



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



EVENTS

This primarily web-based conference consists of four weekends of talks, workshops, papers, panels, and performances on the following dates:

SEPTEMBER 24–26, 2021

OCTOBER 30–31, 2021

FEBRUARY 11-13, 2022

APRIL 22–24, 2022

Participants can engage the conference's diverse subjects in a variety of ways, choosing single or multiple virtual events. The conference is free and open to anyone. A few events may have limitations and there may be additional sponsored events outside of the four weekends. There may also be a few events held in-person on the Boston University campus, which will be subject to BU's visitor policy at the time of the event.

As we finalize the conference program, we will update the website. To be notified when the schedule is updated and/or when registrations for specific events open; please register for our [mailing list](#).

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College of Fine Arts

Women & Masks: An Arts-Based Research Conference



**INAUGURAL WEEKEND: SEPTEMBER 24-26TH,
2021**



Left to Right: Image by [Katrina DeMarcus](#), Book by [Deborah Bell](#), Digital Image by [Kay Reese](#), Masks by [Melody Anderson](#), and Performance by [Joan Schirle](#)

CLICK ON THE FOLLOWING TABS FOR INFORMATION ABOUT THE CONFERENCE'S INAUGURAL WEEKEND EVENTS.

TO REGISTER TO ATTEND THESE FREE EVENTS, PLEASE SIGN UP FOR THE [MAILING LIST](#).

FRIDAY SEPTEMBER 24TH, 2021



Time	Event	Presenter(s)	Additional Details & Brief Bio
5:00-6:00 PM*	Looking Out and Seeing In: A Journey Through the Body	Jennifer Tantia	Every day we communicate with others through our bodies, and mostly outside of our knowledge. Embodiment is a practice that increases self-awareness by attending to and through the body with kindness and self-compassion. In this workshop, participants will learn creative embodiment experientials that will support well-being from the “inside out,” and have the opportunity to use them independently throughout the conference. As a handout, please download a chapter of Tantia’s latest book here .
6:00 – 6:30PM	Official Welcome	Felice Amato	Conference Chair, Felice Amato, launches the Women & Masks conference with a welcome talk.
6:30 – 7:30PM	A Mask as a Portal: Materiality, Transformation, and Influence	Manduhai Buyandelger Deborah Bell	Women and Masks. Buyandelger is an anthropology professor at MIT and the author of <i>Tragic Spirits: Shamanism, Memory, and Gender in Contemporary Mongolia</i> . Deborah Bell is a costume designer, author and recently retired

**The
Ascendency of
Masquerade in
Our Digital Age**

[Alexandra
Simpson](#)

Professor of Costume Design at the University of North Carolina at Greensboro. Bell has written two important books on masks – *Mask Makers and Their Craft* and *Masquerade*. Please find handouts for Bell’s talk [here](#).

**Paper Faces: a
brief
moment to
move with
Alexandra
Simpson**

Get ready to move! 15 sweet minutes to move our bodies and wiggle our minds in preparation for the Women and Mask conference. Paper, pen, and little space is all you need. Alexandra Simpson, a theatre artist, community organizer, PhD candidate at York University in the Faculty of Environmental Studies and co-artistic leader of [Animacy Theatre Collective](#).

7:30 –
9PM

**Keynote:
The Mask of the
Universe**

[Joan Schirle](#)

Joan Schirle is an actor/ playwright/ director/teacher. She has performed in mask and created mask performances, as well as teaching mask performance for many years at international festivals and schools, including Dell’Arte International in Blue Lake, California, where she is Founding Artistic Director. Having led 20 study trips to Bali, she learned to carve masks as well as well as dance them. Her solo mask show, “Second Skin,” toured widely for seven years. Her most recent mask piece for video is

<p>9:00 – 9:15PM</p>	<p>Closing Thoughts</p>		<p>called “June 1, 2020”. She has written over fifteen plays and musical theatre pieces, and is currently collaborating as librettist with composer Gina Leishman on a chamber opera, “Bird of the Inner Eye,” based on the letters and archives of American painter, Morris Graves (1910-2001). First workshop performances were August, 2021 at the Arcata Playhouse.</p> <p>*= all times are EST</p>
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SATURDAY SEPTEMBER 25TH, 2021

Time	Event	Presenter(s)	Additional Details & Brief Bio
<p>9:00 – 9:05AM*</p>	<p>Welcome</p>	<p>Felice Amato</p>	<p>A brief introduction to the day’s events.</p>
<p>9:05 – 9:20AM</p>	<p>Panelist Presentation: Art and Craft</p>	<p>Deborah Bell</p>	<p>Bell is a costume designer, author and recently retired Professor of Costume Design at the University of North Carolina at Greensboro. Bell has written two important books on masks – <i>Mask Makers and Their Craft</i> and <i>Masquerade</i>.</p>

**Considerations
of the Mask
and
Masquerade**

9:20 –
9:35AM

Panelist
Presentation:

[Laini Burton](#)

**Decolonizing
the Mask:
Reflections on
Appropriation
in Fashion and
Art**

Burton is an author and a senior lecturer at the Queensland College of Art. Her research interests center on body politics, bio-art and design, contemporary art practice and criticism, fashion theory, performance and body/spatial relations.

9:35 –
9:50AM

Panelist
Presentation:

[Dho Yee
Chung](#)

**A Prototype of
Desiring Being**

The artist discusses a series of her videos along with research about the transformation of humans in the digital era. While a mask functions as an apparatus that disguises appearance, the use of masks raises a question regarding authenticity of identity and how hyperreality can be easily fabricated. The artist discusses cryptocurrency, fake news, virtual identity and digital images of women as a surface to project social expectations.

9:50 –
10:20AM

Panel **Q & A**

[Felice Amato](#),
Moderator

Attendees can submit questions in the Q&A on the Zoom webinar for Bell, Chung, and Burton.

10:20 –
10:30AM

Break

same Zoom
link

Remain on the webinar, join at any time, or log-off and come back with the same link for the morning presentations.

10:30 –
11:45AM

Artist and
Curator Talk:

[Carina Shoshtary](#)

A jewelry artist, Shoshtary curates the [Fashion for Bank Robbers](#) Instagram page which showcases contemporary masks and headpieces at the intersection between art, masquerade, and fashion.

**Fashion for
Bank Robbers**

11:45 –
12:00

Break

**NEW ZOOM
LINK**

Register separately to get a Zoom link for Ross, Martínez Álvarez, and Reese. Check your email for the link and reminders.

12:00 –
12:30PM

Talk

[Laurie Margot Ross](#)

One reason masks are often an integral part of life-cycle events is their unique capacity to convey emotions. Beyond the expressiveness of the mask itself, when covering the face the mask wearer experiences psycho-physiological shifts. Ross will demonstrate how this works and how strengthening our empathy skills can deepen our understanding of racial, physical and social differences in the classroom and workplace.

