Exploration of self-identification through the mask form and world culture

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Abstract

Mask-making is much more than merely a devoted pastime of ancient cultures and elementary school projects. It is the intention of this research paper to explore the historical background of various cultural masks and their purpose and process. Through this cultural investigation I will also delve into the connection between mask-making and expressing one’s self identity. This includes a cohesive body of work through studio exploration and investigating the meaning behind mask-making itself.

I. Introduction

Most definitions for a mask include some variance of the following: a covering for all or part of the face, something worn to conceal one’s identity; anything that obscures a face; a disguise. Many cultural masks were indeed used to cover the face and in many examples were used to disguise the individual wearing them. These simple definitions are really more of the Western part of the world’s base understanding where mask development is concerned. Masks can be used to heal the sick and injured, hold true to ancestral traditions, honor the deceased or be used as theatrical props, to name just a few examples of where masks can be used to depict cultural significance.

Masks are also considered important and influential forms of the art world. Masks can be used as a creative outlet to express one’s feelings, dreams, family traditions, hobbies and interests. Children enjoy mask-making as a means to hide their identity and role-play if even for a short amount of time. Adults that enjoy mask-making enjoy the activity because it can be utilized as a channel to open up and express inner thoughts and persona: a guise, if you will, to discover more about one’s self and communicating those ideals outwardly.
I have always considered myself an artist and an introvert. Though I was much more timid as a child and in my adolescence than to date, I have always found the ability to express myself through multiple mediums and visual imagery. Mask-making itself is a rather intimate art form. Viewers and critics can interpret quite a bit from the shapes, colors, size and even materials that are used in creation of the structure. Masks give the audience more of a physical and personal reference to the artist’s intentions as most masks tend to have a three-dimensional form. This form, when allowed to be held and touched, can give off a physical presence further connecting a spectator with the creator’s intended application of clay or carving in wood. Through research, progressive studio investigation and development of artistic self-identity: the entirety of this project is an exploration, a transformation of my own understanding.

II. Rationale and Research Questions

This study investigates the expressive art form that is masking and in so doing further connects with my own self-identity through studio exploration and exhibition at a venue. Phase I involved researching and studying five selected world cultures where mask-making is customary to explore the following research questions:

1. Why are masks important to this particular culture?

2. What common materials are used in the creation of the masks?

3. What sort of transition phase, if any, does the mask-wearer go through?

Phase II involved creation of various masks, face vessels, self-portraits and innovative ways to incorporate the face into various art forms through studio exploration. The questions I will be asking during this venture include:
1. Is there a specific researched culture that I find myself drawn to and why?

2. How does mask creation connect with one’s self-identity?

3. What growth has developed from this experience?

Phase III involved displaying the cohesive body of work at a professional venue. I believe that this research and findings will be important to the reader as the project explores psychological improvement of the self through the physical manipulation of a communicative art form. By means of studying various cultural mask histories and studio exploration, I intend to make connections between mask-making and expressing one’s self identity.

III. Literature Review

Part One of Literature Review: World History of Cultural Masks

Masks of Africa

In today’s worldview the African mask has become a symbolic authoritarian among the mask-making cultures, the African culture is what many instantly think of where masking is discussed or developed. When one says the word “mask,” most of civilization automatically thinks of a hand-carved wooden mask from an African tribe.

Such external views of African indigenous life are potent sources of misunderstanding. In this case, however, the most basic assumptions is to an extent correct – some form of masking is indeed very widespread in Africa, at least in areas to the south of the Sahara. Masks seen out of context give an unbalanced impression. (Mack 1996, pg. 33)
Most African masks are constructed with the intended purpose of fulfilling a duty during various celebrations. Along with this connection the mask itself is the focal point of lineage for traditional continuity from generation to generation (Lommel 1981, pg. 11). That is to say that the various masks assist the African tribal communities by keeping connected with their ancestors and historical background. As and example, fertility masks created with agricultural activities as its background to healing properties. “Often masks form the central focus for shamanism, healing ceremonies, tribal and social cults. The famous dance dramas of the Dogon people in Mali, West Africa, are performed for the benefit of the ancestors and in celebration of the living and the community as a whole,” (Foreman 2007, pg. 22). Various abstract masks are found in the Sudan and areas where desert nomads tend to combine conceptual methods with those of more realistic characteristics of the West African style. “Many African masking traditions, of course, also have their own mythical foundations known to many members of the communities involved. In some societies myth provides a kind of template for masked events,” (Mack 1996, pg. 39).

The suggestion that masking is deeply rooted in African culture also raises questions as to its origin. There are many tribes among the African cultural societies that contribute to the mask-making form and all for various reasons and traditional aspects. The following three sects have been selected to showcase some of these varied origins of African masking: Sande, Makishi and the Kalabri Ijo.

“Generally men control, own and dance masks, even if the masks sometimes represent women; they alone know its secrets and articulate its powers,” (Mack 1996, pg. 42). Much of this concept is in regards to the initiation rites of boys joining the sect of manhood. Though
African men manipulate the masking practice that is not to say that women are not represented and at times revered or feared by the men for their own hidden powers. The Sande society among the Mende of the Sierra Leone region are one of the few mask-making societies where masks are actually crafted, owned and danced by women.

*All Sande masks are very much the same, share iconographical features and are regarded as of equal status, such differences as there are being the result of local variations in carving style rather than the place of masks in any hierarchy of forms and styles.* (Mack, 1996, pg. 44)

The Sande’s initiation is more about the concept of portraying the concept of spirits (ngafanga) than it is about the hidden identity and concealment of the dancer. The iconic wooden helmet masks portrayed features associated with aspects of feminine beauty: smaller facial features like the nose and eyes, full lips, smooth skin and detailed hair carvings. Generally these helmets were carved from wood or crafted from barkcloth (a versatile material that was once common in Asia, Africa, Indonesia, and the Pacific. Barkcloth comes primarily from trees of the Moraceae family. It is made by beating sodden strips of the fibrous inner bark of these trees into sheets, which are then finished into a variety of items), stained a dark color and assisted with the transformation process the Sandi undergo to depict dancing spirits – the ngafanga. The initiation takes place in the forest to better represent the spirits in their natural habitat and the dancer takes on the persona of an insane person or mystic, a rich ancestor or a healer.

