



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



FREDA FIALA



Freda Fiala is a writer working across the contexts of performance art, new media dramaturgy and interculturalism, through researching and curating. She is a fellow of the

Austrian Academy of Sciences and currently pursues a PhD on contemporary performance practices in East Asia. She studied Theater and Chinese Studies in Vienna, Berlin, Hong Kong and Taipei. Her research interests mainly include cultural diversity, cross-cultural exchange and 'actionable speculations' in the age of digitalisation.





For more information, please visit: www.fredafiala.net

[Boston University](#) [Search](#) [Directory](#) [BU Today](#)



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



KATHY FOLEY



Kathy Foley is a Distinguished Professor Emerita of Theatre at the University of California, Santa Cruz and President of UNIMA-USA. She was editor of *ASIAN THEATRE JOURNAL* from 2005-2018. And was awarded the ATHE commendation for sustained excellence in editing in 2019. She is trained in Wayang Golek puppetry and Topeng mask performance of West Java and has performed at the Smithsonian, Asian Art Museum, University of Melbourne and Indonesian Wayang Festival among other places. She directs using mask and puppetry and has created plays adaptations of *Farwell to Manzanar*, *Baba/Monkey King*, and other works. She has written extensively on the performing arts of Southeast Asia , traditional and modern and has curated multiple exhibitions of masks and puppets for National Geographic Gallery, East West Center, Center for Puppetry Arts, Yale Whitney Humanities Center and others Her work has been supported by East-West Center, Fulbright, Asian Cultural Council, Institute for Sacred Music (Yale), University of California Arts Research Institute

and Committee on Research among others.

[Boston University](#) [Search](#) [Directory](#) [BU Today](#)



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



ELEANORA (NORA) FUSER



Nora Fuser was the founder of the TAG Teatro di Venezia in the 70's. She has specialized in Commedia dell'Arte techniques for decades, working with important teachers like Carlo Boso, Pavel Rouba (pantomime), Irene Rouba (acrobatics), Bob Robot (fencing and sticks), Stefano Perocco (masks construction), Nelly Quette (folk dance), and Adriano Jurissevich (polyphonic song). Nora participated in the International School of Theatrical Anthropology directed by Eugenio Barba in Volterra in 1981. She has also worked with Japanese (Kabuki), Indian (Orissi) and Balinese masters.

Fuser invented and created the character of the Witch in TAG Teatro's "Falso Magnifico", a show that the company toured throughout Europe, the Americas, China and Russia. For an interview with Fuser about this era, visit:

<https://www.facebook.com/CompagniaTeatralePantakin/videos/228313595139792>.

Fuser has collaborated for many years with Steven Stubb, musical director for the realization of Italian Baroque works with the style of Commedia dell'arte, in Boston and NY. Towards the end of the 80's she staged a show in which she plays the only protagonist on stage: "The Tale of Tales" taken from "Lo Cunto de li Cunti" by G.B. Basile. A show that is still performed throughout the Veneto area and was recently reimaged with the masks of Giorgio de Marchi.



In the early 90's, Fuser was hired as an actress at the Teatro Stabile del Veneto directed by Giulio Bosetti; where she took part in many shows such as "Chi La Fa l'Aspetta" by Carlo Goldoni, "One of the Last Evenings of Carnival" directed by G. Emiliani, and many more.

From the 2004/2005 season she began a collaboration with the Carcano Theater in Milan, of which Giulio Bosetti was artistic director and director. She performed in "So It Is If You Think" by Pirandello, a show that exceeded 300 performances in three seasons and was also presented at the Berlin Autumn Festival. She has been widely recognized and acclaimed for her theatrical work for her work, including the mother in "Six Characters in Search of an Author" by Pirandello.





She recently revived her one-woman show “The Tale of Tales,” embodying a series of masks by Giorgio de Marchi

She continues her theatrical activity by staging shows that represent the lives of female characters, making her successful debut in 2014 with the show “Cuor” by Sandra Mangini, in which she plays Rina Cavalieri, a Venetian pearl worker whose story spans the entire twentieth century .