**Empathy
Building with
Masks in
Academe and
Beyond**

12:30 –
1:15 PM

Documentary
Screening with
Q&A –
**Laboratorio de
la Máscara**

[Alicia
Martínez
Álvarez](#)

Martínez Álvarez is the founder of Laboratorio de la Máscara in Mexico City (1997), where she has been the director for more than 30 years. An English translation of Alicia's narration created by Ruth Rosales can be found at [here](#).

1:15-1:45
PM

Artist Talk:
Mask Off

[Kay Reese](#)

Reese will give an artist's talk while showing images from her 'Mask Off' series, and how the images were created by blurring the relationship between artist and model. See artist statement [here](#).

1:45-
2:00 PM

Break

**NEW ZOOM
LINK**

Register separately to get a Zoom link for Melody Anderson and Alexandra Simpson. Check your email for the link and reminders.

2:00 –
3:50 PM

Workshop –
**Mask Making
with Melody:
Part Two**

[Melody
Anderson](#)

In the course of her career as a mask designer, Anderson has created more than three thousand masks for over fifty productions. A recording of Part One will be uploaded to the site for viewing. [Handouts for Part 1](#)

3:50 –
4:00PM

Break

same Zoom
link

Remain on the webinar, join at any time, or log-off and come back with the same link for the morning presentations.

4:00 –
5:00PM

Workshop
–**Mask
Character**

[Alexandra
Simpson](#)

BYOM (Bring Your Own Mask) to this introductory workshop that uses physical exploration and imagination the help participants develop a new mask character or explore an old one. Participants

**Development
and Writing**

5:00 –
6:00PM

Break

**NEW ZOOM
LINK**

will also have a chance to write from the voice of that character and learn about various creative writing techniques that use masks as a starting point. This event can be a continuation of Melody Anderson’s workshops or a stand-alone event.

**Register separately to get a Zoom link for Masks on Film.
Check your email for the link and reminders.**

6:00
-8:00PM

Screenings:
Masks on Film

Rawness
(trailer)

[Orit](#)
[Leibovitz](#)
[Novitch](#)

Performed by two performers and props, this work uses several theater mediums: Body Theater, movement, masks, puppetry and objects. The work creates a unique stage language, minimalistic nonetheless rich of visual images that drawn the audience into a powerful experience.

**First Date: An
Emotional
Mask Short
Film**

[Alice Nelson](#)

Nelson is a versatile theatre artist: actor, clown, improviser, playwright, mask maker, puppeteer, director, etc. Alice is currently an educator for the Drama in Education and Community program at the University of Windsor’s School of Dramatic Art in Ontario.

Go!

[Polina](#)
[Borisova](#)

This third creation from Russia-born French puppet artist and designer Polina Borisova tells with great sensibility the story of an old woman bringing back to life memories and fragments of her

Flora's Dance
(trailer)

[Orit](#)
[Leibovitz](#)
[Novitch](#)

past existence. This is the art of the mask, puppetry and object theatre at its very best.

Flora, an elderly widow, is visiting her husband's grave. This annual ritual brings up memories of love that was gone, and a dance that has almost disappeared. A story about a woman with desire for life that has been through years of oppression until the awaited liberation that comes just with death. The story deals with social equality and the liberation status of women.

**The Marriage
Masque**

[Abby](#)
[Holgerson](#)

This self directed short film used masking and veiling as a metaphor and allusion to gender and Jewish folklore. Using the grotesque and the sensual I confuse the gaze with alarming dissonance. in this particular piece: "The Marriage Masque", there is much to be concealed. based loosely on yiddish theater (the dybbuk especially) and folktale, a surreal short shows the two faces of a newlywed couple. Director, music, costumes, makeup, concept: Abby Holgerson DP & Co-editor: Benett Holgerson

*= all times are [EST](#)



Time	Event	Presenter(s)	Additional Details & Brief Bio
9:00 – 9:10AM*	Panel: Women, Masks, and Modernism in the Theater	Deborah Bell , Moderator	
9:10-30	Panel Presentation: Lotte Goslar and Bari Rolfe: Finding a Voice in the Silence of the Mask	Annette Thornton	Lotte Goslar and Bari Rolfe: Finding a Voice in the Silence of the Mask, Lotte Goslar (1907-1997) and Bari Rolfe (1916-2002) were pioneers in the silent performing art of pantomime and mime. Their careers spanned, respectively, 67 and 55 years, during which time many male mime performers – the big four known as Jean-Louis Barrault, Etienne Decroux, Jacques Lecoq, and Marcel Marceau – dominated the mime landscape. In a recently published mime history book, the author places both Goslar and Rolfe in the 1970s, when many post-modern mimes began incorporating music, juggling, and clowning into their work. Read more here .

9:30-
9:50

Panel Presentation:

**Tanya
Moiseiwitsch:
Innovating Stage
Design in the 20th
Century**

[Jennifer
Sheshko
Wood](#)

Sheshko Wood, assistant professor of Costume Design at the University of Nebraska Omaha, will present on Tanya Mosieiwitsch, regarded as one of the foremost designers in twentieth-century theater. She was an innovative designer of costumes, sets, and stages, responsible for over two hundred productions in England, Canada, and the United States. She made an impact in the male-dominated world of stage design.

9:50-
10:10

Panel Presentation:

**An Exploration of
[Joycelyn Herbert's](#)
Use of Masks in the
National Theatre
Production of the
Oresteia, 1981**

[Jenny West](#)

[Jocelyn Herbert's](#) daughter, Jenny West, discusses her mother's career in theater design, specifically her work as mask designer. Herbert profoundly influenced British theatre design through her reduction to essence rather than naturalism in her design, both of set and costume and her lack of ego in approach to the needs of the text. She admired Bertolt Brecht's minimal and evocative sets. Jenny West a daughter of Jocelyn Herbert, worked closely with her in the making of the Oresteia masks. Her own background is in the plastic arts.

10:10-
10:45

Panel:

Q&A

[Deborah Bell,](#)
Moderator

10:45-
11:00AM

Break

same Zoom
link

Remain on the webinar, join at any time, or log-off and come back with the same link for the morning presentations.

11:00AM-
12:00PM

Talkback with the
Performers from
Masks on Film

[Alice Nelson](#)

Join the artists who screened work the evening before for a conversation about their process.

[Polina](#)

[Borisova](#)

[Abby](#)

[Holgerson](#)

12:00-
12:30

Break

**NEW ZOOM
LINK**

Register separately to get a Zoom link for Joan Schirle 17 SOLID SOLUTIONS. Check your email for the link and reminders.

12:30 –
2:00PM

**Workshop: Schirle’s
17 Solid
Suggestions for
Superb Mask
Performance**

[Joan Schirle](#)

Join our keynote presenter, Joan Schirle, for an amazing workshop. Schirle has been teaching mask performance for over 40 years. She eventually codified principles of mask play in an easy-to-remember format, in order to help performers decipher the mysteries of the mask in performance. The result is “Schirle’s 17 Solid Suggestions.” This workshop is for anyone who performs in mask, or who is interested in how the magic of masks on stage is transmitted. It is also for actors and directors who don’t perform in mask but wonder how the principles of mask

play support an actor's process. Puppeteers welcome also. Workshop participants should wear neutral, comfortable clothing, bring a theatre mask or two, either full or half-mask (or preferably both) and be prepared to work physically, though not strenuously. Please don't bring decorative or wall masks, but something meant to be worn in front of an audience. However, Neutral Masks not meant for performing are OK.

