

MASKS OF TRANSFORMATION

AN INTERNATIONAL AND INTERDISCIPLINARY CONFERENCE ON MASKS AND MASKING

WEDNESDAY, OCTOBER 5, 2005

10 AM - 1: 30 PM Arrival and registration: McLeod Theater Lobby

Registration, coffee, meet & greet.

MASK TRANSFORMATIONS

1:30 - 2:30 PM

Session # 1: *Masks 101: Introduction to Mask Training*

Joan Schirle, Dell'Arte International School of Physical Theater & Ralph Hall, University of Iowa.

Joan & Ralph will review the variety of mask performance training techniques and methodologies including basal, larval & neutral masks.

Break

2:45 - 3:45 PM

Session # 2: *Mask Archetype & Ritual*

Leslie O'Dell, Wilfrid Laurier University, Ontario

This interactive presentation explores the way that character masks serve as systems of codification on which a range of character attributes might adhere depending upon the demands of the narrative. Volunteers experiment with character masks, in response to input from the audience, within a variety of narrative frameworks, accompanied by commentary that positions their explanations within a larger theoretical framework. Together we will seek an enriched understanding of the psychological processes at work in mask transformations.

The Transformation of Medusa

Betty Rose Monroe, Wichita State University

I will explore the Greek myth of Medusa with emphasis on the transformation and change of the maiden into the gorgon. The face/mask will be explored as a visual means of communication to others and how others react to this mask. The presentation will include a discussion of the Greek ideal of beauty and our present ideal including modern implications of beauty versus ugly, youth versus old age and the power of each.

Break

4:30 - 6:00 PM

Session # 3: *Masks of the Goddess*

Lauren Raine

Used by Women's Groups and communities to celebrate worldwide mythologies of the sacred feminine, *the Masks of the Goddess*, are 30 multicultural masks used for theater, ceremony and personal growth workshops throughout the United States. The artist will discuss community ritual theater and sacred masks as "vessels for the archetypical powers."

Masks and African Ritual

Segun Ojewuyi, Southern Illinois University Carbondale & Ojetunji Ojeyemi, Obafemi Awolowo University

This will be a discussion about the Yoruba Masquerade Tradition and its influence on Nigerian Theatre.

6:00 - 7:30 PM

Dinner (on your own)

7:30 PM

Reception: McLeod Theater Lobby

8:00 PM **Performance: Nigerian Ancestral Masquerade**
Ojetunji Ojeyemi with James Asokere, Adeleke Onanuga & Adesina Odukoya.
The son of Chief Ojeyemi, the Olota of Ikirun, Ojetunji was born to the lineage of 'Oje' the Yoruba traditional cult of Masquerades and the guild of Masque dancers and acrobats. As a boy of six he was initiated into the guild mask performers and has since been a pivotal presence in the annual 'Egungun' festival alongside his father, continuing the legacies of his forebears.

THURSDAY, OCTOBER 6, 2005

8:30 AM Coffee & Donuts: McLeod Theater Lobby

MASKS IN AMERICA

9:00 - 9:45 AM **Session # 4: *Wild Masked Spirits Help Humans Heal the Earth and Heal Themselves ILL***
Craig Jacobrown, The Masquery
The *Wild Woman of the Woods* together with her counterparts *Wild Man of the Woods* and *Wild Man of the Sea* are just three of the rich symbols of the untamed, unpredictable and all-powerful Earth. This lecture demonstration will show the intensity of the *Pookmis* dance, tell a *Dzoonokwa* story of healing the earth and show slides of the ancient masks depicting these characters.

Break

10:00 - 11:30 **Session # 5: *Wondrous Transformations, W.T. Benda & His Masks***
Sears A. Eldredge & Judith Howard, Macalester College
W. T. Benda – illustrator and mask maker – was an artist at the beginning of the 20th century who became fascinated with masks and their transformative power. His personal experiences, and those of performers who wore his masks, form the basis for this “documentary” presentation combining visuals and live speakers. This verbal collage is played against images of Benda’s masks as seen in the studio and in performance. Many of these are rare photographs; some never seen before. A highlight of the presentation is the inclusion of a brief film shot in Benda’s Greenwich Village Studio in 1936 exploring the wondrous transformations possible with his masks.