Because of her Veneto region heritage, Neri Parenti chooses her for the role of Jolanda in the 2011 film “Christmas Holidays in Cortina.” In 2012, she was cast in the film “Sleeping Beauty” and in 2012 she participated in the film “Colpi di Fulmine,” directed by Neri Parenti.

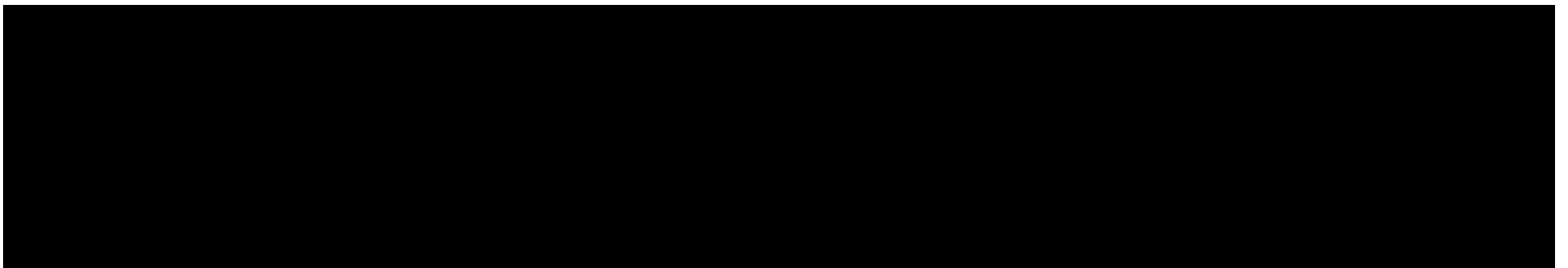
As well as being an actress, she has extensive training as a director and teacher in various Venetian venues. She is the founder of the cultural association “Actor ... Are You Born?” which has been operating in the Mogliano Veneto area since the 2000s, with training performers in the techniques of commedia dell’arte. She is also the creator of the project “By Thread and by Sign”, a summer theater festival held for twelve years from 2004 to 2011 at the Filanda Motta in Campocroce in Mogliano Veneto. She performs with the Teatro Stabile, as well as the National Theater.

From: <https://www.teatrostabileveneto.it/profilo/nora-fuser/>



Along with collaborator Giorgio Bertan, she devised a two-person work called "[Bricola e Regina.](#)"

Il Racconto dei Racconti:





[Boston University](#) [Search](#) [Directory](#) [BU Today](#)



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



SUSAN ELIZABETH GAGLIARDI



[Susan Elizabeth Gagliardi](#) is Associate Professor of Art History at Emory University.

Her scholarship draws on extensive fieldwork in West Africa as well as archival research and object-focused study in Africa, Europe, and North America. In 2014, the Cleveland Museum of Art (CMA) and 5 Continents Editions published her first book, *Senufo Unbound: Dynamics of Art and Identity in West Africa*. The CMA released the book in conjunction with a major international exhibition organized by the museum. Her second book *Seeing the Unseen: Arts of Power Associations on the Senufo-Mande Cultural 'Frontier'* is currently in press with Indiana University Press. In addition, she has authored and co-authored a number of articles, including "[Art and the Individual in African Masquerades](#)" and "[Seeing the Unseeing Audience: Women and West African Power Association Masquerades.](#)"



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



ALICE GOTTSCHALK



A puppet and mask artist, **Alice Gottschalk** designs, builds, and performs. She studied at the University Ernst Busch in Berlin and the University of Music and Performing Arts in Stuttgart, where she gained a variety of skills and the ability to build and perform with different styles of puppets, objects, and materials. Her ideas come out of the puppet, object, or material, through researching the object and discovering what stories it can tell. Her favorite medium is the marionette, but she works with all kinds of puppets, materials, and objects, whatever the story needs.

Alice gives workshops for building, acting and body movement. Her pedagogical aim is to let the participants playful discover their individual skills.





