Mask Project: A proposal of an integrated approach to practice-based, costume-led and craft-oriented research

Johanna Oksanen

PhD, University lecturer University of Lapland
johanna.oksanen@ulapland.fi

Aalto University, Finland
Johanna.oxanen@gmail.com

Bio

Johanna Oksanen, Phd, works currently at the University of Lapland as university lecturer of clothing design. As a costume designer, mask-maker and researcher she combines her artistic and scientific work by investigating the working processes, meanings and the processes of meaning making in works of art and design.

Abstract

The *'Actor's breath meets mask': Rethinking living cultural tradition through craft practice in design for performance* practice-based project generates a new study of the relationship between the design of theatre masks for contemporary performance, their function as actor's working tool and their fabrication via a novel technical experiment, the traditional art/craft of crocheting. This research project involves artistic and theoretical investigations with applied pilots and practical application. The artistic practice of the pilot productions will eventually be investigated as a whole, through several material based themes. This article is to be seen as the first step to discuss the methods of practice based artistic research from the viewpoint of this mask project. I will propose and pre- analyse some approaches for investigating the case(s) of crocheted theatre masks through material based examples. The methodological aim of the project is to draw together a proposal of an integrated approach to *practice-based*, *costume-led* and *craft-oriented* research in the international field of costume research through series of articles deepening the research themes introduced in this first one.

KEYWORDS: artistic research, contextualizing, costume design craft, craft art, design mask theatre, methodology, meaning making, practice-based research, verbalizing, visualizing

Introduction

The 'Actor's breath meets mask': *Rethinking living cultural tradition through craft practice in design for performance* project is driven by several inter- connected questions that link the craft with a theatrical practice. How does the practical know how intersect with the need to develop a new kind of actor- friendly, porous or breathable and opaque but simultaneously transparent (for the actor) theatrical masks?

This project situates itself in several academic domains from the crafts, to design, to theatre, following a venerable linage: the masks developed, made and tested within this project relate to the history of physical theatre and to the acting methods used by director, theatre teacher Jacques LeCoq[1], his predecessors, coevals and followers. LeCoq found masked performance through his collaborator Jean Dasté, inspired by Jacques Coupeau, who was Dasté's teacher (Murray, 2003, 7&10; LeCoq, 2002, p. 4–5). The theatre teacher, director in this mask project, Kimmo Tähtivirta[2], bases his pedagogy widely on the methods used by one of his teachers, Ana Vázquez de Castro, whose methods in turn were based, again, on the thinking of Jacque LeCoq and Etienne Decroux (Tähtivirta, 2014, p. 10).

In my earlier work I have combined the craft science tradition of process research (look f. ex. Anttila, 1992, 2006; Salo-Mattila, 1997; Seitamaa-Hakkarainen, 2000; Fernström, 2012) into the developing methods of artistic research (Oksanen- Lyytikäinen, 2015, 2014, 2012). The artistic research is still seen as relatively new, but expansive and growing field of inquiry, which can be approached through several disciplines and viewpoints (Fentz & McGuirk, 2015, p. 11). It has been said that the artistic research relies on the artist investigating, reflecting and analyzing his/her own work (f. ex. Mäkelä & Routarinne, 2006, p. 17). The subject of artistic research can be the process, material used or artistic experiments (Arlander, 2007) or the approach of investigating could be seen in the art itself (f.ex. Wallenstein, 2001, p.38). Artistic

---

[1] Perret (2006) presented a classic analysis of the theatre-arts emphasis, talking about theatre of gesture and mime, and the roots of the certain continuity of this form of art, inherited from the basis created by figures including Jacque Coupeau, Charles Dullin and Suzanne Bing, and from their student followers Étienne Decroux and Jean Lois Barrault, who in turn influenced the techniques used and developed by Marcel Marceau and Jacques LeCoq (Perret 2006, 43).

[2] Tähtivirta has been interested in and concentrating on non-verbal, physical and visual theatre since his studies in Helsinki Polytechnic Stadia, University of applied Science, Theatre Faculty of the Academy of Performing Arts in Prague (DAMU) (www.damu.cz) Madrid's Real Escuela Superior de Arte Dramatico (www.resad.es) and his theatre pedagogy studies at the Theatre Academy of University of Arts Helsinki.

research has been seen moving towards processes, materiality, embodiment and interactive or conversational art as a way to get away from the thought of the artist-genius-myth -based research (Kontturi & Tiainen, 2007). For myself, the existence of tacit knowledge, as the concept occurs in both, the craft science and artistic research (f.ex. Polanyi, 1966/1983; Dormer, 1994; Anttila, 2006; Sternberg & al., 2000; Von Krogh & al., 2000), intuition and even some mythical aspects or experiences as a part of the artistic practice heads towards a thought of accepting these also as a part of the research practice. Apparently, I am simply claiming that same mythical aspects or experiences that sometimes seem to appear in the artistic processes might also appear in the process of (artistic) research.