11:30-1:30 PM **BEHIND THE MASKS EXHIBITION** University Museum

1:00 - 2:00 PM **Box Lunch:** on the grounds around the Museum

MASKS OF EUROPE: McLeod Theater

2:00 - 3:30 PM **Session # 6: *The Mask of Pierrot in Russian Theatre of the Early 20th Century***
Alla Sosnovskaya, Haifa University, Israel
The mask of Pierrot was a source of dramatic art performed in European Theater at the end of the 19th and beginning of the 20th centuries. Russian Theater directors turned to Commedia Dell' Arte to find their place in a system of shifting cultural values. Pierrot and his mask became a means to self-identification for several directors including Meyehold, Fokin and Tairov.

Transforming to the Primordial: The Mamuthones Masks of Mamoida

Judy Slattum, Danu Enterprises, Capitola, CA

Through the use of slides and video this paper will explore several different masks and mask performance traditions used in Greek folk festivals on the Island of Sardinia.

Christmas Goats & Other Nordic Masks

Terry Gunnell, University of Iceland

Few people outside the Nordic countries had any idea of the kinds of masks that existed in Scandinavia. In this session we will review the academic project called "Mask and Mummung in the Nordic Countries" whose task has been to assemble an overview of folk drama and other masks and mummung traditions and then discuss the widespread use of the "Julebukki or Christmas Goat including its supernatural connections, behavior during its visitations and the variety of materials used to create the mask in different environments.

Break

3:45 - 4:30PM

Session # 7: *Straw Guises: The Masks for the Fields*

Morgyn Owens-Celli, American Museum of Straw Art

The history of straw masks will be explored utilizing pictures and examples of costumes from around the world. A brief explanation of definitions and categories will be given in an effort to help identify the specifics of customs in the guising of straw masks. Straw masks are often part of the custom of agrarian societies and the events and celebrations that mandate the guising with these masks will be evaluated. Through film, slides and artifacts, the commonalities of technique will be shown and discussed. Cultural influences and development will be and noted using source material from ethnographic studies that in part include the straw mask.

4:30 – 6:00PM

Session # 8: Mask Poster & Mask Vendor Session

Alternative Materials for Theatrical Masks

Mary K. Copenhagen, Wayne State Univ.

This poster demonstrates various alternative materials that can be used to construct masks for theatrical productions. Materials including felt, plastic mesh, various types of plastics plus the use of pre-made masks that can serve as a base for more elaborate designs that can be achieved quickly with a minimum amount of skill will be shown. Various types of coating materials that are relatively cheap and safe to use will be also demonstrated.

Healing with Masks

Donviéve, Mask World, California

Donviéve's masks reach across our personal barriers and speak to the landscape of our beings. Her transformational mask works tenderly touch areas of inner strength, introspection and that secret place of dreams within each of us.

The Other Face: Mask and (Trans)formation of the Actor

Felisberto Sabino da Costa

This research is an analysis of mask work at Brazilian universities. The guiding subjects are: What is taught

in mask work classes and with which purposes? What are the theoretical and practical references? It is based on bibliographical and practical investigation analyzing similarities and differences among the pedagogies conducted by mask coaches.

Theatrical Masks of the Brazilian Imaginary

Helô Cardoso

To develop theatrical works we used the simplicity of the scenes of our everyday life portrayed in the clay puppets of Master Vitalino and in the critical character of "Cordel" literature. "Literatura de cordel" (string literature) are pamphlets or booklets that hang from a piece of string (cordel) in the places where they are sold. These are long, narrative poems with woodcut illustrations on the cover, often done by the poet himself.

Khon Masks of Thailand

Paul Flint, Southern Illinois University Carbondale

King Rama rewrote the Indian epic drama, the Ramayana, in Thai verse form naming it the Ramakien. The masked dance performed by and for royalty is told by a narrator at the side of the stage and singers behind

the stage. Making the “khon” masks is a long delicate process taking a lifetime to master. This poster explores the fine art of “khon” mask making in Thailand.

Suho’s White Horse

Masako Hojo, University of Idaho
Mask and Costume design for the Mongolian folk tale *Suho’s White Horse* involved advanced special study examining the power of mask in performance.

Thermal Plastics: New Medium/ Old Art

Rosa Lazaro, Alabama Shakespeare Festival
One of the easiest and most forgiving elements used in mask making are low temperature thermal plastics.

Kathakali Makeup & Masks

Jennifer Petersen, Southern Illinois
University Carbondale
This poster explores the complex integration of mask and makeup in the creation of characters in Indian Kathakali drama.

Masks as Headdresses

ClaireMarie Verheyen, Univ. of Houston
This poster explores headdress styled masks, which feature the actor’s face as part of the production solution to children’s theatre.