In contrast to the Sandi is the Makishi of Central Africa and their male initiation identified as the dead resurrected to participate in a particular set of events. “The name Makishi derives from the term *kishi* or *kisi*, a widespread African concept, which denotes the manifestation or representation of a spirit, usually that of a deceased person or ancestor,” (Jordán
The Makishi masks can be divided into three subcategories: the sociable characters, the ambiguous characters and the aggressive characters. The sociable Makishi are representations of royal ancestors that symbolically showcase values associated with manhood: hunting, power and skill. Similar sociable masks called the Katoyo, are performed to ridicule neighbors from ethnic groups that do not practice in the masking traditions.

*These masquerades are normally tongue-in-cheek, and most of the people in the audience who are parodied do not actually realize that they are the subject of the entertainment. Such masks may include pointed noses or facial hair, which are meant to reflect the “ugly” features of outsiders.* (Jordán 2006, pg. 24)

The ambiguous masks personify secrecy guarded by the men in relation to their initiation rites. Performers usually appear in a village and stand still for some time, generally viewed from a reasonable distance by the public, as the ambiguous characters are believed to see invisible things among other supernatural powers.

*These characters will often “proceed to look behind closed doors and around houses, finding hidden things and discovering materials that may be associated with sorcery. During this process, they are free to seize items that they like: hats, radios and utensils. These are taken back to the initiation camp and shared by the men.”* (Jordán 2006, pg. 25).

The aggressive characters include large, ornamented and dramatic masks along with dramatic dances from the initiates. Many of these aggressive masks exhibit bulging foreheads, extended noses, billowing cheeks and large mouths. “The main role of the aggressive Makishi is to protect the initiation camp from intruders, physical and supernatural. Aggressive masks brandish weapons and actively chase and threaten the uninitiated, particularly women,” (Jordán 2006, pg. 26). The Makishi masking is predominantly hand-carved from wood incorporating fibers, beadwork, and hair. Often the sociable and ambiguous masks are commissioned by
professional carvers, whereas the aggressive characters are constructed inside the initiation camp as a collaborative effort. “These large Makishi are normally burnt, along with the Mukanda camp, after the initiation is concluded,” (Jordán 2006, pg. 26). These large pieces are difficult to store between initiation sessions and the burning of the masks is intended to return the camp and its contents to the world of the Makishi ancestors.

Though the Sandi and Makishi masks and traditions and initiations are defined they are only briefly understood by spectators. Ultimately outsiders of African masking traditions know what character is performing only when such passage rites are explained as such. “To an African, a mask is far more than merely a facial covering. It includes the costume and adornments worn on the body,” (Lommel 1981, pg. 9). The ornamentation of the body is more than a disguise; it is a visual representation connecting the group of peoples with that of their ancestors.

Each mask is supported by its own attendants who appear on the dance ground in advance of the mask itself. Its distinctive ‘signature tune’ is beaten on the drums while the group of accompanists announce its arrival with songs explaining what it represents, how it is to move, and extolling the forthcoming artistry. (Mack 1996, pg. 50)

The Kalabri Ijo located in the western Niger Delta region of Nigeria is one such African region where masking is explained in more detail. Between thirty to fifty masked dancers create animal-human hybrid masks to represent water spirits.

Members of the Ekine go to distant creeks in canoes to summon water spirits to attend the performances with which they are associated, retracing, as it were, the captive journey and return to the world of the spirits of the patroness of their society, Ekinabe. (Mack 1996, pg. 53)

Many of the Ekine society’s water spirit masks take on the fusion of both human features and animal projections. Most often a python or crocodile though other water inhabitants can be
utilized. More often than not the masks are carved into headpieces showcasing the extended jaws of a crocodile, scales carved in relief fashion, with human eyes and nose. “The fact that the mask is in fact worn on the top of the head with its features facing upwards suggests that visual criteria are not the sole and most compelling reference,” (Mack 1996, pg. 53). The Ekine of the Kalabri Ijo utilize the public dance performance as a direct correlation to dedicating the headpieces to particular water spirits and securing their identity through initiation within the tribe.

**Masks of Oceania**

Masks in Oceania are typically located in the region known as Melanesia – a sub-region of Oceania, extending from the western end of the Pacific Ocean to the Arafura Sea and eastward to Fiji. Though Oceania masking is also connected with the Aborigines of Australia, Melanesia and the linked smaller islands are the fundamental birthplace of mask creation in that area of the world.

“In Melanesia the art of mask-making is highly developed. After Africa, this is the area where the variety and artistic value of masks as well as their close ties with the cultural life of the people, are most remarkable,” (Lommel 1981, pg. 55). Melanesian masks can be linked with that of secret societies. In some cases only the members of said societies are permitted to wear the masks, in other cases where the mask has more of a religious significance the family being represented are ceremoniously decorated. “In almost every major island group masks were made and used in various elaborate rites of initiation (into adult-hood, cults, secret societies or combinations of these), mortuary rites and celebrations of the agricultural cycle,” (Mack 1996, pg. 57).
Some of the Melanesian masks have a lineage where the custom of remodeling human skulls occurs. Some of these mask forms are affixed to portions of the home as a protective emblem.

*Melanesian masks vary greatly in their forms and complexity. The human face is the predominant form but animal masks also occur, and nearly all masks have additional decoration of feathers, shells and other materials, and mantles, capes or skirts of leaves.* (Mack 1996, pg. 59)

Much of the masks of the Oceania areas were meant to be short-lived, crafted for specific occasions and then discarded. The following four sects have been selected to showcase some of the varied origins of Oceania masking: New Caledonian, Vanuatu, Saibai and the Aborigines.

Among the Island Melanesia the New Caledonian masking tradition takes place in the north and center of the main island. Faces typically carved from wood, and incorporating the use of human hair used as decorative elements; these bold designs are stained black and probably represent various personifications of ancestral deities. “Those from the north are carved emphatically in the round, elongated, with a huge beak-like nose overhanging the mouth, whereas those from the central area are round an flattish, with a short nose,” (Mack 1996, pg. 59). It is not entirely or clearly known what many of the New Caledonian mask functions serve, but it is speculated that many represent idols correlating with water and the underworld, whereas others may be purely for entertainment purposes. “It seems that the northern area masks symbolized the power of the chiefs and appeared in mourning ceremonies following the death of a man of rank,” (Mack 1996, pg. 60). These grief masking sessions showed a formal and ritualistic sign of respect to the elders in the tribe.
The Vanuatu tribe is an island nation located east of northern Australia. The Vanuatu masks are hand-carved from hardwood trees and are often strongly modeled with hooked noses and other features similar to those of the New Caledonian culture.

