ABOUT THIS RESOURCE GUIDE

The En Mas’ Educator Resource Guide is most applicable for use with students in middle and high school; however, the content may be adjusted to meet the specific learning goals of your students. The Vocabulary can be used to introduce students to the terms they will encounter throughout the exhibition. These will, in turn, help students to look more carefully at the art featured in the exhibition.

When visiting MoAD, give each of your students a copy of the Questions to Use in the MoAD Galleries to further engage them in the context of the exhibition. Be sure to have your students answer the Reflection Questions as soon as possible after your visit to the Museum. These are designed to help students think deeper about the art installations after they have visited MoAD.

You may opt to choose either of the artist focused projects to complete after your visit to the Museum. Please note that while the Educator Resource Guide strives to help students understand many of the histories which inform the work in the exhibition, we are not able to provide a comprehensive overview in such a short number of pages.

We sincerely hope that you find this Educator Resource Guide helpful and welcome any comments or feedback you may have for us. Additionally, we would love to hear how you have chosen to integrate the material into your classroom or program. If you have developed additional handouts or found new resources to enhance this guide, please email a copy of your resource to us.

Special thanks to MoAD intern Sahara N’Diaye for her contributions to this resource guide.

Thank you,

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Taking its title from a play on words for “Mas” (short for masquerade and synonymous with Carnival in the English-speaking Caribbean) and the French “en masse,” meaning “in a group” or “all together,” *En Mas’* considers a history of performance that takes place in the streets rather than on a stage, and addresses a very large range of audience. *En Mas’* takes into account performance practices that do not originate in the European celebrations, but rather to the experiences of slavery and colonialism, the independence struggles and civil rights movements, population migrations to and from the former colonial centers and postcolonial cultural and political transformations that shaped modern Caribbean society.

*En Mas’* tracks nine artists as they engaged, transformed, or critiqued historical and contemporary Caribbean performance practices from Carnival in Santiago de los Caballeros, Port of Spain, Fort-de-France, Kingston, London, and Brooklyn, to Junkanoo in Nassau and the New Orleans second line—or in their own imaginary locations and invented performance traditions. The resulting newly commissioned works took place according to different modes of public address and audience engagement including semi-private rituals at the margin of the festival celebrations and street processions in the midst of the carnival revelry.

*En Mas’* brings together material remnants or reconstitutions from the performances as well as photographic and filmic interpretations from some of the best photographers, filmmakers, and videographers working in the Caribbean today.
For the vocabulary section, there are several ways to teach students the terms. There are 14 terms. Depending on the size of your group, you may want to divide students into groups of three or four students and assign each group a couple of the vocabulary terms. Have students visually represent what the vocabulary term means by creating a drawing which illustrates the vocabulary word. For texture, for example, the students can draw sandpaper or a feather to describe that texture is what something feels to the touch or looks like it feels. Students need to be comfortable with all of the vocabulary terms in order to complete the next group of activities.

**ACTOR BOY**
Actor Boy is a trickster character from the Jamaican slave celebration, Jonkonnu. He is an agent of chaos who makes fun of the culture of his overseers and slave masters. In his project Actor Boy: Fractal Engagement, Charles Campbell dresses as a modern version of Actor Boy.

**KODALY SIGN LANGUAGE**
The Kodaly method is a practice of music education developed in the 20th century by Zoltan Kodaly. The method uses hand symbols as well as movement like running or walking to teach children how to play and understand music. The hands symbols created from this method were used in Steven Spielberg’s 1977 movie Close Encounters of the Third Kind, and in Cauleen Smith’s piece H-E-L-L-O.

**BUCKMINSTER FULLER**
Fuller was an American inventor and futurist who is credited with inventing the geodesic dome. Fuller believed a sustainable utopia could be achieved in the future through geodesic domes. Charles Campbell’s “Sphere” is inspired by Fuller’s domes.

**CARNIVAL**
A multiple day period of public celebration at a regular time each year, typically the week before Lent in the Roman Catholic calendar. Spelled “carnaval” in Spanish-speaking countries.

**MASQUERADE**
A social gathering of people who dress up in elaborate costumes and wear masks. In Trinidad and other parts of the Caribbean, masquerade is shortened to mas’.