Register separately for final presentations.

In her artist talk, Mammu Rauhala will talk about her journey with masks. Making masks really grabbed her attention when Covid-19 hit the globe. She made a chicken mask from paper mâché and started to play with it. That helped her through the first wave. In her presentation, she will show photos and videos of her work from past two years. All her masks, both characters and abstract ones, are a kind of self-portrait that has emerged from the subconscious.

“Over and over, I create variations of my ‘self’ through new

2:00-
2:30

Break

**NEW ZOOM
LINK**

2:30-
2:35

Intro

TBA

2:35
-2:55PM

Presentation:

[Mammu](#)
[Rauhala](#)

**Mammu the
Chicken and Other
Alter Egos**

2:55-3:15

Presentation:

PM

**Somewhere In-
Between**

[Miya Turnbull](#)

masks. My self-portraits are photo-realistic but often altered- I change the placement or even erase select facial features. I create other extreme manipulations resulting in distorted representations. I do this as a way to explore my identity, specifically being half-Japanese and examining my feelings of being 'in-between'." Read More [here](#).

*= all times are [EST](#)



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OCTOBER 30-31*



Skeena Reece "Raven: On the Colonial Fleet" 2010 by Sebastien Kriete

CLICK ON THE FOLLOWING TABS FOR INFORMATION ABOUT THE CONFERENCE'S OCTOBER WEEKEND EVENTS.

TO REGISTER, USE THE LINKS IN THE CALENDAR AND/OR SIGN UP FOR THE [MAILING LIST](#).

*Please note that Skeena Reece will now be giving a closing keynote performance on Sunday evening from 5-7 PM EST. There is no Friday night programming.

SATURDAY OCTOBER 30TH, 2021

TIME	EVENT	PRESENTER(S)	ADDITIONAL DETAILS
9:00 – 11:15 AM	Screening of “Decall” Welcome	Céline Pagniez Felice Amato	Webinar #1. Register in advance: <u>HTTPS://BOSTONU.ZOOM.US/WEBINAR/REGI</u> Screening of the trailer for “ Decall ,” a masked theater p A brief introduction to the day’s events.

Artist Talks

[From Painting
to Masking](#)

[Megan Marlatt](#)

Marlatt will discuss her transition from painting to mask making on her painting.

[MAGA Mask:
Social Murder
during the
Trump
Regime](#)

[Kate Kretz](#)

Kretz discusses her work, “Social Murder”, a mask made pieced together MAGA hat letters. Her mask calls out the outrageous number of U.S. deaths from COVID. The focus is on opposition to the oath he swore to protect American citizens within the ongoing MAGA Hat series, along with current

[The Mask of
Karen](#)

[Sarah Bernstein](#)

This talk will present “Karen”, a body of work I created using the language of masked theater traditions, monologue, and puppetry. It creates a thematic bridge between the contemporary culture and the literary protagonist of The Red Shoes (also

**11:30 –
12:30PM**

[Video,](#)
[Discussion,](#)
[and Q&A](#)

[Papel Machete](#)

of the asteroid Karen (2651) within the United States 1.

**[WEBINAR #2. REGISTER IN ADVANCE:
HTTPS://BOSTONU.ZOOM.US/WEBINAR/REGI](https://bostonu.zoom.us/webinar/register)**

Join members of Agitarte and Papel Machete, [Deborah](#) discussion of their project in development: [Eve of Aboli](#) and other forms of material performance in the show . performance, it is set in the year 2047, during the final territories of what used to be known as the U.S. and Me created the conditions to end the prison industrial com

Papel Machete is a worker's street and community the performing objects for educational and agitational perf of the working class and marginalized communities of collectively by our active members through facilitated using papier mâché as our medium and exploring a wic theater, cantastoria, shadow theater, table-top puppet

This discussion is moderated by [Judy Braha](#), Program School of Theatre at Boston University. Braha also coll. and CFA Prison Arts Project.

**1:00-
2:00PM**

**In
Conversation**

[Threadstories](#)

and [Lucy Kim](#)

**2:30-
6:00PM**

If you find this project worthy of support, please do contribute directly: <https://agitarte.org/donate/>

**WEBINAR #3. REGISTER IN ADVANCE:
HTTPS://BOSTONU.ZOOM.US/WEBINAR/REGI**

A fascinating conversation about materials, process, and art with two artists whose practices are quite different.

Irish visual artist [threadstories](#) questions how the erosion of identity in how we view and portray ourselves online with her colorful work.

[Lucy Kim](#) is a visual artist working in painting, sculpture, and material mistranslations as a premise, she explores the day-to-day visual experiences, from the seamless transition between the production of visual salience. She works with a wide range of materials and more recently, E. coli that has been genetically modified.

**WEBINAR #4. REGISTER IN ADVANCE:
HTTPS://BOSTONU.ZOOM.US/WEBINAR/REGI**

(Join any time or leave and rejoin with the same link.)

**Experiential
Workshop
and Artist
Talk**

The Masked
Body: Sharing
a Commedia
dell'Arte
Experience

[Chiara Durazzini](#)

Chiara, born and raised in Italy, studied Commedia dell'arte and is now sharing her passion for masks and physical theatre with you. She will give an introduction about performing with masks, a practical demonstration of a few famous Commedia dell'Arte characters (please we will be staging original shows with masks). Lastly, she will talk about her experience as a professional female Commedia dell'Arte performer, to be followed by "Isabella Unmasked – The Legacy of an Italian Renaissance"

4:00-
5:00PM

**Artist Talks:
Creating
Masks for
Theater**

[The Mask is
an Actor: A
Demo for
Mask Makers
on Making
Character
Masks for](#)

[Alyssa Ravenwood](#)

The mask is an actor. A character mask needs to have a personality. An audience should be able to tell what kind of character is at the mask. This requires specific skills for the mask maker. Theater masks capable of a nuanced and dynamic performance. You can use to make the masks more comfortable for the actor during the run of the show. Plus the pros and cons of different

[Performance.](#)

Masks for
Theatre: A
Costume
Designer's
Perspective

[Crystal Herman](#)

Masks can both enhance and inhibit a theatrical production, whether it is for Greek Theatre, Shakespearean Theatre, or modern theatre. Costume Designers and Artisans need to take a range of issues into account when designing masks. How much information is lost by covering the actor's face? How do masks affect speaking roles? What are the pros and cons of different types of masks that are comfortable for your actors? and How do masks affect performance during Covid?

5:00-
6:00PM

**Artist Talk
and
Screening**

[A Woman and
her Masks;
Some Favorite
Characters](#)

[Deborah Hunt](#)

This is a presentation of the mask work created in Puerto Rico since 1990. It is a journey with very different ambiances...on the street, in communities, in the home, in the classroom, in the hospital, in the courtroom, in the courtroom, in the courtroom.

