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ZINA SARO-WIWA



Zina Saro-Wiwa is a fine artist that lives and works between Los Angeles and Port Harcourt, Nigeria. Born in Nigeria and raised since infancy in the United Kingdom, she read Economic and Social History at University and she worked freelance as a BBC producer, presenter and reporter for over twelve years. She transitioned into contemporary art in 2010. Initially she used art to unpack her responses to her complex family heritage and as her practise deepened, her art became a tool to transform and free her understanding of the environment around us and our place within it. The central meditative focus of her practise is her homeland of Ogoniland in the polluted oil-producing region called the Niger Delta. But it is through this geographically-specific meditation that she draws in and examines a plethora of universal themes and philosophies. For Saro-Wiwa environmentalism does not only implicate worries about greenhouse emissions and oil pollution, but also emotional landscapes and spiritual ecosystems. She deploys multiple strategies: video installation, photography, movie and documentary making, writing, mask-making, curatorial projects and food initiatives to explore her place in the world and to construct a more thorough and integrated concept of environmentalism.





Saro-Wiwa is one of Foreign Policy Magazine's Global Thinkers of 2016, recognized for her work in the Niger Delta. She was Artist-in-Residence at Pratt Institute, Brooklyn 2016-2017 and in April 2017 was awarded a Guggenheim Fellowship for Fine Arts. She has given talks and shown works regularly at biennales, museums and art fairs around the world including Tate, Art Basel, Basel Miami, Frieze London, Seattle Art Museum, The Menil, Brooklyn Museum, Guggenheim Bilbao and Times Square in Manhattan. Her work can be found in the collections of the Museum of Modern Art, New York, The Smithsonian Museum of African Art and Museum of Fine Arts Houston to name but a few institutions. In 2020 she was the James S. Coleman Memorial Lecturer at UCLA and delivered a highly-acclaimed and radical lecture about the restitution of African masks and figurines. Her lecture was delivered as a (now-collectible and collected) film titled "*Worrying The Mask:*

The Politics of Authenticity and Contemporaneity in the Worlds of African Art". Last year she was one of the selected artists that exhibited at the Sao Paulo Biennale and she also launched her project The Illicit Gin Institute at Aspen Art Museum. A project that explores the poetics and radical possibilities of West African moonshine ("illicit gin"), botanicals and indigenous epistemologies.

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

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SARAH SARTORI



Sarah Sartori is the director of the [CENTRO MASCHERE E STRUTTURE GESTUALI](#) in Abano Terme, Italy. She is the

granddaughter of Amleto Sartori and the daughter of Donato Sartori and Paola Piizzi.

More information coming soon.

Watch an interview with Sarah here:





[http://www.klpteatro.it/famiglia-sartori-maschere-video-intervista?](http://www.klpteatro.it/famiglia-sartori-maschere-video-intervista?fbclid=IwAR3PMo6WlzeSWYuukW8dX4SJZ5CQ47arG6uOoHPfXwZHDILhuJ8ydr7IkCU)

[fbclid=IwAR3PMo6WlzeSWYuukW8dX4SJZ5CQ47arG6uOoHPfXwZHDILhuJ8ydr7IkCU](http://www.klpteatro.it/famiglia-sartori-maschere-video-intervista?fbclid=IwAR3PMo6WlzeSWYuukW8dX4SJZ5CQ47arG6uOoHPfXwZHDILhuJ8ydr7IkCU)

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Women & Masks: An Arts-Based Research Conference



CLELIA SCALA



Clelia

Scala is a visual artist whose work includes mask and puppet design, installations, collage, and illustration. Her explorations into the fantastic and uncanny stem from a lifelong engagement with tales and myths and her interest in the theme of human interaction with the natural world. As a designer and fabricator for theatre, Clelia has worked with theatre companies and institutions such as Carousel Players, Geordie Theatre, Guilty by Association, Lemon Bucket Orkestra, Odyssey Theatre, Queen's University, Suitcase in Point, Theatre Kingston, University of Missouri-St Louis Opera Theatre, Yale University, and Zacadia Circus. Clelia's visual art has shown in galleries in Canada and the United States and is in private collections across North

