

A World of Masks

from the Collections of the Phoebe A. Hearst Museum of Anthropology

On view in the International Terminal November 2010 — March 2011

SFO Museum

**Musicians and chorus at the Okumpa performance,
Mgbom village, Afikpo Village-Group, Nigeria.**

Photograph by Simon Ottenberg, c. 1959–60.

EEPA 2000-007-0576

Simon Ottenberg Collection

Eliot Elisofon Photographic Archives

National Museum of African Art

Smithsonian Institution

A World of Masks

For thousands of years, cultures throughout the world have used masks to transform their identities into powerful figures, dramatic characters, jokers, ancestral and animal spirits, and other supernatural beings. Masquerades, in which participants wear masks, don costumes, and are frequently accompanied by musicians or chorus singers, encompass both ritual performances and dance dramas. In many societies, men play the role of maskers, even when representing women. Masked performances entertain, inspire awe or fear, and educate audiences. At the same time, masquerades help communities to prosper, thrive, and maintain social order.

From the Americas to Africa and Oceania, masked ceremonies of renewal and prosperity play an important part in the annual life cycle. Masked rituals seek to ensure bountiful crops, game, and favorable weather conditions. Maskers perform rites to secure fertility and numerous descendants. Other masked dramas commemorate and appease ancestors and other spirit-beings who assist in protecting the community's welfare. Masquerades are also performed in celebration of holidays and harvest festivals.

Masquerades form an integral part of various rites of passage. Maskers commonly appear at funerary ceremonies, particularly in Africa and Oceania. Masked rituals may mark the formal entry of the spirit of the deceased into the ancestral realm. Adolescent initiation ceremonies into male societies serve as one of the most important uses of masks in these two regions. Such societies teach young men the social and domestic skills necessary to become successful adults. Masked dramas

educate adolescents as well as initiate and announce to the community the novices' successful entry into the group.

For centuries, masquerades have aided in establishing order within a community and formulating a group's social

identity. Oral histories tied into performances explain a people's origins, ancestors, and mythologies. Some masked performances outline gender roles and expectations among men and women. Other dance dramas announce, establish, or reinforce the wealth and power of village leaders. Historically, maskers also performed judicial and policing roles, particularly in West African societies.

This exhibition identifies many important traditional uses of masks and the many commonalities among masking customs from Melanesia and West Africa to Alaska, the Northwest Coast, Mexico, and Guatemala. *A World of Masks* highlights the astonishing creativity and imagination among cultures across the globe. Artisans have



crafted masks in an endless array of forms using a variety of materials, such as wood, shells, beads, cloth, leather, and paint. The more than one hundred unique masks on view from the collections of the Phoebe A. Hearst Museum of Anthropology present a myriad of styles—from abstract to realistic, human and animal forms, some comical, others menacing or beautiful.

All objects are from the collections of the Phoebe A. Hearst Museum of Anthropology, University of California, Berkeley.

Mask before 1969

Baining

Gazelle Peninsula, New Britain, Melanesia

bark cloth, wood, pigments

11-40748; L2010.1801.095

Masking Traditions of West Africa

West Africa ranges from Nigeria to the Atlantic Ocean and as far north as Senegal and Mali. The terrain varies greatly from deserts to mountains, grasslands, and dense rain forests. Traditional modes of subsistence included hunting, herding, and farming, enriched by local and long-distance commerce and trade. Social organizations consisted of small bands of hunter-gatherers to populous urban kingdoms.

Masks are one of West Africa's most enduring and compelling art forms. The use of masks in this area spans hundreds or perhaps thousands of years. Men's associations, into which most men are initiated, are commonly responsible for assembling masked productions and teaching new performers. Skilled craftsmen make masks, which are usually carved from wood and painted; they may also incorporate cloth, beads, shells, leaves, metal, and raffia. West African masks cover the face or the head and are typically worn with a costume.

