



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



ANNE LAMBRIGHT



Anne Lambright (Chickasaw Nation) is Professor of Hispanic Studies and Head of the Department of Modern Languages at Carnegie Mellon University. Her research and teaching interests center on Andean literature and culture, human rights and social justice studies, critical Indigenous and Native American studies, and translation theory and practice. She is the author of *Andean Truths: Transitional Justice, Ethnicity, and Cultural Production in Post-Shining Path Peru* (Liverpool UP, 2015), awarded the Katherine Singer Kovacs prize for outstanding book on Spain or Latin America by the Modern Language Association, and *Creating the Hybrid Intellectual: Subject, Space, and the Feminine in the Narrative of José María Arguedas* (Bucknell UP, 2007), as well as co-editor of *Unfolding the City: Women Write the City in Latin America* (U of Minnesota P, 2007). She has also published articles and book chapters on gender, ethnicity, human rights, and national identity in Andean literature, film, performance, and visual culture. Her scholarship has been supported by nationally-competitive grants from the National Endowment for the Humanities, the

Woodrow Wilson Foundation, and the Humanities Institute at the University of Connecticut. Currently, she is completing a critical anthology and translations of selected human rights plays by the renowned Peruvian theater troupe, Grupo Cultural Yuyachkani.



Event: An Evening with Yuyachkani: Conversation and Performance

Featuring Anne Lambright in conversation with Ana and Débora Correa of Yuyachkani

February 12, 2022 (TBC)

7 PM

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ORIT LEIBOVITZ NOVITCH

Orit Leibovitz Novitch is a multidisciplinary artist that creates in a variety of art forms: painting, sculpture, photography, puppetry, and performance. She graduated with a degree in photography and art from Bezalel Art Academy in Jerusalem, Israel and the School of Puppet Theatre Art in Holon. The broad and varied background of artistic activity is reflected in

Orit's puppets creations. Her puppet theatre performances have toured internationally in France at Charleville-Mézières, Berlin, Moscow, Italy, and Israel, as well as other places. Her website can be found at Puppeteer | Orit Leibovitz Novitch אורית ליבוביץ נוביץ <https://www.oritln.com>

















גולמיות / RAWNESS

FixTwist



01:35



vimeo



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MELISSA MEIER



Brazilian artist **Melissa Meier** is internationally recognized for her work, which explores the power and effect of handmade, static masks in both abstract and commonplace settings.

Masks are a form of disguise, ritual, entertainment, and even protection, and I wanted to expand my exploration by sculpting oversized masks out of clay and bringing them to life using glass eyes, paint, and human hands, all in a variety of settings,” says Meier. Ironically, in Meier’s staged scenes, her masks are used as a form of expressed emotion rather than concealed disguise. Further, depending on how the variables work together, she is often surprised how each mask takes on its own personality, its own story. Although the masks are not sculpted realistically, they appear to breath and live, whether a person is posing behind them or not.

In the *Glass-Eyed* series, Melissa Meier explores the power and effect of handmade, static masks in both abstract and commonplace settings. This new work is a deviation from her earlier mask pieces that she created in 1991 during her six month stay in Japan where she became inspired by Japanese Noh masks. Meier found it refreshing to come back to masks as a subject after almost a 20 year hiatus. “Sometimes themes require significant time to gestate and that’s what I find so intriguing about creation – just when you think you’ve explored all sides, a new personal discovery is made.



Please find more of Meier's work at: <https://www.instagram.com/melissameierart/?hl=en>

Also: <https://vimeo.com/499887996/5f80b1fa7b> and <https://vimeo.com/660287125/e5264822b0>



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Women & Masks: An Arts-Based Research Conference



ALICIA MARTÍNEZ ÁLVAREZ



Alicia Martínez Álvarez is the founder of the **Laboratorio de la Máscara** in Mexico City (1997), where she has been the director for more than 20 years. She began her studies at the La Esmeralda National School of Painting and Sculpture (INBA 1978). Later, Martínez Álvarez enrolled in the University Theater Center (UNAM 1979). With a grant from the Mexican government, she attended the National Superior Conservatory of Dramatic Art in Paris (1987).

The Laboratorio de la Máscara, or Mask Laboratory, is dedicated to teaching theatrical mask work and researching traditional masks of the world, particularly the ones found in the festivals and celebrations of Mexico. Martínez Álvarez's work has been recognized on multiple occasions by the National Foundation for Art Creators (FONCA) 2005-2007, 2010-2013, 2015-2017. She has served as a juror in various competitions at the national level. During her 30-year career as a creator and director, Martínez Álvarez's work has been presented in national and international festivals and in alternative spaces such as squares and museums, notably **Modern Art Museum** in Mexico City, **Los Angeles County Museum of Art** in Los Angeles California and the Museum of the Mask and the Puppet in Bali, Indonesia. She has co-produced work with companies such as Mulato Teatro, Idiotas Teatro, Teatro Dallas, Cara Mía Theater Co. and the Pelú Theater company.

As a professor at the National School of Theater Art of the INBA and the University Theater Center of the UNAM, Martínez Álvarez has collaborated with various educational institutions, such as La Casa del Teatro, The Institute of Arts of the UAEH and the School of Theater of the UV. Also, notably, she has collaborated internationally with Teatro Dallas and Cara Mía Theater in Dallas Tx, Dell'Arte International School in California and the Intercultural Theater Institute in Singapore. As a trainer, Martínez Álvarez has specialized in games and the creation of masks, which she develops in the School of the Mask within the Laboratorio de la Máscara.





During her years at the the Laboratorio de la Máscara, she has embraced the paradox of this enigmatic object, the mask, as a talisman that accompanies humanity in its moments of transformation and a vessel of the mysterious and the magical. She also incorporates what could be considered the masks's first cousin in this surprising lineage, the puppet. It is neither human nor object and naturally transports us to the world of illusion. This family of illustrated characters have opened deep reflections within theater theory, feeding on our gestures and symbols and revealing everything disturbing and excessive in our lives. We join the puppet and the mask in the game of precision and clarity in bodily actions and attitudes. We understand that magic arises from respect for the domain they share. The art of their manipulation, be they

great masks; masks of all kinds or the great diversity around puppets and marionettes, is based on assuming and respecting the aesthetics of poetically imagined faces, which reinvent reality through characters that live in those who handle them.