America. Clelia is the recipient of the 2019 Established Artist Award for the City of St Catharines. Her work has been supported by the Ontario Arts Council, the Canada Council for the Arts, the Kingston Arts Council, and the St Catharines Cultural Investment Program (with Puppet-A-Go-Go). She teaches theatre, mask, and puppet design in the Dan School of Drama & Music at Queen's University. Her website is www.clelia.ca





by Friedrich Durrenmatt, translated by Maurice Valency, directed by Cole Lewis



CLELIA SCALA

Posted 1 year ago on Monday, April 4th, 2022

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JOAN SCHIRLE





ANNOUNCEMENT:

Joan Schirle died on February 1, 2022. She opened the Women and Masks conference as the keynote in September (see recording below) and attended events during October. She generously shared her wisdom and made us laugh and cry. She was joyful, playful, and sage. She invited us, in so many moments, to share a state of wonder and awe. Founding artistic director of Dell'Arte International, Joan was a gifted and acclaimed director, artist, performer, and teacher; her influence has extended out through the theater community, touching countless women. This made her the ideal person to open a year-long conference devoted to women and masks. Many of us didn't know her before she became involved in the conference and we were later astounded (and dismayed) to learn that she had been quite sick during those wonderful fall presentations—and to learn of her death. We regret not having gotten to know her better while being grateful we shared some time and virtual space with her. Women and Masks wishes to celebrate Joan's life and create a space for her friends, students, and admirers to share more of her life. You can read more about Joan here:

<https://datebook.sfchronicle.com/theater/remembering-dellartes-joan-schirle-mentor-to-bay-area-artists> and <https://lostcoastoutpost.com/2022/feb/3/obituary-joan-emilie-schirle-1944-2022/>.

We encourage you to watch her two presentations from the fall, since they will be referenced by long time friend Judy Slattum, who is helping to organize this event, which includes a special video featuring many of Joan's friends from Bali—a place where she spent significant time.

It is our hope that we can gather and maintain information about Joan here on the Women and Masks website and create an archive of resources for those who wish to learn about Joan Schirle.

RECORDINGS OF JOAN FROM SEPTEMBER, 2021 AT THE WOMEN AND MASKS CONFERENCE:

Opening Night: <https://drive.google.com/file/d/1wDtMzU7kv7hrB5a7jlA3ISxKc-xhMhQt/view?usp=sharing>

Joan's Workshop: https://drive.google.com/file/d/1ucuqBznMu_O_g5NMR6x1c3nP8lqXSNsa/view?usp=sharing

HANDOUTS JOAN PROVIDED TO ACCOMPANY THE PRESENTATIONS:

[Joan Schirle references during keynote speech.docx](#)

[Schirle's 17 S's 2021](#)

MEMORIES OF JOAN FROM STUDENTS AND FRIENDS:

“A couple of months have passed and I don't know where to start. Joan taught me and everybody so much about so many things. She was a leader, a friend, a pain in the ass, and a profound comfort.”

“Joan changed my life. Multiple times. Like so many of us.”

“Once in Mexico City (just before accidentally running into my brother-in-law's parents (and just after visiting some Absurdists who had a theater in the former home of William Burroughs)) she and I were looking at a museum display of someone regal. The sign said, “Gran Tumba.” Joan said she wanted to be the “Gran Tumba of Blue Lake.” It means, “large tomb,” but I took to addressing her as GT for years thereafter.”

“DON'T STACK THE PLATES AFTER DINNER!”

Matt

“Joan was one of the most inspiring women and artists I’ve ever met. The more I got to know her, at first as a student, then as a collaborator and friend, the more in awe of her I became. Sharing time and space with her in this world has been an absolute privilege. She has been a guiding mother and a leading light, one of the defining pillars in my artistic life. I am still, constantly learning from her. Best foot forward, with love.”

Ruxy

BIO

Joan Schirle was the founding artistic director of Dell’Arte International. She is an actor, playwright, director, deviser, and teacher, whose acting work was recognized with a 2006 Fox Foundation/TCG [Resident Actor Fellowship](#). In 2004 she was honored at the 16th Cairo International Experimental Theatre Festival as a leader in the field of experimental theatre. She served as director of the Dell’Arte International School of Physical Theatre from 2003 – 2011.

She has performed in mask and created mask performances, as well as teaching mask for actors for many years. Having led 20 study trips to Bali, she learned to carve masks as well as dance them. Her solo mask show, “*Second Skin*,” toured widely to international festivals for seven years. Recent work includes the 5-minute mask piece, [“JUNE 1, 2020”](#) and a clown [“Fireside Chat”](#) for the 2021 Zero2 Fierce Women’s Festival at the Arcata Playhouse.





