ge of unconventional materials, silhouette and

Isn't it the

For my Final Major project I am using mockery as a source of creating newness.By taking 'smartwear' and subverting it,using my culture as a basis,I intend to create something 'new' out of the amalgamation. Mirroring the way in which Montserrat's masquerade evolved out of mockery yet it is a fusion of African and European traditions.

I intend to mock 'smartwear' to mock western notions of respectability and challenge our ideas of what is acceptable as 'smartwear'.

Through deconstructing the graphic shapes from traditional textiles, the usage of unconventional materials,silhouette and proportion manipulation I have explored mockery via the degradation of the oppressor and the uplifiting of the once oppressed to answer the question; isn't it the sweetest mockery to mock our enemies?

The purpose of the masquerade dance is to pay respect to Montserrat's ancestors, some of whom were slaves of Irish plantation owners. The dance is an expression of protest against the oppression of the slave-owners, which included the outlawing of slaves' African customs of drumming, dance rituals, and folk traditions of worship and healing. Despite the efforts of the slave-owners, these aspects of their identity were never truly lost: they survived throughout the years despite being banned from public practice. As the slaves observed their masters at parties and celebrations, either through the windows or while serving food at such events, they began to emulate the European folk dances they saw, in the way colonial subjects have often been reported to imitate the practices of those in power. Dancing was a form of entertainment for these slaves, mocking their owners with parodies and imitations, but it was also an important means of cultural communication.

Isn't it the sweetest mockery to mock our enemies?

Dictionary

Definitions from Oxford Languages · Learn more

🔊 **mockery**

noun

→ Provoke
→ Playfulness

teasing and contemptuous language or behaviour directed at a particular person or thing.
"stung by her mockery, Frankie hung his head"

Similar: ridicule · derision · jeering · sneering · contempt · scorn · scoffing ⌄

- an absurd misrepresentation or imitation of something.
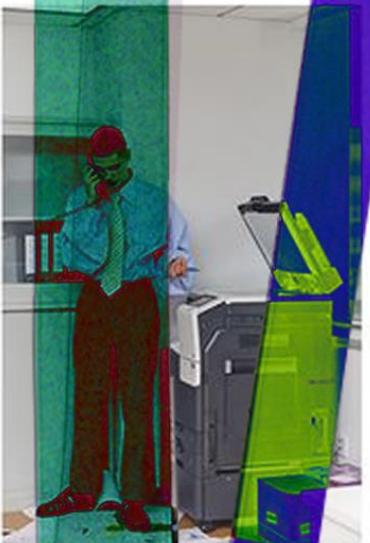 "after **a mockery of** a trial in London, he was executed"

COPY/REPLICA

Similar: travesty · charade · farce · parody · laughing stock · caricature ⌄

unreasonable
illogical
inappropriate

ludicrous
humourous

Exaggeration

Reproduction

Repetition

Unsuitable in the circumstances

False/misleading

distorted

Isn't it the
sweetest mockery to mock our enemies?

Isn't it the sweetest mockery to mock our enemies?

Today's Date

Recipient's Name
Company
Address

Dear **(Recipient's Name)**,

Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka

Sincerely,

Your First name, Last name, and Title

Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka
Heel and Toe Polka

Heel and T
Heel and T
Heel and T
Heel and T
Heel and T
Heel and T
Heel and T

the masquerades. In the Caribbean, masquerades are an apt lens through which cultural identity processes may be examined because of their capacity to embody cultural histories, not to mention their ongoing contributions to economic and cultural development, nation-building initiatives, and island tourism (Nunley and Bettelheim 1988).

Historically, masquerade dances were danced in the East Caribbean when slaves were given license to celebrate according their European masters' holiday schedules at Christmas, New Year's, and Easter (Nicholls 2012:43–45, 81–90). Masquerade researcher Eddie Donoghue describes the ritual as a safety valve that was put in place by plantation masters in the eighteenth century so that slaves could release pent-up aggressions in a non-threatening way (2001:17–21). This idea is in line with the Bakhtinian theory of "carnivalesque inversion" found in other Caribbean masquerade traditions like Jonkonnu (Reed 2007), where the boundaries between public and private spheres are called into question and grotesque parodies serve to both mock figures of authority and renew the spirits of performers (Bakhtin 1984:1–58). According to this theory, slaves performed masquerades during carnival periods to attain a sense of agency through the temporary reversal of power hierarchies.