In Vanuatu masks are numerous and varied. Some are associated with ceremonies connected with graded societies, prevalent in the area, in which a man obtains promotion to a higher social and religious rank though increasingly larger payments of pigs. Others are used in dances in which mythological or everyday events are re-enacted. (Mack 1996, pg. 60)

Often the Vanuatu masks are difficult to distinguish with the rest of the dancing performer’s attire, cone-like in height but often diamond shaped with accompanying tresses of vegetable fiber. These masks are quite large covering much of the dancer’s appearance.

Masks from the Saibai, Oceania tribes from the southern coastal areas of the Torres Strait Islands located near Papua New Guinea, are often made of wood with low-relief painted decorations.

Masks were used in agricultural ceremonies to promote fertility and celebrate a harvest, in initiations, in funeral rites, in various activities associated with cultural heroes, and to ensure a successful fishing expedition or protection against crocodiles. They were made of wood or turtle shell, the latter by far the preferred material in the Torres Strait Islands where it was worked with unparalleled virtuosity. (Mack 1996, pg. 62)

The Saibai incorporated many of these human face or animal token masks worn with leaf skirts and mantles. “Animal masks, some of them of great complexity and considerable size, are particularly characteristic of the western islands and represent sea creatures,” (Mack 1996, pg. 63). Interestingly, the Torres Strait Island sea creature based masks are often a hybrid of animal and human features similar to the previously mentioned Ekine tribe of Africa.
Additionally body painting is the practiced art by the Aborigines of Australia and while not a traditional mask-making form itself, many indicate the application to still be associated with that of Oceania masking process.

The Australian Aborigine’s religious life is dominated by ceremonies for ‘increase.’ According to the Aborigine’s view of life every human being has a totem-animal or totem—plant; in other words, he is ‘related’ to a certain animal or plant. The human being is duty-bound to ‘increase’ the number of his animal or plant ‘relatives’ by observing certain ceremonies in which incidents of a primeval past are re-enacted. These ceremonies are performed in traditional ‘costumes,’ that is to say, the bodies of the participants, who represent spirits of old, are painted in ever-varying patterns. A poet is believed to be able to make contact with such spirits and to receive inspiration for new forms of dancing from them. ‘Masking’ becomes a means of expression for the poet. (Lommel 1981, pg. 60)

Thus body painting, even as an expressionistic style, that can be closely related to masks themselves. Many of the Oceania area masks have angular features with the addition of animal fur or human hair. Wood, tree moss, clay, bark-cloth are used as a base or decorative function, many of these fringed with feathers and patterns.

**Masks of Northwest Coast of America**

“North American Indians believed that spirits were responsible for their well-being. To receive help, courage or compassion from supernatural beings, shamans and other members of tribes wore masks as part of dance regalia in traditional ceremonies.” (Abrams 2007, pg. 25). Most of the Native American masks possessed elaborative designs that can be found in two main regions of the peoples: the Northwest Coast and the Iroquois. The realism and craftsmanship of the Northwest Coast Native Americans is remarkable.
Northwest Coast ceremonialism is often symbolized by the mask – apparently the most easily comprehensible and certainly the most immediate of the artifacts which project Northwest Coast society to the outside world. However, masks are only one small part of the output of highly skilled wood carvers. Most of their work has always been devoted to the production of objects such as canoes, houses and boxes, seemingly utilitarian but all possessing symbolic and ritual resonance beyond their functional but elegant forms. (Mack 1996, pg. 108)

Three types of masks were crafted by the tribes: the single face, the mechanical and the transformation. The single face was carved from a single piece of wood, typically a plank of cedar or alder wood, and then painted with natural found elements. These natural world objects might include plants, blood, fur and human hair, rocks and shells. The mechanical mask could move the mouth or the eyelids through the use of strings and hinges built into the form itself. Transformation masks were special in that one or more faces were hidden behind an exterior face.

Transformation masks required tremendous skill to construct as well as to operate. The wearer pulled cords which moved tails, fins, beaks of birds and gaping jaws of animals such as whales and bears. Cedar-bark fringe covered the wearer’s torso, hiding the mask’s manipulative mechanism. Human-face masks, often created with a simplified but startlingly degree of realism, morphed into varied creatures measuring as long as six feet and weighing as much as 40 pounds. Large and heavy masks required webbing made from bent twigs that fit over the head of the wearer, or demanded a harness placed around the wearer’s shoulders and chest. (Abrams 2007, pg. 26)

The Northwest Coast shaman’s masks served many functions including guiding hunters, curing the ill, prophecies regarding the weather and in ceremonial rites and passages. A shaman would own multiple and various hand-carved masks.

The Iroquois nation is located from Lake Erie to the Hudson River in New York. One specific type of mask was created by the Iroquois peoples, the false face mask. If an illness or
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sickness persisted after typical remedies the weary could request the False Face Society for help. Such a society was secret and the member’s identities were known to only a select few.

_A new member made his own mask after finding a tree in the woods whose spirit talked to him. Building a fire, he then sprinkled tobacco and carved the mask out of the tree’s trunk. It was essential that the tree continue to live, so that the mask could share in its powerful life. Sculpting the mask in a secluded setting, because the creative process was sacred, he then polished and decorated it with red and black paint, hair and feathers. Finally members of the society blessed the mask. In addition to tree trunks, masks were made of cornhusks. When not worn, masks were hidden – face down, or they might turn against their owners. To please the spirits of the masks, owners offered them cornmeal and tobacco and rubbed fat on the masks’ lips. Small bags of tobacco were attached to masks after successful healings._ (Abrams 2007, pg. 26)

Crafting such false face masks for commercial intentions, exhibiting them or use of a false face mask in an illustration or photography is strictly forbidden by the Iroquois culture.

**Masks of Japan**

The purpose and function of the mask is focused entirely on the serenity that is the Japanese mask, the accomplishment of fine features and simple details. “The accent is no longer on the mask as a personification of a spirit, ancestor or sickness-demon. Such considerations remain in the background: a Japanese mask is first and foremost a work of art,” (Lommel 1981, pg. 179). Masks have played an important role in Japanese life since the Jōmon period (10,000 BC), including the oldest form of Japanese dance called the _Kagura_. Kagura is a ritualistic-type dance with deep folk roots connected to the land and the people who depend upon it. “Most forms of Kagura are connected with fertility rites, and offer performances to the gods to ensure a plentiful harvest,” (Mack 1996, pg. 132). The following two sects have been selected to showcase some of the Japanese masking traditions: Gyōdo and Nō.
Masks have long been connected with Buddhist practices and ceremonies. The earliest form of *Gyōdo*, a Buddhist ceremony, involved a line of monks who circled the temple while chanting sutras.