The masks from the Laboratorio de la Máscara come to life in the imagination and in the hands of Martínez Álvarez, who shaped them from the raw material to create these faces on the faces of the actors. A vision embodies a face and actors find a space to erase themselves in order to affirm a character. A process of fusion: imagination with matter, tissue, and breath. Our puppets, for their part, carved on wood, arise from the unexpected, are manifested in history and its events; They have been with us creating dreamlike realities and allowing us to break human limits, they undoubtedly bring freedom and joy.



We continue our journey through the plastic arts and theater, that has its own language based on the mask, the puppet and the game with objects which is our clearest feeling and our most forceful objective. Laboratorio de la Máscara

productions have left traces in the memory of their spectators. At the end of the seasons, their masks and their puppets remain at rest, waiting, with their eyes wide open, ready to catch the viewer in the joyous games of their infinite stories.

Some of Martinez Álvarez's notable works:

Orion the Great Man of the Heavens from the life and work of Alice Rahon. Performed at the Museum of Modern Art and Embassy of France in Mexico. (2009). Martinez Álvarez was part of the Alice Rahon retrospective at the Museum of Modern Art in Mexico City. The show travelled to the Los Angeles County Museum of Art (LACMA), California, alongside the exhibition "Surrealist Women of America" (2012).

Tina's Trip by Berta Hiriart, a co-production with CaraMía, NALAC and the INBA National Theater Coordination. (2011). It was named as one of the 10 best works in the city of Dallas that year.



How to Live Among Men When You are a Giant by Suzanne Lebeau. Translation from French and adaptation. Production of the FONCA Cultural Promotion and Co-investment Program. (2013). Salvador Novo Theater and Plaza Circular Romita.

The Poisonous Maiden by Martín López Brie.

Production of the Theater Program for Children and Young People. (2014-2015). Award: Best Mask Theater by the APT (2015)

Caracol y Colibrí by Sabina Berman. A production of the Laboratorio de la Máscara, Idiotas Teatro and Fundación Bancomer. (2015-2018). It premiered at the Dallas Theater Festival, Tx and in ENARTES (2017).

White Horse by Alicia Martínez Álvarez.

Inspired by the film Crin Blanc by Albert Lamorisse. She was nominated for the Enrique Alonso Award for Children's Theater XXXIV APT 2016. She participated in ENARTES 2018.

Pícaro, a one-man show of circus, masks and puppets by Carlos Alexis Cruz. The company was in residence for the creation of the masks and direction at the Baryshnikov Arts Center in NY. (2018)

Yanga by Jaime Chabaud. A production of the National Theater Coordination of INBA, Mulato Theater and Mask Laboratory. (2018) Premiere and season by invitation at the Xavier Villaurrutia Hall of the Centro Cultural del Bosque Season in Taxco Guerrero at Juan Ruiz de Alarcón Theater.-Nominated among the 5 best works of the first semester of 2018.

The Forest of the Grandmothers by Dolores Espinoza Sánchez. A production of the Laboratorio de la Máscara (2017), it was a community project to be performed in open spaces in the green areas of such as Parque Las Cañitas, Barrio de Popotla at Miguel Hidalgo's Delegation of town hall in Mexico City and Huerto Roma Verde.





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Women & Masks: An Arts-Based Research Conference



ELEONORA MANCUSO



From Catania, Italy, **Eleonora Mancuso** is a PhD candidate in the Department of Romance Studies at Boston University. Her research interests include women writers in early modern

French and Francophone literature with a focus on gender stereotypes and their deconstruction. She is also interested in 20th century existentialist writers.

Before coming to Boston University, Eleonora earned her Undergraduate Degree at the University of Catania in 2018 and her MA Degree in French Language, Literature and Culture at the University of Delaware in 2020. She also taught French language and culture for two years as teaching assistant and for two years as supplemental faculty at the University of Delaware. Eleonora is interested in Commedia and its connections to the work of Molière, among others.

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College of Fine Arts

Women & Masks: An Arts-Based Research Conference



PAULA MANS



Paula Mans is a former Reggio Emilia-inspired early childhood teacher based in Washington, DC. Paula is currently pursuing a Master's in Art Education at Boston University. While Paula is a DC native, she spent many of her formative years living abroad in Tanzania, Mozambique, and Eswatini. Her experiences abroad led her to foster an interest in learning how various masking traditions have impacted the practices of contemporary visual artists throughout the continent and the African diaspora. [Paula Mans](#) is also a practicing visual artist. Paula is the conference manager for Women and Masks.

Masks by Paula Mans.









College of Fine Arts

Women & Masks: An Arts-Based Research Conference



MEGAN MARLATT



Megan Marlatt was a recipient of a Fulbright Scholar Research Fellowship to Belgium in 2018, where she studied Belgian carnival culture at the International Carnival and Mask Museum in Binche. Since 2013, Marlatt has been the founder and director of the artist collective, “The Big Head Brigade”, a group that builds and performs in large papier-mache’ heads. Their work has been presented in New York, Brooklyn, Prague and Zurich. She has won a Fellowship in Painting from the National Endowment for the Arts (1995), two Professional Artist Grants from the Virginia Museum of Fine Arts (2013 and 2006), one from the Virginia Commission on the Arts (1996), and The New Jersey State Council on the Arts (1985). She has had numerous national and

international solo exhibitions and group shows. She resides in Virginia, where she has been a painting professor at the University of Virginia since 1988.



20" round, acrylic and oil on panel, 2009



For Women & Masks, Marlatt will discuss her transition from painting to mask making and the returned influence of masks on her painting.