*= all times are [EST](#)



Time	Event	Presenter(s)	Additional Details & Brief Bio
<p>10:00 – 11:30AM</p>	<p>Workshop Gender: Power and Sensitivity through Masks</p>	<p>Jean Minuchin</p>	<p>THERE IS NO PUBLIC WEBINAR FOR THIS EVENT AND THE RECORDING OF THE EVENT WILL BE AVAILABLE IN NOVEM</p> <p>This 90 minute workshop pairs mask with the theme of gender. Limited by participants will be explored both verbally and through the physicality of restriction and expansion with a neutral mask reflecting. From there, we will touch on blending storytelling with masks. We will determine when the story and mask augment and compliment each other to be expanded and how the themes of gender were conveyed.</p>
<p>12:00- 2:00PM</p>	<p>Artist Talk and Master Class</p>	<p>La maschera femminile</p>	<p>WEBINAR #5. REGISTER IN ADVANCE: HTTPS://BOSTONU.ZOOM.US/WEBINAR/REGISTER/WN_</p>
<p>12:00- 2:00PM</p>	<p>La maschera femminile</p>	<p>Nora Fuser with</p>	<p>Nora Fuser speaks about her career, her development of the masked Strega or witch in the 80s, and recent productions. She discusses h</p>

**2:30-
4:00 PM**

[nella
commedia
dell'arte \(The
Female Mask
in Commedia
dell'Arte\)](#)

**Panel with
Q&A**

[Tikuna Masks
in the Worecū
Female
Initiation
Ritual](#)

Seeing
Together but
Differently:

moderator
and
translator
[Eleanora
Mancuso](#)

[Deborah Bell,](#)
moderator

[Vanessa
Benites
Bordin](#)

[Manduhai
Buyandelger](#)

mask actors who would like to demonstrate a character ([sign up her](#)
Fuser will present in Italian with translation.

**[WEBINAR #6. REGISTER IN ADVANCE:
HTTPS://BOSTONU.ZOOM.US/WEBINAR/REGISTER/WN_](https://bostonu.zoom.us/webinar/register/wn_)**

With topics ranging from sacred clowning and the trickster, to VR (v
they connect to the rites of menarche in the Amazon, join us for fasc
intersections of these panelists' interests.

Tikuna masks, an essential element found in one of the primary ritua
The ceremony celebrates female fertility and the fertility of the land
Worecū, for girls who are entering menarche (or their first menstrua

“In shamanic rituals and in computer-mediated virtual reality, a mas
possibilities. Seen in this light, virus protection masks offer an oppo
public expression of strength as a community.”

— *Manduhai Buyandelger, Associate Professor of Anthropology*
(from <https://shass.mit.edu/news/news-2020-pandemic-meanings>

From Visuality
to
Participation
in a VR Art
Installation

[Skeena
Reece](#)

A
Conversation
about Sacred
Clowning

buyandelger)

“[Trickster and sacred clown characters] were highly respected for their ability to help people
examine their values and beliefs, but today they are often found in irreverent forms that teach
lessons they have to teach.” (from: <https://themedicineproject.com>)

*= all times are [EST](#)

CLOSING KEYNOTE: SUNDAY EVENING OCTOBER 31ST, 2021

Time	Event	Presenter(s)	Additional Details
5:00- 7:00PM			<u>HTTPS://BOSTONU.ZOOM.US/WEBINAR/REGISTER/</u>

[victimprincessmother](#)
[Talks with a Curator](#)

[Skeena](#)
[Reece](#)
and
[Justin](#)
[Ramsey](#)

[victimprincessmother](#) is the TikTok alter-ego of **Skeena Ree** Cree/Metis artist and performer based on Vancouver Island, B sacred clown humorist, which she explores in her keynote performance, writing, film/video and visual art. Join Justin Ramsey, c conversation with victimprincessmother.

*= all times are [EST](#)



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



APRIL 23, 24, & 30



Paola Piizzi Sartori & Sarah Sartori

SCROLL DOWN THE PAGE TO ACCESS INFORMATION REGARDING THE APRIL WEEKEND EVENTS.

SATURDAY, APRIL 23

ALL TIMES ARE IN EST (EASTERN STANDARD TIME)

9:00-
11:00
am

Welcome and Breakfast Keynote

[Paola Piizzi Sartori](#) and
[Sarah Sartori](#)

Join mother and daughter, Paola Piizzi Sartori and Sarah Sartori, for a presentation about the family's history as mask artists. At the end of the talk, the Sartoris will give instructions to participants (who have applied and been accepted in the Master Class). They will have an hour to develop preliminary designs that they will share in the 12-2:00 PM session. Anyone can watch these sessions—please encourage you to! You can even engage in the activities on your own. The Sartoris will only be available to see, review, and comment on the work of participants who are participating in the Master Class but can gain insights from their comments.

11:00-
12:00
am

Independent Work Time

12:00-
2:00
pm

Master Class:

Mask Methodology with the Sartoris

(Part 1)

[Paola Piizzi Sartori](#) and
[Sarah Sartori](#)

In this session, the participants in the Master Class will join the Sartoris (panelist style) for feedback on their preliminary sketches and concepts. All attendees of this webinar can watch the feedback participants receive. The participants will receive feedback on April 30th with models in clay, receive feedback and refine their ideas with guidance from the Sartoris.

2:00-
2:30
pm

Break and New Link

2:30-
4:00
pm

Artist Talk:

[**World Building with Animacy Theatre Collective**](#)

–

[Alexandra Simpson](#)
and [Morgan Johnson](#)

That session will also be live-streamed. However, none of the Sartori workshops or talks will be recorded.

[Animacy Theatre Collective](#) (ATC) is the work of Morgan Johnson and Alexandra Simpson. We are focused on the creation of original, experiential, interdisciplinary theatre works. We tell intersectional feminist stories that use humor and physicality to explore social justice themes and create characters who slither across pre-existing borders (race, class, nonhuman, gender, sexuality). Our work uses performance theatre (mask, clown, dance, and improvisation), playwriting, and multimedia to create research-informed and devised plays. ATC was formed through a shared belief in the necessity of bringing research into conversation with communities through stories that are hilarious, physical, and imaginative. In

4:00-
4:30
pm

Break and New Link

4:30-
5:00
pm

[**Finding Form in Mask Making**](#)

5:00-
5:30
pm

[**Becoming the Buffalo: Exploration of the Self and the Alter Ego**](#)

-

[Clelia Scala](#)

[Erika Herrera](#)

talk, Morgan and Alex will present and discuss their original works with a focus on the use of masks and masking in world building and performance. Her outdoor and site-specific location-based presentation will include a Q&A and short film exploration.

Scala discusses the connection between trauma, healing, eating disorders, cultural standards, and masks. Her talk is based on her personal experience as a woman and a mask maker, and will also speak more generally about the link between healing and mask making and how giving form to what feels formless can be transformative.

Herrera's presentation outlines her personal experience as an artist living as the "other," and how he became a search for confidence and an identity of his own.