*The use of masks in Buddhist ceremonies began in the Nara period with the introduction of practices from the T’ang court, in which a holy image, normally kept unseen in a temple, is paraded through the streets. The image was accompanied by attendants wearing masks depicting Buddhist deities, often that of Bosatsu, a Bodhisattva, who postpones the ultimate state of enlightenment in order to help with the salvation of mankind.* (Mack 1996, pg. 137)

The masks of Gyōdo are usually recreations of Buddhist sculptures, displaying serenity and restrained visages. The mask is constructed from several pieces of wood and fits around most of the wearer’s head. The mask often conveys a calm, serene and spiritual feeling. The masks are painted white over a black lacquer base and gilded in parts. Often the masks of Gyōdo acquire an opaque crystal fixed on the forehead. “The overall impression of the ceremony is that the sculptures and masks in the temple have come to life, giving the devotee a glimpse of the world to come,” (Mack 1996, pg. 139).

Possibly the most familiar and distinguished masks of the Japanese cultures are those for the uniquely Japanese theatre of *Nō*. There are two sides to the Nō masks. The tragic form of drama known as Nō was originally a religious performance connected to harvesting rituals. The second comedic performance side known as Kyōgen was originally a lively art form brought over from China which included juggling and acrobatic feats.

“In its present form Nō is an amalgamation of many different folk and ceremonial mask traditions, going back as far as the seventh century. The masks range in expression from ‘neutral’ or ‘indeterminate’ to ones showing extreme animation,” (Foreman 2007, pg. 23). Nō
masks are carved from a single piece of Japanese cypress wood. Carving alternates from front to back until the desired thickness is reached, holes are cut for the eyes, nose and mouth. After coating the cypress wood in gesso mixed with glue the mask is then sanded down to create a layered, shapely effect. The mask is painted prescribed colors according to the particular character that the actor will be achieving to represent. “Nō masks are slightly smaller than the human face. Carved in wood by skilled craftsmen who pass their skills on down through families, each mask, once made, is carefully inscribed with the signature, date and family of the maker,” (Foreman 2007, pg. 23).

Much the same as to how skilled craftsmen pass down their skills from generation to generation, the actors of Nō and Kyōgen are trained by their predecessors to bring the mask to life through subtle changes in physical approach and stance.

Mask theatre demands great sacrifices from the performers; their challenge is to make the wood mask move as if it were alive. When on stage the actor must reflect the mask but also remain separate from it in order to maximize its presence, keep time and synchronize with the action on stage. (Foreman 2007, pg. 14)

It appears that much of the Japanese masking traditions from development and creation of the wooden masks to the portrayal of the intended characters all require time-honored training and aptitude. “All roles whether male, female, deity or demon are acted by men, although a boy actor is sometimes used for roles such as an Emperor,” (Mack 1996, pg. 142). The Japanese must possess specialized training and skills of body control and concentration incorporating strength, agility and perfect timing into the transformation of the selected mask persona.
Masks of Europe and Masquerade

In eighteenth century England masquerading, or a festive gathering of people wearing masks and other disguises, was enthusiastically practiced by the wealthy and people of fashion to display prosperity and as a means of excess. Witchcraft, spirit possession and shamanism were once the favored context of European masking.

The dominant trend in the contemporary study of masks moves in the opposite direction to the ideas of nineteenth and early twentieth-century folklorists. They variously held that masking and other folk practices were to be considered ‘survivals’ of pre-Christian, ‘primitive’ and ‘pagan’ cultural systems. It was only by postulating the existence of a coherent foundation of ancient beliefs concerning magic and fertility, the spirits of the wild or the destiny of the dead, that the meaning and function of masquerading could be clarified. Modern anthropological studies, however, have been inclined to make sense of European masking practices in terms of fully-documented sociological and symbolic contexts in which they occur. (Mack 1996, pg. 192)

Now conserved as folk art, the historical origins and understanding behind the European masks have been lost with the sands of time. “The surviving European masks fall easily into two main groups, beautiful and ugly, the majority being ugly or grotesque,” (Lommel 1981, pg. 197). The grotesque masks which have rather distorted features: large noses, shifted eyes, crooked mouths. These masks most likely served as devils or nature spirits, representational as the spirits which had to be exorcized or banished in the spring time. In today’s era if you were to ask a village masquerader why he is donning a mask during the time of festival gatherings he would likely be unable to say that the actions were representative of assisting the crops to grow strong and healthy.

Today masking traditions flourish in European countries in strong relation to the economics of the tourist economy. Popular street theatres or the Commedia dell’Arte, a type of improvised drama making use of stereotyped characters. “As an acting technique it is an
exploring discipline involving pace, poise and quick-wittedness in the actor and vitality and economy in the dramatist. Shakespeare used and built on it; contemporary theatre still thrives on it,” (Foreman 2007, pg. 115). The street theatrics included multiple characters portrayed in half-leather masks representing the disposition and temperament of each personality.

**Harlequin**, has many sides to his personality: vastly stupid, yet very funny. Performers are agile and cat-like, jumping and somersaulting about. **Pulchinella**, is cruel and two-faced. Actors walk around with humpback stance or strut much like a clucking chicken. **Zanni**, is the fool and performed often-times with a sense of fear and newfound wonderment. **Pantaloons**, is portrayed as an elderly, mean and miserable being. The actor moves as if being followed, constantly paranoid. **Brighella**, is the most sinister of the characters, performed as a prowling rat-like character whom is out to steal and play tricks. Lastly, **Captain**, is aggressive and rude, stamping about the stage, yet when frightened plays dead.

These leather half-masks are light weight and crafted first by modeling a proportional face from clay. Next a negative cast is taken in plaster of paris and then a positive cast is formed from the negative casting. From this positive plaster mold, a wooden one is made by first measuring out the proportions of the face and features, and then carving them in wood. Finally a sheet of quality leather is pressed over the features of the wooden carving to create yet another positive form.

**Part Two of Literature Review: Self-Identity**

**Exploring Self-Identity**
“Of all the strange things, in this most strange and interesting world, perhaps the strangest is our own incuriousness,” (Joachim 1914, pg. 41). One way to think of identity is as our own uniqueness; what separates us from the norm of society and those around us? Self-identity can be thought of as the desire to know oneself to a better degree.