**PROCESSION**
A group of people or vehicles moving forward in an orderly fashion as part of a ceremony or festival and often have a religious connection. Processions are different than parades, because parades are basically a moving party celebrating a special day or event.

**REVELERS**
People who are enjoying themselves in a lively, noisy way. At carnivals, these can be both the audience and those participating in the masquerade.

**BLING FUNERAL**
Many working class families in Jamaica throw lavish funerals involving richly decorated coffins carried in luxury cars. Critics of this tradition write it off as a shallow demonstration of consumption, but artist Ebony Patterson, sees it as a way to make sure that those who may have been invisible in life have some visibility afterwards. (Thompson, 36)
**VOCABULARY**

**MIDDLE PASSAGE**
The journey across the Atlantic Ocean undertaken by enslaved Africans in the holds of slave ships from West Africa to the Americas.

**ABOLITION**
The act of ending or eliminating a system, practice, or institution.

**TRANSATLANTIC SLAVE TRADE**
The world’s largest deportation in history of 10 – 12 million enslaved Africans across the Atlantic Ocean to the Americas from the 16th to the 19th century.

**OVERSEER**
A person who supervises others, especially workers. In the context of slavery, the plantation overseer represented the planter in the management of crops and the enslaved work force. Overseers are often portrayed as uneducated, low-class, evil, and despised.

**GENTRIFICATION**
The process of change in a district or section of a city whereby poorer people are displaced or forced out of the area and replaced by wealthier people. Race is sometimes a factor of gentrification in the United States and in the Caribbean, where the poorer people being displaced tend to be people of color and the wealthier gentrifying people are often white.

**SANKOFA**
A symbol from the Akan people of Ghana which derives its meaning from a proverb which says, “go back and get it”. It is represented by either a stylized heart or a bird with its head turned backward. Sankofa urges us to learn from the past and is found throughout the Caribbean used to mark a boundary. The piece is also incorporated in John Beadle’s artwork *Inside Out, Outside In*. 
If time permits, complete all questions while visiting the MoAD galleries. For groups with limited time, choose one or two questions for each of the three sections.

**SECTION 1:** For these questions, visit the exhibition on the museum’s 1st floor, *Otra Mas’*.

1. On the pillar facing the front window is a photograph by Robert Werner. The photograph features a group of girls in red costumes from last year’s carnival. The theme of Carnaval SF was *El Corazon del San Pancho – The Heart of San Francisco*.
   a. Describe the costumes: what colors & designs are present?
   b. What are the materials the costumes are made from?
   c. What holidays, traditions, or other cultures do these costumes reflect?

2. Now visit the photographs in the St. Regis entryway gallery. Pick one image that stands out to you.
   a. What do you like about the image you selected?
   b. Describe the colors and designs you see.
   c. What is the mood set by the person or people in the photograph? What does the mood of the photograph tell you about the mood of Carnaval in San Francisco? Explain.
3. Immediately as you walk into the gallery, you see a large dome in the middle of a white pool of water. The artwork is part of Charles Campbell’s performance Actor Boy: Fractal Engagement. The artwork is accompanied by a video on the right side of the dome and photographs on the wall to the left of the object.
   a. Where have you seen this shape before?
   b. What designs do you see on the dome?
   c. In the photographs to the left of the dome, people are wearing masks that look similar to the object. Do these people look like they are part of a carnival procession? Why or why not? Explain.
   d. Watch the video. How does Charles Campbell feature the object in the video?

4. Visit John Beadle’s installation Inside Out, Outside In which features cardboard carnival costumes.
   a. How are these costumes similar to the images you saw on the first-floor exhibition Otra Mas’?
   b. How are they different from the costumes in Otra Mas’? Explain.
   c. If you saw someone wearing one of John Beadle’s costumes, would you be able to see their face? Why or why not?
5. Visit Christophe Chassol's video installation, *Big Sun*, in the Ernest Bates gallery located in the back corner of the 2nd floor gallery. The video is 72 minutes in length, so you will only be able to see a small section of it. Chassol is a Paris-based pianist and composer of Martinican descent. Martinique is a small French-speaking island in the Caribbean. *Big Sun* weaves together looped videos with Chassol playing the piano blended in with the images of people and nature.

a. What part of the video did you see? Describe what is happening.

b. How does the video give you insight into the culture, landscape, and/or carnival in Martinique? Explain.