College of Fine Arts

Women & Masks: An Arts-Based Research Conference



ROBERTA MICALLEF



Roberta Micallef is Professor of the Practice in World Languages and Literatures and Women Gender and Sexuality Studies at Boston University. She received her PhD in

Comparative Literature in 1997 from the University of Texas in Austin. Her area of expertise is 19th and 20th century Ottoman and Turkish literature. In addition to being an avid traveler, Micallef has a longstanding interest in travel literature. Together with colleague Professor Sunil Sharma she founded the Boston University Travel Studies Research group. She is the co-editor of *On the Wonders of Land and Sea Persianate Travel Writing* (2013) and edited *Illusion and Disillusionment Travel Writing in the Modern Age* (2018). She is currently engaged in project on women and disguises.

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College of Fine Arts

Women & Masks: An Arts-Based Research Conference



JEAN MINUCHIN



Jean Minuchin is the founder and director of the World and Eye Arts Center, Inc. The non-profit produces hands-on workshops and events that address social issues through the arts. These have included performances, workshops, exhibitions and community projects. As a performance artist, Jean creates and performs a hybrid form of visual theater combining puppetry, storytelling and video. She is currently developing a new provocative clown play “American Stink Bug” addressing America’s cognitive dissonance between truth and fiction to be performed January 16th, 2022 at the Northampton Center for the Arts (Northampton MA).

You can find more info about Jean here: www.worldandeye.com and www.jeanminuchin.com

To join her mailing list: <http://www.worldandeye.com/contact.html>

Contact Jean at jean@worldandeye.com

JEAN IS HOSTING OPEN STUDIOS IN NOVEMBER:

OPEN STUDIOS

EASTWORKS

DOZENS OF ARTISTS & ENTREPRENEURS OPEN THEIR DOORS
SATURDAY **NOVEMBER 6TH** & SUNDAY **NOVEMBER 7TH**

FOUR FLOORS OF ART, MUSIC & COMMUNITY

EASTWORKS 116 PLEASANT STREET, EASTHAMPTON

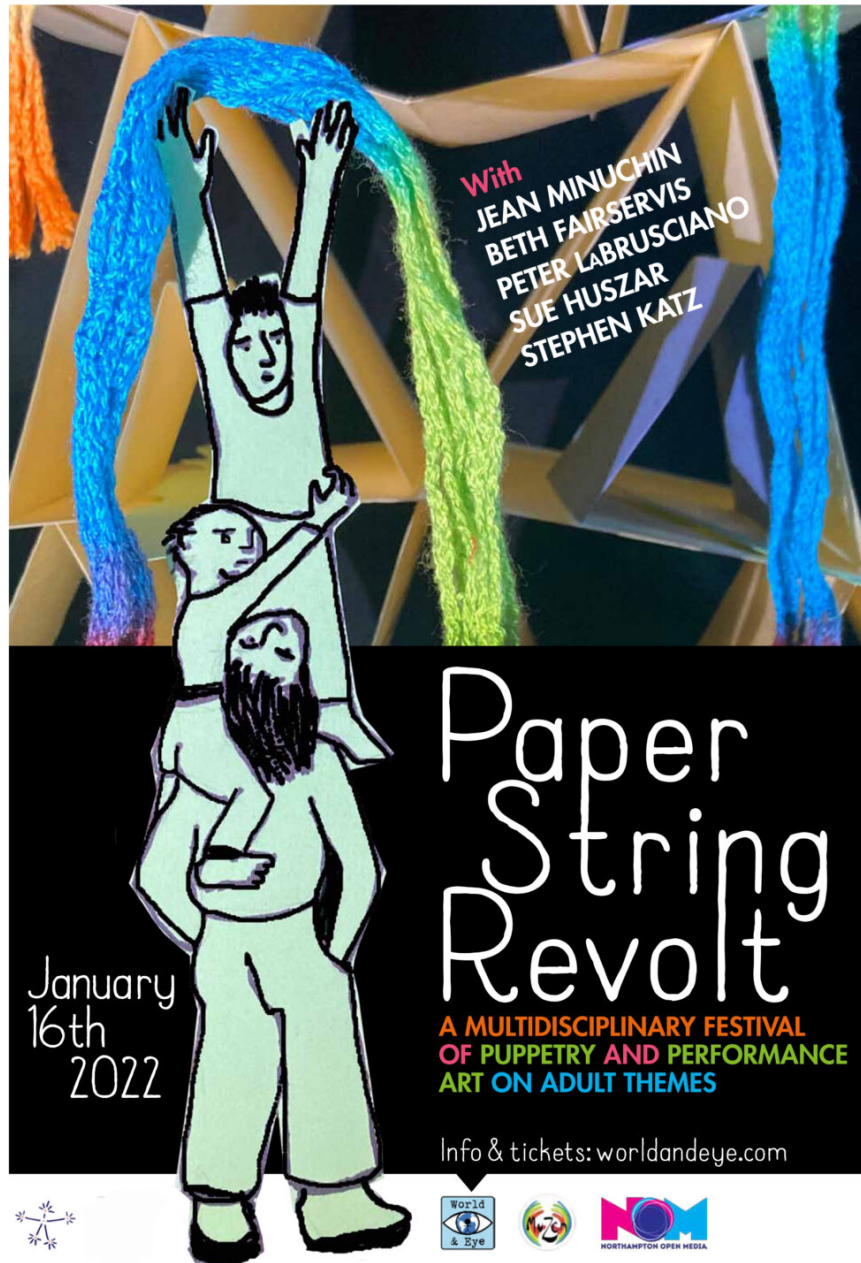
Jean Minuchin's sculptures and videos can be seen in studio #147

Nov. 6 and 7 – 10am -5 pm

Eastworks Open Studios

Easthampton, MA (masks required in the bldg.)