Griffiths takes into account the aspect of self-identity begins when we question or doubt our own existence and where one fits:

*I have said that a theory of identity has to take into account the changes in self-identity that come from the experience of wanting or not wanting, being allowed or not being allowed, to belong. Another way of looking at this is to say that the experience of doubting and discovering our identity is central to an account of self-identity. As we wonder which groups we belong to and which we do not, which we want to belong to and which ones we will try to belong to and which ones we will not, we are in the act of doubting and discovering our own self-identity.* (Griffiths 1993, pg. 306)

One beginning step of creating self-identity occurs when a person understands that the world extends beyond their own customs, beliefs, family, friends, social upbringing, and makes an effort to connect with individuals or a community that are previously unaware of said person’s background, (Griffiths 1993, pg. 308). These connections better equip an individual to experience new opportunities and allow them to change perceptions, thus changing and altering their identity, (Griffiths 1993, pg. 308). Through thought and reflection and experiencing new environments we begin to understand and doubt the “facts” of our own being. These “unquestionable facts” are our own individuality and self-identity which begin to transform and adapt when introduced to newly gained knowledge and journeys, (Joachim 1914, pg. 41-42).

*The encounter is meant to be a catalyst for self-exploration. Its relationship to the creative process may be close or may be remote. Your creative experience and the direction you take with self-expression are your own. As you look into the*
pond in your psyche, honor your own inner processes. (Ching 2006, pg. 142)

Self-identity is like the roadmap on a long awaited trip. The trip is planned but the excursion is not necessarily planned out in detail; primarily those paths are selected based upon an individual’s need to make sense of the direction he/she is headed in.

Connecting Masks and Self-Identity

Masks have always had a historical association with transforming one’s identity. According to Donald Pollock: “…I consider masking to be an aspect of the semiotics of identity, that is, one of a variety of means for signaling identity, or changes in identity,” (Pollock 2001, pg. 582). To clarify, semiotics, is the study of signs and symbols as elements of communicative behavior. With that said, Pollock considers masks and mask-making to have a traditional means of displaying identity and signs of identity among any specific cultural grouping, (Pollock 2001, 581-582).

The general relationship between masks and this sense of identity or personhood has long been recognized; the mask is normally considered a technique for transforming identity, either through the modification of the representation of identity, or through the temporary – and representational – extinction of identity. (Pollock 2001, pg. 582)

Masks crafted to be worn have a lot more to do with life than our limited experiences with death. “In life, the face is our primary means of recognition and identification. By putting on a face mask we conceal our personal identity and take on that of another,” (Foreman 2007, pg. 19). The significance of the mask is not one of disguise, but more so that of representing new
IV. Methods

The data collection had been completed in two phases: development process and studio exploration. The development process included learning about the crafting steps to make masks and then creating the masks from traditional or modern mask-making procedures. This included mask-making or figurative sculptures using clay, plaster, papier-mâché and a variety of materials to create a surface design on the finished pieces. The studio exploration has foremost been the connecting piece that brings the entire growth of the mask making process together. The studio exploration included a personal exhibition to display the visual benefits from the project itself. The gallery space for my exhibition was Rountree Gallery located at 385 East Main Street in Platteville, Wisconsin. The venue ran from June 29, 2011 through July 24, 2011.

Ceramic Masks

In the summer of 2009 I started crafting masks using various clay-bodies over the top of forms to hold the shape that I desired. These forms included plastic mask forms and large bowls. I even used a tire at one point. Most of the ceramic masks were created with a world culture in mind; researching and recreating with my own take on that studied society’s mask. Many of the masks were completed using various finishing techniques from terra sigillatas – thin deflocculated clay slip, added to the clay when leather-hard and fired or baked in a kiln in one step – glazing techniques, paints, and with added decorative elements such as yarn, beads, raffia, fake leaves, etc. The ceramic masks were also matted and secured to a wooden base, (see Appendix 1).
In further regard to developing cultural masks with my own spin on the finished piece I would first like to discuss the African masks. All of the African masks portrayed exaggerated features like the nose, lips and brow area. African mask 2 (see Appendix 2), displays basic symbolism including the broken infinity character seen on some of the researched masks, earth-tone colors using a terra-sigiliata finish and closed eyes similar to many of the Makishi African masks. With African mask 3 (see Appendix 3), I over-extended the bottom lip area as well as overlaid line development on the surface of the mask after studying African masks at the Pigeon Lake field station near Drummond, WI for a ceramics course in the summer of 2010. This mask also has a glazed finish through a salt-kiln firing, I think that most of the cultural masks turned out more successful with a natural toned finish, be it through terra-sigilatas, primitive firing or hand-painted techniques. African mask 4 (see Appendix 4), was developed to showcase a larger elongated mask base shape, stamping techniques on the forehead and cheek-areas of the mask as well as the use of raffia on one side of the head to further explore the use of alternate decorative materials.

The Japanese masks included Nō Mask: Strength (see Appendix 5), as well as the female (see Appendix 6) and the male (see Appendix 7) versions of the Balinese masks. On all three masks I wanted to demonstrate a high-quality painted mask with detail vs. that of a glazed finish. The Nō Mask was painted with acrylics, while both Balinese masks were first spray painted with a bright gold and then hand-painted using culturally inspired color tones. The Nō Mask and the male version of the Balinese mask were crafted to showcase the extended teeth and mouth area features.

Masks of Europe and Masquerade inspired creations included the Mardi-Gras mask (see Appendix 8) where I used a full-face ceramic mask to capture the entertaining aspects of the
half-leather masks of the *Commedia dell’Arte*. The extended nose and clay mask layer laid on top of the ceramic base. I also utilized a primitive firing technique along with terra-sigilata to complete the finished look to the piece. Wood Spirit 1 (see Appendix 9) and Wood Spirit 2 (see Appendix 10) were both rather fun masks to create. Spirit 1 was finished in a salt-kiln firing, while Spirit 2 was finished in an Anagama wood firing. Both masks were secured on a rough-cut wood board to further emphasize the natural feeling of both pieces; fake leaves from a craft store were then positioned around the borders of the masks and onto the background boards.

Other culturally motivated masks included the Viking Mask (see Appendix 11), the Texture Mask (see Appendix 12) and the Scuba Mask (see Appendix 13). All three masks were completed using various terra-sigilatas and then fired in a salt-kiln firing. The goal of both the Viking Mask and the Texture Mask was to further explore texture making on a clay-body surface, while the Viking Mask was also an experimentation with extended hollow forms. The Scuba Mask was crafted to reflect on my love of ocean-life while at the same time prompt a mask that echoes animal hybrid masks among Oceania and Native American masking.