5:30-
5:40

[Advice to Myself #2: Resistance](#)

Video

Shot on the coldest and snowiest day of the “Advice to Myself 2: Resistance” presents a verbal collaboration between author Louise her poet sister Heid E. Erdrich, and artist Eli Day.

6-7
pm

Break and New Link

–

–

7-
9:30
pm

[Tribute to Joan Schirle](#)

<https://mailchi.mp/6b86238fe810/celebrate-joan-schirle>

[Deborah Bell](#)

Join us in honoring the life and work of the [Schirle](#).

[Judy Slattum](#)

Judy Slattum: Tribute to Joan Schirle and B Mask:

Jane Hill and David Ferney of Dell’Arte International (DAI)

Slattum’s talk will be a bridge between the t Joan’s early years and the creation of Dell’A an introduction to Balinese mask theatre, a relationship to Commedia. In Joan’s presen the September conference, many of the tec she described originated in Balinese mask dance.Hear about them and view a film of sl

[Anette Thornton](#),

Judith Chafee, Rachel Bowditch, and Carlos Cruz, of ATME (the Association of Theatre Movement Educators)

tributes by Newman, a Dell'Arte International member and several Balinese artist/instructor worked with Joan, concluding with a collage of Joan and her students in Bali.

Attendees can share memories and tributes to time.



Melissa Meier

SUNDAY, APRIL 24

9-
9:30

[Quintland, the
Human Zoo:](#)

[Sofie Neu](#)

In 2019, Seth Tietze, Lina Mareike Wolfram, and Sofie Neu collectively developed a figure and object theatre piece in the Contemporary Puppetry Department.

am

[The Objectification of Exposed Human Bodies and the Theatrical Practice of Personalizing Objects](#)

9:30-
10 am

[Rethinking women in theater: Isabella Andreini and Balzac's la Zambinella in "Sarrasine"](#)

[Panel:](#)

[Eleonora Mancuso](#)

Presenter
and Panel

Hochschule für Schauspielkunst "Ernst Busch" Berlin, Germany. Two puppets tell the story(s) of five supposedly identical girls, using a photo album, miniature made of cardboard and Plexiglas, various cardboard figures, a cardboard rickshaw, and baby dolls. The ever-present publicity, the girls are subjected to, is made possible only by the presence of the audience itself, but by a live camera. This presentation summarizes the theoretical thesis in dramaturgy, related to the piece. It gives an overview of historical exhibition practices of human bodies, especially in North America and Germany in the 20th century, such as genre shows, world fairs, freak shows in amusement parks as well as theme parks like "Quintland". Read Eleonora Neu's page.

This presentation will focus on two unique women in theater: commedia dell'arte actress Isabella Andreini and the character of la Zambinella in the nineteenth-century French novel "Sarrasine" by Honoré de Balzac. Andreini was a part of an internationally renowned commedia dell'arte theatrical company called "I gelosi" and was known as the first Italian woman on stage. She was an inspiring Renaissance figure in prose and poetry as well.

"Sarrasine" is the eponymous story of a man who falls in love with a castrato singer called la Zambinella in eighteenth-century Rome.

This presentation will compare these figures to trace the story of women in theater and to also rethink their roles by deconstructing the stereotypes that are attributed to them.

The panel's introduction presentation "Politics of Masks: Feminist Perspectives" by Karen Keifer-Boyd situates masking and unmasking in feminist theories, p

10-
11:15
am

**Politics of
Masks:
Feminist
Perspectives**

featuring:

**Un-mask
Racialized
Gender Codes**

**Glitch Feminist
Masking and
Un-Masking**

**Unmasking
Misfits**

Moderator:

[Dr. Karen](#)

[Keifer-Boyd](#)

Panelists:

[Ye Sul Park,](#)

[Maggie-](#)

[Rose Condit-](#)

[Summerson,](#)

and

[Glynnis](#)

[Reed](#)

activism.

Pervasive normalizing practices are difficult to resist or even recognize. Gender is integral to issues of power and privilege and to feminist art pedagogies that disrupt essentializing gender differences. Patriarchy, rooted in essentialist views of gender differences, requires coercion and violence to maintain dominance of men and the subordination of women. A primary goal of feminist masking and unmasking is to disrupt patriarchy as a normalizing practice and as patriarchy intersects with other forms of oppression (e.g., racism, classism, ableism). This panel explores how critical feminist race disability studies inform arts-based curriculum to unmask oppressive socio-political systems? For example, can masquerade offer a material transitional space/object that becomes pedagogical? The creative play explores affect, masking politics, event potentials, self-representation, landmarks, and relationality of the interplay between subjective experience and historical forces.

The panel features presentations by:

“Un-mask Racialized Gender Codes” by Ye Sul Park

In order for her face to be detected by facial recognition algorithms as a Black woman, Joy Buolamwini, a poet of code and the founder of Algorithmic Justice League, wears a white mask in front of a camera. This is because major facial recognition algorithms performed best on lighter male faces and worst on darker female faces. Algorithms are trained on data sets developed by human developers who are

biased, which can result in discriminations against certain races, genders, this presentation, Park will introduce how Joy Buolamwini has challenged bias and injustice to unmask her white mask through her research and art. This approach will help art educators and researchers gain a critical aware and ethical issues raised by the increasing use of emerging technologies in contemporary society.

“Glitch Feminist Masking and Un-Masking” by Maggie-Rose Condit-Sun

Condit-Summerson will discuss her current arts research exploring masking and unmasking as critical strategies of feminist glitch art practices, informed by Russel’s “Glitch Feminism: A Manifesto.”

“Unmasking Misfits” by Glynnis Reed

Reed explores the ideas of being a misfit, neurodivergent, uncontained woman. Through arts based research in the form of a “poetic artist’s book,” she explores layers of identity and the experience of interior shifts in mood and feelings. The book represents a self that is multiple, with entangled identities that evolve. The visual imagery allows Reed to express emotionality and moods while the narrative conveys the dominant culture’s urge to control misfit bodies and aims, by the final image in the book, to portray a sense of self satisfaction and wholeness in the neurodivergent subject, who accepts herself and is able to be sovereign from the patriarchal, ableist gaze. Reed created this artist’s book as a politics of resistance to hegemony and marginalization based on race, gender,

dis/ability.

11:15-
11:30
am

Pause

–

–

11:30
am-12
pm

EcoSelf
Portrait Masks

Kimberly
Callas

COVID 19 and the Climate Crisis is a radical call to see ourselves differently! not only disguise or protect, masks also offer us a portal to a new self, an opportunity for transformation. This call for a new self and new way of being in the world is embodied in new images and new visions. The masks allow for us to envision and take different forms. In the Social Practice project, *Discovering the Ecological Self*, artist Callas, works with participants to identify personal and culturally significant symbols, patterns and images so that they can then create EcoSelf Masks.

12-
12:30
pm

Masked

Melissa
Meier in
conversation
with Kate
Stern of Art
Crush.