**NORTHAMPTON
CENTER FOR THE ARTS** 33 HAWLEY ST. | 7:30 PM






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JEAN MINUCHIN
BETH FAIRSERVIS
PETER LABRUSCIANO
SUE HUSZAR
STEPHEN KATZ

January
16th
2022

Paper String Revolt

A MULTIDISCIPLINARY FESTIVAL
OF PUPPETRY AND PERFORMANCE
ART ON ADULT THEMES

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ALICE NELSON



Alice Nelson is a versatile theatre artist: actor, clown, improviser, playwright, mask maker, puppeteer, director, etc. Alice is currently an educator for Drama in Education and Community program at the University of Windsor's School of Dramatic Art in Ontario. She is an MFA graduate of Dell'Arte International School of Physical Theatre and has taught movement, clown, and mask making at Universities and Colleges in Alberta. Alice's passion is creating new work that uses physical theatre as a conduit in addressing taboo or challenging topics in society and exploring how to evoke catharsis and/or emotional healing through the use of humor, satire, audience connection and play.



Nelson writes:

“The mask allows women to play all roles, as is shown in my short film, First Date. As a female identifying theatre artist, I have fallen into the casting of a girlfriend in my twenties, wife in my thirties and, most recently, invisible in my forties. Masks have allowed me to take back my power and play any gender and age I wish. It has also allowed me to create more physical comedy roles, something that is often lacking for women in traditional theatre. For my own artistic practice, creating my own masks and devising original mask work have leveled the playing field in a male dominated industry.”



Watch Nelson's Piece "First Date" here: <https://youtu.be/L3Xxiy36bio>

Website: <http://alicenelson.ca/>, First Date video: <https://youtu.be/L3Xxiy36bio>, Masks: <http://alicenelson.ca/masks>, Emotional Masks: <http://alicenelson.ca/custom-masks>, Facebook Mask link: <https://www.facebook.com/Alice-Nelson-Masks-151671391698570>

To read an article authored by Nelson on the Slamalicious cabarets for The Conversation: <https://theconversation.com/a-puppet-slam-hosted-by-clowns-is-the-most-joyful-meeting-on-zoom-142228>



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



SOFIE NEU



Sofie Neu (born in 1992) studied

art history and literary studies in Berlin and Vienna with a focus on visual studies, media and gender studies as well as dramaturgy at the acting school “Ernst Busch” Berlin. She is active in independent projects in figure, object and participatory theater as well as audio plays and currently working as dramaturg at the puppet theater in Magdeburg, Germany.

Photo by Marie Haefner

“Everything started with a newspaper article in the German magazine “Der Spiegel”: “Canadian quintuplets. The 500 Million Dollar Babies” told the incredible however true story of the Dionne quintuplets: “In 1934, Canadian Elzire Dionne

gave birth to quintuplets – a sensation. The girls were taken into the care of the authorities, isolated and exhibited like animals in a zoo. A gigantic business for the state“. In 2019, Seth Tietze, Lina Mareike Wolfram, and Sofie Neu collectively developed a figure and object theatre piece in the Contemporary Puppetry Department at the Hochschule für Schauspielkunst “Ernst Busch” Berlin, Germany. Two puppeteers tell the story(s) of five supposedly identical girls, using a photo album, miniature worlds made of cardboard and Plexiglas, various cardboard figures, a cardboard mask, and baby dolls. The ever-present publicity, the girls are subjected to, is made palpable not only by the presence of the audience itself, but by a live camera. This article is a short version of a 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, and side shows in amusement parks as well as theme parks like “Quintland”. The main question is: Why and for what reason were the quintuplets publicly exhibited? Why seems figure and object theatre to be particularly suitable for dealing with this topic? Questions like these are raised, based on concepts within social sciences such as Othering, Objectification as well as theories from critical art history on the topic of colonial practices and the architecture of exhibiting.”





College of Fine Arts

Women & Masks: An Arts-Based Research Conference



CHINYERE OKAFOR



Dr. Chinyere G. Okafor is a Professor of English and Women's Studies, chair of Women's Studies, and Director of the Center for Women's Studies at Wichita State University,

Wichita, Kansas. Her degrees in English, Theater, and African Studies culminating in her postdoctoral at Cornell University on the poetics and politics of gender inform her research on African masking. Her research on masking is interdisciplinary intersecting African orature, feminist and cultural studies with the organizing principle of masking as art in performance. She has numerous articles in journals and edited volumes including seven on African masking. She has authored eight books including two on masking: *Gender, Performance and Communication – African Ikeji Mask Festivals Aro and Diaspora* (2017) and *Ikeji Festival Theater of the Aro and Diaspora: Gender, Mask and Communication* (2015).

Professor Chinyere G. Okafor, Ph.D.

Chair, Department of Women's Studies

Director, Center for Women's Studies

Wichita State University, Wichita, KS

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Women & Masks: An Arts-Based Research Conference



CELINE PAGNIEZ



Céline Pagniez is a puppetry artist and actor. She trained at l'Oeil du Silence school. Coming from a training in physical theater and singing, Pagniez explores hybrid universes. She

founded the company [El Caracol](#) with Magali Esteban, that specifically incorporates puppetry and dance theater. Poetry and the visual are at the heart of his creations. She draws from her Franco-Dominican origins and her environment her inspirations, her writing and her imagination. To develop her universe, Pagniez is currently training in dramaturgical writing and the poetics of materials with Philippe Genty via the company Mots de Tête. Recently, Pagniez completed her training in theater and reconciliation technique with Frédérique Lecomte on the tour in Rwanda for “the heroes of social cohesion,” created as part of a workshop with Natacha Belova a carried puppet “Alceste “with whom she now tours, collaborated with Bud Blumenthal on her work entitled” Decall.”









Images from the show “Decall.”