In the summer of 2010 I worked with Pam Pundsack – Elementary Art Teacher in Platteville, Wisconsin, as well as Patty Francis – Elementary Art Teacher in Lancaster, Wisconsin, to create a facial casting using an alginate mold of my face and bonding the project together with liquistone, a casting-like plaster. This was an exciting and difficult piece for me as I was the model and not the artist. Communication was frustrating, as I had to use hand-gestures and blind writing on a box utilizing a marker. I felt very enclosed during the process and am glad that I am not claustrophobic. I had to rely on my friends and trust their judgment and guidance, not always the easiest task for an artist. I had only one brief moment of panic where there was difficulty breathing due to one nostril clogging for a small amount of time. The first
steps to casting the face was to prepare the area, the materials and the model – yours truly. Secondly a mixture of alginate was applied directly to the skin and allowed to harden for a brief time. Next plaster-gauze bandages were applied on top of the alginate materials and allowed to harden in place. Lastly the mold is removed from the model and framed to pour liquistone over the interior surface. The ending result is a life-like casting of the model’s facial elements, (see Appendix 14). Patty, Pam and I worked on two castings and my eyes and eyelids felt heavy after the casting steps and I recall wearing glasses for the rest of the day along with my face feeling sluggish. This was a rather unique opportunity to work with other artists and to create a true likeness of my visage. I then later in the summer utilized one of these Liquistone castings to build the Duality of Self Mask (see Appendix 15).

**Bust Sculptures**

The summer of 2010 I started to develop numerous figurative sculptures using various sculpting techniques and materials. One of those studies came in the form of what I have phrased as the “Duality of Self” sculptures. These bust forms are representative of the various impressions one individual can have and how he/she expresses oneself to society through values, morals, religion, race, traditions and other interpersonal connections. Just as masks are representative of multiple emotions and social reflections, I think that people as a whole do the same thing on a daily basis: wear masks. Be it to hide true feelings, to fit in with the crowd, to avoid responsibilities, we all wear masks throughout our daily lives, it’s a coping mechanism in a sense. The Duality of Self sculptures refer to how each person deals with an inward or outward struggle of how to adapt to situations. There is always this constant internal fight of right and wrong, good vs. evil, love and hate, introvert vs. extrovert and the list goes on and on. Duality of Self refers to the dueling between one’s head and heart and the consequential reaction that occurs.
Many of these studies have the words Duality of Self inscribed on the chest or other thought-provoking words of inspiration. Many of these sculptures also have a smooth side and an overtly textured side as well as one eye closed and one eye open. This is a direct reference to my thoughts of taking sides that each person struggles with. On one half you have reason and a measurement of constraint and how on the other half you have the desire to destroy said order and let creativity and expressionism flow. Duality of Self Bust 1 (see Appendix 16) was hand-painted with spray paint and acrylics with various black and red color tones to create a strong finished piece.

The Text Bust (see Appendix 17) was created using multiple papier-mâché layers with the final layer sanded to a smooth finish and then carefully painted down the center of the head, neck and shoulder areas to divide a half white and half black surface. In thoughts with the Duality of Self sculptures the Text Bust demonstrates a conflicted sense of being that exists within each of us. I asked multiple family members, friends and colleagues to send to me a short list of attributes and adjectives that come to mind when thinking of myself. Text can be a powerful tool when used with artwork and this was another goal of this work. The finished piece repeats the characteristic list over and over on the white half of the sculpture using black paint in a multitude of fonts.

Duality of Self 2 (see Appendix 18), Duality of Self 3: Living is Easy with Eyes Closed (see Appendix 19), as well as the Snorkeling Bust (see Appendix 20) were all various facets of the thoughts behind the Duality of Self series. These three works were all fired in the Anagama wood firing that I attended the summer of 2011 and all three warped, cracked or broke on some level during the firing process when temperatures can reach an excess of 2200 degrees Fahrenheit. I decided to keep the sculptures as they were deemed strong examples of the
techniques I was working on demonstrating and instead adapted the displaying capabilities by attaching the work onto large boards.

In comparison to the Duality of Self Bust sculptures that were rather introspective, the Mosaic Bust (see Appendix 21) was more so an adaptive trial. I knew before starting the piece that I wanted to reflect on the decorative nature of many of the masks from the Oceania cultures, but aside from observing small demonstrations at art fairs and watching television shows displaying tile-work, I was truly working in unknown territory when it came to the tile-cutting, grouting and overall assembly efforts. I started with a fired ceramic base that I toned to match the previously bought colored grout that I would be working with. A hand-tool was used to cut all of the tile pieces and while gluing the tiles in place with adhesive I quickly learned that smaller pieces would be more sufficient. I also utilized smooth river rocks as further decorative elements and in place of an eye on the right side of the sculpture.

**Face Vessels**

Starting in the summer of 2009 I started experimenting with face vessels – originally functional and artistic pottery of the African slave culture. Researchers speculate that the vessels may have had religious or burial significance, or that they reflect the complex responses of people attempting to live and maintain their personal identities under cruel and often difficult conditions. Interestingly enough I had found throughout this process that working with clay assisted with stress relief in my own life as well as helping to establish a connection to my own self-worth. Typically I used random items to help form and stabilize the clay, these ranged from bottles to large metal pipes. After adding clay around the supporting form I would add embellished facial elements emerging from the surface. I found these projects to be quite
expressive and enjoyable to create and prepared numerous coffee mugs, planter vases, large bowls and even decorative plates for the art venue, (see Appendices 22 - 28).

**Self-Portraits**

In the summer of 2010 I also started work on a series of self-portraits. Some of these studies would be strictly two-dimensional while others started on a canvas format and evolved to showcase three-dimensional embellishments. The self-portrait with song lyrics as a textural component (see Appendix 29), as well as the Grid Portrait (see Appendix 30), are two-dimensional works that are used as a direct correlation to demonstrate self-analysis. Whereas the three-dimensional canvas portrait (see Appendix 31), became more of an interpretive self-portrait. I used a bit more of abstract coloring, not matching skin tones, quick and expressive mark-making. The arm clutching the left part of the chest is representative of my heart condition MVP – Mitral Valve Prolapse, a recent diagnosis when starting the graduate program at UWRF. The condition creates a fluttering and abnormal heart rhythm from time to time and while I have since become aware of certain trigger effects, it still plagues me at times, only adding to the inner turmoil of the previously mentioned Duality of Self where feelings of inadequacy and self-worth occur.