Traditionally, masks are not displayed publicly in Africa except during performances when the masks come to life. Most African languages do not have a word for "mask" because masks are named after the ancestral spirit or being they represent. Each masked character has a distinct set of gestures and movements. Some embody powerful figures meant to teach moral lessons or administer rites of passage or funerary services. Other masked characters appear to effect positive change in society such as securing successful crops and rainfall. Masquerades also serve as community theater, and most performances include music, dancing, and singing.



Plank mask 1900s

probably Bwa

Burkina Faso, West Africa

wood, pigments

5-16207; L2010.1801.069

The Bwa people live in northwestern Burkina Faso and Mali. The abstract plank masks they create represent supernatural forces and spirits. The masks are typically painted in black, white, and red with lively geometric patterns. Each one has a meaning that conveys spiritual and moral beliefs.

West Africa

Igbo Masquerades

Masks such as this one were typically used in two major masquerades in the village group of Afikpo in Nigeria: the *okumkpa* and *njenji*. The *okumkpa* play, performed three or four times per year by different villages, is the largest. It involves one hundred or more masked participants who perform for a large audience of men, women, and children. Taking place over several acts and sometimes lasting for up to four hours, the play encompasses dance, music, and a series of satirical and topical skits. Younger men and boys called *akparakpa*, wear beautiful, feminine masks and costumes that imitate female dress. They dance about in between skits and songs performed by older participants, called *ori*. *Ori* wear darker, "uglier" masks and raffia costumes.

In contrast, *njenji*, performed during the dry season festival, is a parade made up of young men. The masked performers walk in a line, arranged in order of descending age. The men are organized by the type of mask that they wear. Many performers are dressed in costumes that make them appear as females. Some walk side-by-side as couples, dressed as a man and wife, sometimes in European dress. Other maskers are dressed as scholars or priests. Masked singers are the only musical accompaniment to the parade.



Mba mask 1959–60

Made by Chukwu Okoro

Igbo

Afikpo, Nigeria, West Africa

wood, pigments, raffia

5-6307; L2010.1801.084

West Africa

The Yoruba Gelede Festival

A variety of masquerades aid Yoruba communities in communicating with the spirit world, while entertaining the living. Gelede festivals celebrate women and motherhood. These festivals are meant to honor the power and authority of females and ensure fertility. Gelede performances take place each year at the beginning of the agricultural season. Men play the role of women, wearing elaborate costumes and masks similar to those of an Egungun masquerade, which honors ancestors. The Gelede festival entails a sequence of dances, which begin with a series of nighttime performances and rituals known as Efe. On the day of the Gelede performance, a number of masquerades take place, which are performed in order of age, the youngest appearing first. Egungun and other Yoruba maskers hide their identities and speak in disguised voices. The Gelede masker, however, may unmask in public and speaks in a natural voice.



Gelede mask c.1930–40

Yoruba

Nigeria, West Africa

wood, pigments

5-16181; L2010.1801.075

West Africa

The Bamana

**Antelope headdress** c.1950s–60s

Bamana

Mali, Guinea, or Senegal, West Africa

wood, pigments

5-8590; L2010.1801.092

The Bamana antelope headdress is one of the most widely known and collected African mask types. Although each specimen is unique, male antelopes are typically carved with rows of openwork, zigzag patterns and gracefully curved horns. Female antelopes, on the other hand, carry baby antelopes on their backs and usually have straight horns. The crest masks are worn on top of the head, the face itself hidden by a raffia costume. Members of the Ci-wara initiation society always perform with these headdresses in pairs, with one female and one male. Performances take place during agricultural competitions, anniversary celebrations, and other festivals.

West Africa

The Guro

**Zamble mask** c.1950s–60s

probably Guro
Ivory Coast, West Africa
wood, pigments
5-3321; L2010.1801.086

The Guro people of the Ivory Coast live surrounded by savannah and forest. This elegant zamble facemask combines the graceful horns of an antelope with the powerful jaws of a leopard. The performer wears a costume that consists of a fine scarf, a cloak made of animal hide, a skirt of palm fiber, and jingling bells on his wrists. Numerous Guro myths explain the origins of zamble.