Masks for “Death and the King’s Horsemen” Robin Seefeldt, Shasta Hankins & Cherie Vasek, U. of Idaho

Masks and puppets like totem figures were used to represent the ever-present Yoruba gods and goddesses in this Wole Soyinka play about the clash of cultures (British and Yoruban) .

Playing with Identity.

Laurencio Ruiz, Pennsylvania State University
As a visual and performance artist, my interest in masks lies in meaning (identities created) and process. I work with materials in their most basic form, with a minimum technology and simple technique: different foams and a carving knife. Even when using new materials, I stay within the traditional method of carving.

Taxidermy Form Masks

Richard Taylor, Southern Illinois University
Carbondale
This poster demonstrates the use of taxidermy heads in the creation of mask headdresses for the production of *BatBoy*

Adjusting to the Mask

David Williams, Ohio State University,
Newark
Many actors lack experience working in masks. This poster will examine ways directing can accustom actors to use masks comfortably and efficiently.

6:00 - 7:30 PM **Dinner** (on your own)

7:30 PM **Performance: *Scenes from Little Big Frog & Mask & Puppet Hi Jinx***

Rob Faust, Faustwork Mask Theatre

A tour de force solo performance about masks, a mix of monologue, physical comedy, and theatre that explores the artistic, cultural and psychological use of masks.

Performance: *Tales from the Mask*

Torbjörn Alström

In an hour-long performance, Torbjörn Alström presents tales by Victor Hugo and W. Heinemann, poetry by L. Forsell and A. Bertrand, mixed with informal lectures and stage presentations from the fantastic world of masks.

9:45 PM ***OPEN MASK CABARET***: Upside Downtown Club

Hosted by Bruce Marrs this is an open venue for mask performers to explore works in progress, test original ideas and innovations, fall down, pick yourself up and cut loose. Some masks will be provided, but please feel free to bring your own!

FRIDAY, OCTOBER 7, 2005

8:30 AM Coffee & Donuts: McLeod Theater Lobby

MASK MYTH & RITUAL

9:00 - 10:15 AM **Session # 9:** *Who or What is Ni Waloe Nateng Dirah?*

Margaret Coldiron, Thiasos Theatre, UK

In the course of some recent research, I discovered an extraordinary Balinese mask in a previously undocumented collection of artifacts held by the Horniman museum in London. Although it appears to be related to the Rangda mask, certain iconographic features link it to Mutiyettu, a mediumistic dance drama from the central Kerala whose central figure is the bloodthirsty, smallpox-infested goddess Bhadrakali. Could the two figures somehow be related? Is there a link between these many disparate, yet similar, goddesses of disfiguring disease? Might they all derive from a pre-Buddhist, pre-Hindu chthonic female deity—a powerful, dangerous, malignant but protective “Earth Mother”? This paper will trace the network of associations that may perhaps give clues to the identity and significance of this mask, and will report on my ongoing research into mythic and iconographic links between ritual masks in Asia.

Masks of Blood Sacrifice Mask of Redemption: The Morione Mask Tradition in the Philippines

Loyce Arthur, University of Iowa

The Moriones mask makers carve the mask as an act of faith for pre-Easter celebrations in the Philippines, hoping to improve their lives. The Morione practices are a combination of traditional Filipino rituals of transformation and 300 years of Spanish Catholicism.

Break

10:30-11:15 AM **Session # 10:** *The Voice in the Mask & The Use of Tradition in the Development of Contemporary Mask Work*

Torbjörn Alström

An exploration of the use of masks in voice expression and training on stage including the use of acoustic wooden masks as resonance tools for the voice. Also how the traditions of handcraft together with modern craft techniques can be used in the development of masks for the contemporary theatre. Is the interpretation of a mask affected by the use of material and how much are we affected by traditional archetypical expressions today?

11:15 AM-12:00 PM

Open Time to Visit

PERSONAE EXHIBITION C&P Gallery

BEHIND THE MASK EXHIBIT University Museum

MASK BAZAAR Student Center

12:00 - 1:30 PM **Box Lunch:** on the grounds around the Museum

1:30 - 2:30 PM **Session # 11:** *The Impact of Trinidad's Mas' Celebrations on Peter Minshall's Innovative Masks, Dancing Mobiles & Walking Sculptures*

Deborah Bell, University of North Carolina-Greensboro

Vividly original, brilliantly visual, Trinidadian Peter Minshall draws on elements of carnival and mas' in his work in theater and contemporary special event spectacles. His work has reached international audiences at stadiums, concert-spectacles, and festival performance events. His magnificent “dancing mobiles” and “walking sculptures” point toward

a new way to define what we mean by the term “mask” while they also demonstrate the mask’s power on contemporary audiences.