Blumenfeld-Jones, (2016) terms the artist's inner life as process and claims it could be seen as the voice of the method and sees the inner life of the artist as "an important component of art practice" (Blumenfeld-Jones 2016, p. 322). The 'inner' process can also be seen as part of the research, as the artistic and research practice appears to intertwine and affect each other (Oksanen-Lyytikäinen, 2015, p. 10). If I was concentrating only to the developing and fabricating the masks, I might act on a more intuitive level than I do when combining the research aspect to the process: The actual piece of art, the masks, might end up being quite the same, but I might not be able to verbalize what kind of practical phases or intuitive features had an influence to the working. I might not think about the personal meanings or signs I put into the masks, what for example certain shapes and colours mean to me when visualizing human emotions like fear, rage or sorrow. Verbalizing and analysing this kind of meaning making (look f.ex. Oksanen-Lyytikäinen, 2014, pp. 17–18) within the process aims at increasing the level of artist-researcher's consciousness during the concrete work in both, the artistic and the research part of the project.

I see this project as a chance to examine the art of craft, the new masks in theatrical context and to try the verbalizing and visualizing the non-verbal, subjective, personal elements of the artistic and the research practice. I will approach the subject through material based themes, by analysing the themes rising from the artistic practice, not vice versa.

Artistic practice of the mask making and performance processing from aspects of aesthetics, visualization, content and story development is one of the main themes. The pilot productions included in the project provide a compact possibility to create a picture of how different working cultures of different professions communicate. They also illuminate how the practitioners collaborate and affect each other or how a combination of using new kind of masks

and traditional working methods of physical theatre function as a catalyst for developing experimental productions and the artistic work within the theatre. Proposing crocheted masks as a new method for visual representation and expression in non- verbal theatre also aims at understanding of high-level craft's role in the performing arts.

Producing the research material

This practice-based research builds up around the dialogue between the questions asked, the theoretical background and verbalizing the artist-researchers experience and tacit knowledge, heading towards the 'thick description' in which the material is seen to be discussing with itself and pronouncing some answers for the research themes or questions asked (look f.ex. Eriksson & Koistinen, 2005, p. 11; Oksanen-Lyytikäinen, 2015, p. 64). Bringing the tacit knowledge visible is said to demand arguing subjects that are difficult to verbalize (f.ex. Niiniluoto, 1989; Toom, 2006; Toom & al., 2008).

Searching for example the mask maker's intentionally produced meanings in the masks could require answering questions of artist's cultural background affecting the meaning making process. It would also demand verbalizing the artist's ideas and thoughts of the visualized signs or meanings in the masks. Including the process of decision making (of what signs/meanings the artist decides to use and what not) into the verbalisation would bring in the illustrative sense of "what might be, what might have been (but is not)" or "what is but cannot be documented" (Nelson, 2013, p. 6, & p. 72) into the material.

In this project, the artist-researcher's personal way of 'thinking by writing' offers one method to make the processes analysable through the written documents like notes, sketches and blog texts. Free writing is considered here as a method for collecting research material and having it in an analysable form. This nears the autoethnographic method aiming at providing the researcher a way to produce or verbalize the personal knowledge (f.ex. Oksanen-Lyytikäinen 2015, 184; Ellis & Bochner, 2000, p. 739; Anderson, 2006, p. 373: Wall, 2006; Pedgley 2007; Muncey, 2010, p. 3).

Also the performance making is seen as means for generating new research material (look f.ex. Nelson, 2013, pp. 3–4 about the knowledge-production through performance) within this project. The methods alternate from documentation and observation to interviews of the actors

and the director[3] aiming at a holistic view of the process of making the masks and using them as a basis of non-verbal theatre productions. The written texts including reflections by the artist-researcher and the actors and the documentation of the performance making together form the basis for the deeper, methodological analysis of the whole project. Contextualizing, mapping the concrete, physical issues that emerge in the cases and through verbalizing the personal, subjective experiences it is possible to bring forth several, combined aspects that affect the artistic work.

Viewpoints for the analysis and contextualization of the project

Seeing the *practice-based* as concentrating on the art itself asking what happens during the process of planning, sketching, making the concrete or immaterial pieces of art, the *costume-led* referring to the widening the contexts of costume and costume design, bringing forth the meanings of costume and the roles of the costume designer and the *craft-oriented* creating a frame for the personal features of my own artistic work, I look at the research as a chance to create and try out different views and ways to discuss the subject through multiple themes and several viewpoints. This research builds up from the inside out: from experience towards theories, including the idea of learning by practicing.