**Other Canvas Projects**

In the fall of 2010 I decided to expand upon the idea of working on a canvas with figurative sculpture techniques. Through the use of mask forms and large canvases as a base, I utilized various papier-mâché methods to secure oversized features and conceptual abstract painting techniques on the work. The Canvas Face 1 project (see Appendix 32) and Canvas Face 2 with Hand (see Appendix 33) allowed the opportunity to create work with quite large visages
and experiment with new cloth- mâché techniques, utilizing strips of cloth and lots of white glue. The Fish Face project (see Appendix 34) was more representative of my love for ocean-life and scuba diving. I also worked on some trial experiments to incorporate masks within the space of the canvas itself without overpowering the overall feel of the finished artwork. Mask with Color Study (see Appendix 35) worked on just what the title says, mixing colors in a horizontal format over the inlaid mask shape. Meanwhile Mask with Silhouette Study (see Appendix 36) was a shadow-like and symbolic study of some of the important themes in my life: art, nature, faith and mother with child as my wife was pregnant with our son at the time. Landscape Face (see Appendix 37) was one of the more exciting works throughout the years of masking study. The piece incorporated a stretched mask base form, which was Tiki-godlike in appearance. So it rightly only made sense to paint an ocean landscape over the three-dimensional aspects without purposefully showcasing the masks features to begin with.

One of the last projects that I worked on for the venue was also one of the more thought-provoking and discussed pieces. The Layered Plexi-glass Portrait (see Appendix 38) was crafted using a stretched self-portrait as a guide. I utilized three pieces of plexi-glass but to create the layered effect I had to work drastically to rethink the steps to the portrait. The foreground piece of plexi-glass would show the nose and parts of the mouth, chin and forehead. The middle piece incorporated the neck area, clothing and remaining facial elements. The background piece was solely reserved for the eyes to show a deeper layer along with the background. I started each piece of glass by gesture drawing the basic contour lines of the face with each previously mentioned facial aspect using a china marker. Painting was another matter entirely. I wanted to show the facial aspect of each layer of plexi-glass, but I also had to think about blending and leaving blank areas of the plexi-glass so that the layer behind the first would be able to reveal the
next level. The final layer of plexi-glass was completely painted to give off a sense of background and depth. Then the entire project was framed with edged, sanded and primed woodwork to display in an upright manner.

**Masks of Identity Art Exhibit**

Previously I had only exhibited in a small venue with multiple classmates during the senior year of my undergraduate studies. The gallery space for my exhibition was Rountree Gallery located at 385 East Main Street in Platteville, Wisconsin. The venue ran from June 29, 2011 through July 24, 2011. Pictures from the exhibit can be viewed towards the end of the research paper (see Appendices 41 - 49). The exhibition portion of the research paper forced me to research locations, proper displaying techniques, artist etiquette when working with a museum, photography methods for capturing artwork, as well as organizing over three year’s worth of artwork to present to the public. The Rountree Gallery director, Nicole Felder created both the Masks of Identity Poster (see Appendix 39) and the Press Release (see Appendix 40) for the Exhibit.

There were certainly challenges to exhibiting in a professional setting. How to transport the three-dimensional work, setting up the exhibit, lighting the Plexi-glass Portrait, were all minor and somewhat expected tests. Having two of the masks essentially melt off their wooden backdrop boards and shatter, was more of a frustrating challenge. This was in part due to the adhesive that I used but also the fact that in July 2011 the temperatures reached over 100° Fahrenheit and the gallery’s air conditioning was malfunctioning for three days. Disappointments obviously occurred, but I also learned from the mistakes and moved on to re-evaluate and re-setup the display space with the Rountree gallery director. The small staff and volunteers at the
gALLERY WERE KNOWLEDGEABLE AND ENJOYABLE TO WORK WITH. OVERALL I THOROUGHLY ENJOYED THE

CHALLENGE OF CREATING ARTWORK FOR A LARGE EXHIBIT SHOWING AND WORKING WITH A PROFESSIONAL VENUE

to SHOWCASE WORK FOR MY GRADUATE DEGREE.

STATISTICS FROM THE VENUE ARE AS FOLLOWS:

- NUMBER OF PATRONS TO VIEW EXHIBIT: 299
  - ADULTS: 212
  - CHILDREN: 87
- NUMBER OF PIECES EXHIBITED: 55
- NUMBER OF PIECES SOLD: 1
- RECEPTION: JULY 10, 2011 FROM 1–3PM
  - ATTENDANCE AT THE RECEPTION: 56
  - OTHER INFORMATION: RECORD BREAKING HEAT THE BEGINNING OF JULY
  - COMMENTS FROM THE GUEST BOOK:
    - “IT’S AMAZING!”
    - “INTERESTING USE OF VARIOUS MEDIA.”
    - “INTRIGUING WORK.”
    - “GREAT WORK.”
    - “CONGRATS ON YOUR EXHIBIT.”
    - “ROCK ON DUDE, LOVE IT!”
    - “CONGRATULATIONS MIKE! YOU HAVE AMAZING TALENT.”
    - “INTERESTING.”
    - “BRILLIANT!”
    - “NICE JOB.”
    - “VERY INSIGHTFUL AND WELL DISPLAYED.”
    - “VARIETY OF FACES VERY IMPRESSIVE, KEPT ME INTERESTED.”
- “Many hours of creativity.”
- “So proud! ~Mom”
V. Analysis

Throughout this entire process my objective has been to explore the worldly realm of the mask and ask the questions: Is there a specific researched culture that I find myself drawn to and why? How does mask creation connect with one’s self-identity? What growth has developed from this experience?

During the expanse of research, development and project creation I have consistently found myself drawn to the African and Oceanic masks the most. Much of my work showcases large noses and brow areas of the forehead as well as utilizing closed or partially closed eyes. The African and Oceanic masks are awe-inspiring, silent, inward-searching and are among the most sublime artworks to have ever been produced. I have enjoyed creating visages with extended facial features and devising my own take on symbolism and decorative ornamentation of the masks and sculptures. I believe that many of the facial embellishments like the larger nose and brow area are indicative of my own self-likeness.