The Mask in Environmental Theatre

Jerrard Smith, Guelph University, Ontario

The transformative possibilities inherent in mask for theater have informed my design work from the beginning. Design of masked spectacle was my introduction to theater and the use of mask in a theater context continues to form the foundation of much of my design. Presenting a few stories and images from my experience will help to stimulate a dialogue about mask work in a broader context.

Break

2:45 - 3:45 PM

Session # 12: Performance

This World, the Next and then the Peach Orchard

Larry Hunt, Masque Theatre

Break

4:00 - 5:30 PM

Session # 13: *Lost Faces: Masked Theater in Contemporary America*

Sarah Johnson, University of Arizona

Contemporary American attitudes towards the Mask have diverged significantly from those held in other masked performance traditions. An examination of these attitudes helps American masked performers to create a more effective link between performer and audience and allows for the possibility of an American masked performance tradition.

World Wrestling Entertainment & the Creation of the Mankind Mask or a Modern Day Arlequino

Stanley Allan Sherman, Mask Arts Company, NY

Sherman, creator of professional wrestling masks, will explore putting the soul into the mask, how working with opera singers helped with professional wrestling masks, designing and negotiating with the client, building change into the mask, working with giants, knowing when to turn a job down, creating the free floating movable jaw and how Commedia Dell'Arte and opera helped in the design of the Mankind Mask.

Metal Face Doom The Use of African Masquerades as a Tool of Resistance in Hip-hop

Derrick L. Williams, SIU Carbondale

Metal Face Doom, a rapper who wears an iron mask, is set out to destroy mainstream rap music and rebuild Hip-hop culture. What purpose does the mask serve? In Igboland masquerades are used to connect past spirits with the present community. This session will focus on the usage of masquerades in Hip-hop culture as a tool of resistance.

5:30 - 7:30 pm

Dinner (on your own)

7:30 - 11:30 PM

MASQUERADE BALL: Dunn Richmond Center

Featuring the **New Arts Jazz Quintet**, a **String Quartet**, vocal renditions by **Lori Merrill-Fink** and the **Marjorie Lawrence Opera Theater**. There will also be a **Fashion Show of Masks** and hourly **Drawings for Masks** donated by our fabulous mask vendors. Masks will be required to enter the Ball so everyone should pack their favorite mask and costume/evening wear for this night of masked festivities.

SATURDAY, OCTOBER 8, 2005

8:30 AM

Coffee & Donuts: McLeod Theater Lobby

9:00 - 10:15-AM

Session # 14

Transformation in Drama Therapy

Carlos J. Rodriguez Perez MA, RDT, BCT, The Bronx Psychiatric Center, NY

In this lecture, the uses of masks and mask making in Drama Therapy will be explored. Case studies will be presented to illustrate how this technique is used to promote transformation in the psychotherapeutic field. Ideas from Role Method and Role Theory will be used to provide a theoretical context for this presentation.

Utilizing Masks In A Soil Science Curriculum for Inner City Youth

Judy Leventhal, Mask Making Adventures & Jorge Hernandez, SIUC Dept of Agriculture

Our ancestors created masks honoring the sacredness of soils in agriculture. This workshop will connect these ancient mask traditions to the work of today's soil scientists and highlight the insights of youth who have created contemporary masks to develop links with ideas about soils inherent in their own cultural backgrounds.

Break

MASK WORKSHOPS

10:30 AM-12:30 PM **Session # 15 Mask Workshops**

The Process of Discovery

Jonathan Becker, Webster University (MLOT Rehearsal Room)

Why use masks in actor training? How do you make use of masks most effectively in performance? Come play with masks!!

Foam Mask Heads (Costume Studio)

Holly Cole, Ohio University

This workshop will demonstrate creating masks using various foam materials including patterning, assembly techniques, covering, painting and final finishing details.

Schirle's Sixteen "S's" (McLeod Theater)

Joan Schirle, Dell' Arte International School of Physical Theater

Joan Schirle has essentialized her teaching of mask performance to sixteen principles called "Schirle's Sweet Sixteen." (stillness, spirit, speed, etc.)

Mask Movement Workshop (Studio)

Larry Hunt, Masque Theatre

This movement based workshop will orient students to a common vocabulary, explore exaggeration in common walk, discover personal nuances in walks leading to character personality, and leading with different parts of the body. The session will then explore the use of masks to discover inherent qualities within each mask through group work and improvisation and music.