The first contextualization of the research is proceeded through looking at the concrete resources as the outer and the subjective, personal experiences and tacit knowledge as the inner context of the project. This kind of mapping is seen as a practical step to expose the different themes rising from the research material. For example looking at the pilot productions through practical resources brings out the concrete demands for enabling the artistic projects. Or, as a deviant example, noticing how I looked at the masks through innocent naïve eyes in the beginning of the whole process, creates an interesting starting point for the research[4]: does the increasing theoretical knowledge during the project change my way of seeing or looking at the masks and if, how?

---

[3] As an example, the material of the Pilot I A Day when everything went wrong, include audio (17.34.48') and video (6.13.51') recordings of the rehearsals, 175 photographs of making the first ten masks; 132 photographs of the rehearsals; 27 blog texts; 10 questionnaire answers from the actors; 1 costume designer's notebook, saved messages between the costume designer and the director (several pages) and idea material of the masks and 10 crocheted linen masks.

[4] Director Tähtivirta, after reading this article draft pointed out that I should remember that "especially the neutral masks always see everything 'for the first time', they are like children, as innocent". (Director Tähtivirta, on the phone 28.5.2017).

One interesting part of this project has been the 'backwards learning' the culture of the masks and mask theatre. The very first thing I learned from the masks was the affect they had on a person like me. Living through the theories of mask theatre, before reading almost any, endorsed me of the knowledge hidden in this kind of deep, intuitional experiences. My subjective experiences as one viewpoint and the theories of masks and mask theatre as the other are intertwining within the design and craft practice, in the making of the masks.

Realising the possibility to learn theories through concrete making led me think that creating knowledge through experiencing could be a way to learn more about the intuitive, personal aspects of art or even the research. Learning to verbalize and interpret the decision-making moments leads towards finding the unconscious, intuitive features of the work. In this context, I see the intuition mostly as a personal way of associating. I recognise these associations as reactions to some phases of the actual, concrete work.

The question of experience-based knowledge is essential when discussing the artist researching his/her own work. When a practitioner aims at developing the working methods or the art itself by testing, thinking, questioning, challenging her/himself learning something new through research, or when the artist learns something new through the art making, there is a chance to find the kind of experience-based, tacit knowledge that is worth investigating further.

Barbieri (2012) argued that crafting the costume requires some role-play from the designers and makers. They need to change their roles from designing and making to the co-authoring and to the responsive audience through the creative process (Barbieri, 2012, pp. 5–6). There are also several roles to be taken during the process of artistic research. The role-play of the costume designer–mask maker– researcher requires changing roles between designing, making, co-authoring, observing, participating and non-participating. This changing role[5] of the designer-maker-researcher will be discussed through critical self-reflecting, as the artist-researcher is the one producing and analysing the research material.

---

[5] During the rehearsals and making the masks the role of the designer-researcher alternates from the author of the original idea of the crocheted masks and mask maker to the researcher observing the director and the actors working with the new masks.

Controlling the position of the artist-researcher is a part of the research practice (f.ex. Anttila, p. 2012). Positioning the artist-researcher into the inner and outer contexts of the working environment helps aiming at self-reflectivity and personal openness by defining the personal motivations for the project as the artist- researcher's insights of the subject can be seen affecting both the art and the research.

The themes of the research

The four themes that seem to be, at this point of the project, the most visible ones to be considered more thoroughly in the future, approach the masks from different viewpoints. The first two themes are seen mostly as parts of the concrete, practical, outer context of the project: as for example to test the idea and functionality of the actor friendly masks I needed the director, the actors and the physical environment for the experiments through which I could reach the experiences of the users. The resources for the artistic pilots, rehearsals and performances became available through close collaboration with the Theatre Tuike, which then created a natural environment for investigating the methods of collaboration within the project. The last two themes focus more on my subjective, personal way of working, thinking and processing and producing the both, the masks and the research. All these (here) shortly introduced themes together aim at construing a picture of how these separated but interactive, coincidental but necessary parts of the practice eventually form a meaningful artistic and methodological entity.

Theme I Searching for actor friendly masks

I got into mask theatre through coincidental collaboration[6] with the director Tähtivirta in a production in which he used some old Poppius's[7] masks. I had a strong experience of fear towards the masks while observing the actors rehearsing. Soon afterwards, that experience created an urge to overcome the fear, or at least develop masks that would not cause the empathetic difficulties in breathing or feelings of choking for myself. (Material, blog: https://naamioprojektituike.blogspot.fi/2016/02/why-masks-and-what-about- them.html / Johanna) This urge led to this whole research project and to the first questions to be answered:

---

[6] Molière's The Pretentious Young Ladies spiced with Tšehov's Three Sisters directed by Kimmo Tähtivirta was performed in June–August 2015 in Helsinki by Vuosaari Summer Theatre and was the production we first met and collaborated.

[7] Antero Poppius (1922–2005) was a Finnish mask maker, read more from f. ex. Kumpulainen 2011, Kallinen 2002, Mäkelä 2008a

What kind of masks would be easier for the actors to use than traditional masks made of leather, plastic, wood or paper mache? What kind of masks would be breathable, see-through and still fulfil the visual demands (shape, structure, colour) of the performing environment?