Joan has directed productions at San Diego Rep, the Alley in Houston, Bloomsburg Ensemble, A Traveling Jewish Theatre, Touchstone Ensemble, Colorado University/Boulder and Dell'Arte. A principal actor-creator with the Dell'Arte Company since its founding, she created the title role in *Mary Jane: The Musical* at the 2011 & 2012 Mad River Festival and again played the title role in the 2016 film version: [Mary Jane: A Musical Potumentary](#), which won the award for Best Musical Film

at the 2016 Oregon Independent Film Festival. In 2019 she played Queenie Moon in [“Going Down In Flames”](#) by Daniel Mankin, in Portland, OR and at the Mad River Festival.

Joan has authored and co-authored many original works for Dell’Arte, including *The Weave*, *Shotgun Wedding*, *Journey of the Ten Moons*, *Casanova: Animal Instinct*, and the trilogy of *Scar Tissue Mysteries*. In 2014, she conceived and performed in [Elisabeth’s Book](#), a touring work for the Dell’Arte Company. Her play about water issues, [The Big Thirst](#), premiered at the 2016 [Mad River Festival](#). Joan is currently working as librettist on a chamber opera with composer Gina Leishman, related to the life and work of American painter Morris Graves, funded by a grant from Opera America. In March 2018 she was awarded a 3-week residency by the [Morris Graves Foundation](#) at his last home, “The Lake,” in Loleta, CA. In November 2018 she presented a collage of readings from *Selected Letters: Morris Graves* (University of Washington Press), at 3 local venues, and after a year’s pandemic postponement, the opera will have its first concert readings at the Arcata Playhouse in August, 2021.



She has a great interest in international exchange and has worked with artists from Brazil, Mexico, France, Scandinavia,

and Bali. Joan was a featured presenter at the 2013 international [conference on Commedia dell'Arte](#) at the University of Windsor, Ontario. She was a presenter at two previous mask conferences (U. Iowa 2006; U. Illinois 2009). In 2016, with support from [TCG](#) and the Association of Arts Presenters (AAP), she began a collaboration with Norwegian/Danish sculptor Marit Benthe Norheim, creator of the [Life-Boats](#), three mobile sailing sculptures of three stages of a woman's life. She received an [Orchard Project Residency](#) in 2017 to further develop this project. Her essay on sailing with the Life-Boats is published in Norheim's book [From Dream to Dream](#), a chronicle of the 8-year project to create the boats.

Joan designed the curriculum for DAI's accredited MFA in Ensemble-Based Physical Theatre. She is a senior teacher of the FM Alexander Technique and was a plenary speaker for the 11th International Alexander Technique Congress in Chicago, 2018. Her teaching work includes mask performance, movement, commedia dell'arte, voice, and physical acting. She has devoted her research to the work of the actor as mover/creator, and the role of the actor in community. Joan has taught in MFA programs at Yale, UCSD, University of Missouri Kansas City, as well as for the artists of Cirque du Soleil. In 2012, she was invited to teach physical theatre at the Beijing Dance Academy in China. She was awarded a Lifetime Achievement Award in 2018 from the Association of Movement Theatre Educators (ATME).

Her essays have appeared in [Movement For Actors](#) (Allworth Press), Theatre Topics [Devising Issue](#), and the 2015 anthology, [A Routledge Companion to Commedia dell'Arte](#). The 2018 Routledge book, [Physical Dramaturgy: Reflections From The Field](#) (ed. Bowditch, Casazza, Thornton) includes her reflections. She is a member of Actors Equity Association, Voice & Speech Trainers Association ([VASTA](#)), [TCG](#), and([ATME](#)).

Joan was featured in this Humboldt Insider profile, ["Grand Dame: Dell'Arte International's Joan Schirle."](#) Joan's "I Am Theatre" 90 second video clip, part of TCG's 50th anniversary series of short videos of 50 US theatre artists, is at www.tcg.org/fifty/videosdetails.cfm

See also her TCG blog post, ["Space, Scale, Relationship: Writing For The Physical Theatre,"](#) on the 2014 making of the

Dell'Arte Company's *Elisabeth's Book*.

It is our hope that we can gather and maintain information about Joan here on the Women and Masks website and create an archive of resources for those who wish to learn about Joan Schirle.