Each Caribbean island's masquerade tradition has distinctive features, and masquerade scholar Robert Nicholls (2012) describes how variations developed throughout the Eastern Caribbean to incorporate West African masquerade prototypes (especially from Guinea, Ghana, Senegal, and Gambia) and western European mumming traditions (especially from Britain, Ireland, Scotland, Germany, and parts of Scandinavia). The origins of Caribbean masquerades are difficult to trace precisely, but the styles are clearly the result of complex circum-Atlantic cultural influence and exchange along imbalanced routes of power, dating back to the seventeenth century. West African and western European cultures encountered each other not only in the Caribbean and the Americas during colonial and slave eras; as early as the sixteenth century, African and European music and dance forms also crossed paths in places throughout Africa and western Europe (Sublette 2004:78–81). This history is apparent in the similarities between masquerade
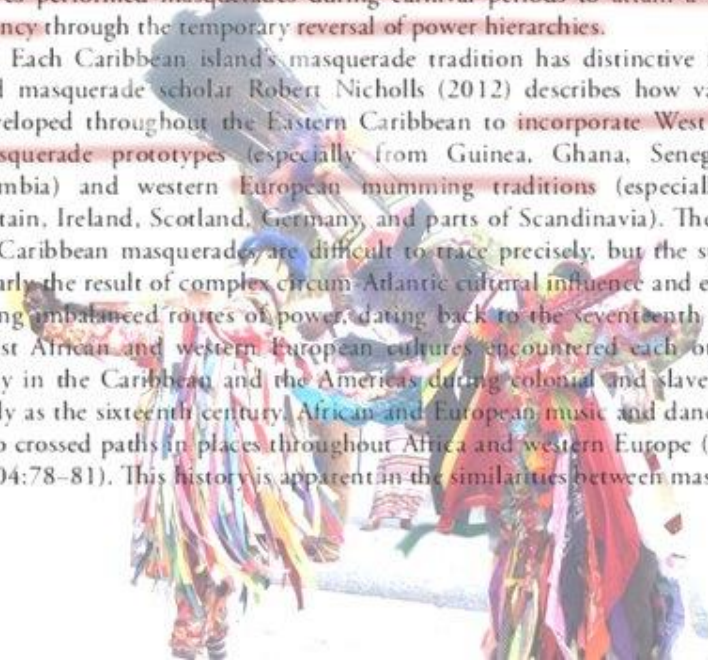
MASQUERADE AESTHETICS AND TROPES

In the West Indies, masquerade aesthetics are largely rooted in West African dance traditions; they centre around rites of reversal, parody, play, "dressing up" (exaggerated realism and enhancement) and "dressing down" (pantomime), and realism in disguise (Nicholls 2012:7–76). Montserrat's masquerades implement

The headdresses are covered in bright Christmas wrapping paper and the dancers' mesh masks are painted with minstrel-like faces.