The theme of Searching for actor friendly masks that concentrates on testing the new masks from both artistic and functional perspectives and investigating how the crocheted linen masks and their features enhance the actors' work. The theme is mostly looked at from the functional perspective, through the material collected of actors' experiences working with the crocheted masks, as for example one of the actors, Miika, wrote:

> But these masks that we're wearing are not just any masks, like the neutral, sad or happy ones that we're so used to. These masks have a hint of personality; a multi-dimensional humanly look, with an odd twist. Not only are these masks easy to wear and breathable, they also do not restrict the actor to only one emotion. Not to mention the mask doesn't block the wearer's peripheral vision all too much, which makes the mask easy to work with. Wearing a mask shouldn't be too big of a struggle.
>
> (Material, blog: https://naamioprojektituike.blogspot.fi/2016/02/first thoughts-on-masks.html / Miika)

As the characterization is one of the essential bases of the performing arts, there are questions of how the masks function as the basis of the characters created, how the expression and the appearance of the mask affect the actor's idea of how the character moves, acts and reflects to the others on the stage (look f. ex. at Palermo 2017 for more about characterisation). As one example of how the actors of the pilot I (A Day When Everything Went Wrong) pondered the masks, they got an idea of how the masks could be seen as different personalities, but also as a group 'creating a crowd': I see the masks as individuals, who form the wholeness of the humankind when stepping together to the stage. (Material, interviews/questionnaires: Open questions for the actors of A Day When Everything Went Wrong 14.5.2016 / Theatre Tuike / Vilma).[8]

---

[8] "Minä näen naamiot yksittäisinä persoonina, jotka muodostavat koko ihmiskunnan kirjon kun ne astuvat

As one [mask] the character itself comes forth, as in it's expressions and thoughts. [But when looked] together the masks look more like a solid crowd and you find some conjunctive features combining them (or think you find, because I can't give an example just now). (Material, interviews/questionnaires: Open questions for the actors of A Day When Everything Went Wrong 14.5.2016 / Theatre Tuike / Essi).[9]

The questions of what is the relationship between the design and making of new theatre masks and their impact on the actors' artistic practice intertwine especially to the rehearsing process of the pilot one, as the first ten masks were made within and during this process of performance making in interaction with the actors. I wrote for example about 'Granny Hedgehog' the mask:

> "There is one character the actors created during one rehearsal last September and who they haven't forgotten: the "Granny Hedgehog" ("Siilimummo in Finnish"). This granny --- well, she doesn't sit still waiting for the life to end --- and I'm kind of very fond of her. Maybe she really deserves to be one of the masks, because the actors have talked about her so often."
>
> (Material, blog:
>
> https://naamioprojektituike.blogspot.fi/2016/02/two-masks-finished- onlyfour-five-six.html / Johanna (researcher)).

This same group of actors also noticed that the masks they used functioned differently if considered 'with or without the actors'. They could see the masks as 'personalities'; they knew the stories behind every character, but they also noticed how the masks functioned differently when used by different actors. However, the question of how the masks function as tools or objects at the stage eventually lead to looking at the masks as independent objects with physical, aesthetic and functional features of their own, when separated from the performer. This perspective will be looked more closely within the theme of Masks and thousands of stitches –

---

lavalle yhdessä." (Vilma)

[9] "Yksittäin se hahmo tulee esiin, sen ilme ja sen ajatukset. Joukkona naamiot näyttävät enemmän yhtenäiseltä massalta ja niistä löytää yhdistäviä piirteitä (tai luulee löytävänsä, koska en nyt keksi esimerkkiä." (Essi)

making the masks.

Theme II Creating a common language – close collaboration and its benefits

Looking at the productions as entity, in which the collaborative work of the director and the mask-maker cross the professional lines, creates a chance to investigate the processes from the point of view of intercultural practices or interviewing cultures (concept by Erica Fischer-Lichte) in theatrical contexts.

Starting the artistic research project with small-scale pilot productions provide a manageable context for the first try outs; seeing through the whole production, every phase of the rehearsing, learning together with the actors creates a stable frame for the research and testing the masks in practice. This kind of working environment lead naturally towards shared processes in which the tasks and the roles of the practitioners change and cross the lines of professions — mainly because of the lack of financial resources, but in turn — creating a chance for the practitioners to work and experiment quite freely, without too many demands from outside the working team. As we both, director Tähtivirta and I have a pedagogic background, me as a craft teacher and Tähtivirta as theatre teacher, working with a group of young amateur actors and pupils at the Acting School Tuike[10] has been seen as a perfect chance to find an open minded, motivated context for the masks to be tested.