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Women & Masks: An Arts-Based Research Conference



JENNIFER SHESHKO WOOD



Originally from Montreal, QC, Jenn came to the States to pursue her MFA in Costume Design from Indiana University. As a costume designer and crafts artisan her

American credits include: the Utah Festival Opera & Musical Theatre (UFOMT), and Indiana University, Indiana Festival Theatre, the American Players Theatre, and Opera Theatre St. Louis. When she was in Montreal, Jenn worked with Geordie Productions, The Segal Center for the Arts, Table d'Hote Theatre and Fallen Angel Productions. Jenn is currently a Professor of Costume Design at the University of Nebraska Omaha, and the Director of Costumes at UFOMT, overseeing their costumes, wardrobe and wig departments for their summer repertory seasons.

Her design specialities are digital rendering, fabric manipulation, and crafts and her work can be viewed at www.sheshko.com.



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



ANNA SHISHKINA





Anna Shishkina (Matushka Medous), an artist, stage director and art-photographer with more than 30 years of experience, author of about 300 theatrical masks. Founder and artistic

director of a professional street theater company “Mr. Pejo’s Wandering Dolls”, one of the oldest Russian street theaters. Member of The Russian Union of Street Theaters and Artists and The Russian Union of Art Photographers. * The school of acting in a mask, experience of a professional street theater company “Mr. Pejo’s Wandering Dolls” * Mask that does more than an actor – how and why? * Training with a mask on, practical video from an actors * Principles and methodology of the out-of-gender interaction * The art of a carnival play and trickster’s improvisation * Mask as a magnifying glass * Mask and the ritual: where the boundary lays?





YOU CAN ALSO SEE THE WORK OF PEJO'S WANDERING DOLLS, THE RUSSIAN STREET THEATER COMPANY THAT ANNA HAS BEEN THE ARTISTIC DIRECTOR FOR SINCE IT'S FOUNDING:

[HTTP://NEW.PEJO.RU/](http://new.pejo.ru/)

TO SEE MORE OF ANNA'S WORK, PLEASE VISIT:

Facebook: <https://www.facebook.com/profile.php?id=100007690266967>

Photo website: <http://matushkamedous.com>

Theater Facebook: <https://m.facebook.com/MRPEJOWANDERINGDOLLS>

Instagram: https://www.instagram.com/theatre_pejo/?utm_medium=copy_link&fbclid=IwAR3yGDfuOP0HVKg0Vy9kXZhdmbLstDAhBBrapaXaMLy9hlcBsscGoQM9o0g









College of Fine Arts

Women & Masks: An Arts-Based Research Conference



CARINA SHOSHTARY



[Carina Shoshtary](#), a Munich based artist of German and Iranian ancestry, is known for her other-worldly contemporary jewelry pieces that are made from unconventional materials for unusual areas of the body. Her recent project “The Hunter” extended her practice into the fields of mask making, music, and photography, and initiated collaborations with performing artists.

Fashion for Bank Robbers: Since 2017, Shoshtary has curated the highly popular Instagram page [@fashion_for_bank_robbers](#) where she presents the most innovative masks and headpieces created by contemporary artists from all around the globe.

Watch her Youtube Channel here: https://www.youtube.com/channel/UCo5lygWKf2Ji_1qUpsmuPZw

To help support her work enhancing the visibility of mask artists, you can join her **Fashion for Bank Robbers Patreon** here: <https://www.patreon.com/fashionforbankrobbers/posts>





College of Fine Arts

Women & Masks: An Arts-Based Research Conference



ALEXANDRA SIMPSON



Alexandra Simpson (she/her) lives in Tkaronto in Treaty 13 and is an interdisciplinary artist and actor with a background in dance, music, mask (building, performance and facilitating), directing and playwriting. She has a BFA in Performance Acting (2009-13) and a MFA in Documentary Media (2014-16) from X University (formerly Ryerson University) and an MA in Environmental and Performance Studies from University of Toronto. Alexandra is a PhD candidate in the Faculty of Environmental and Urban Change at York University with a research focus on (un)masking as a performance strategy and theoretical intervention in pipeline politics to explore issues of (in)visibility. Alexandra has trained in Pochinko style clown with John Turner at the Manitoulin Conservatory for Creation and Performance, and in mask performance with Sonia Norris, Martha Ross, and Perry Schniederman. In 2018, Alexandra studied mask building at the International Laboratory for the Art of the Mask in Commedia dell'Arte with support from the Ontario Arts Council's Chalmers Professional Development Award. She has built masks for a variety of productions including Finding Home (2021), Pest Me Pet Me