6. Visit Ebony G. Patterson’s video *Invisible Presence: Bling Memories* in the MoAD Freedom Theater. The video features a three-channel video documenting a performance Patterson staged with approximately 80 participants who formed a carnival band, which followed the official carnival parade.

a. Observe the three video screens. Use the space below to label the point of view you think each video is shot from (active participants within the procession, as spectator, or something else).

b. Read the text panel right outside the door to the theater. What happened in Jamaica in 2010 that the artist is commemorating?

c. What invisible presence or burden is Patterson trying to make visible?
SECTION 3: For the following questions, visit En Mas’ on the museum’s 3rd floor.

7. When you first walk into the gallery, you will see two black costumes. One on a surveillance tower ladder with glowing white lights for eyes, and another one on a platform, low to the ground, with a set of black high heel shoes. This art installation is part of Marlon Griffith’s Positions + Power. The costume on the ladder belongs to a character called the Overseer and the costume on the floor belongs to a character called Doberman. The installation continues with four photographic still images from the performance and a short video of the performance.

a. Watch the video. What does the Overseer do on top of the surveillance tower?

b. What do the other members of the performance group do during their procession? What is the underlying mood of the procession?

c. How do spectators respond to the group?

d. How is the group different from other costumed people passing on the streets?

8. Visit C Room by Nicolas Dumit Estevez. The installation consists of bright, shimmering silver tinsel curtains, several photographs, and two video screens. The performance took place in the former mask room of a museum in the Dominican Republic. The artist brought together friends and supplied them with a large array of utilitarian objects – such as kitchen utensils. The performers were asked to use these objects to decorate their bodies.

a. Look at the floor and walls. What effect does the reflection of the silver tinsel have on the floor and walls of the gallery?

b. Watch the video on the larger screen. What elements in the performance does the artist use that reflects the traditional music, costumes, and traditions of carnival?

c. What elements does Estevez use that are completely different from traditional carnival?
9. Visit *Give and Take* by Hew Locke. The installation includes six masks and shields with a television screen on the left side. The performance took place at the Tate Modern Museum on the Saturday of the Notting Hill Carnival weekend. Notting Hill is a neighborhood in London where the carnival procession passes through and is going through the process of change due to gentrification.

   a. Look at the masks. Describe what you see on the surface of the masks.

   b. How do the performers use their shields? Does the way they use their shields remind you of something else? Explain.

10. Go to the 3rd floor landing. Enter through the door in the back corner of the gallery to see the film *H-E-L-L-O*. The film takes place in New Orleans, Louisiana, where the carnival celebration is called Mardi Gras (Fat Tuesday). The film features nine artists playing bass instruments at sites around New Orleans, such as Congo Square, which are all places of significant history related to African American culture. The musicians are playing a famous musical sequence from Steven Spielberg’s film *Close Encounters of the Third Kind*. You can view part of the sequence on YouTube at: [https://www.youtube.com/watch?v=S4PYI6TzqYk](https://www.youtube.com/watch?v=S4PYI6TzqYk)

   a. What do you notice about the way the camera moves?

   b. Why do you think the filmmaker decided not to focus the camera on the musicians?

   c. How do you think this video might relate to Mardi Gras?

   d. What might the artist want to communicate about African American history in New Orleans by using the musical sequence from *Close Encounters of the Third Kind*?
11. Look at the Lorraine O’Grady video installation. You can use the trackpad on the laptop to move to different parts of the video.

a. The first 10-minutes of the video focuses on carnival in different parts of Brazil. What do you notice about carnival in Brazil from the video clips? What are the elements that make up the carnival procession? Describe the costumes, music, how the procession is organized, the differences between the performers and the audience.

b. How do the audience members relate to the performers?

c. What is the mood of the carnival you saw on the clip?

d. Beginning at 18:12, the artist focuses on Isaac Mendes Belisario’s Jonkonnu character, Actor Boy, from Jamaica’s carnival celebration. Actor Boy wears a white face mask and an elaborate costume with ruffles. Who do you think he is making fun of and why would he do this?

e. At 23:30, there are dancing stilt walkers and carnival participants from the Labor Day carnival in Brooklyn, New York. How does this carnival compare to the carnival in Brazil? Describe the mood of the event.
REFLECTION QUESTIONS

After Your Visit

1. What are some of the differences you noticed between *Otra Mas’* – 40 Years of Carnaval in San Francisco (the photographs on the museum’s first floor) and the installations for *EN MAS’* on the museums second and third floors?