The theme of Creating a common language focuses on mask maker's collaboration and communication with the director and the actors, through analysing material collected of some intense periods of rehearsals or planning the productions. Looking for situations in which the collaboration aims at creating confidential, personal, trusting relationships among the artistic team, answers the questions of what are the most crucial features of fruitful collaboration and what the benefits of this kind of working methods in small-scale productions are. Examining the methods of collaboration refers firstly to the methods used in practical performance making with the director and the actors. Finding out the ways of collaboration leads towards understanding the collaborators' thoughts and aims, which in turn supports the artistic work as a whole. Close collaboration functions as generator for the deep interaction, in which one production starts to affect another one, or the processes mixing up start to support each other, and in an ideal case, leading towards creating a shared, recognizable visual expression or a

[10]www.ilmaisukoulutuike.fi

style, which could be seen as a the most wanted aim of the whole artistic project.

Theme III Getting to the roots of meaning making

Examining the collaborative methods, as mentioned above, refer to the development of a mutual language that can be seen as theoretically developing concepts in specific contexts construing, handling and interpreting the knowledge of different but collaborative fields of art. Semiotic conceptualization, mapping and defining concepts used in many arts but slightly with different contents and meanings can be seen as the ground for the mutual understanding between the team members. For example the concept of craft has been examined in relation to the art, skill and knowledge, as it can be seen from materialistic, object based view (look f.ex. Rönkkö 2011; Ihatsu 2002; Kojonkoski-Rännäli 1995), but also referring to the skills of the actor as actor's craft or in music: also the playing or composing can be seen as a craft of the musician (OksanenLyytikäinen & Lyytikäinen, 2012; Koskelin, 2002, p. 61; Hako, 2005, p. 94; Pohjannoro, 2005, p. 166). Conceptualization can also be seen as a means for getting some multifaceted, sensory based impressions as a solid wholeness (Magnani, 2001, p. 42) and even if in itself it doesn't create new knowledge, it ensures that the meaning of the concepts used will be understood in that specific context they are being used in (Oksanen-Lyytikäinen, 2014).

The artist's way to see or experience the world affects his/her work inevitably. Opening up the phases of designing and making the masks brings forth also the 'moments of meaning making' as intuitive associating and concretising the masks as tactile objects loaded with different meanings. Verbalizing the process of visualizing, imagining the characters, meaning making for the shapes, colours or finding out the personalities of the masks can lead us towards understanding the personal features of the mask maker's practice.

According to Blumenfeld-Jones improving language used when discussing the processes can contribute to the development of [of any] field of art by generating a specific vocabulary, aiming at better understanding of the inner state of the practitioner (Blumenfeld-Jones, 2016). The theme of meaning making intertwines to the theme of verbalizing the non-verbal, which in turn combines questions that connect to this research: how to bring forth the embodied technique of crocheting, how the research that is supposed to be published in a written form communicates with the non-verbal, visual theatre and the 'silent' phases of the art of craft and what kind of visualization would be suitable for supporting the language of research?

The process of meaning making and verbalizing it is especially visible in the pilot II A Hole in

My Tetris, which could be seen being about (1) verbalizing the non- verbal as texts (emotions, experiences, mask-maker's view of the world – as the basis of the pilot II is a the text I wrote) (2) visualising the verbalized experiences and emotions as character masks (3) non-verbalizing the verbal (how to visualize the written text as non-verbal theatre) (4) then verbalizing again the process of non-verbal as verbal, written research report, an article.

Despite the uniqueness of this kind of projects, the analysis can reveal and discuss possibilities to approach the knowledge that is hidden in the different works of art. I also think that — even if for some it might seem naïve — bringing the artist- researcher's personal experiences and/or emotions into the research, as material or as verbalized results, these might work as a generator or a source for debate or deliberation as also Barone & Eisner (2012, p. 3) suggested: 'in the particular reside the general'. In other words the personal experiences as catalysts for the art or the research can bring out some more general phenomena within any field of art.

Theme IV: Masks and the thousands of stiches – making the masks

Within the theme of Masks and the thousands of stitches I look at the crafting the mask from the point of view of the maker, materiality, working with hands, verbalizing how I, when crocheting, understand my tools and materials used while creating my own rules to follow as one kind of pattern and how the work of craft develops as a personal way of expressing. Through the material and technique- based practical questions of how do I make the masks in concrete (where do I start, the technique, the material, the finishing), I seek the answer to the question of how does the actual choices of material and technique[11] support the practical, functional aims of the project. I also search a way to verbalize the embodied process of mask making through asking how the designing, developing and making the masks proceed through the physicality of my hands working. The concrete phases of the work – as for example how I start the making of a mask from the nose – can be seen in pictures 1–3, and the material-based features of the masks as objects from the picture 4 showing how the linen yarn made the mask twist before finishing, even if the describing and analysing the actual experience of the making, crocheting the masks require wider verbalizing.