(2020), Upstream Downtown (2018), There is No Word for Wilderness (2018), The Giving Tree (2018) and Terra Incognita (2016). She is the co-artistic leader of [Animacy Theatre Collective](#) (ATC), a collective that creates research based and devised plays about themes of social and environmental justice. In addition to her original works with ATC, Alexandra's work as a playwright includes: Hiatus (Ryerson New Voices, 2013); Surviving Spears (Toronto Fringe, 2013); Pit Sublime (Alumnae Theatre, 2014); and Nexus (Animacy Theatre Works in Progress Double Bill, 2017). Alexandra recently received



a Canadian Arts Council (CAC) International Residency grant for an international research and creation project with researcher and artist Felice Amato and mask builders Sarah and Paola-Piizi Sartori and a CAC Professional Development grant to study commedia performance with Susan Bertoia in Vancouver this summer 2022. Alexandra has been a collaborator on the Woman and Mask Conference at Boston University and is very excited to have this opportunity to share ATC's work with other mask lovers!





College of Fine Arts

Women & Masks: An Arts-Based Research Conference



FROSIA SKOTNIKOVA



A street performer and musician, Frosia participates in various artistic projects. Taking her last course on choral conducting in Saint Petersburg Musical College named after Rimsky-Korsakov,

she sings with several choirs of Saint Petersburg and conducts an orthodox choir of John Chrysostom's Church. As an actor she takes part in the projects of one of the oldest Russian mask street theater companies "Mister Pejo's Wandering Dolls". With this group she toured to different European festivals of street art where she received an artistic trainings from masters of street performing (Loco Brusca, Nikolai Veprev). She is a participant of 2021'Tavrida art forum (street art school), translator and moderator of Choral Laboratory – XXI Century in Gatchina. In the conference Frosia takes part as a translator for her mother, Anna Shishkina.





Photographs by Matushka Medous (Anna Shishkina)

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Women & Masks: An Arts-Based Research Conference



JUDY SLATTUM



Judy Slattum spent the early part of her life performing, gravitating to costume design at UT Austin. The next 14 years were

spent in academics, teaching first at University of Maryland, then at Cabrillo College where she evolved to directing, creating two theatre companies, both of who utilized masks and puppets extensively. In 1978, she journeyed to Bali on sabbatical to study mask dance and textile arts. She returned every year there after, leading amonth-long study tour taught by local artists. In 1986 she completed research for a book on Balinese Masks, published by Chronicle Books in 1992,(later by Periplus Editions.) It remains the singular book in English on the topic. In 1986 she resigned teaching and created an educational travel company, Danu Enterprises (www.danutours.com) along with her Balinese husband, Made Surya.

JUDY SLATTUM

Posted 1 year ago on Tuesday, April 5th, 2022

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Women & Masks: An Arts-Based Research Conference



JENNIFER TANTIA



Jennifer Frank Tantia, PhD, MS, BC-DMT is a somatic psychologist and dance/movement psychotherapist in New York City. She has taught somatic psychology and embodied research at many US universities and has guest lectured internationally for the past decade. Dr. Tantia served as a grant adjudicator for the 2018 NEA Research Artworks commission and has served on the boards of both the United States Association for Body Psychotherapy and the American Dance Therapy Association. She has authored many publications in DMT and somatic psychology, and co-edited *The Routledge International Handbook on Embodied Perspectives in Psychotherapy: Approaches from Dance Movement and Body Psychotherapy*. She received a Marian Chace Foundation grant for her latest book, *The Art and Science of Embodied Research Design: Concepts, Methods and Cases* published in Nov, 2020. www.soma-psyche.com.

Click [here](#) for information on Tantia's presentation: **Looking Out and Seeing In: A Journey Through the Body**. Please download a [complimentary chapter from Tantia's latest book](#) as a companion to her presentation.