OLYMPUS DIGITAL CAMERA



OLYMPUS DIGITAL CAMERA





OLYMPUS DIGITAL CAMERA





College of Fine Arts

Women & Masks: An Arts-Based Research Conference



CRYSTAL HERMAN



Crystal G.

Herman is the Assistant Professor of Theatrical Costume Design at the University of Texas at El Paso. She received her M.F.A. from The Ohio State University. She has spent three seasons at the Utah Festival Opera Company as Milliner and

Costume Crafts Supervisor. She has designed costumes professionally at both the Utah Festival Opera and the Weston Playhouse.

She writes: “Masks can both enhance and inhibit a theatrical production. When making a mask for a theatrical production, whether it is for Greek Theatre, Shakespeare, or The Phantom of the Opera, Costume Designers and Artisans need to take a range of issues into consideration. This Presentation will address: How much information is lost by covering the actor’s face? How do you create masks that allow for speaking roles? What are the pros and cons of different ways to wear/hold a mask? How do you create masks that are comfortable for your actors? and How do you successfully mask productions during Covid?”



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



ERIKA HERRERA



Photo by Dakota Mace

Erika Herrera holds a Master of Fine Arts in photography from the University of Wisconsin-Madison. Originally from Los Angeles, CA, her work is influenced by her upbringing as a daughter of Mexican immigrants. While living in Philadelphia, her love for animals led her to pursue a career in animal welfare.

To view more of Erika's work, visit <http://erika-herrera.squarespace.com/>













College of Fine Arts

Women & Masks: An Arts-Based Research Conference



ABBY HOLGERSON



Abby Holgerson is a multidisciplinary artist based in Madison, WI.

She writes:

“I create ethereal and spatially ambiguous imagery and experiences in an attempt to reclaim surrealism and gender based rage, especially regarding relationships through ritual and persona. This I aspire to conjure through the lens of an Ashkenazi Jewish woman with an eye for Yiddish theatre, satire, and expressionism. As a conduit of paint, film, puppetry, costumery, and performance, I summon ancestral presence, the monstrous feminine, and historical tradition. The collage and practical effects of my work layer to reflect the psyche of my characters; veiling and unmasking. The disconnect of head and body are recurring motifs in my storytelling process, as well as playful eroticism, betrothal, and various biblical and pop culture icons. Using different archetypes of humans, and nonhuman creatures in a tongue-in-cheek way, I seduce the viewer with absurdity, kitsch, and horror. Some characters seem to oppose each-other, the attraction they have to the audience is pestilent allurements. 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.”



“The Marriage Masque” will be screened on the evening of the 25th with a talkback on the 26th. Please see [here](#) for details.

Watch it on your own time here: The Marriage Masque <https://youtu.be/TCDILl90aFc>

See more of Abby’s work at: Art instagram: @ominousabbyart Youtube (with other video works):

<https://www.youtube.com/channel/UCQltilxss1-N0OWomxtPQ4Q>



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



DEBORAH HUNT



Since 1973 **Deborah Hunt** has worked as a mask maker, mask and object theater performance artist, creating and presenting original theatre works, performances and festivals or encounters. She has presented her work in the South Pacific, Caribbean, Europe and Asia. Born and raised in New Zealand, she has been based in Puerto Rico since 1990. She creates many different kinds of masks and objects from miniatures to giants and teaches in communities worldwide. Her practice is focused on and explores mask work and puppetry in public /private spaces, often performing in unconventional places and to very intimate audiences. She describes her work as theatre of the useless.



Photo: Performances & Workshops at the 2019 NATIONAL PUPPETRY FESTIVAL of The Puppeteers of America, photographed: July 16-21, 2019 at The University of Minnesota; Minneapolis, Minnesota. Photograph by Richard Termine
© 2019 RICHARD TERMINE.