You can see more of her work at <https://www.celinepagniez.com/> and https://www.instagram.com/celine_pagniez/?fbclid=IwAR22IYVBvgThYFok7ACDjvG86xJoVr9xIRXktCAEOgTVTC-oVu1ePSxfSgg and <https://www.cie-elcaracol.com/?fbclid=IwAR02cXzaEYSoEaup1uz9H1P38XF5bmdtGH7unkBdILSkaXsDjloEWyjanFE>



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



SOHYOUNG PARK



Sohyoung Park is a

multidisciplinary artist based in Boston, New York, and Seoul. She is currently in the MFA program in sculpture at Boston University. She graduated from the School of Visual Arts in New York with a BFA in Fine Art. She enjoys working in the mediums of painting, sculpture, installation, and video. She often combines technological elements, such as mechanical movement and lights and AR/VR ,into her work.

Sohyoung studied social science and journalism at SunkongHoe University, South Korea. She draws inspiration from social issues such as inequality, social injustice, feminism, and environmental issues. She twists or critiques these problems in small- and large-scale artworks and portrays them using abstract symbolism.

She says: “My personal experiences as an international woman inform my concerns about identity within and outside of the studio.”



Find more of her work at: <https://parksohyoung.com/> and on Instagram at @freeboobsproject



These boobs are made for walking



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



YE SUL PARK



Ye Sul Park (she/her) is a PhD student in Art Education at Penn State University, who has been fortunate enough to take on several artistic identities including artist, educator, curator, and researcher. She received her BFA in Painting & Printmaking from Ewha Woman's University in South Korea, MA in Visual Arts Administration from New York University, and EdM in Arts in Education from Harvard Graduate School of

Education. Inspired by her internship experiences at art museums like MoMA and the Whitney, Ye Sul pursued her career in museum education, working with diverse learner groups ranging from K-12 to seniors. While she was designing public programs at the Coreana Museum of Art in South Korea, she worked with new media artists to produce performances, workshops, and screening series. Ye Sul became fascinated by how their work creates sensorial, affective, and interactive learning experiences. She is interested in how new media and emerging technologies are reshaping pedagogical approaches in art education and aims to help students navigate through the evolving media environment creatively and critically.

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Women & Masks: An Arts-Based Research Conference



GALIA PETKOVA



Galia Petkova is a professor of literature at Eikei University of Hiroshima. She has been teaching and conducting extensive research on Japanese traditional performing arts and Japanese culture at universities in Europe, Canada, Indonesia, and Japan for over 20 years. She earned her PhD in Japanese Studies from SOAS, University of London. Her doctoral dissertation “Performing Gender in Edo-period Kabuki” explores the processes of construing ideals of femininity and masculinity on the stage, and the fluidity of the concept of gender in premodern theatre and society that has influenced contemporary Japanese pop culture. Dr. Petkova has been in receipt of numerous grants, including from Japan Foundation and Japan Society for the Promotion of Science, and has undertaken research at the International Research Center for Japanese Studies for four years between 2014 and 2018. She has lived in Kyoto for 12 years in total, immersing herself in local culture. Her investigative interests are performing arts in Asia, focusing on Japan, and gender studies – cultural re/presentation of gender and construction of idea(l)s of femininity and masculinity in performative space. Dr. Petkova’s two more recent projects focus on regional performing arts in Japan and the female versions of all-male

traditional performing arts and kabuki masculine heroes in Japanese culture.

https://www.eikei.ac.jp/english/academics/researcher/details_00328.html

Okame masks:





Noh theatre female masks:

Ko-omote – idealised femininity



hannya - jealous female demon



Full conference abstract:

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. Accordingly, the female masks were created and used by men, expressing specific visions of “ideal,” or “demonic,” or “plain-looking” femininity. Two of the mainstream genres employ masks. Bugaku, imported from the continent in the 6th-7th century and adopted as the performing art of the imperial court, features only supernatural masks that are not gender based and are generally deemed “foreign” and “exotic.” It was the noh theatre, which developed during the 14th-15th century as the performing art of samurai aristocracy, that gave birth to what is today considered representative Japanese masks. Of these, ko-omote, a symbol of idealised femininity, and hannya, the jealous female demon, are the most well-known and have even become representative of noh. This presentation focuses on one more female mask produced in Japanese culture – Okame, which is both ubiquitous, in the sense it could be found in various settings, and obscure, in the sense it is somehow undervalued and under-researched. The reason is in Okame’s origins in folklore and popular culture, of which it

has remained a vital part, as opposed to the highly valued noh masks. Visually Okame is also drastically different from the latter – it features a broad brow, swollen round cheeks, and appears as always smiling. The mask is also called Otafuku “many fortunes” and is believed to bring good luck. Regarded as good omen, it can be often seen at markets and in agricultural settings. I will explore the legends of Okame’s origin and its usage throughout the centuries and today, focusing on the shifting significations of this “plain-looking woman’s” mask.

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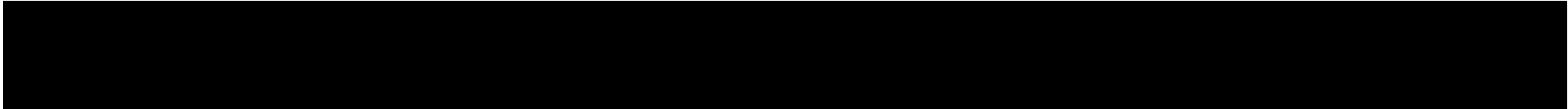
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PAOLA PIZZI SARTORI



DIRECTOR MUSEO INTERNAZIONALE DE LA MASCHERA [[ABOUT THE MUSEO](#)]



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Women & Masks: An Arts-Based Research Conference