on the **ephemeral, fragile, humble and poetic nature** of paper

shirt
sleeves

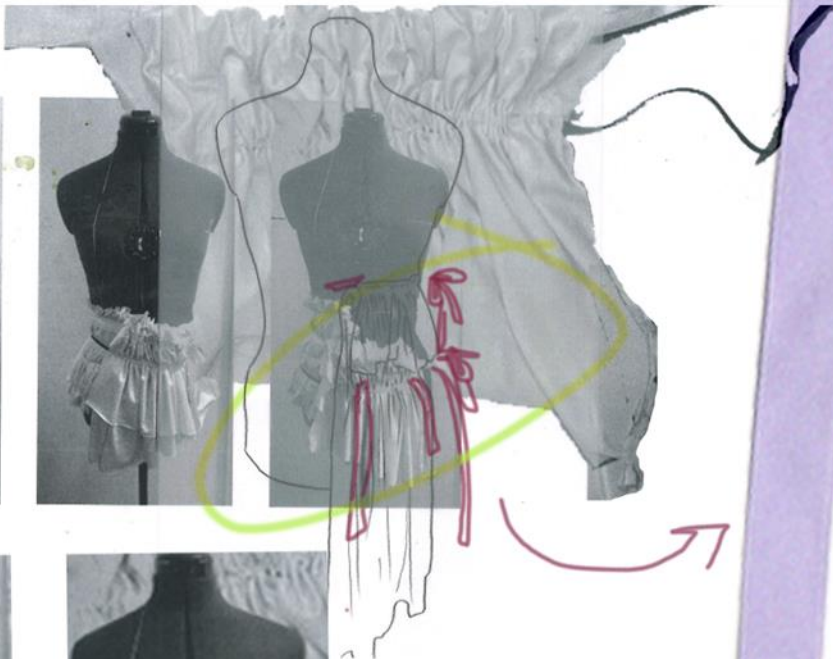plain white

ties

long
sleeve

creases

The Shirt
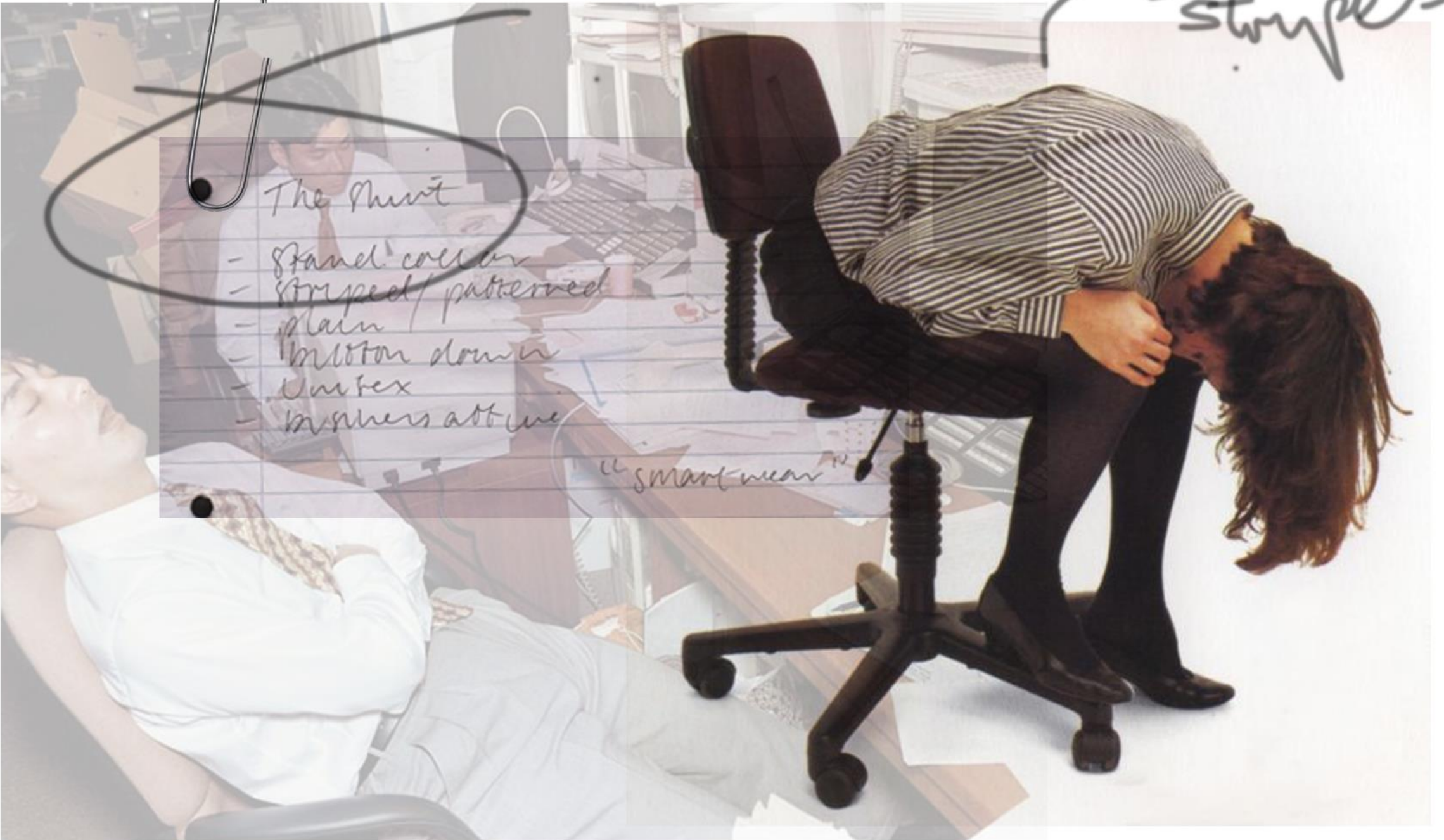
stripes

The Shirt

- standard collar
- striped/ patterned
- plain
- button down
- unisex
- business attire

"smart wear"

*A line skirt*

Christmas, circa 1974   Vintage Montserrat

Traditional Montserrat
madras fabric

According to the Montserrat Arts Council, the Madras would have been brought to the island in the 17th century. However, the national Madras