West Africa

The Ibibio

The Ibibio have lived in the Cross River area of modern day Nigeria for several hundred years. Worn during Ibibio masquerades, this crest mask depicts a female beauty with elaborate coils of braided hair. Staged during funerals, initiations of new members, and other events sponsored by secret societies of young men, these dance dramas involve a group of supernatural characters. This piece is worn on top of the head, attached to a basketry cap, and held on by a chin strap, taking on the appearance of an actual human head when worn by the performer. Draped cloths and other garments cover the face and the rest of the dancer's body.

Mask c. 1940s–60s
Ibibio
Nigeria, West Africa
wood, pigments
5-11694; L2010.1801.077a-d



Masking Traditions of Melanesia

Melanesia forms part of Oceania and is home to a diverse range of cultural groups. Consisting of numerous islands stretching over 2,500 miles, Melanesia's varied landscape includes rain forests, mountains, savannahs, rivers, and swamps. New Guinea, situated off the coast of Australia, is the region's largest island. Today, it consists of Papua New Guinea on the eastern side and the Indonesian province of Papua on the western side. Melanesia is comprised of many other islands and archipelagoes. On the eastern coast of New Guinea are the islands of New Britain, New Ireland, and the archipelago of New Caledonia among others. This area is referred to as Island Melanesia.

The people of Melanesia have produced a remarkable variety of masks in a wide range of styles and sizes. Historically, masked performances portrayed important ancestors, spirits, and other supernatural beings. The entire community could view certain masks, while others were seen only by initiated men. Masked ancestral spirits were invoked during masquerades performed for important occasions, such as the building of a ceremonial house, construction of a ceremonial canoe, or the initiation of young men into secret societies. Masquerades were performed for young male initiates to explain history, mythology, and important aspects of religion. Masked performances also took place throughout the year for the education and entertainment of the entire village. Masks representing ancestral spirits were responsible for promoting the success of important activities such as agriculture, hunting, fishing, and warfare in addition to funerary, fertility, birth, and name-giving ceremonies.



Mask before 1969

New Britain, Melanesia

bark cloth, pigments

11-40746; L2010.1801.094

Bark cloth is made from the inner bark of the paper mulberry (*Broussonetia papyferia*) and other forest trees. It is soaked and pounded until thin. The pieces are then beaten together to produce large sheets.

Melanesia

Yam Masks

The Abelam people live in the Sepik River region of Papua New Guinea. Yams are their staple vegetable crop. For nearly half of the year, men painstakingly cultivate their yam crop. A man's social status is judged by his ability to produce an abundance of large, healthy yams. If a yam tuber grows straight, it is considered to be male; if it has protuberances, it is thought of as female. Yams take center stage at the harvest festival when ancestral spirits called *nggwal* are believed to temporarily inhabit the yams. During this time, men decorate their best, largest yams, which can grow from five to twelve feet long. The decorations used on the long yams include basketry masks, shells, flowers, feathers, leaves, and paint. The finely woven basketry masks attached to the yams represent the face of the ancestors. The decorated yams are then publicly displayed. The Abelam pay tribute to the *nggwal* spirits that encompass the yams with offerings and chants.

Men weave yam masks. A skilled weaver produces masks that are tightly woven with easily recognizable characteristics that clearly convey the spirit of the ancestor. Paint, dyes, and clay pigments provide the finishing touches and transform the masks from an inanimate object to a living ancestor spirit. Masks are typically cleaned and recolored after each ceremony.



Yam mask probably 1900–60
probably Abelam
New Guinea, Melanesia
plant fibers, pigments
11–42928; L2010.1801.101

Melanesia

Baining Fire Dance Masks



Baining fire dance ; New Britain , Papua New Guinea, 2009. Photograph © Eric Lafforgue.