In this presentation, curator Kate Stern will be speaking with Melissa Meier about her use of masks in her work and how they appear in several bodies of the work. They will specifically discuss Meier's *Constructive Skins*, and *Glass Eyed Mask Series*. Stern will also speak about Meier's evolution as an artist and their collaboration on her upcoming solo museum show.

12:30-1 pm	Break and New Link	–	–
1:00-2:30 pm	<p>Artist Talk and Master Class:</p> <p>The Honest Hooker: The Comedy and Poetry of Survival</p>	<p>Katrien van Beurden</p>	<p>In this interactive theatre lecture, Van Beurden shares her fascination and Commedia, this raw tragi-comic folk theatre. She tells stories, plays with ti shares how through her travels, and through her experience with players v times of war, dictatorship and pandemics, she discovered comfort, hope, l inspiration in the most extreme times. And how, in her own darkest days, v to fight death herself, her passion for Commedia re awoke.</p> <p>Van Beurden says, “This lecture is a confession of my deepest obsession c would love to believe Commedia was and is. Of my love for madness. Playi hope. Troupe Courage believes that the spirit of the Courage commedia ca imaginative breath, in times when a playful mind is needed to stay hopeful</p>
2:30-3 pm	Break and New Link	–	–
3-3:30	Artist Talk:	<p>Amber West</p>	<p>Rap artists have utilized masks since at least the early 1990s when Greg J; performed as rapper Shock-G in hip-hop group Digital Underground, inven</p>

pm

[“We play our way, I’m proud to be me”:](#)
[Masked Performance Among Contemporary Female Rappers](#)

3:30-

[The Mask is an Actor: A Guide to Using Performance Masks](#)

4:30

pm

[Alyssa](#)

[Ravenwood](#)

masked version of himself called MC Humpty Hump, a clown-like sexual pe
launched the group to widespread commercial success in an era when rap
beginning to “cross over.” In 2005, hip-hop studies scholar Mickey Hess p
seminal work focused on the use of persona as a form of resistance in hip-
focus on two male masked rappers, Humpty Hump and MF Doom. Arguab
by Doom, a highly-respected underground rapper, there has been an incre
of masks by both underground and commercial rappers as the twenty-firs
gone on. Until quite recently, however, masked rappers were exclusively m
around 2015, some female rappers have begun wearing masks, including E
Leikeli47 and Italy’s Myss Keta who perform and appear in public only whil
aim is to build from Hess’ work by focusing on the unique material conditio
women rappers in today’s music industry, and how their use of masks func
this context.

Audiences react to a masked performance with unique exuberance. Masks
particular place in us. Masks awaken a child-like enthusiasm and wonder. I
often ask me if wearing a mask will limit the emotional expression of their
opposite is true. Masks heighten emotional range. When worn by a trained
wearing a character mask made by a skilled performance mask maker. Per
mask requires specific skills. The importance of training for the actor cann
disregarded. You would not expect a tap dancer to perform a ballet withou
You should not expect an actor to perform in a mask without mask training
worn by an untrained actor will not come to life in the same way. We will di
exercises and techniques needed to use a character mask in the most effe
have seen audiences experience intense excitement and emotional involve

4:30-
4:45
pm

Break (Same
Link)

–

4:45-
5:15
pm

[These Boobs
Made for
Walking](#)

[Sohyoung
Park](#)

masked performances unlike any other productions.

–

“These Boobs Made for Walking” is a video of five women talking about the
Their faces are cut out of the frame. A new face and a new identity is creat
torso. **Ms. Color Pack** is an artistic persona with her own Instagram who is
enough to talk about personal freedom for women worldwide. She is the le
imagined “The Walking Boobs” coalition, a feminist movement. She emph
importance of an alliance of women who share the wisdom and create a pc
political force towards change. They pursue personal affinity rather than b
based identity. Their goal is to build an ecofeminism utopia that includes e
regardless of gender, race, class, and species in the digital world.

My personal experiences as an international woman inform my concerns a
within and outside of the studio

5:15-
5:45
pm

[New Rites of
Passage:](#)

[Athene
Currie](#)

The primary vehicle in the expression of this research is rites of passage a
self-empowerment at menopause. Engagement with masque, masquerade
performativity has informed this inquiry. Expressed in video and live perfo
artists body engages in processes of ritual in an attempt to reconnect to s
and actively contemplate and embody change of identity.

[Performing the
Transformative
at Menopause](#)

5:45-
6 pm

[Closing of the
Conference](#)

[Felice
Amato](#)

Join conference founder, Felice Amato, as she closes the conference.



Athene Currie

SATURDAY, APRIL 30

9 am- 12 pm	Master Class: Mask Methodology with the Sartoris	Paola Piizzi Sartori and Sarah Sartori	Join Paola and Sarah to observe a feedback session with the participants of this M student will present their in-progress mask and Sarah and Paola will give feedback conversation through applying Sartori methodology to the examples that student
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(Part 2)

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College of Fine Arts

Women & Masks: An Arts-Based Research Conference



FEBRUARY 11-13



Zina Saro-Wiwa (British/Nigerian, born 1976). *The Invisible Man*, 2015. Pigmented inkjet print, 28 x 44 in. (73 x 111.8 cm). Seattle Art Museum, Commission, 2015. Courtesy of the artist. © Zina Saro-Wiwa

FRIDAY

TO REGISTER, CLICK ON LINKS ON THE SIDE:

Time	Event	Presenter(s)	Additional Details & Brief Bio	Link to register
5:00-6:45 PM*	Mask Making Techniques	Alice Gottschalk and Linda Wingerter	<p>Join Alice Gottschalk from Germany and Linda Wingerter from Ithaca, New York for some new techniques for inspired mask making. Use basic supplies to create new ways of approaching mask making. Playfully experiment with cardboard and paper and then finish the mask on your own (check here 2/4 for a final list). Also, see Alice's movement workshop on Sunday morning to animate your mask (or another you have), drawing on the architecture and materiality of the mask itself.</p> <p>Supply list here.</p>	<p>Registration Link:</p> <p>Event#1</p>
7:00-9:00 PM	Keynote Lecture Performance and Q&A Worrying the	Zina Saro-Wiwa with Dr. Cynthia	<p>In this unique performance lecture film, artist Zina Saro-Wiwa navigates the moral, philosophical and cultural conundrums that arise from the very existence of contemporary traditional African art. The likes of which she</p>	<p>Registration Link:</p> <p>Event#2</p>

[Mask: The Politics of Authenticity and Contemporaneity in the Worlds of African Art](#)

Hosted by Dr. Cynthia Becker

[Becker](#)

encounters, exhibits and entangles with in her native Ogoniland. Yet Saro-Wiwa's hybrid identity has forced her to consider how African masks live both in the West and in Africa and how these African art worlds impact one another and explores the ways in which the cultural capital-building powers of traditional African art objects are curtailed. In "Worrying the Mask" Saro-Wiwa challenges the call for the restitution of African art by privileging storytelling over geographical location. She exposes the desires and limitations of Ogoni storytelling to ask whether an object can represent a people at all. And she elucidates how contemporaneity informs the genre of "contemporary traditional African art," suggesting that our attempts to understand and explain it may require a radical ontological shift.