---

[11] The free form crocheting enables creating very detailed three-dimensional shapes. Combining this technique with linen yarn allows producing masks that are light, see-through and breathable.

Figures 1–3. Starting the one-piece mask from the nose. ("Alfred")

Understanding the materials used and what the art needs to evolve as an artistic entity is a must: the conscious shaping of the piece of art forms an interactive process between the reason of making the work and the artistic decisions that are made to support the reason of the work (Blumenfeld-Jones, 2016). The question of how the masks function as objects at the stage can be seen from the artistic perspective, leading to look at the masks as independent objects and separated from the performer as already written above (theme I, Searching for actor-friendly masks).

Figure 4. Linen yarn twisting the Alfred's nose during the making

According to Barbieri (2012) the costume, even if separated from its context, or the performer, remains as an object, which contains, through its creative process (crafting) all the performances inscribed in to it, through the work that made it (Barbieri 2012, p. 5–6). It could be said, that the object carries some information in itself. Through the design and working process, the technique and the material, there is to be found some hidden information, which doesn't show when looked on the stage or worn by the actor.

Masks investigated in this project combine a free form crocheting technique with linen yarn, allowing production of masks that are light, see-through and breathable. The combination of the technique and material create a versatile surface for the masks, giving them liveliness that reacts to the actor's movements and the stage lights. Crocheted linen masks are soft and comfortable for the users, enhancing for example a better focus on performing itself. A crocheted mask made in one piece comes close to fitting the actor's face but the technique still allows the stylization necessary to render the mask an abstraction, one that nonetheless can convey character, emotion and other human subjectivities.

Through considering how the chosen material and technique effects on the outcomes of the whole artistic project, I aim to illuminate how the technical experimentation of crocheting and

material experimentation with linen leads to an improvement of the usability and practicality of the masks by going beyond the repertoire of heavy materials such as leather, plastic, wood or paper mache, that were indicative of the early modern and modern period and are still used with contemporary masks.[12]

Conclusion

Contextualizing and mapping the mask project at this early state, as entity, from different aspects, brought forth some intertwining, multifaceted themes that were shortly discussed and presented in this article. Some of the found themes intertwined closely to each other but still demanding to be analysed separately and from different viewpoints. I see the multiple and diverse documentation of the processes within the project helpful in drawing out a picture of the different production and artistic phases that emerge in and affect the outcomes. Even if the multi-scientific approach, multi-artistic nature of the performing arts, and moving at the margins of different research fields challenges analysing the material or gathering the crucial results eventually together, outlining the research themes as pre-methodological approaches seems to work as basis for controlling the process of research.

Within this kind of artistic, practice-based research, adjustable approaches instead of stabilized methods could be a way to create an open-minded possibility to discuss the outstanding aspects of artistic practice in multiple contexts. For example contextualizing and mapping the features of artistic practice through the concrete working environment, resources, the non-concrete subjective, personal world of experiences, the motivational bases of the both and documenting and reflecting the performance making can be seen bringing out some the answers that are looked for within the project. Wide documentation of freely proceeded pilot productions offers the collected material a chance to illuminate everything it can about the artistic processes in question, bringing forth the themes that naturally rises from it.

The aspects of the masks as artistic objects and their functionality as actors' working tools forms a material-based crosscut of the phenomenon of developing new kind of theatre masks, presenting multiple alternatives for looking at the original subject. As the masks provide several viewpoints from the affects the masks have on the work of the actors to the theories of mask theatre, this project can be seen from its part creating the continuously developing culture of

---

[12] For example, the leather masks made by an Italian sculptor Amleto Sartori (1915–1962) whose masks the theatre teacher, director Jacques LeCoq used in his work.

the artistic, practice-based research, including the viewpoint of the craft as an act, craft in arts or the craft as art.

Acknowledgements

References

Anderson, L. (2006). Analytic Autoethnography. *Journal of Contemporary Ethnography* 35 (4). Retrieved [27.10.2014] from: http://jce.sagepub.com.libproxy.helsinki.fi/content/35/4/373.f ull.pdf+html.

Anttila, P. (1992). *Käsityön ja muotoilun teoreettiset perusteet.* Kuopio: Kuopion käsi-ja taideteollisuusakatemia.

Anttila, P. (2006). *Tutkiva toiminta ja ilmaisu, teos, tekeminen*. Hamina: Akatiimi. Anttila, P. (2012). Determination of Researcher Positioning in Artistic and

Practice-based Research. In: M. Mäkelä & T. O'Riley (eds.), *The Art of Research II: Process, Results and Contribution* (pp. 114- 127). Aalto University publication series. Art + Design + Achitecture 11/2012. Helsinki: Aalto University.