2. Charles Campbell’s installation, *Actor Boy: Fractal Engagement* – with the dome inside a pool – was inspired by the geodesic domes made famous by American futurist and inventor Buckminster Fuller. The geodesic dome was an important architectural design that Fuller believed would lead to a utopian future. A utopia is an imaginary place of ideal perfection where everyone lives in perfect harmony and everyone has what they need to be happy and healthy. Campbell’s artwork is a commentary on Jamaican society and the promises of full citizenship and freedom as they were imagined following the abolition of slavery in Jamaica.

   a. What are some possible reasons why Campbell used the geodesic dome for his artwork?

   b. How could the geodesic dome give us more insight into the hopes and dreams of Jamaicans after the abolition of slavery?

3. John Beadle’s artwork with the cardboard costumes shows parts of the costume that are not normally seen. Many Carnival costumes are made with cardboard but then costume makers cover the cardboard with glitter, feathers, and sequins. As you walked through the art installations, what are some of the other aspects of carnival that you became aware of? Explain.

4. In many of the installations for En Mas’ the artists wanted to force the audience to become part of the carnival procession. In which artworks did you experience this happening? How do you think the audience members responded to becoming part of the performance? Explain.
Nicolás Dumit Estévez was inspired by the Vodou traditions of the Dominican Republic (DR) and Haiti, as well as Carnival when he came up with the idea for C Room. He invited friends and friends of friends to participate in an eight-hour performance in the city of Santiago. Participants were encouraged to enact their fears, hopes and desires in a celebration during the time of Carnival. Estevez provided props for his friends to use to express their feeling and fears visually. The photos that you see are the characters people turned into, using everything from swimming goggles to pieces of fruit in their costumes.

Choose one photo from the 12 video stills that interests you, and answer the questions on the following page.
1. What materials did this person use in their costume?

2. What colors pop out to you? What textures do you see?

3. What mood do you think the person is in? Why do you think this? How does the costume add to his, her, or their mood?

4. How do you think this character would move? What do you think they were doing when this photo was taken?

5. What is a hope or fear you have?

6. Think of colors and shapes that would help you show this hope of fear to others.

7. Use the space below to draw a character with those colors & shapes.

8. Think of how your character would move. Write a short poem about your character.
Complementary colors appear opposite each other on the color wheel. When complementary colors mix, they make a brown color.

Charles Campbell gathered participants, mostly from the middle and upper-middle class neighborhoods of Kingston, Jamaica. He invited participants to join in a procession through the rougher neighborhoods of Kingston. Campbell arranged performances and activities along the procession route. He himself was part of the show; dressed in a modern version of Actor Boy and wore a mask he designed inspired by Buckminster Fuller’s geodesic domes. At one point, the participants were asked to put masks on and wear them as they continued walking through the streets of Kingston. In the museum, there are photos from the project, a video describing what happened on that day, and a sphere in a pool of white water that Campbell created. The sphere is the perfect version of the distorted masks the participants wear.
ACTIVITY 1

1. Look at the colors in the photos on the previous page. Do you see any complementary colors? Which ones?

2. Why do you think the photographer chose to include complementary colors in their compositions? How do they add to the meaning of the photographs?

3. Look at the masks the participants are wearing. How do they distort or change the person’s head? Do they draw attention to or hide their faces?

4. The masks are in the same style as the sphere, but different. Describe some of the differences you see?

5. Why do you think the masks are not perfect round spheres?

6. Now, create your own version of a sphere. Choose a shape of something that has meaning for you (a lock of your hair, the shape of your friend’s face, your favorite pencil) Your drawing doesn’t have to look exactly like your object, just draw the general shape and then add shadows and make it look three-dimensional. Repeat the pattern over and over again to make a sphere. Add color to your shape. Be sure to choose a pair of complementary colors when adding color. See the example.