The Baining people use these masks in a night dance, also referred to as the snake dance. In spectacular performances, men bravely dance around and through a fire in cleared village dance grounds. Night dances were originally concerned with male

associations and appeasing various bush-spirits. Currently, they are used in contemporary ceremonies such as the celebration of Papua New Guinea's Independence Day as well as being performed for tourists.

Melanesia

Eharo: the Dance Mask

The Elema people of the Papuan Gulf region of New Guinea once participated in a cycle of masked rituals that revered water spirits known as *ma hevehe*. The most significant mask used in this ritual was the enormous mask known as the *hevehe*. Counterbalancing this sacred mask was the *eharo*, literally “dance head” or “dance mask,” a brightly painted oval-shaped mask made from bark cloth stretched over a framework of cane. These masks, though part of an important ceremonial cycle, served the purpose of entertaining spectators. Most *eharo* depicted *aulari*—the ancestral spirits associated with individual familial clans. Other *eharo* portrayed spirits and characters inspired by local oral tradition.



Mask before 1960
probably Elema people
Orokolo Village, New Guinea, Melanesia
bark cloth, pigments, lime, fiber
11-37414; L2010.1801.097

Masking Traditions of Alaska

The Yup'ik were historically referred to as Alaskan Eskimos. Southwestern Yup'ik territory spanned as far north as the Yukon River and included Nunivak Island. Masked dancing and storytelling formed an integral part of Yup'ik ceremonial life. Shamans played a pivotal role in the creation of masks and the organization of performances. In southwestern Alaska, in particular, carvers crafted a staggering number of imaginative masks, many abstract, others combining animal and human features.

Carvers made masks that represented important helping spirits (*tuunrat*) or animal spirits (*yuit*) encountered in a vision or dream. Men carved masks throughout the year. Carvers finished their masks with a variety of embellishments including feathers, grass, caribou hair, animal fur, willow root, dyed pieces of dried seal intestine, beads, and shells. Masks might consist of a dozen or more parts attached either directly to the body of the mask or adhered to an encircling ring.

Many masked performances took place inside the communal men's house during festivals. Ceremonies focused on the interactions between humans, animals, and the spirit world. People used masks during the midwinter dance ceremony or *Agayuyaraq*, to honor, influence, and feed the spirits of game animals, thus ensuring successful hunting in the year to come. Most masks were destroyed soon after their dance presentation by burning or leaving them on the tundra to decay. In some areas, people hung masks from trees to rot.



Mask before 1898

Yup'ik

Lower Yukon, Alaska

wood, pigments, fish skin

2-4589; L2010.1801.004

Alaska



Mask before 1898

Yup'ik

Alaska

wood, pigments, sinew, baleen, fish skin

2-4603; L2010.1801.005

Mask 1890s (right)

Yup'ik

Lower Yukon, Alaska

wood, pigments, baleen, seal hide

2-5854; L2010.1801.010

With his bow (and arrow), the shaman—who is seen in the skeletal form necessary for supernatural voyages—has overcome the sea goddess.



Masking Traditions of the Northwest Coast

The Native Northwest Coast encompasses the southeast coast of Alaska, parts of British Columbia, Washington state, and Oregon. The area is composed of mountains, seascapes, islands, rivers, and forests. For thousands of years, the Indian tribes who inhabited this vast region developed a way of life based on the seasonal exploitation of an abundant variety of natural resources. This allowed Northwest Coast Indians the leisure time to create a dynamic range of ceremonial masks.

Common mask forms included the human face and depictions of animals such as eagles, bears, ravens, and wolves. Craftsmen enhanced their works with bold paint colors that accentuated facial features. They also painted a variety of designs onto masks, which helped to identify the spirit or being personified by the mask. Men who held a high position of rank within a tribe typically carved masks. Carvers used a variety of locally available wood to carve masks, though they preferred moist woods, which were easier to carve than dry woods.