The Art and Science of Embodied Research Design:

<https://www.routledge.com/The-Art-and-Science-of-Embodied-Research-Design-Concepts-Methods-and-Cases/Tantia/p/book/9781138367081>

2019: The International Handbook of Embodied Perspectives in Psychotherapy

<https://www.routledge.com/The-Routledge-International-Handbook-of-Embodied-Perspectives-in-Psychotherapy/Payne-Koch-Tantia-Fuchs/p/book/9781138065758>

2018 PODCAST: EMBODIED RESEARCH METHODS

with Serge Prengel: <https://somaticperspectives.com/tantia/>



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Women & Masks: An Arts-Based Research Conference



ANNETTE THORNTON

Annette Thornton (PhD, University of Colorado, Boulder) is retired Professor of Theatre, Interpretation, and Dance at Central Michigan University. She taught Music Theatre Performance and History Courses, Acting, Movement for the Actor, Irish Theatre and Drama, and Oral Interpretation of Literature. Thornton's scholarly interests include mime, mime

performers, physical theatre, non-Western traditions, and musical theatre. She co-edited *Physical Dramaturgy: Perspectives from the Field* (2018, Routledge) with Jeff Casazza (Purdue University Fort Wayne) and Rachel Bowditch (Arizona State University). Thornton served on the executive board of Association of Theatre Movement Educators [ATME] for ten years (as Secretary, VP, and President) and continues to serve on the Advisory Board.

Presentation: 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](#). However, confining their importance to one decade limits the critical reception of each performer's life and career and more importantly negates their contributions of an important feminine perspective. Goslar and Rolfe each came to mime/pantomime through dance. They both performed, created, and wrote about their lives and work. They each persevered in a world of performance dominated by men and brought a feminine element of the importance of community and relationships to their work. The mask of the mime performer allowed each to find their individual voice in the broader theatre community. This paper situates both Goslar and Rolfe more completely in mime theatre history and identifies the way that each performer found her voice through the mask of silence.



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



THREADSTORIES







Irish visual artist **threadstories** questions how the erosion of personal privacy in our digital age affects how we view and portray ourselves online with her collection of masked portraits. Her digital performances can be viewed on social media platform Instagram predominantly. threadstories is a collection of heavily manipulated facades, laboriously crafted and continually preened, animated through performance and reworked, the one mask reinventing itself over and over. Framed in the format of selfies and short animated video clips threadstories pokes at the performative nature social media cultivates and celebrates.

The masks deny the viewer the full story of who the sitter is, echoing the curated or false personas we consume online daily. The masks are mutations of our private and public selves.

Through movement, glance, gesture and stance the wearer (always threadstories) creates an ambiguous narrative. The malleable forms can be endlessly transformed by brushing, smoothing, exposing a feature, denying a feature to create countless iterations of the one mask. Her curious making process then sees each mask being endlessly reworked and in a constant state of flux and transformation.

Persona a solo exhibition by threadstories of images and film is on show at The Molesworth Gallery, Dublin, Ireland.

September 3rd-30th 2021

<https://www.instagram.com/threadstories/?hl=en>











College of Fine Arts

Women & Masks: An Arts-Based Research Conference



MIYA TURNBULL





Miya Turnbull is a mask-maker who works specifically with self-portraits as a way to explore different facets of her identity. She has created a Photo-Mask technique to make life-like representations of her face and often distorts and manipulates her image in various ways which she then wears as a 'false face' or 'second skin'. Miya has exhibited her work throughout Canada and internationally and is the recipient of many grant awards. She holds a BFA from the University of Lethbridge in Alberta, and currently lives in Halifax, Nova Scotia.

Turnbull writes:

“Over and over, I create variations of my 'self' through new 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'. I am also interested in the space within defined margins; where beauty turns into the grotesque and where the outer persona shifts inward and vice versa. By keeping my image a constant, I am able to experiment with multiple iterations and further explore my heritage, experiences, perceptions and inner world, making these visible, tangible and wearable. I am drawing from the traditional uses of masks worn for disguise, transformation and protection, and as symbols for persona, self-image and identity. Ironically, I am placing my face on the front of the mask at the same time concealing my 'self' behind it. I can then manipulate how you see me. I dissect, distort and reconstruct my own image in an attempt to examine myself from an outside perspective, and separate myself from physical appearances, which is how we are often defined and labelled, especially at first glance. I am attempting to continuously hone in on the transitory nature of identity, duality and 'in-betweenness'; to reveal and embody something previously hidden with each self-portrait variation. As a group of self-portraits, I hope the viewer looks deeper and sees a part of me in all of them, or perhaps in the space between all of them."