Dr. Cynthia Becker is Associate Professor in the History of Art & Architecture Department at Boston University, specializing in African and African diaspora art.



Ana and Débora Correa of Yuyachkani

SATURDAY

Time	Event	Presenter(s)	Additional Details & Brief Bio	
9:00- 9:30AM*	Opening		Use the link for Event 3 to register for the whole day of programming (9 AM-4 PM)	Registration Link: Event #3
9:30- 10:35AM	Masking Pedagogies: Teaching and Learning in the Feminist Theory Classroom	<u>Dr. Chinyere Okafor</u>	Chinyere Okafor's research shows African masking to be a complex combination of ritual, drama, music, dance, science and meta science in a performance that uses layers of disguise to involve another reality in streamlining social structure and harmony. Okafor is intrigued by the versatility of the mask and its concept especially how women have used it to engage gender inequality. This has influenced her use of the masking idea as a veritable educational	

10:35AM-
12:00PM

**Another Look
at Masquerade
in Africa**

[Susan
Elizabeth
Gagliardi](#)

tool.

Her panel focuses on how she draws from her talent as poet, playwright, and short story writer in her use of masking ideas to facilitate students' understanding in her Theories of Feminism classes. This panel involves her explanation of mask as a pedagogical tool, and two video clips showing her students' use of body costumes and hats to embody different feminist concepts that they present before audiences to challenge gender inequalities. This will be followed by a Q&A on masking pedagogy.

In this presentation, art historian Susan Elizabeth Gagliardi will invite us to look again at masquerade in Africa and interrogate common assumptions about the art. She will draw on her nearly two years of research among masquerade performers and audiences in western Burkina Faso as well as close attention

12:00-
12:30PM

**Approaches
To Teaching
About Africa:
Concepts,
Issues, and
Practices**

[Elsa Wiehe](#)

to decades of writing on African arts by a variety of observers and thinkers. While the makers and performers of many documented masquerades have been men, in certain times and places the art has involved women in ways that may surprise. Gagliardi will reflect on important contributions of women to the art and demonstrate other ways in which masquerade is a dynamic, multifaceted practice dependent on particular individuals and specific contexts.

Engaging with African masquerade practices in the classroom means having a firm sense of what it means to teach about Africa as a place and as a concept. The continent is invested with meanings that have socialized our students with preconceptions. Part of our role as teachers is to disrupt the reductive meanings and provide space for students to expand their understandings of the continent with the goal of instilling respect and reverence for its amazing

traditions and practices while taking one's positionality into account. This session will introduce you to ways of inviting your students to learn about the continent using this expansive and self-reflective perspective while presenting concrete tools to draw from.

12:30-
1:00

Lunch

1:00-
1:35PM

**Looking for
Trouble: Some
Thoughts on
Navigating the
Complexity of
Teaching
About Global
Masking
Practices**

[Felice Amato](#)

Notions of best practices in multicultural (and now global) art education have changed dramatically in the past 50 years, as has society's awareness of fraught practices of the past. Still, the way forward is often just as formidable and masquerade practices present specific challenges. Dr. Felice Amato shares reflections and insights into her own approaches with current and preservice teachers to explore these themes thoughtfully and to welcome the learning that comes from the complexity of the task, rather than turning away from teaching about global masquerade.

1:30-1:45

Break

1:45-
3:15PM

**African
Masquerade
Traditions in
the
Curriculum:
Engaging
Students
Authentically**

Presentation
and Q&A

[Paula Mans](#)
and [Marie
Darling](#)

In this presentation, art educators Paula Mans and Marie Darling present curriculums that they have designed dedicated to engaging students authentically on African masquerade in K-12 classrooms. The curriculums highlight traditional masquerade forms and how they influence contemporary artists from the African continent and its diaspora.

3:15-
3:45PM

**Closing of
Workshop**

In this session, we invite participants to share their reactions and learnings stemming from the day's events. Educators are invited to continue attending the other sessions of interest.

4:00-
7:00PM

Break

**There is no
Event #4**

7:00 –
9:00PM

Special Event

[Ana and Débora Correa of Yuyachkani](#) from Peru in conversation with [Anne Lambright](#)

Join Dr. [Anne Lambright](#) for a conversation with [Ana and Débora Correa](#) about their life's work with Yuyachkani, Peru's most important theater collective. "Grupo Cultural Yuyachkani has been working since 1971 at the forefront of theatrical experimentation, political performance, and collective creation. Yuyachkani is a Quechua word that means 'I am thinking, I am remembering;" under this name, the theater group has devoted itself to the collective exploration of embodied social memory, particularly in relation to questions of ethnicity, violence, and memory in Peru.... Known for its creative embrace of both indigenous performance forms as well as cosmopolitan theatrical forms, Yuyachkani offers insight into Peruvian and Latin American theater, and to broader issues of postcolonial social aesthetics." The Correas will show examples of their work from throughout their careers, with special attention to the mask in Peruvian history and women's involvement in traditional masquerades. Anne Lambright is Professor of Hispanic Studies and Head of the

Registration

Link:

[Event #5](#)

Department of Modern Languages at Carnegie Mellon University and has written about the Correa sisters.

*= all times are [EST](#)



Alice Gottschalk

SUNDAY

Sunday's events will be announced in more detail shortly.

Time	Event	Presenter(s)	Additional Details & Brief Bio
8:30-10:45	AM Panel The Japanese Female Mask Okame “Plain-looking Woman”: Origins, Usages, Significations	Galia Petkova	Similarly to other patriarchal cultures where masks were attributed a sacred nature, in Japan women were also excluded from the use of masks in traditional performing arts, which, moreover, were mostly male-dominated. According to the female masks were created and used by men, expressing specific virtues: “ideal,” or “demonic,” or “plain-looking” femininity. Two of the mainstream genres employ masks. Bugaku, imported from the continent in the 6th-century and adopted as the performing art of the imperial court, features supernatural masks that are not gender based and are generally deemed “foreign” and “exotic.” It was the noh theatre, which developed during the 15th century as the performing art of samurai aristocracy, that gave birth to what is today considered representative Japanese masks. Of these, ko-

**Masking
“Chineseness”:
The
Performance
Works of Xie
Rong (Echo
Morgan)**

[Freda Fiala](#)

symbol of idealised femininity, and hannya, the jealous female demon, a most well-known and have even become representative of noh. Read more here.

The performances of Xie Rong (Echo Morgan) engage with Masks and Masking as strategies of a strong contemporary female artistic expression. Born in Chengdu in 1983, Xie Rong’s studies have taken her to the UK, where she currently lives and works. Looking at Chinese culture from a diasporic perspective, her performances focus mainly on her family history in relation to the political history of modern China. She uses both physical Masks as well as various strategies of Masking her skin, which highlight the body both as a site for the projection of transcultural phantasy and as a site of power struggle. Contextualising the case study of Xie Rong, the presentation takes a comparative approach, to understand her artistic engagement with Masks and Masking as a ‘method’ of corporeal investigation and as ambitious intercultural artistic practice.