7. Now imagine the shape you drew needs to be transformed into a mask that someone can wear. Like Campbell’s sphere, it will have to change and bend just like the masks in Fractal Engagement. Think of how your shape would change into a mask and sketch your mask below.
ACTIVITY 2

Campbell’s artwork is an Abstract representation of his thoughts on Jamaican freedom after the abolition of slavery. The video being played at MoAD is also an abstraction of the actual performance. His artworks were made from an event that happened in real life.

1. Think of an important event that has happened in your life. It should be something that has a lot of meaning to you. Now think of an object or a photo that reminds you of that event. Also consider the emotions you felt during that time.

2. Now draw an abstract representation of the event using your object or photo as a jumping off point. Keep how you felt in mind and use color and shapes to show your emotions. To better understand how to create an abstract drawing, look at Roy Lichtenstein’s Cow Going Abstract (above). In the first image, Lichtenstein drew a recognizable cow. In the second image, he split the image into rectangles and triangles and focused only on the most important details. In the third, most abstract drawing, Lichtenstein removed all representative images and instead focused on the colors and basic shapes.

Use the boxes below to create your own drawing of your object. Make your object more abstract with each box.
John Beadle constructed two costumes that were originally set up next to the parade route in the Bahamas during Carnival, called Junkanoo. The pieces are inspired by the cardboard structure used to construct carnival costumes, which are then covered with feathers and other decorations. Beadle feels that today’s Junkanoo has become too constricted and focused on entertaining tourists rather than focusing on the original intent of carnival being a chance for black Bahamians protest and celebrate their culture. Nowadays, there are barriers along the parade route and designated seating has expanded. Beadle wanted to translate a sense of protest in his costumes while also making them feel more open.

1. Read about the Sankofa symbol in the vocabulary section of this guide. This symbol is hidden in John Beadle’s piece. Can you find it?

2. Why do you think Beadle decided to include the Sankofa symbol in his work? Explain your thinking.

3. Think of a principle or value that is important in your life. A value or principle is an idea that you use to make decisions about how to live your life. Examples include: helping others, always finishing what you start, honesty, etc. Write it down.

4. The Sankofa icon is a representation of a bird bending its head to look backwards. The symbol shows what the words of the proverb means. Think of a way to represent your chosen principle in a similar way. Sketch it below.
1. Using an online search engine, research the carnival characters listed below, either in groups or individually. How does this character or characters reflect the values of his/her community?

- Midnight Robber
- Sailor Mas
- Black Indian
- Pierrot Grenade
- Dame Lorraine
- African Mas
- Actor Boy

2. What does the costume mean in the context of Carnival in their specific country? What reasons can you think of for why the character(s) dress and act the way they do?

3. Present your character to your class. Be sure to emphasizing the meaning behind the costume and its relationship to Carnival’s history.

4. Sketch the Carnival character that you researched.
Marlon Griffith created a performance that took place at the end of Carnival in Port of Spain, Trinidad. A crowd of masqueraders dressed in black gathered on the streets and began pushing a tall metal tower. The sound of heartbeats and breathing was played during the procession. The masqueraders’ chests were powdered—a practice looked down upon by upper and middle class Trinidadians. For his museum exhibition, the procession was captured on video.

1. In what ways are Griffith’s masqueraders related to the character you researched? Explain.

2. What social message do you think Griffith is trying to bring to the attention of onlookers? Explain your thinking.

3. Envision your own Carnival character. What would your character protest or commemorate? What materials would you use to make the costume? What colors would give more meaning to your character?

4. Use the space below to make a drawing of your character. If time permits, you can use painting, photography, or another medium to bring your character alive.

Photos: Photographs from Marlon Griffith, POSITIONS + POWER (2014)
*Big Sun* is a film by Christophe Chassol, made beginning at the time approaching Carnival through the day of celebrations. Chassol is a musician as well as a filmmaker. As a result, he edits his films as if they were a piece of music, paying more attention to the flow and rhythm of the film than the documentary aspects. An original score written and performed by Chassol plays along with the sounds in the film, building and harmonizing with the sounds of birds chirping and carnival music playing. He edits the sounds and music often looping images and sounds over and over again.