JUSTIN RAMSEY

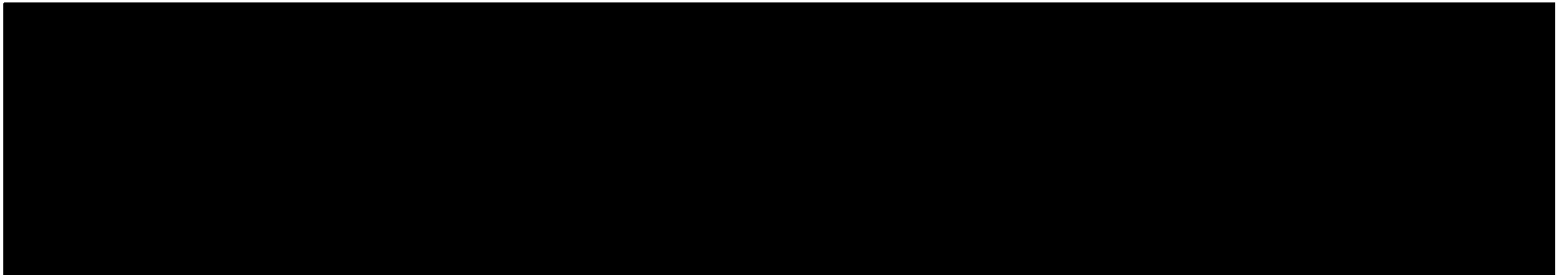


Justin Ramsey is a curator living and working on unceded territories of the Skwxwú7mesh, xʷməθkʷəy̓əm, and səɪlɥwətaʔ Nations. His interests include identity performance and

formation, gender-queerness, and approaches of multiplicity, plurality, and hybridity within the visual arts. Ramsey is Curator of The Polygon Gallery, and holds a Masters of Arts in Comparative Media Arts (2015) from Simon Fraser University. Recent projects include Interior Infinite, an international group exhibition of artists working primarily through self-portraiture, emphasising how costume, make-up, and masquerade reveal rather than conceal identities. Ramsey is currently co-curating a touring exhibition drawn from the Wedge Collection, in conjunction with the forthcoming book *As We Rise: Photography from the Black Atlantic*, published by Aperture. He is a member of the Black Curators Forum and the Professional Alliance for Curators of Color.

Photo By Lauren Zbarsky

[Interior Infinite](#)





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College of Fine Arts

Women & Masks: An Arts-Based Research Conference



SHANNY RANN

Shanny Rann is the editor of Dance Central and PhD student in Gender, Sexuality and Women's Studies at Simon Fraser University. Her current research focuses on Taiji in diaspora from a gendered perspective. She has a Master of Arts in Dance Studies from York University and is an Erasmus Mundus scholar in Dance Knowledge, Practice, and Heritage

(Choreomundus). Her previous research on 'cham, a Tibetan Buddhist dance ritual, was conducted in the Himalayas with refugee monks and was published in *ausDance* and *Recherches en Danse*. She serves as the Director of International Tristar Taiji Association and Assistant Instructor at Li Rong Wushu and Qigong Academy. She continues to perform, teach and choreograph in Canada, where she resides.

In Rann's talk she explores Sanxingdui. Considered to be the greatest archaeological find of the 20th century, it was first chanced upon by a local farmer when digging in front of his home in Sichuan, China in 1929. An archaeological excavation was not launched on the site until 1934 by Western missionaries of the West China Union University, now known as Sichuan University. However, it took another 52 years before the major discovery of the sacrificial pits in 1986. Among the 57 bronze heads found, 4 of them were covered in gold foil and only one of them has distinct features of a woman. In March 2021, another breakthrough discovery at the Sanxingdui site unveiled a 3000-year-old gold mask. While mystery shrouds this ancient civilization, as no conclusion has been able to be reached on what the artifacts represent, it has inspired re-enactments of ritual performances through dance and theatre in and beyond China. My research looks at Sanxing Taiji, a new style of Tai Chi that was founded by a Canadian Chinese woman, Master Li Rong, after her visit to Sanxingdui. What elements of Sanxingdui did she incorporate into Sanxing Taiji? What role do the masks play in the public performances of Sanxing Taiji? This presentation is a culmination of a 5-year autoethnographic study at the Li Rong Wushu and Qigong Academy in Vancouver, Canada and will include photos and video footages of Sanxing Taiji.

View her work here: <http://www.taichishan.com> and <https://shannyrann.com/>





College of Fine Arts

Women & Masks: An Arts-Based Research Conference



MAMMU RAUHALA





Mammu Rauhala is a performer and

artist born and based in Finland. Her work includes performance art, contemporary theatre, paintings, installations, sculptures, and media art. At the moment, making art masks is her priority. In her masks, she combines many techniques and researches the themes of identity, society, and norms. Mammu loves surrealism and ideas that emerge from the subconscious. Working feels like playing to her, and time passes by quickly while she is making art. Usually, she combines elements intuitively, but occasionally there is a statement in her mind that drives the process. She has a bachelor's degree in performing arts.



She writes:

I am a woman mask maker and performance artist. My masks and performances often play with the roles that are given to women in western societies.

<https://www.instagram.com/mammu/> and <http://mammu.fi>

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College of Fine Arts

Women & Masks: An Arts-Based Research Conference



ALYSSA RAVENWOOD



Alyssa Ravenwood is an award winning mask maker and theatre director. Ravenwood began making theatrical masks for performance in 1988. Her character masks are well known for their unique style and expressiveness. She has taught Commedia Dell'Arte, Clowning, and Mask Performance workshops all over America.



Ravenwood writes:

“When a director asks me, ‘won’t performing in a mask limit my actor’s ability to express emotion?’ I know they have never seen a true mask performance. The opposite is true. A trained actor wearing a well crafted mask is capable of more expression. The importance of training for the actor and a mask made by a professional mask maker cannot be disregarded. Audiences react to a masked performance with unique exuberance. Masks touch a particular place in us. Masks awaken a child-like enthusiasm and wonder. Performing in a mask requires specific skills. You would not expect a tap dancer to perform a ballet without training. You should not expect an actor to perform in a mask without mask training. A mask worn by an untrained actor will not come to life in the same way. We will discuss training exercises and

techniques needed to use a mask in the most effective ways. I have seen audiences experience intense excitement and emotional involvement during masked performances unlike any other productions.”