See her work on her website, www.miyaturnbull.com, and her Instagram account, <https://www.instagram.com/miyamask/>.

Also to view a recent mini-documentary in collaboration with Fashion for Bank Robbers, visit <https://youtu.be/F5XKOjtXHmE>.



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



AMBER WEST



Amber West is a poet, educator, public arts and humanities producer, and feminist scholar. Her poems and essays have appeared in journals and anthologies such as *Calyx*, *Puppetry International*, *The Feminist Wire*, *Rhizomes: Cultural Studies in Emerging Knowledge*, *Furies: A Poetry Anthology of Women Warriors*, and *The Routledge Companion to Puppetry & Material Performance*. She co-founded the *Alphabet Arts* collective, for which she created and directed the *Puppets & Poets* festival in NYC from 2011-2015. More recently, she created and directed *Whitmania*, the largest commemoration of Walt Whitman's bicentennial west of the Mississippi. West has published two poetry collections, *Daughter Eraser* (Finishing Line Press, 2015) and *Hen & God* (The Word Works, 2017), and performed her poetry and "puppet poems" nationally. She teaches writing at the University of California, Los Angeles.



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



JENNY WEST



Jenny West, was born in 1940, went to Chelsea Art school at the age of 16, and then attended the Slade School of Art, studying printmaking in Paris. She taught in art schools and ran an art department. She also made portrait commissions in clay which were cast in bronze. She then discovered wood carving, both reliefs and free-standing sculptures, which she continues to create. An artist in her own right, Jenny is the also the daughter of [Jocelyn Herbert](#), a revolutionary figure in stage design. Herbert profoundly influenced British theatre design. West worked closely with her in the making of the Oresteia masks.



College of Fine Arts

Women & Masks: An Arts-Based Research Conference



ELSA WIEHE



Elsa Wiehe, *Conference Committee*

Elsa Wiehe currently leads the African Studies Center K-16 Education Outreach program at Boston University which has one central mission – to promote the study of Africa in U.S. schools through curriculum and professional development events. Elsa is a multilingual Mauritian and licensed K-6 teacher who taught English and French in elementary and secondary schools and worked as an educational consultant in West and Southern African countries. Her work as an educator is driven by a commitment to global educational justice through culturally responsive teaching in both pedagogical processes and the advancement of critical interdisciplinary content centered on African voices and

knowledge. Elsa supports a number of struggles for class, racial and linguistic justice in her home of Mauritius. She holds an Ed.D. in Language, Literacy and Culture from Umass Amherst, where she also earned an M.Ed. in Multicultural, Bilingual and E.S.L. Education. Her research focuses on teacher discourse and place-based education in Mauritius, supporting English Language Learners and linguistic justice in policy and practice, and anti-racist teaching practices in teacher preparation.

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College of Fine Arts

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LINDA WINGERTER



Linda Wingerter is a multidisciplinary visual and performing artist and third generation puppeteer. Sculpture, mechanics and performance were ingrained in her early on from growing up in her grandparents' puppet theater, while an influential summer at the Montanaro Mime School was the seed that grew into her whimsical aesthetic. After graduating from the Rhode Island School of Design she worked for a decade as a children's book illustrator before returning to puppetry. She apprenticed with Puppetsweat Theater Company from 2003-2015, training in performance and construction with Leslie Weinberg and Bob Bresnick, and performing shadow, table top and movement-based puppetry around the east coast including the Manhattan School of Music and the Kennedy Center. In 2011 she revived her family puppet company with her first full stage feature production, *Luna's Sea*, an aquatic adventure for five puppeteers and two dancers, produced for the Mystic Aquarium and debuted in NYC at the American Museum of Natural History. Her puppetry arts education continued at the O'Neill Theater Center's National Puppetry Conference with Jim Kroupa, Martin Kettling, Hua Hua Xhang, James Godwin, Jim Rose, Phillip Huber, Ronnie Burkett, Kurt Hunter, Manual Cinema, and Alice Gottschalk, and in 2014 she was an O'Neill recipient of the Jane Henson Writing Scholarship Award. Linda has taught puppetry at universities, libraries, elementary and high schools, including Quinnipiac University, Boston University, Cornell University, and the Yale School of Drama. She was a staff member of the Yale Rep Costume Department from 2007-2015. Linda currently works from Ithaca, NY, building puppets on commission for school and professional productions, teaching workshops, producing live puppet shows and shadow films, and building kinetic art. She is also part time library staff at Cornell University where she is informally studying southeast Asian puppetry through the History of Art & Visual Studies department.



