, Tracey Boot , Margot Naviaux.

[HERE](#)

The Muppet show - Mummenschanz Mask

Full mask and mime, modelling clay.

Mummenschanz Masked Theater

[HERE](#)

Mummenschanz Masked Theater Troupe Celebrates 50 years

Mummenschanz Masked Theater

[HERE](#)

L'usine,

Mimografie / Regie: Etienne Decroux.

Met: Sterling Jensen, Michael Goerver, Nell Taylor.

Etienne Decroux, New York 1961.

Collectie Theater Instituut Nederland

[HERE](#)

Documentaries

The Tribal Eye: Behind The Mask

(wood carving excerpt) This amazing excerpt reveals in great detail how the Dogon people in Mali approach wood carving. Clip borrowed from part one the seven-part series "The Tribal Eye" by **David Attenborough.** (original airdate: 1975)

[VIDEO HERE](#)

The two journeys of Jacques Lecoq (extracts), 1999

(Les deux voyages de Jacques Lecoq (extraits))

A documentary immersion in the foundations of the thought of Jacques Lecoq, founder of the International Theater School. A film in two parts which alternates images of work sessions with interviews with Jacques Lecoq and former students.

A film by Jacques Lecoq, Jean-Gabriel Carasso, Jean-Claude Lallias and Jean-Noël Roy

Director: Jean-Gabriel Carasso and Jean-Noël Roy

Co-production La Sept ARTE / Online Production / ANRAT 1999

Broadcast © L'Oiseau rare

[VIDEO HERE](#)

Kallikantzaros (Greek Twelve-Days Goblin)

- “Kallikantzaros” overview – **concise background on the goblins’ folklore, seasonal appearance, and apotropaic practices.** en.wikipedia.org

Kukeri (Bulgarian & Balkan Fertility Rites)

- “Bulgarian Kukeri” – *PieceWork* magazine feature – **richly illustrated article explaining the monster costumes, bell symbolism, and village parades.** pieceworkmagazine.com
- “Dancing to Ward Off Evil in ‘Kukeri’” – *The New Yorker* documentary (2022) – **15-minute film capturing the winter dance, community legacy, and Surva festival.** [newyorker.com](https://www.newyorker.com)

Mamuthones (Sardinia, Italy)

- “Mamuthones of Mamoiada, a 2 000-year-old Carnival Ritual” – Sardinia travel guide – **step-by-step description of the January/February procession, dressing ritual, and bell cadence.** sardiniarevealed.com
- “A Pagan Exorcism in Sardinia” – *Condé Nast Traveler* – **long-form essay linking Mamuthones to pre-Christian exorcism rites and village bonfires.** cntraveler.com

Capra / Ursul Masks (Romanian Winter Carnival)

- “Capra Bătrânlul Mask” – Second Face Museum catalogue – **high-resolution images and context for the goat dance masks worn on New Year’s Eve in rural Romania.** maskmuseum.org

Gourd Masks (Technique & Folklore)

- “How to Make a Gourd Mask” – step-by-step YouTube tutorial – **six-minute video covering cutting, hollowing, and painting a dried bottle gourd.** https://www.youtube.com/watch?v=NZlf8Fp-6P8&utm_source=chatgpt.com