Masks were used during ceremonies to contact, commemorate, and appease the spirit world. Masked performances often took place during potlatches, great feasts that showcased the wealth and power of chiefs. These dramas conveyed myths representing ancestors, and explained a group's origins and achievements. Shamans used masks to contact the spirit world for help when people were inflicted with sickness, misfortune, or other dilemmas. By the late nineteenth century, masks were also made for sale.

Masked performances occurred in the winter and fall months, though shamans would have used masks for healing year round. A masquerade might

include numerous costumed performers dancing and performing symbolic gestures while being accompanied by musical instruments such as flutes, rattles, drums, and chorus singers. When not in use, masks were carefully stored until the next performance.



Mask early 1900s
Tlingit
Northwest Coast
wood, pigments
2-4771; L2010.1801.006

Northwest Coast



Wolf mask before 1889

Makah

Neah Bay, Washington

wood, pigments, glass, spruce root

2-10045; L2010.1801.018

Northwest Coast



Mask c. 1870s

Attributed to Simeon Stilthda (c. 1799–1883)

Haida

Queen Charlotte Islands, British Columbia

wood, pigments

2-15549; L2010.1801.022

Simeon Stilthda, a Haida carver, made many masks for sale. About two-dozen masks by Stilthda survive in museum collections.



Mask, old man c. 1870

Attributed to Simeon Stilthda (c. 1799–1883)

Haida

Queen Charlotte Islands, British Columbia

wood, pigments, seal fur

2-15550; L2010.1801.023

Most Haida masks, like this one, depict humans or humanoid spirits in a naturalistic style. The facial hair on this mask is represented by strips of fur, most of which is now gone, and the eyelids are made of hide. Male masks often feature wrinkles on the face and moveable lips, brows, and eyes.

Masking Traditions of Mexico



Dance of the Moors and Christians; Naolinco town, Veracruz, Mexico, 2009. Photograph by José Israel Ovalle Ortiz.

Masks are perhaps the most elaborate of the ceremonial arts in Mexico. Indigenous traditions of masking were overlaid with Catholic influences brought by the Spanish. Today, masks are found primarily in the southern, central, and northwestern states of Mexico, areas containing substantial Indian populations.

Masks are embedded in communal ceremonial dances, particularly for the feast day of the local patron saint and for the rest of the annual fiesta cycle. These masked dances are intended to ensure community

welfare and prosperity. Among the popular subjects are historical pageants, such as the battle between the Moors and the Christians, depictions of the Spanish Conquest, or cosmological dramas involving a range of animal and supernatural figures.

In most areas, male specialists make masks; in some cases, dancers make their own masks. While carved and painted wood is the most common material today, masks are also made from leather, papier-mâché, clay, cloth, cardboard, wire mesh, gourds, and wax. Because of their wide appeal, masks are often made for sale.

Mexico



Malinche mask before 1976

Nahua Indians
Guerrero, Mexico
wood, paint, textile fiber
3-28583; L2010.1801.042

This mask played a key role in the Tenochtli Dance, which tells the story of the fall of Tenochtitlán, the Aztec capital. One of the Dances of the Conquest, it is told from the Indian perspective, as a tragedy redeemed by the coming of Christianity. The Indian woman Malinche served as a mistress and interpreter for the Spanish conqueror, Hernán Cortés. Her red color and the lizards on her cheeks signify lust and wantonness. The bee on her nose may symbolize negative, stinging aspects of Malinche's character, while the silver or gold dimples represent femininity.



Grasshopper mask with human face c. 1970

Made by Ernesto Abrajam, Nahua Indian
Guerrero, Mexico
wood, paint
3-28584; L2010.1801.046

Mexico

**Mask** before 1944

Guerrero, Mexico

wood, paint, leather, boar tusk, agave spine

3-22903; L2010.1801.051

This mask was used for the dance of the Tecuanes ("human-eaters" or Tlacololeros "farmers of slash-and-burn fields"). The dance focuses on the hunting and killing of the Jaguar character who harasses the local farmers. The Tlacololero Dance also involves much humorous commentary on village life before the Jaguar is found. Olinalá, in the state of Guerrero, is a great center for lacquer production, so it is not surprising that the mask is lacquered and decorated with tusks and hair.