A Psychophysical Approach to Characterization (CH Moe Lab Theater)

Rick Kemp, Indiana University of PA

This workshop offers a practical experience of methods that use kinesthetic physical and vocal rhythms to create character. This demonstrates a process that bridges the gap between masked and unmasked performance. It incorporates recent findings from the field of cognitive science on the relationship between the body and linguistic expression.

Masks as Medicine - Healing Movement with Masks (Kleinau Theater)

Sharon Jinkerson, Mariko Ohara, Melina Laboucan-Massimo

This workshop is an opportunity to share some of the spiritual approaches Big Sky Collective follows when finding the healing inspiration for our choreography. A First Nations Ceremony known as a Talking Circle will be presented so that everyone has an opportunity to share in our traditions. The circle is an ancient ceremony that has no beginning and no end.

Inside My Studio, Inside My Mind (Museum Auditorium)

Marilyn Coddling Boysen

This award winning mask maker through slide presentation and demonstration reveals how she makes full headdress masks while sharing shortcuts, secrets, and techniques.

The Making of the Behind the Masks Exhibition (Museum)

Michael Hernandez, Guest Curator, Behind the Masks Exhibition, University Museum
The tour will focus on the creation of the Behind the Mask exhibit. The tour will highlight the many cultures and cultural topics represented within the exhibit as well as address the inclusion and exclusion process in the construction of this project.

Traditional and Contemporary Tsimpsian Mask Carving -Keeping the Traditions Alive (Carbondale Civic Center)

Victor Reece

For 30 years Victor has been bringing the wisdom and art of the Tsimpsian people into classrooms, theatres and festivals all over North America. In recent years, Victor has embraced the creative life of the mask after it is carved. Once created, the mask resonates with life and story, and for Victor, the creative process is not complete. During this workshop, Victor will share his journey as a Tsimpsian artist carver and storyteller. Victor will explore the spirits embodied in the masks some of his processes in inspiring dance for his creations. Victor

12:30- **Lunch** (on your own)

12:30 - 4:30 PM **Session # 16 IN CELEBRATION: ARTS AND ETHNIC FESTIVAL**
Carbondale Civic Center

1:30 –2:00 ***Straw Mask Making***

Morgyn Owens-Celli, American Museum of Straw Art

A demonstration of mask making materials and techniques used by agrarian societies in their guising rituals.

1:30 –2:00 ***Alternative Materials for Theatrical Masks***

Mary K. Copenhagen, Wayne State Univ.

This workshop explores various alternative materials including felt, plastic mesh, various types of plastics that can be used to construct masks for theatrical productions.

2:00-5:00 ***Message Bearing Parade Masks & Giant Puppets: Recycle and Reuse!***

Jeff Semmerling, Inside Out Art Studio

Jeff Semmerling, master mask maker of Chicago's "Inside Out Arts Studio" shows how to turn cardboard and paints into penetrating tools of social change. Participants will see examples and techniques to inspire them to make their own large masks with an artful difference. Participants will investigate these principles to see how, taken as a whole, they illuminate the study of mask performance as well as exploring which mask principles are most useful for actor training independent of mask performance.

will share the spiritual aspects of working with his masks.

Message Bearing Parade Masks & Giant Puppets: Recycle and Reuse!

(Carbondale Civic Center)

Jeff Semmerling, Inside Out Art Studio

Jeff Semmerling, master mask maker of Chicago's "Inside Out Arts Studio" shows how to turn cardboard and paints into penetrating tools of social change. Participants will see examples and techniques to inspire them to make their own large masks with an artful difference. Participants will investigate these principles to see how, taken as a whole, they illuminate the study of mask performance as well as exploring which mask principles are most useful for actor training independent of mask performance.

Gourd Mask Making (Civic Center)

Caroline Ferdinand & Jeanne Wacker

Explore the diversity of gourd sizes and shapes in the creation of masks.

ON GOING WORKSHOPS & SESSIONS

Sugar Skulls for "Day of the Dead" Festivals

Sandy Stevens & Kathy Ensor

This hands-on workshop will show the materials and processes used in making sugar skulls for the Day of the Dead Celebration.

Animal Totem Masks

Hilary Chandler, SIUC Theater

Commune with your animal spirit by creating your special animal totem mask.

Fantastic Masks for Kids

Najjar Abdul-Musawwir, SIUC Art & Design.

Mask workshop for kids of *all* ages.

