

## Mika Ninagawa Into Fiction Reality

Shakespeare in the Theatre: Yukio Ninagawa  
Mika Ninagawa  
Antiquarians of Nineteenth-Century Japan  
Metamorphoses in Contemporary Japanese Theatre, Life-size and More-than-life-size  
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yukio ninagawa 1935 2016 was japan s foremost director of shakespeare whose productions were acclaimed around the world his work was lauded for its spectacular imagery its inventive use of japanese iconography and its striking fusion of eastern and western theatre traditions over a career spanning six decades ninagawa directed 31 of shakespeare s plays many of them including hamlet on multiple occasions his productions of macbeth the tempest pericles twelfth night and cymbeline became seminal events in world shakespeare production during the last 30 years this is the first english language book dedicated exclusively to ninagawa s work featuring an overview of his extraordinary output this study considers his shakespearean work within the context of his overall career individual chapters cover ninagawa s approach shakespeare and greek tragedy in particular his landmark productions of macbeth and medea and his eight separate productions of hamlet the volume includes a detailed analysis of the sai no kuni shakespeare series in which ninagawa set out to stage all of shakespeare s plays in his hometown of saitama north of tokyo written by conor hanratty who studied with ninagawa for over a year it offers a unique and unprecedented glimpse into the work and approach of one of the world s great theatre directors

lavishly illustrated with over 400 photographs this monograph is an overview of mika ninagawa s vast body of work nearly two decades of portraiture fashion editorials and travel photography are featured along with new material never before published

this volume explores the changing process of evaluating objects during the period of japan s

rapid modernization originally published in Japanese antiquarians of nineteenth century Japan looks at the approach toward object based research across the late Tokugawa and early Meiji periods which were typically kept separate and elucidates the intellectual continuities between these eras focusing on the top down effects of the professionalizing of academia in the political landscape of Meiji Japan which had advanced by attacking earlier modes of scholarship by antiquarians. Suzuki shows how those outside the government responded, retracted or challenged new public rules and values. He explores the changing process of evaluating objects from the past in tandem with the attitudes and practices of antiquarians during the period of Japan's rapid modernization. He shows their roots in the intellectual sphere of the late Tokugawa period while also detailing how they adapted to the new era. Suzuki also demonstrates that Japan's antiquarians had much in common with those from Europe and the United States. Art historian Maki Fukuoka provides an introduction to the English translation that highlights the significance of Suzuki's methodological and intellectual analyses and shows how his ideas will appeal to specialists and nonspecialists alike.

This fascinating photography collection contains carefully selected pieces from four of Ninagawa's photography collections such as *Everlasting Flowers*, *Portraits of the Time the Days were Beautiful*, and *Trans Kyoto*. Her stunning works are categorized in 8 themes which are *Sakura*, *Everlasting Flowers*, *The Days were Beautiful*, *Plant a Tree*, *Self Image*, *Trans Kyoto*, *Portraits of the Time into Fiction Reality*. This book also includes 3 special interviews with curators of art museums and organizations: Matthias Harder who is a curator of Halmut Newton Foundation, Takeshi Sakurai who is a director of Contemporary Art Museum, Simon Baker who is a director of Maison Européenne de la Photographie.



Classical drama on the modern stage as a cultural and political phenomenon is scholarly trailed since the 1950s and 60s and intensified in the last third of the twentieth century. The evidence is being extensively documented, pioneered by Walton (1987) and McDonald (1992) and subsequently developed by collaborative research projects which include published databases. It is clear from the work of these projects that performance of classical drama is a major feature in all types of theatre: à la avant garde and experimental, student, international and fringe, epic and classical, commercial, popular and canonical. This means that it is closely intertwined with the politics of locale, environment and geography as well as of language translation and culture. Each of the essays has a specialised contribution to make; however, the total impact of the whole section will be even greater than the sum of the parts because the authors not only intersect in their discussions of common concerns in modern performance of ancient drama but also provide case studies that will add to the knowledge base and critical acumen of everyone working in the field.

All the papers read at the meeting sessions, symposia and panels are recorded in the CD-ROM.

Explores Suzuki's theatre practice and contains a DVD with practical Suzuki Method actor training examples.

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