**Mask** before 1972

Guerrero, Mexico

wood, paint

3-28582; L2010.1801.050

Masking Traditions of Guatemala

Early masked rituals in Guatemala predate the Spanish conquest. Spain brought its own masked dramas and used masquerades to demonstrate and teach its religion to the indigenous populations. There are a number of dance dramas that continue from pre-colonial times in addition to the dances that were introduced by the invading Spanish over the last few hundred years.

For centuries, the carvers of Guatemala have preferred durable hardwoods for their work. Such masks are easy to wear and dance with because of their light weight.

Craftsmen learn from passed down tradition rather than receiving formal training. Generally, each village has an established aesthetic criteria regarding how the masked character should appear, whether it is a tiger or a famous historical figure. Carving can take days or weeks depending on the quality and detail of the mask. For example, meticulously carved curls of finely detailed hair, beards, and mustaches can take many hours to complete. In addition to wood, masks may be fashioned from materials, such as leather, fur, hide, cloth, palm frond, papier-mâché, molded egg carton, fiber glass, and rubber.

Mask and costume rental businesses, known as *morerias*, have existed in Guatemala for at least the past two hundred years. These family-run shops range in size from small single rooms to multiple rooms with several thousand square feet. In most *morerias*, the rooms of the shop are covered floor to ceiling with masks and costumes, which are organized by type. Performers borrow all manner of costumes for various festivals and masquerades.



Alvarado mask before 1950

Chichicastenango, Guatemala

wood, paint

3-15598

L2010.1801.033

Guatemala



Devil mask before 1950

Coban, Guatemala

wood, paint

3-15574; L2010.1801.032a-d

Review Questions

1. What are some of the materials that people use to make masks?
2. What are some of the materials that people use to decorate masks?
3. What are some of the types of masks that are made; what form do they take? In particular, what types of animals can you identify?
4. List some of the countries or regions of the world where the masks were created.
5. What are some of the events and reasons that people wear masks?
6. What was your favorite mask; why?

Answers

1. What are some of the materials that people use to make masks?

wood, metal, leather, fur hide, palm frond, papier-mâché, molded egg carton, fiber glass, rubber, gourds, clay, cardboard, wire, and wax

2. What are some of the materials that people use to decorate masks?

paint, beads, feathers, shells, raffia, metal, leaves, beads, cloth

3. What are some of the types of masks that are made; what form do they take?

animals such as deer, bears, wolves, fantastic creatures, and humans

4. List some of the countries or regions of the world where the masks were created.

West Africa, Melanesia, Mexico, Guatemala, Northwest Coast, North America, Alaska

5. What are some of the events and reasons that people wear masks?

Masked performances entertain, inspire awe or fear, and educate audiences. At the same time, masquerades help communities to prosper, thrive, and maintain social order.

From the Americas to Africa and Oceania, masked ceremonies of renewal and prosperity play an important part in the annual life cycle. Masked rituals seek to ensure bountiful crops, game, and favorable weather conditions. Maskers perform rites to secure fertility and numerous descendants. Other masked dramas commemorate and appease ancestors and other spirit-beings who assist in protecting the community's welfare. Masquerades are also performed in celebration of holidays and harvest festivals.

Masquerades form an integral part of various rites of passage. Maskers commonly appear at funerary ceremonies, particularly in Africa and Oceania. Masked rituals may mark the formal entry of the spirit of the deceased into the ancestral realm. Adolescent initiation ceremonies into male societies serve as one of the most important uses of masks in these two regions.

For centuries, masquerades have aided in establishing order within a community and formulating a group's social identity. Oral histories tied into performances explain a people's origins, ancestors, and mythologies.