**Masks of
Sanxingdui and
Sanxing Taiji**

[Shanny Rann](#)

Sanxingdui in China is hailed to be one of the greatest archaeological finds of the 20th century. It was first chanced upon by a local farmer when digging in the back of his home in Sichuan, China in 1929. An archaeological excavation was launched on the site until 1934 by Western missionaries of the West China Union University, now known as Sichuan University. It took fifty-two years before the major discovery of the sacrificial pits in 1986, followed by another breakthrough in March 2021, unveiling more Bronze age artifacts including 3000-year-old gold. Among the bronze heads found, one of them has distinct features of a woman. While mystery continues to shroud this lost civilization,

11-12

**Engaging
Cultural
Diversity
Through Face
Masks in Studio
Art Instruction**

**Workshop:
Masks and
Movement**

[Hwa Young
Caruso](#)

[Alice
Gottschalk](#)

has inspired re-enactments of ritual performances in and beyond China research looks at Sanxing Taiji, founded by a Canadian Chinese woman her visit to Sanxingdui in 1997. What elements of Sanxingdui did Master incorporate into Sanxing Taiji? What role do the masks play in the performances of Sanxing Taiji? This presentation is a culmination of a 5 autoethnographic study at the Li Rong Wushu and Qigong Academy in Vancouver, Canada and will include photos and video footages of Sanxi

Studio art teaching, learning and practice are based on a Euro-centric approach. As a culturally diverse professor in a liberal arts college, my s art classes help students increase their knowledge of global cultures th face mask project. In my introduction to Drawing class, one assignment interdisciplinary project that combines, research, writing and artmaking global cultures. For more information, [visit the presenter's page.](#)

Join Alice Gottschalk for an interactive movement workshop to animate a you have or have made. A puppet and mask artist, Alice designs, builds, performs. Her ideas come out of the mask, puppet, object, or material, t researching the object and discovering what stories it can tell. Her peda aim is to let the participants playful discover their individual skills. Alice teaching mask making along with [Linda Wingerter](#) on Friday, February 1 pm (see above).

Please have some space to move, comfortable clothing, and a wear: mask.

Artist Talk and Presentations

12-
1:30

Artist Talk
The Mask, Inside and Out

[Anna Shishkina](#)

One of the oldest street theater art directors Anna Shishkina shares a host of insights into the ways of working with the mask in theatrical performance. Various influences on the audience and interconnection of the mask and actor will be explored. Anna considers the mask as a focal point of the creative way of creating provocative anti-reality. Theater “Mister Pejo’s Wan Dolls” has its own school, which heavily relies on improvisation and interaction with the spectator. Backed up by 30 years of experience, Anna investigates specifics of mask duality: its symbiotic existence with the actor in the fictional character (“insides” of the mask) and archetypes of its effect on the audience (“the outs”). [Frosia Skotnikova](#), also a company member, translates for mother.

1:30-
1:55

Passing as the Other

[Roberta Micallef](#)

This presentation explores instances where Ottoman/Turkish and European women in literary and visual texts alter their language, attire or behavior as someone of a different national, religious or ethnic group. I will explore and how they attempt to pass as an “other,” the circumstances when and how they choose to reveal themselves and finally the consequences of either masking or unmasking their identities.

1:55-
2:20

**The Image and
Self-Image of
Masking Women
in Muslim
Southeast Asia**

[Laurie Margot
Ross](#)

In this presentation, Laurie Margot Ross discusses how masks are perceived within Islam generally and by a Muslim community in West Java, Indonesia specifically. The main critique of masks among some Muslims and religious scholars is that they stand in opposition to perceived injunctions on figurative and, hence, promote idolatry. Less often discussed, but important to consider is that a human intervention is required to bring a mask to life. This is different from puppetry, which is more widely accepted in the Muslim world. Not only can puppets be altered to conform to Islamic aesthetics, but the puppeteer is physically detached from the puppet they manipulate (hence, the moniker “puppet master”). A mask wearer, by necessity, becomes an extension of the object the moment it is donned. This may lead to cognitive problems since concealing their face. There is, furthermore, a gendered aspect to religious ritual-based masking: it is predominantly a male activity. Finally, the performance space may be secret or take place in public; examples being African rites of passage and secret society initiations. Masking in West Java is different. Women there have long been solo mask practitioners, named *topeng*. The most elevated among them trace their lineage to a Sufi saint. A unique feature to the region is that these women embody both male and female characters and do so in public. While Laurie’s talk primarily focuses on Indonesia, she links the mask’s continued importance to Muslims south of the Sahara not only because of their religious beliefs, but for cultural and political reasons as well.

2:30-
3:45

**Workshop:
Introduction to**

[Kathy Foley](#)

Using the systems of dance movement, vocal parameters, and character, the Dalang (narrator/puppet master) in West Java can do multiple stories

**Wayang Golek
(rod puppets)
and**

**Topeng (masks):
From One, Many.**

local legends to Hindu-derived epics to tales of Muslim heroes. Puppet, unmasked dancer, giant figure all follow the same rules of type and story construction whether the tale is of the Majapahit hero Panji, the Hindu Rama or Arjuna, or the Muslim Amir Hamzah. The medium can change from story scrolls to shadow puppets, to rod puppets, to masks, to actors, to figures, but the techniques remains the same and presumes a genderless performer moving between different types. Adaptation to Western narrative likewise easily accommodated. Lecture will give the basic background and philosophical meaning. Examples of basic character type will be given and participants do the moves, learn the drum syllables, and voices and try manipulating a quickly made figure.

Thank you for registering! You will be making a twisted paper figure from newsprint and scotch tape to manipulate so please have those materials available. Also, having some kind of long thin scarf would also be desirable.

4-5

**A Conversation
with Big Queen
Laurita Dollis:
the Wild
Magnolias Black
Indian Tribe in
New Orleans**

[Dr. Cynthia
Becker](#) and
[Laurita Dollis](#)

Join Dr. Cynthia Becker for a conversation with Big Queen Laurita Dollis on her involvement with the Wild Magnolias Black Indian Tribe in New Orleans. Since the 1880s, Black New Orleanians have been creating and wearing feathered and beaded outfits on Carnival day, parading through the city working class African American neighborhoods far from the parades organized by New Orleans' white elite. Black Indians pay homage to the mutual struggles experienced by indigenous Americans and people of African descent in

quest for self-expression and agency. This presentation concentrates on the participation of women in this largely male masking tradition. Big Queen Dollis explained her love of Black Indian masking, stating: “I made my first mask 22 years ago. It’s a wonderful feeling to wear it.” She is also the head of Queens of the Nation, which is committed to the preservation and presentation of the tradition of the Black Masking Indians.

This free conference is made possible by the following **Boston University** programs, entities, and initiatives: The Center for the Humanities, the College of Fine Arts, the School of Theatre, the School of Visual Arts, the Online Masters in Art Education, the Arts Initiative’s Indigenous Voices Series, the African Studies Center, the Kilachand Honors College, and Cinem’Afriq. We are grateful for their support. We are grateful for their support.

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