More resources for viewing Deborah's work:

<https://www.youtube.com/user/maskhuntmotions>

<https://www.instagram.com/maskhunt/>

[https://www.amazon.com/Deborah-Hunt/e/B00A3DELTU?ref=sr_ntt_srch_lnk_3&qid=1633266195&sr=8-3.](https://www.amazon.com/Deborah-Hunt/e/B00A3DELTU?ref=sr_ntt_srch_lnk_3&qid=1633266195&sr=8-3)





College of Fine Arts

Women & Masks: An Arts-Based Research Conference



KAREN KEIFER-BOYD



Karen Keifer-Boyd, Ph.D., Professor of Art Education and Women's, Gender, and

Sexuality Studies at The Pennsylvania State University, co-authored several books: *Lobby Activism: Feminism(s)+Art Education* (NAEA, 2021); *Including Difference* (NAEA, 2013); *InCITE, InSIGHT, InSITE* (NAEA, 2008); *Engaging Visual Culture* (Davis, 2007); and *Real-World Readings in Art Education: Things Your Professors Never Told You* (Falmer, 2000). Her research on transdisciplinary creativity, inclusion, feminist art pedagogy, cyberart activism, transcultural dialogue, action research, and eco-social justice art education has been translated and published in Austria, Brazil, China, Columbia, Finland, Oman, S. Korea, and the USA; and supported by a National Art Education Foundation grant (2017-2018), a National Science Foundation grant (2010-2012). Co-founder and editor of *Visual Culture & Gender*, she has received Fulbright Awards (2012 Distinguished Chair in Gender Studies at Alpen-Adria-Universität Klagenfurt, Austria; and Finland, 2006) and residencies (Austria, 2009; Uganda, 2010); and several National Art Education Association (NAEA) awards including the Eisner Lifetime Achievement Award and the NAEA Distinguished Fellow Class of 2013. She has served on the National Art Education Association's Equity, Diversity, and Inclusion Taskforce, the Council for Policy Studies in Art Education, and Data Visualization in Art Education research group, and served as editor of the *Journal of Social Theory in Art Education* and guest editor for *Visual Arts Research* and on disability justice for *Research in Arts & Education*.

Please check out these sites for more information and links to Karen's publications:

Visual Culture & Gender journal <http://vcg.emitto.net/index.php/vcg>

Social Justice Art Education with Linda Stein's Art <http://h2f2encounters.cyberhouse.emitto.net/>

Indigeneity & Disability Justice Art <https://sites.psu.edu/idsaex2021/>

Judy Chicago Art Education Collection <https://judychicago.arted.psu.edu/>

Lobby Activism: Feminism(s) + Art Education <https://www.arteducators.org/research/articles/818-now-available-naea-women-s-caucus-book>

Karen Keifer-Boyd publications: <http://orcid.org/0000-0002-9498-0489>

Karen Keifer-Boyd at Penn State <https://arts.psu.edu/faculty/karen-keifer-boyd/>



College of Fine Arts

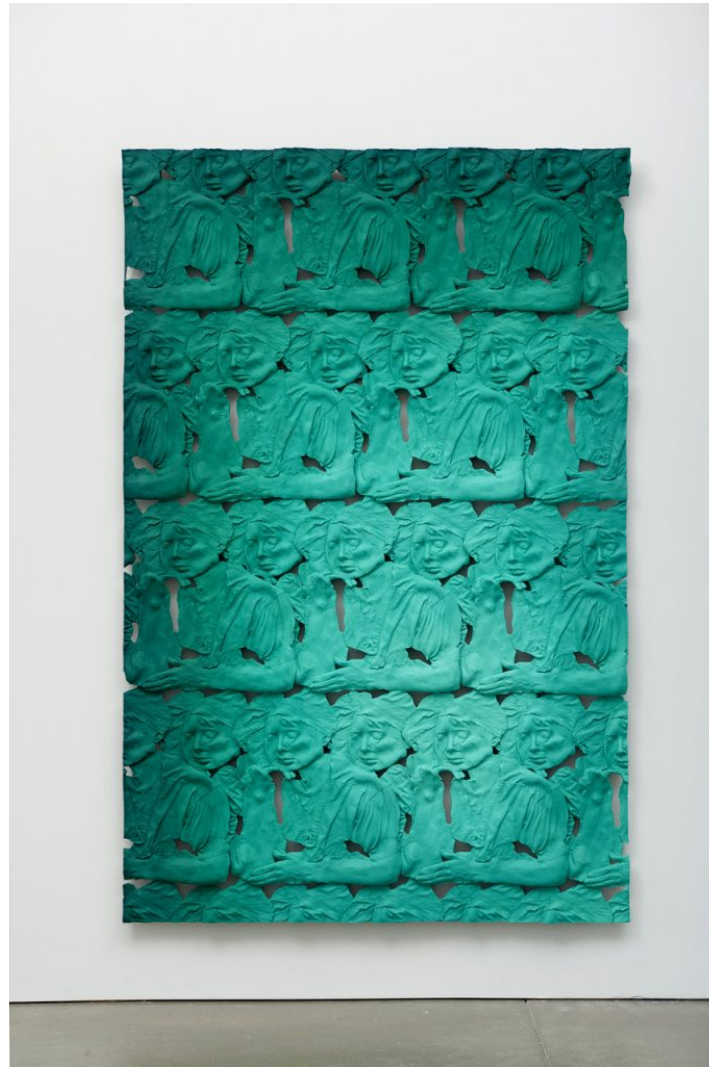
Women & Masks: An Arts-Based Research Conference