6. What was your favorite mask; why?

Vocabulary

abstract: not a realistic or exact copy of something

ancestor: a person from whom one is descended, especially if more remote than a grandparent

appease: to please, to bring to a state of peace, quiet, calm

ceremonial: any object or action that is used in or connected to a ceremony or ritual

ceremony: a ritual or customary practice or tradition such as a wedding

commemorate: to remember, to revere

culture: the sum of the language, customs, beliefs, and art considered characteristic of a particular group of people

custom: a belief or tradition that is passed down from one generation to the next

indigenous: local to the area, originating from a particular place

lacquer: a protective and often decorative coating applied to wood

masquerade: a gathering or performance in which people wear masks and costumes

natural resource: goods supplied by nature such as water, timber, and oil that are valuable to humans

novice: a person who is new to something

prosperity: wealth, good fortune

region: large, continuous areas of land that are often characterized by specific geographic features and plant and animal life

realm: a region, sphere, or domain

rite: a formal or ceremonial act

ritual: associated with a ceremony, rite, or service

terrain: a piece of land

tundra: a treeless region

welfare: the good fortune, prosperity, or well-being of a group or individual

Materials, Shapes, Texture, Color, Details, Patterns, and Characters

A variety of masks are on display. Have your students look at the close-up details of some of the masks. Then find and look at the full mask images throughout this guide. Or look at the full images of the masks and read about the the masks first, and then have your students recall which mask the detail picture represents.

Some questions you can ask your students:

What type of shape do you see? What type of material do you think the mask is constructed from? What type of texture does the piece have? What do you think is depicted in the close-up? What type of character could it be? How would this mask be worn? What shapes or patterns are painted on the mask? Do you think it represents an animal, a human, a combination of the two, or some other sort of fantastic creature?

Next, look at the details of the various eyes on some of the masks. Ask your students to guess what type of creature each one might be. How do the eyes differ? How are some of them similar? How are the eyes crafted on various masks; in other words, are they drawn on, painted on, inserted into “eye sockets” or hollowed out? Do you see additional holes in the masks that the wearer may have used to see the audience?





Design your own mask!

Look at the masks throughout the exhibition or on the pages of this guide. Draw your own mask.

What do you want it to look like? Will it take the form of an animal, human, or some sort of fantastic creature?

A World of Masks

Words are found going up, down, across, diagonally, backwards, and forwards.

T T T Q W E I M P L G U H R I A A O Z C
 M O T S U C X A U L R K I Z H I D X C M
 J E C M N X Y P T T Z Q X A O P D C L Q
 M H X J Y O C R L Q C R L H G V U M V N
 S V I I R F A I B L T A V V O L O Y Q H
 I R T U C D H R Y C S V T E T B I I P A
 C R B W I O F Z N K Z L G U H A G A C U
 L A V T O K I V A E M P R Z V E Z I D Q
 P Y I O N T Q X U E E E Z X C R R D Q R
 C O Z M L C O N Z R X A L N Z F H I J P
 N I C A A S D T I F V A O A A C U R P V
 R K P S L R I T X A M R I G N S F H A P
 G Q Y Q S O U R M I T I V V S E X E W S
 G B I U W A J O N H R N E U W L S A P A
 V C Q E L K R A W E X W J K Z V V I O R
 K F I R R B E E U X C E R E M O N Y A U
 V Z C A E Z S W U J I O T N I A P C A F
 W O O D O T Z H C G S R E M R O F R E P
 P J F E D E O R R J S H A M A N M H T N
 A M A S K B P R P G T G U A T E M A L A

AFRICA
 ALASKA
 ANIMAL
 CEREMONY
 CULTURE
 CUSTOM
 GUATEMALA
 IGBO
 MASK
 MASQUERADE

MELANESIA
 MEXICO
 NORTHWEST
 PAINT
 PERFORMER
 RITUAL
 SHAMAN
 TRADITION
 WOOD
 YORUBA

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Your Visit to SFO Museum *SFO is a great destination for your class!*

Museum and Library admission, educational programs, and tours are offered at no charge. Education programs and tours can be customized for higher grades, mixed-ages, and special needs-students.