Arlander, A. (2007). Yksityisestä julkiseen. In: R. Pitkänen (ed.), *Taiteilija tutkijana, tutkija taiteilijana* (pp. 131–158). (Nykykulttuurin tutkimuskeskuksen julkaisuja 90) University of Jyväskylä. Barbieri, D. (2012). Encounters in the Archive: Reflections on Costume. *V&A Online Journal*. Issue No. 4 Summer 2012, 1–14.

Barone, T. & Eisner, E.W. (2012). *Arts based research*. Sage: London.

Blumenfelt-Jones, D. (2016). The Artistic Process and Arts-Based Research: A Phenomenological Account of the Practice. *Qualitative Inquiry* 2016, Vol. 22(5), 322– 333.

Dormer, P. (1994). *The art of the Maker*. London: Thames & Hudson. Ellis, C. & Bochner, A.P. (2000). Autoethnography, personal narrative, reflexivity.

Teoksessa N.K. Denzin & Y.S. Lincoln (ed.), *Handbook of qualitative research* (2. edition) (pp. 733–768). Thousand Oaks, CA: Sage.

Eriksson, P. & Koistinen, K. (2005). *Monenlainen tapaustutkimus*. Helsinki: Kuluttajatutkimuskeskus.

Fentz, C. & McGuirk, T. (eds.) (2015). *Artistic Research: Strategies for Embodiment.* NSU Press & Nordisk Sommaruniversitet: København.

Fernström, P. (2012). *Damastin traditio ja innovaatio: tekstiilitaiteilija Dora Jungin toiminta ja damastien erityisyys*. Dissertation thesis. Helsinki: University of Helsinki.

Hako, P. (2005). Kun sävellytyttää. In: P. Hako (ed.), *Säveltäjän maailmat: näkökulmia aikamme suomalaiseen taidemusiikkiin* (*pp.* 79–95). Helsinki: Gaudeamus.

Ihatsu, A-M. (2002). *Making Sense of Contemporary American Craft*. Dissertation thesis. Joensuu: University of Joensuu 73.

Kallinen, T. (2001). *Näyttämötaiteilijasta teatterityöntekijäksi: miten moderni tavoitti suomalaisen teatterikoulutuksen*. Dissertation thesis. Teatterikorkeakoulu. Helsinki: Yliopistopaino. Retrieved [25.5.2017] from:https://helda.helsinki.fi/bitstream/handle/10138/33757/ Acta_Scenica_7_2001.pdf?seq uence=1.

Kojonkoski-Rännäli, S. (1995). *Ajatus käsissämme: käsityön käsitteen merkityssisällön analyysi*. Dissertation thesis. Turun yliopiston julkaisuja. Sarja C 109. Turku: Turun yliopisto.

Kontturi, K-K. & Tiainen, M. (2007). Taide, teoria ja liikkuva vuorovaikutus: osallistuvan taiteentutkimuksen ratkaisuja. In: R. Pitkänen (ed.), *Taiteilija tutkijana, tutkija taiteilijana* (pp. 13–65). Nykykulttuurin tutkimuskeskuksen julkaisuja 90. Jyväskylä: Jyväskylän yliopisto.

Koskelin, O. (2002). Miten sävellykseni ovat syntyneet. In: P. Hako (ed.) *Minä, säveltäjä 1* (pp.61–69). Helsinki: Kustannusosakeyhtiö Summa.

Kumpulainen, S. (2011). *Hikeä ja harmoniaa: liikunnan ja fyysisen ilmaisun opetus Suomen Teatterikoulun ja Teatterikorkeakoulun näyttelijänkoulutuksissa vuosina 1943–2005*. Dissertation thesis. Helsinki: Taideyliopiston Teatterikorkeakoulu.

LeCoq, J. (2002). (In collaboration with Jean-Gabriel Carasso and Jean-Claude Lallias) (Revised version 2002.) *The Moving Body: Teaching Creative*

Theatre. (Translated from *Le Corps Poétique* by David Bradby.) London: Methuen.

Magnani L. (2001). *Abduction, Reason, and Science: Processes of Discovery and*

Explanation. Kluwer Academic / Plenum Publishers: New York.

Muncey, T. (2010). *Creating Autoethnographies*. Sage: London.

Murray, S. (2003). *Jacques LeCoq*. Routledge performance practitioners. London: Routledge.

Mäkelä, M. & Routarinne, S. (2006). Connecting Different Practices An Introduction to the Art of Research. In: M. Mäkelä & S. Routarinne (eds.), *The Art of Research: Research Practices in Art and Design* (pp.10–39).Publication series of the University of Art and Design Helsinki A 73. Helsinki: University of Art and Design.

Mäkelä, S. (2008a). *Masque, Le Maitre – naamiot teatteripedagogiikassa*.Thesis. Helsinki: Theatre Academy.

Mäkelä, S. (2008b). *Lost Persons Area: naamioteatterintekijän muodonmuutoksia*. Masters thesis. Helsinki: Theatre Academy.