Mask Bazaar & Demonstrations

Torbjörn Alström	Mask Carver
Jonathan Becker	Custom Theatre Masks
Todd Espeland	Commedia Zuppa
Rob Faust	Faustwork Mask Theater
Craig Jacobson	The Masquery
David Knezz	Mask Maker
Bruce Marrs	Marzilla Masks
Newman	Commedia Mask Company
Lauren Raine	Rainewalker Studio
Victor Reece	Carving Native American Masks
Jeff Semmerling	Semmerling & Schaefer Mask Artists

Performances

<u>Indoor Stage</u>	<u>Outdoor Stage</u>
10:00 Kevin Lucas Marimba Band	10:00 TBA
11:00 Mask Performances	11:00 TBA
12:00 Lewis School Festival Troup	12:00 Rocky Comfort
1:00 Lorelei Singers	1:00 Mask Performances
2:00 Mask Performances	2:00 Frank Stemper Trio
3:00 Mask Performances	3:00 Global Warming Drummers
4:00 Ballet Folk Loriko	4:00 Mask Performances

Parades

Everyone grab your mask and line up for the parade with our very own *Parade Master Bob Streit*. Parades start at:

12:30	Parade Around the Civic Center
2:00	Parade around the Civic Center
5:00	Parade route to the <i>Masks at the Glove Exhibition</i> Reception
5:00 PM	MASKS AT THE GLOVE EXHIBIT Old Glove Factory An exhibition of mask art by students & faculty of the SIUC School of Art & Design
6:00 - 7:30 PM	Dinner (on your own)
7:30 PM	Performance: McLeod Theater

Matriarchs of the Earth by **Big Sky Collective**

Victor Reece, Sharon Jinkerson-Brass, Mariko Ohara, Melina Laboucan-Massimo.

This performance explores the matriarchal spirits of **Copper Woman**, the keeper of women's ritual, dances and songs of **Spider Woman** the weaver. Masks in Aboriginal Culture are not used to play a character but rather to reveal to the wearer and the world another part of themselves. Through a talking circle at the end of the performance Big Sky will share some of this wisdom.

MASK EXHIBITIONS

Masks in Celebration, An exhibition of masks and mask related art by local area artists in the Carbondale Civic Center (Sept 23-Oct 8)

Masks at the Glove, An exhibition of mask art by students & faculty of the SIUC School of Art & Design, Glove Factory (October 8-31) Open 8-6 M-F

Masks of SIUC Theater, An exhibition of masks by students & faculty of the Department of Theater, C&P Gallery Communications Building, (October 3-9)

Persona, A photographic exhibit of mask work by the faculty and students of the Department of Cinema and Photography, Photography Gallery, Communications Building, (October 3-9) Open 8-4:30 M-F

Behind the Masks: Art, Culture and History, University Museum (June 30-December 16). Exploring the importance of masks in creating and transforming identity on both a personal and community level.

The ***Contemporary Mask Makers*** section of the ***Behind the Mask*** exhibit features the artistry of contemporary mask makers from around the world including:

Jorge Anon	Jill Kircherr
Jonathan Becker	David Knezz
Anna Marie Catoir	Judy Leventhal
Holly Cole	Susan Malberg Albertsen
Mary K. Copenhagen	Ian CR Martin
Donvieve	Karim Muasher
Kate Ellis	Newman
Robert Faust	Morgyn Owens-Celli
George Fry	Lauren Raine
Wendy Gough	Cathryn Robbins
Michael E. Hickey	Hannah Rosner
Larry Hunt	Stephen Royce
Craig Jacobbrown	Jennifer A. Ryder-Jones
Linda Janosko	Terry Sasser
Rick Kakareka	Jeff Semmerling
Jesse Kauppila	Nyoman Setiawan

Hidden Talents, Masks by Area 8th & 9th Graders, Juried mask exhibit of local area middle-school students, University Museum (October 28-December 9)

Where Animals Dance: Animal Imagery in the Art and Masquerade of Africa

Where Animals Dance includes a selection of exceptional objects from some 1,800 items in the F. Louis Hoover Collection of African Art that the Illinois State Museum received in January 2002 from Illinois State University. Additional pieces from the Museum's other African ethnographic collection are also featured.

Where to find us . . .

The Illinois State Museum Southern Illinois Art Gallery is located at the Southern Illinois Artisans Shop and Visitors Center six miles north of Benton on I-57 Exit #77 west. Open daily 9:00 am to 5:00 pm. www.museum.state.il.us/ismsites/so-il