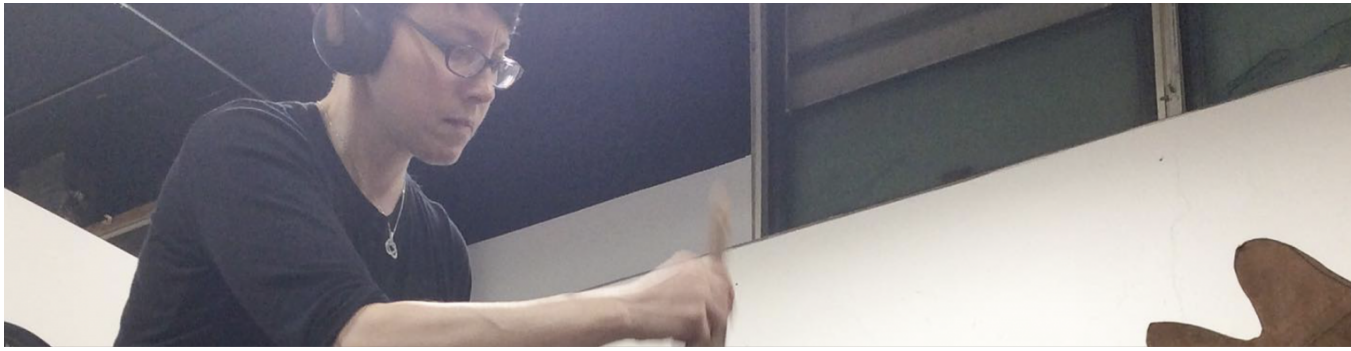
















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College of Fine Arts

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HWA YOUNG CARUSO



Dr. Hwa Young Caruso was born and educated in Seoul, Korea. She received a doctorate from TC Columbia University, completed a MFA at the University of Connecticut and a BFA at Ewha Womans University in Seoul. Dr. Caruso is a Full Professor of Art at Molloy College NY. She teaches Painting, Drawing, 2D Design, Printmaking, Senior Thesis Project, Western Art history I & II, Women and Art, and East Asian Art History. Dr. Caruso presented at Harvard, Yale, Columbia, Princeton, Vassar, NYU and Dartmouth. She published chapters in textbook “Art and Human Values” by Cognella, and articles in The Journal of Aesthetic Education, the University of Illinois, and art reviews in International Journal of Multicultural Education as Arts Review Editor. She had exhibitions at SOHO20 Gallery, Phoenix Gallery, Ceres Gallery, Columbia University, University of Connecticut, Chrysler Museum, Springfield Museum, Berkshire Museum, Clemson University and in Japan, Korea, Italy, Poland and Columbia.

In Dr. Hwa Young Caruso's Talk, "Engaging Cultural Diversity Through Face Masks in Studio Art Instruction," she explores the following:

Studio art teaching, learning and practice are based on a Euro-centric approach. As a culturally diverse professor in a liberal arts college, my studio art classes help students increase their knowledge of global cultures through a face mask project. In my introduction to Drawing class, one assignment is an interdisciplinary project that combines, research, writing and artmaking about global cultures. After researching cultural, religious and artistic meanings and background information, students selected and created a national or tribal facemask which represented a diverse culture and ceremonial activities from various areas: Pacific Coast and Mid-Western Tribal Americans, Jamaica, West Indies, Haiti, Korea, Japan, China, Sri Lanka, Tibet, Africa, South and Central America, Papua New Guinea, Mexico, Brazil, Italy, ancient Greece, Egypt and other locations. Students use pencil, charcoal, acrylic paints on 18" x 24" paper to create a 2D facemask image from that culture. After creating a facemask, students submitted a short essay about the artistic, cultural, religious and social meanings, background and significance of the mask. Students share their knowledge with peers in an open discussion. Engaging students in cultural diversity appreciation and understanding was accomplished through research, writing, studio art application, discussion and reflection. I believe when we understand each other's differences we can live more harmoniously. I included examples of student artworks in the PowerPoint presentation and E-Poster.

Find more information here: <https://www.molloy.edu/academics/undergraduate-programs/art/fine-art-faculty-and-staff>