For more images of Ravenwood's work, visit <https://www.deviantart.com/alyssa-ravenwood>



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



GLYNNIS REED



Glynnis Reed has been working as a professional visual artist and art educator for nearly two decades. Born in Los Angeles, she currently divides her time between her homes in Southern New Jersey and Pennsylvania. Glynnis attends Pennsylvania State University as a second year doctoral student in Art Education and Women's, Gender, and Sexuality Studies. She is the author of the book, "James Baldwin: Novelist and Critic," from Enslow Publishing.

You can view her art on her website: www.glynnisreed.com.





College of Fine Arts

Women & Masks: An Arts-Based Research Conference



SKEENA REECE



Skeena Reece is Tsimshian/Gitksan and Cree/Metis based on Vancouver Island, BC. She is a performance artist and sacred clown humorist. Her practice also includes music, writing, film/video and visual art. She received the Reveal Indigenous Art Award, the Viva Award and a BC Achievement Award for Excellence in Arts. Her works have included, 'The Sacred Clown,' a collaborative performance between Skeena Reece and Jesse Scott created for the Medicine Project. The Sacred Clown is a Hopi tradition; the clown is a character that often says or does uncouth things to teach lessons, with resonance with Raven The Trickster and Coyote The Trickster.

“These characters were highly respected for the work they did in helping communities examine their values and beliefs, but today they are often found in institutions, no longer respected for the lessons they have to teach. Growing up hearing stories of the Raven Trickster spirit on the west coast of BC has informed Skeena’s humor. She invokes the spirit of the Trickster just to see what happens” (from: <https://themedicineproject.com/skeena-reece.html>).

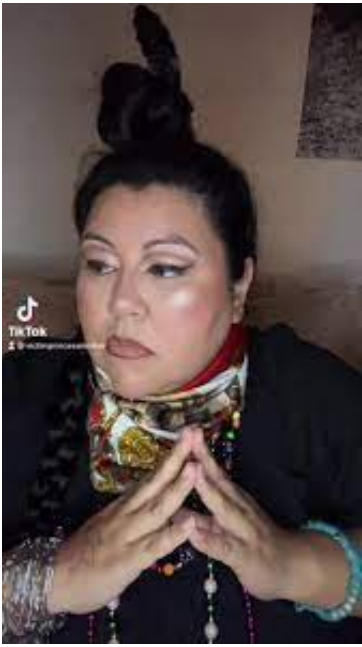
[Reece’s keynote on October 29](#) will also draw upon her TikTok persona @victimprincessmother, that was recently featured at a show at the [Polygon Gallery](#): https://www.tiktok.com/@victimprincessmother?is_copy_url=1&is_from_webapp=v1

This performance series, Victimprincessmother, calls out assumptions, expectations, and stereotypes surrounding Indigenous women. The character [unfolded over TikTok](#) during the run of the exhibition.

Images: Skeena Reece, *Raven: On the Colonial Fleet*, 2010 (photo: Sebastien Kriete); Skeena Reece, *victimprincessmother and child*, 2021 and *My child*, 2021, photo by Rachel Topham Photography; and Skeena Reece: *Entitled*, 2017 (Poster of commissioned painting by Collin Elder: [order here](#))







Reece's work is multi-faceted and multi-dimensional and impossible to categorize. While humor has a great presence in Reece's work, her somber, sensitive and profoundly emotional works, layered with personal and political significance, function in another emotive realm. In May 2019, the Belkin commissioned Reece to pursue a project she proposed: inviting people to be wrapped, creating the series *The Medicine Bag: Your Body* (2019). The documentation of the wrapping process can be seen in video works *Hold Me* (2018), *Hold This* (2018) and *Vignettes* (2018) will be shown alongside *Touch Me* (2013).

In the video below, Reece bathes Sandra Semchuk.

"The video *Touch Me* was my response to the curatorial intention of the 2013 exhibition *Witnesses: Art and Canada's Indian Residential Schools* at the Morris and Helen Belkin Art Gallery. Imagine your voice being included in such an

important group show amongst artists you've known and loved: Rebecca Belmore, Beau Dick and Sandra Semchuk to name a few. What an honour. What a huge responsibility. I am a second generation residential school survivor and the effects of this phenomenon go deep. This is how I approach a lot of difficult subjects. I make art in place of my voice that wavers, stutters confusedly and reaches for the words that are too big to mouth."



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College of Fine Arts

Women & Masks: An Arts-Based Research Conference



KAY REESE



At 20, **Kay Reese** became a Franciscan nun. At 24 she left in the moon landing, Vietnam, sexual revolution era. After a mastectomy and reconstruction in the 90's and years in corporate America, she committed to being a fully practicing visual artist and photographer. Her commitment became more urgent upon learning of her great, great, great grandmother's emancipation from enslavement in 1863, and the murder of Amadou Diallo by the NYC police. It informed her practice of exploring oppressive identity, race, gender, justice, social, and political contracts and systems of belief.



WWW.KAYREESE.COM

MASKS OFF

An Original Photo Series
by Kay Reese Visual Artist/Photographer/Curator



'Masks Off' combines two of the artist's previous series: 'Models', which are live-action captured in a scanner, and 'Pandemonium,' 2000; created during the COVID-19 pandemic and quarantine of

millions worldwide. This disease prompted consideration of deeper, historical, and ongoing social and economic pandemics.

In most "modern" societies older women are marginalized to the point of complete invisibility. No longer portrayed desirable as sexual partners, useful as child-bearers or workers they are no longer useful in currency-driven Western societies. This is particularly true of women of color especially dark-skinned Black women for whom their rich hue is the cause of additional scorn. It is important, then to consider that masking for Black women may be a necessary convenience for hiding the pain of a continuing societal pandemic of ageism, cultural, and racial rejection. 'Masks Off' signals the need and timeliness of unmasking.



KAY REESE
NEUMAAARTS@GMAIL.COM

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



For more information about Kay Reese, please visit www.kayreese.com.