Nelson, R. (2013). *Practice as research in the arts: Principles, Protocols, Pedagogies, Resistances*. Hampshire: Palgrave Macmillan.

Niiniluoto, I. (1989). *Informaatio, tieto ja yhteiskunta: filosofinen käsiteanalyysi.*

Helsinki: Valtion painatuskeskus.

Oksanen-Lyytikäinen, J. (2015). *Puku taiteena ja työvälineenä: näyttämöpuvun merkitys kolmessa oopperaproduktiossa*. Dissertation thesis. Helsinki: University of Helsinki.

Oksanen-Lyytikäinen, J. & Lyytikäinen, P. (2012). Costume in the score – Opera performance 'LeSaxophone…' Conference publication. http://designresearch.aalto.fi/events/aor2012/download_content/selected_papers/ johan na_oksanen_lyytikaeinen.pdf.

Oksanen-Lyytikäinen, J. (2014). Näyttämöpuvun merkityksen tutkiminen ja tuottaminen. In: S. Karppinen, A. Kouhia, & E. Syrjäläinen (eds.), *Kättä pidempää: otteita käsityön tutkimuksesta ja käsitteellistämisestä* (pp.177-190). Department of

Teacher Education / Department of Home Economics and Craft Science Research Reports; no 33. Helsinki: University of Helsinki.

Palermo, C. (2017). Bali in Brazil: perceptions of 'otherness' by the 'other',Theatre. *Dance and Performance Training* 8(3), 268–282.

Pedgley, O. (2007). Capturing and analyzing own design activity. *Design Studies*

28, 463–483.

Perret, J. (2006). Has mime become separated from theatre? In: Lecoq, J. (ed. D. Bradby), *Theatre of Movement and Gesture* (pp. 42–66). New York: Routledge.

Pohjannoro, H. (2002). Tekijän jälki. In: P. Hako (ed.), *Minä, säveltäjä 1.* (pp.162–168) Helsinki: Kustannusosakeyhtiö Summa.

Polanyi, M. (1966). *The Tacit Dimension*. Garden City, New York: Doubleday & Company.

Rönkkö, M-L. (2011). *Käsityön monet merkitykset. Opettajankoulutuksen opiskelijoiden käsityölle antamat merkitykset ja niiden huomioon ottaminen käsityön opetuksessa*. Dissertation thesis. Turku: University of Turku.

Salo-Mattila, K. (1997). *Picture vs. Weave: Eva Anttila's Tapestry Art in the*

Continuum of the Genre. Dissertation thesis. Publications by the Department of Art History at the University of Helsinki, no XVI. Helsinki: University of Helsinki.

Seitamaa-Hakkarainen, P. (2000). *The weawing-design process as a dual-space search.* Dissertation thesis. Helsinki: University of Helsinki.

Sternberg, R.J., Forsythe, G.B., Hedlund, J., Horvath, J.A., Wagner, R.K., Williams, W.M., Snook, S.A. & Grigorenko, E.L. (2000). *Practical Intelligence in Everyday Life*. Cambridge: Cambridge University Press.

Toom, A. (2006). *Tacit Pedagogical Knowing: At the Core of Teacher's Professionality*. Dissertation thesis. Department of Applied Sciences of Education. Helsinki: University of Helsinki.

Toom, A., Onnismaa, J. & Kajanto, A. (eds.) (2008). *Hiljainen tieto: tietämistä, toimimista, taitavuutta*. (Aikuiskasvatuksen 47. vuosikirja). Helsinki: Kansanvalistusseura.

Tähtivirta, K. (2014). *Sanaton vapaus: metodit sanattoman teatterin opetuksessa*.

Master's thesis. Helsinki: Theatre Academy of Helsinki.

Von Krogh, G., Ichijo, K. & Nonaka, I. (2000). *How to Unlock the Mystery of Tacit* Oxford New York: University Press.

Wall, S. (2006). An autoethnography on learning autoethnography. *International Journal of Qualitative Methods* 5 (2) June 2006, 1–12. Retrieved [3.11.2014] from http://www.ualberta.ca/~iiqm/backissues/5_2/PDF/wall.pdf.

Wallenstein, S-O. (2001).Taide ja Tutkimus. In: S. Kiljunen & M. Hannula (eds.),

Taiteellinen tutkimus (pp. 29–47) Helsinki: Kuvataideakatemia.

Research material Material, blog:

https://naamioprojektituike.blogspot.fi/2016/02/first-thoughts- on-masks.html / Miika
https://naamioprojektituike.blogspot.fi/2016/02/why-masks-and- what-about-
them.html / Johanna (researcher).

https://naamioprojektituike.blogspot.fi/2016/02/two-masks-finished- onlyfour-five-
six.html / Johanna (researcher).

Material, interviews/questionnaires:

Open questions for the actors of A Day When Everything Went Wrong 14.5.2016 /
Theatre Tuike / Essi & Vilma.