Christophe Chassol created a website where you can create your own version of Big Sun, by manipulating images and sounds. Visit [http://myultrascore.com/](http://myultrascore.com/) and explore. To operate the program, Chassol provides a diagram for the keyboard controls. The keyboard is divided into four sections, with each section playing a different instrument to make up the musical score. If you press any key in the four sections, a different composition plays. Experiment with holding each section down separately, then begin to explore by holding multiple sections down at the same time. You can record and re-watch your composition.

1. How does your composition made through Chassol’s online program relate to Carnival? Explain your thinking.

2. Now, think of events and celebrations in your community. Choose one that is important to you, i.e. Cherry Blossom Festival, Lunar New Year, Pride Parade, Carnival, Dia de los Muertos, Juneteenth, Mardi Gras, Thanksgiving Parade, etc. Why is this event important to you? How does it make you feel connected to your culture or the culture of your community?

3. Does this event have aspects of art or an element of social commentary? Describe these aspects of the event.

4. Do you think some element of protest or art is necessary for a cultural event? Why or why not?
5. What is something in your community that you think needs to change?

6. Think of a way to express this need for change through art. Can you incorporate the event you chose into your design? Keep in mind how differently the artists in En Mas' chose to look at carnival.

7. What does it mean to be influenced by a celebration? Does your creation have to look like the event?

8. What medium would your project be in? Where would it be located? Think of scale, how large would you make it? Or how long would it last?

9. Sketch or write a paragraph describing your design. How could this idea be expanded? Take your original idea and think of how your theme could be applied to another work of art.
Hew Locke created a performance meant to show the changing demographics in the historically Caribbean neighborhood of Notting Hill, London. The neighborhood is experiencing gentrification and Caribbean people and their culture are being priced out of the neighborhood. In his performance, members of a samba band hold shields covered in pictures of houses from Notting Hill, push the audience into a corner of the room. Meanwhile, more performers play drums in the background. All the performers wear masks with images of jerk chicken and peas and rice; foods associated with the Caribbean population in London. Hew Locke is focusing on Notting Hill because the residents from the Caribbean are being forced out, and wealthier Londoners are taking their place. The new residents have complained about the noise from people who come to celebrate carnival every year. Because of this, there has been an increased police presence and more barriers along the route. Additionally, Notting Hill Carnival has become notorious for an increasing level of violence. Hew Locke is using the audience attending his performance to simulate the regulating of space and displacement of people that has occurred in Notting Hill.

1. Does the gentrification of Notting Hill remind you of anything that’s going on in your community? How so?

2. During processes of gentrification in your community who is being pushed out? Why?

3. Do you know of art, music, or events that address gentrification? If so, find an example and share it with your class. If not, do an internet search and find a piece of art, music, or local event that addresses gentrification.
The learning goals in this resource guide may be adapted to meet the standards in almost any subject or grade level. Due to the themes of the exhibition connected to identity and the complexity of some of the content, much of the content is most easily adaptable to middle school and high school classrooms. However, the content can meet the content standards requirements for many of the elementary grade levels.

**VISUAL ARTS STANDARDS**

To see which Visual Arts Standards are met in each activity, please visit the California Visual and Performing Arts Standards at [http://www.cde.ca.gov/be/st/ss/documents/vpastandards.pdf](http://www.cde.ca.gov/be/st/ss/documents/vpastandards.pdf)

**HISTORY/SOCIAL STUDIES STANDARDS**


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*EN MAS*: *Carnival and Performance Art of the Caribbean* is an exhibition curated by Claire Tancons and Krista Thompson; organized by the Contemporary Arts Center (CAC), New Orleans and Independent Curators International (ICI), New York. The exhibition is made possible by an Emily Hall Tremaine Exhibition Award. Additional support is provided by The Andy Warhol Foundation for the Visual Arts, and by the Institut français in support of African and Caribbean projects. The exhibition debuted at CAC New Orleans in spring 2015.