As I consider what many of the masks mean to me and why I created them in the first place, I keep coming back to the point that many of the works display extended noses and brow areas and closed to partially closed eyelids as my own facial representation comes across within the work. Family, friends and colleagues have teased and commented on how my tired visage is definitely apparent in my work. The closed to partially closed eyelids could indeed represent the mixed feelings and thoughts of exhaustion and perseverance as I worked on the projects, planned the art show and Plan B paper in the midst of my son being born, a full-time teaching career and the demands of everyday life.
The theme of the mask has grown and developed throughout the research and studio exploration. I started by exploring cultural masks and placing my own spin on their facade. I continued the masking efforts by incorporating the idea of the mask into other art forms like the three-dimensional canvas works and the face vessels. I consider my mask-making and other face-based projects to have developed into a specialized field where artistic effort is concerned. The cultural masks have taught me to further delve into my understanding of where other peoples have previously developed and emphasized their own art forms and expand on those ideals into my own work. Further regarding specialization in the three-dimensional form, I believe that masking and face-based projects exemplify and portray a sense of irony and humor that I thoroughly enjoy displaying among my work. One such example is the Face Vessel: Water Pitcher piece (see Appendix 27). This ceramic decanter does indeed pour liquid from the nose holes and I knew that I had something special when I was testing the project after being bisque-fired and my third grade students at the school where I teach, squealed how “disgusting” the process was, which in my mind meant a successful, thought-provoking piece of art.

I believe that all of my work showcases a surreal objectification of not necessarily my own face, but that of my own self-worth. That is to say that I have judged my art efforts, as of late, to personify and represent the value and identity of: “Who is Michael Hadfield?”

“Mask-making is about journeying beneath the masks we wear and touching the soul. It is about recognizing the Spirit in each of us as we connect with one another,” (Ching 2006, pg. 115). The discoveries we make through creative endeavors overflow into every aspect of our lives: cooking, long walks, meditating, working, exercising, praying, playing with our children and creating art. It is through this understanding, various cultural investigations and studio exploration that I have made connections between mask-making and expressing one’s self
identity. As artists everything that we do or think can be viewed through our creative endeavors. My own self-identity and projected titles of husband, father, teacher and artist can surely be seen within my artwork. However the deeper meanings behind my own inner workings: a creatively, talented and analytical mind that initially judges others is often humble and contemplative but always searching for support and acceptance is obsessively seeking answers to the question of “Who am I?”

This understanding of self-worth can be viewed through the creation and expression of my art. I think that much of my work throughout this process can be thought of as developmental and thought-provoking. The piece that is of considerable interest to myself that displays growth is the three-dimensional canvas portrait (see Appendix 31). This interpretive self-portrait illustrates a hesitant, fear-provoked look into my life. Though an abstraction in color palette the piece does show my bodily frame without a shirt on and the right arm clutching the area of the chest over the heart is representative of my heart condition MVP. This work was more of a large-scale trial and expression of how to demonstrate and reflect my thoughts and fears of physical frustrations and health anxieties.

What makes me who I am is my dedicated search of the transition phase, to constantly grow and mature as a human being. I believe that I have grown as an artist surely, but more so I trust that my wisdom and depth of knowledge of the world around me has matured since the beginning of the masking endeavors years ago. I have truly gained artistic awareness and experience through the development of use of materials and finishing techniques. From various clay-bodies and how they react to manipulation to multiple practices with kilns and their temperaments. I believe that this experience has been my own transformation, much as the
cultural mask-wearers experience the various levels and customs of masking to reach adulthood. This endeavor has moved me towards professionalism and specialization as an artist.

When one takes a look at masks an extraordinary range of shapes and expressions unfolds. Masks are not simply about concealing the features or the identity of the mask wearer it is about transcending worldly experiences into new understandings through the transformation that takes place through mask-creation or mask-wear.

**VI. Discussion**

Regarding the research and analysis above I have since July 2011 become a board member of the Rountree Gallery as well as a recent election to the chair position of Vice-President of the board. I think that this position will allow a multitude of opportunities for growth and to give back to the community artistically and as an educator.

**VII. Conclusion**

As previously mentioned, self-identity can be thought of as the desire to know oneself to a better degree. By researching the cultural world of the mask and as this research extends beyond my own customary know-how and experience, I have developed a new perspective and substantial objects that are related to and connected with my own self-identity. I hope that this research will inspire others to find their own inspiration to delve further into their own understanding of self-identity and ‘what makes them tick.’ A little inspiration and encouragement can lead to a whole lot of motivation and positive motivation knows no bounds. Having two of the masks fall and shatter at the art exhibit was definitely a frustrating challenge, but I also grew from the experience and did not let the discouragement hold back my motivation towards showcasing a strong visual arts display. I have truly grown as an artist and educator
throughout the Master’s degree program at UW-River Falls, it is my desire that others will find inspiration from this practice and use that to further develop their own sense of know-how and identity. I know that for myself, the mask has become a muse of sorts, a form by which to ponder and reflect upon the importance of my own influences and artistic ways. Masks are used to disguise or hide identity; to transform a personality, to make one person more like another person, animal or spirit. Be it a physical mask with decorative aspects or a transparent persona that one puts on when walking through society, do you feel transformed by the mask you wear or are you merely disguised?
VIII. References


Additional Sources not Cited


IX. Appendices

Appendix 1 – African Mask 1
Appendix 2 – African Mask 2
Appendix 3 – African Mask 3
Appendix 4 – African Mask 4
Appendix 5 – Nō Mask: Strength
Appendix 6 – Balinese Mask: Female
Appendix 7 – Balinese Mask: Male
Appendix 8 – Mardi-Gras Mask
Appendix 9 – Wood Spirit Mask 1
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Appendix 31 – 3D Canvas Self-Portrait
Exploration of self-identification through the mask form and world culture
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Appendix 32 – Canvas Face 1
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Appendix 34 – Fish Face
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Appendix 38 – Layered Plexi-glass Portrait
Masks of Identity: an exploration of self-identification through mask form and world culture

June 29 – July 24, 2011

Summer Hours:
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Appendix 39 – Masks of Identity Poster
Appendix 40 – Masks of Identity Press Release
Exploration of self-identification through the mask form and world culture

Hadfield

Appendix 41 – Art Exhibit Display 1
Appendix 42 – Art Exhibit Display 2
Exploration of self-identification through the mask form and world culture

Appendix 43 – Art Exhibit Display 3
Appendix 44 – Art Exhibit Display 4
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Exploration of self-identification through the mask form and world culture

Appendix 49 – Art Exhibit Display 9