LUCY KIM

Lucy Kim is a visual artist working in painting, sculpture, printmaking, and biological media. Using material mistranslations as a premise, she explores the many naturalizing mechanisms that structure day-to-day visual experiences, from the seamless transition of a physical subject into an image, to the production of visual salience. She

works with a wide range of materials: oil paint, silicone rubbers, resins, and more recently, E. coli that has been genetically modified to produce melanin.



Kim received her BFA in Painting from the Rhode Island School of Design in 2001, and her MFA in Painting and Printmaking from the Yale School of Art in 2007. Recent exhibitions of her work were held at the Institute of Contemporary Art, Boston, MA; Broad Institute of MIT and Harvard, Cambridge, MA; Institute of Fine Arts at New York University, New York, NY; deCordova Sculpture Park and Museum, Lincoln, MA; Tufts University Art Gallery, Medford, MA; Tang Teaching

Museum at Skidmore, Saratoga Springs, NY; Brooklyn Academy of Music, Brooklyn, NY; Galerie Pact, Paris, France; Lundgren Gallery, Mallorca, Spain; Lisa Cooley, New York, NY; Fused/Jessica Silverman Gallery, San Francisco, CA; Lyles and King, New York, NY among others. She is a recipient of the ICA Boston's James and Audrey Foster Prize, Artadia Award, MacDowell Fellowship, Mass Cultural Council Grant, Hermitage Fellowship, and Ellen Battell Stoeckel Fellowship. Since 2018, Kim has been an Artist-in-Residence at the Broad Institute.

Reviews and features on Kim's work have been published in The New Yorker, Juxtapoz, Bomb Magazine, The Boston Globe, The Brooklyn Rail, Art Papers, ARTNews, and Artforum, among others. Her work is in the collection of the Institute of Contemporary Art Boston, Kadist Foundation, Museum of Fine Arts Boston, and the New York Public Library.



To view Lucy's work, visit her [website](#).

[Boston University](#) [Search](#) [Directory](#) [BU Today](#)



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



KATE KRETZ



Kate Kretz's work has appeared in over 95 international newspapers and has been featured repeatedly in the New York Times, The Washington Post, The Miami Herald, The Huffington Post, The Atlanta Journal/Constitution, ArtPapers, Surface Design and Hyperallergic. She's received three MD Arts Council grants (in both Crafts & Painting), the NC Arts Council Grant, The South Florida Cultural Consortium Fellowship, Florida Visual Arts Fellowship, and a Millay Colony Residency. She is a Fulbright Specialist, and a James Renwick Alliance's 2020 Distinguished Artist. She was an Associate Professor at Florida International University for ten years, and currently teaches part-time at Montgomery College in MD. She's currently writing a book on finding visual

voice for Intellect Press in London.

To see more of Kretz's work, visit: www.katekretz.com and <https://www.instagram.com/katekretzartist/>