You Can Extend Your Visit

- Bring lunch and sit in the public dining areas adjacent to the Aviation Museum or select from the many restaurants at SFO.
- Take a tour of the airport (by prior arrangement and availability), and ride the AirTrain.
- Meet the trained dogs of the SFPD Airport K-9 Unit and see them in action (by prior arrangement and availability).
- Visit other museum exhibitions in the International Terminal. For more information on current exhibitions visit: www.flysfo.com/web/page/sfo_museum.

Public Transportation

- Take BART directly into SFO International Terminal, where the aviation museum and library are located.
- Take SamTrans Routes KX and 292 directly to SFO.
- Take Caltrain to BART for service to SFO.

By School Bus/Charter Bus

- Parking for buses is available at no charge by prior arrangement only.

By Car

- Groups booked for educational programs can park in Airport garages, and Airport parking tickets can be validated at the Aviation Museum at no charge.

For more information on transportation to SFO, visit www.flysfo.com

Since 1980, the SFO Museum has featured exhibitions throughout the Airport terminals, which display a rotating schedule of art, history, science, and cultural material. Exhibitions change throughout the year in an effort to provide an educational and cultural experience for the nearly thirty million passengers who use the Airport annually. Most exhibitions are located pre-security and admission is free.

The San Francisco Airport Commission Aviation Library and Louis A. Turpen Aviation Museum features a permanent collection dedicated to the history of commercial aviation.

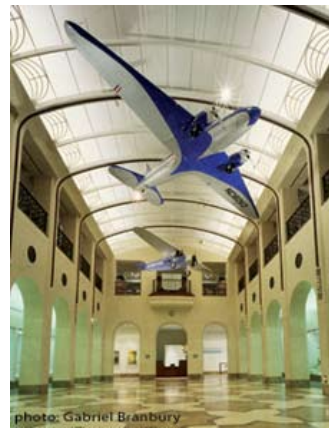


photo: Gabriel Brantbury

The Aviation Museum and Library is housed within an architectural adaptation of San Francisco's original 1937 airport passenger lobby. Public educational programs are held in this unique facility, which is also available for private events. Open hours are 10:00 am to 4:30 pm Sunday through Friday;

closed Saturdays and holidays. The Museum is located pre-security and admission is free.

To schedule educational programs and tours please contact:

Gabriel Phung
(650) 821-9911
education@flysfo.com

For information on future programs, visit www.sfoarts.org/education

For the location of the aviation museum and library, visit www.sfoarts.org/about/directions.html

A World of Masks

This is a free, hands-on educational program designed for K-12 students, which focuses on the current exhibition *A World of Masks*. This program includes directed looking, exploring mask types, materials, functions, and regional variations. Educational programs and tours can be customized for various grade levels, mixed-ages, and special-needs students.

The program is guided by experienced museum staff. The tour runs 35-45 minutes. Tours of *A World of Masks* can accommodate approximately 30 students at a time. Special arrangements can be made for groups larger than 30.

Program Plan

- Students arrive at the Aviation Museum and Library to deposit jackets and bags
- Staff introduction, welcoming remarks, and description of the program
- Students are divided into two groups
- Each group participates in the FIND IT! ACTIVITY through an exploration of the *World of Masks* exhibition
- Allow 20 minutes for the activity
- Directed looking and discussion
- Conclusion and wrap-up

Suggestion: Break for lunch and then participate in a hands-on tour of the current exhibition in the Aviation Museum and Library.

A World of Masks is on view from November 2010–March 2011 in the International Terminal, gallery G2.

How to use this teaching guide: You may choose to use this guide as a pre-lesson plan before visiting the exhibition or as a follow-up lesson plan after visiting the exhibition. The teaching guide is also designed as a stand-alone unit for students and teachers who are unable to visit the museum.