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



SUGEILY RODRÍGUEZ LEBRÓN



Sugeily Rodríguez Lebrón is an artist and co-director of the Puerto Rican collective [AgitArte](#). Sugeily is an active member of Papel Machete and a highly skilled performance artist, puppeteer and visual artist. She has been a force and key cultural organizer on the ground in Puerto Rico as coordinator of Casa Taller Cangrejera, AgitArte's cultural organizing space in Santurce. Su is a committee member of Titeretada, an annual event that celebrates world puppetry day. She worked as a temporary administrator of Pablo Casals Museum and together with Deborah Hunt administrated Teatro Estudio Yerbabruja until 2011. For more than 10 years she was Program Coordinator for the Festival Casals de Puerto Rico and Festival Interamericano de las Artes in the Corporation of Musical Arts. After Hurricane María hit, Su played a major role in organizing recollecting and distributing aid and food and coordinated with Papel Machete and other artists art workshops and performances with the Centros de Apoyo Mutuo (CAMs). She received her BA in History from the University of Puerto Rico. Su is from Gurabo and currently based in Santurce, PR.



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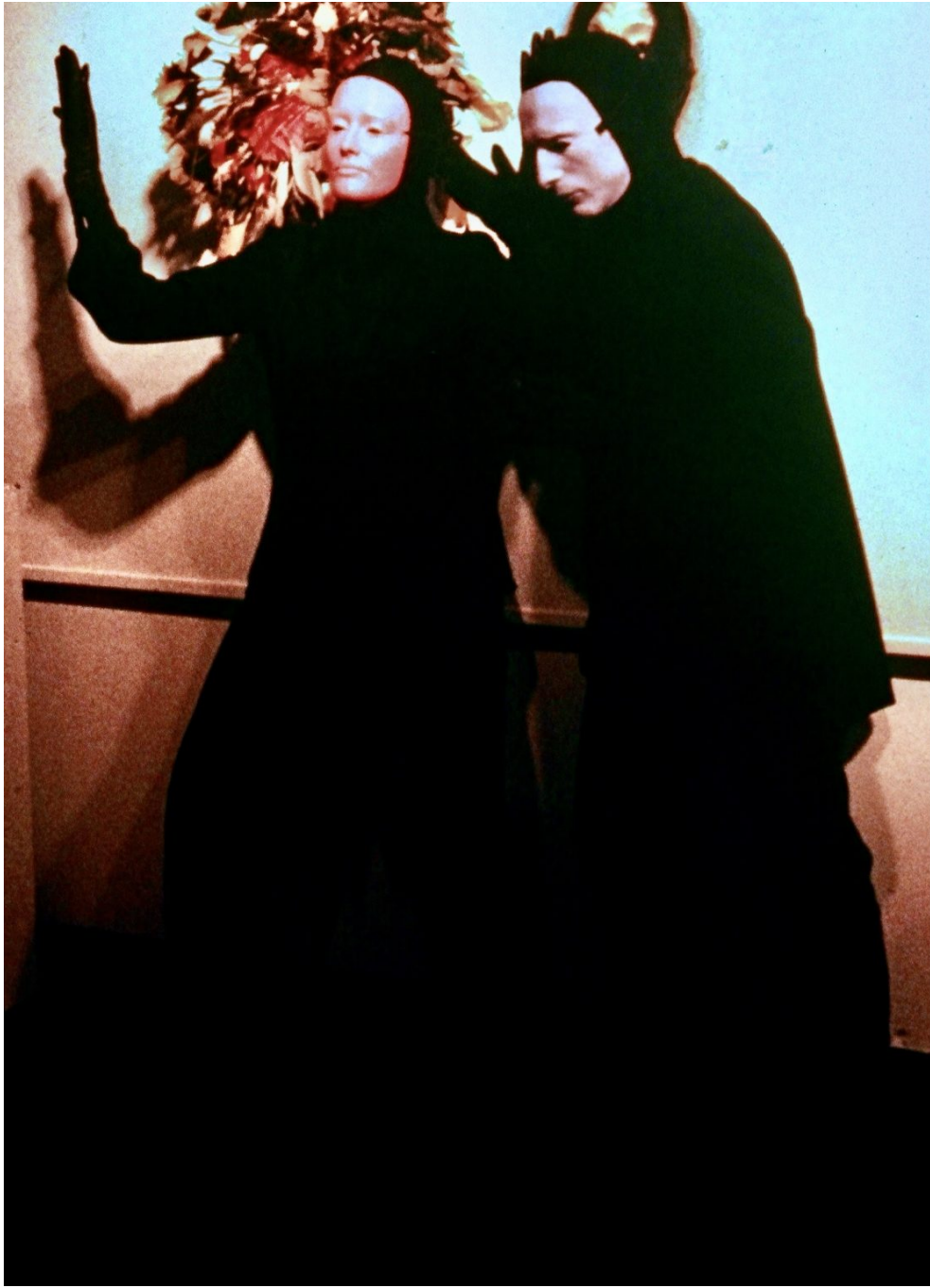
Women & Masks: An Arts-Based Research Conference



LAURIE MARGOT ROSS



Laurie Margot Ross is the founder and director of Glocal Matters—a research and curatorial firm in the Catskills dedicated to visual culture and emotions at the intersection of religion and performance. Laurie is the author of *The Encoded Cirebon Mask: Materiality, Flow, and Meaning along Java's Islamic Northwest Coast* (Brill 2016). She is currently working on her second book, *Embodied Objects*, which explores how agentive, religious objects are translated into emotion in Muslim Southeast Asia and West Africa. Both book projects were generously supported by Transregional grants from the Social Science Research Council (SSRC). Other awards include Fulbright IIE; Fulbright-Hays; the Royal Netherlands Institute of Southeast Asian and Caribbean Studies (KITLV); and the Netherlands Organization for Scientific Research (NWO). She has also held fellowships through Cornell University (SEAP) and the Yale InterAsia Institute. Dr. Ross is very pleased to now offer cross-cultural empathy-building workshops to educators, therapists, and students that incorporate masks.



<https://www.lauriemargotross.com/>

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