that is used today was introduced in 2002. The green color is dominant and it is linked to Montserrat's nickname – "The Emerald Isle of the Caribbean" – because of its resemblance to the Irish coast and the Irish ancestors of many Montserratians.
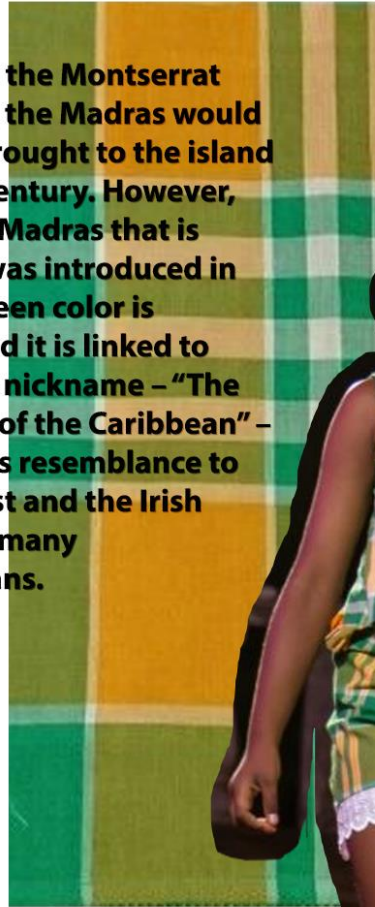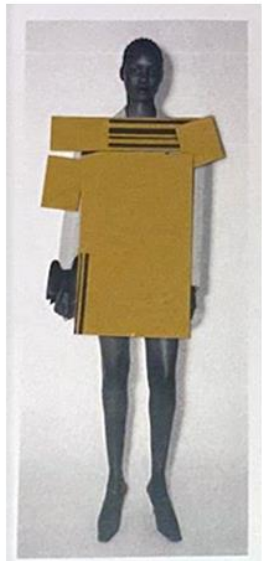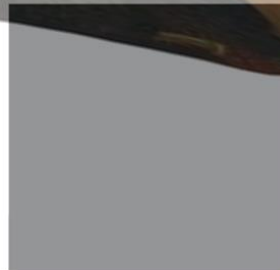
PANTONE®
15-0343 TCX
Greenery

PANTONE®
3546 C

PANTONE®
Cool Gray 10 C
63666A

PANTONE®
18-4025 TCX
Copen Blue

PANTONE®
17-5104 TCX
Ultimate Gray

Pinkoi Navy

Color created by
PANTONE®

PANTONE®
000C White