



museum of arts and design



# The Global Africa Project

TEACHER  
RESOURCE  
PACKET  
grades K-8



museum of arts and design

Welcome

Dear Educator,

We are delighted that you have scheduled a visit to The Global Africa Project. When you and your students visit the Museum of Arts and Design, you will be given an informative tour of the exhibition with a museum educator, followed by an inspiring hands-on project, which students can then take home with them. To make your museum experience more enriching and meaningful, we strongly encourage you to use this packet as a resource, and work with your students in the classroom before and after your museum visit.

This packet includes topics for discussion and activities intended to introduce the key themes and concepts of the exhibition. Writing, storytelling and art projects have been suggested so that you can explore ideas from the exhibition in ways that relate directly to your students' lives and experiences.

Please feel free to adapt and build on these materials and to use this packet in any way that you wish.

We look forward to welcoming you and your students to the Museum of Arts and Design.

Sincerely,

Cathleen Lewis  
Manager of School, Youth And Family Programs  
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Graphic Design by Polly Hyde, Intern for the Museum of Arts and Design Education Department

Image on cover:

Nick Cave  
Soundsuit, 2008  
Appliquéd beads, sequins, pearls, knitted yarn,  
metal armature  
98 x 27 x 14 in.  
Collection of Barbara Karp Shuster  
Courtesy of Jack Shainman Gallery, New York  
Photo: James Prinz

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## The Museum of Arts and Design

The Museum of Arts and Design has been functioning as an international resource center for craft, arts and design since 1956. Through its collections, exhibitions, programs and publications, the Museum serves as a forum for critical debate concerning the nature of craftsmanship and the engagement with the process that links materials, techniques, forms, patterns and concepts in all creative work.

### *How does a museum work?*

**Administration:** The team led by the Director of the Museum determines the programs, plans and philosophy of the Museum. It also raises funds to realize the Museum's goals and works directly with the Board of Governors, which guides the Museum's functions.

**Curatorial:** This is the team, led by the Chief Curator, that works together to decide which exhibits will be shown, how they will look, what artwork is to be included, and how they are to be interpreted.

**Registration:** Led by the Registrar, this team arranges the safe handling of art to be placed in an exhibition and maintains the permanent collections acquired by a museum.

**Education:** This team provides the interactive interpretation of the objects on view through the educational programs designed for children, adults and families who visit the Museum.

**Facility Maintenance:** This is the team that allows the day-to-day operations of a museum to continue: from the lights being turned on, to the safety of all who enter the building.

**Security Guards:** This is the team most often seen in a museum, because its main task is to protect the artwork from harm so that in the future people will be able to see the same objects as seen in a museum today. They also are helpful to visitors who have a variety of questions.

Museums are places where we can learn about the past, present, and future of the world around us. The diversity of knowledge is endless when the habit of museum exploration is formed at an early age. We look forward to welcoming your group into our galleries.



## Helpful Hints for Your Museum Visit

While visiting the exhibition try to use all your senses. Notice the way the pieces are displayed. Are there any specific groupings of pieces you can distinguish? If you enjoy looking at one piece more than others can you explain why?

Here are some questions and suggestions to think about as you move around the exhibition:

- I. What can be objectively observed?
  - a. What is the physical description? Measurement, weight, materials used, articulation of materials...
  - b. What iconography, if any, is used? Designs, words, diagrams...
  - c. What are the object's formal design characteristics? Lines, shapes, forms, color, texture...
- II. What would it be like to interact with this piece of art? How would you handle, lift, display it?
  - a. How would the piece of art feel, move, and sound?
  - b. What does the piece do? Does the piece have a function? How would the figures move if they were alive?
  - c. What is our emotional response to this beaded figure? Fear, joy, indifference, curiosity, revulsion, excitement...
- III. What is in the mind of the artist? What does the artist want the viewers to think? Use creative imagining and free association.
  - a. Review all of the above information and consider what was going on in the world when the work was produced to develop possible interpretations of the piece. (Theories and hypotheses)
  - b. Do the figures tell a story? Does the piece have underlying political or social meaning? (Understanding and visual thinking)
  - c. Develop a program to investigate the questions posed by the material evidence. (Program of research)
- IV. Brainstorm about an event or situation that is happening in your life at the moment, which you could animate into one scene which could be made into your very own figurative sculpture.

"I try, when I go to museums, to do two things. One, to appreciate what I'm looking at, just to see it, but then to isolate a few pieces that I really look at in detail. I study and I draw not with any purpose in mind. I mean, I don't go looking for specific things. I just try to be open-minded and keep my eyes open. It's interesting that every time I go back to the same place, I see something different."

Arline M. Fisch  
(1931-) Brooklyn, New York

## *The Global Africa Project*

A Senegalese product designer, educated in France and living in Japan, creates traditional kimonos out of fabric adorned with West-African patterns and produced by a Dutch company; an African-American painter with a penchant for European portrait traditions is commissioned by a German sporting goods manufacturer to create designs for the 2010 World Cup hosted by South Africa; a Rotterdam-based artist from Benin envisions elaborately-braided wigs in the shape of the Empire State Building and yellow school buses; a South African descendant of Ndebele wall painters brings her skills and traditional painting style to embellish a BMW car: these are just a few examples that illustrate “the strong influential presence of creators of and in Africa”<sup>1</sup> in the global arena of art and design, which is the subject of *The Global Africa Project*.

On view at the Museum of Arts and Design from November 17, 2010 to May 15, 2011, the exhibition is less interested in “defining an overarching African identity or aesthetic” than in revealing the “stories of individuals working in the psychic and physical space that is known as ‘Africa’ in the world today.”<sup>2</sup>

Many of these stories are about passages, journeys from one place to another—or from one time period or economic reality to another. Some questions that arise from these stories are:

- What happens when different localities intersect and identities are shaped by more than just one place?
- How do African or African-descended artists actively shape international perceptions of Africa in a way that transcends common stereotypes?
- What happens when ancient artisanal techniques meet the market forces of contemporary design?
- How do artists use local materials to create works that are sold internationally?
- How can craft and design become economic motors for individual creators and the contexts in which they work?
- How does art shape communities?
- How do communities shape art?

To answer these questions, *The Global Africa Project* explores the output of artists based in Africa, Asia, Europe, the US, and the Caribbean who work in genres as varied as ceramics, basketry, textiles, jewelry, furniture, product design, architecture, fashion, photography, painting, and sculpture. Featuring around 120 works, the exhibition demonstrates that the boundaries between these genres are often permeable. Because many objects are rooted in ritual and performance traditions, this interdisciplinary tendency has been a part of African art for centuries, but has only just recently become a hallmark of Western art.

Artists in the exhibition range from a Rwandan women's basketry collective to a teenage inventor to international design superstars working for Western corporations. *The Global Africa Project* highlights economic and social issues explored by designers at home and abroad and their inventive and provocative ways of engaging the contemporary art market. Studying the work in the exhibition, shared characteristics of creativity quickly emerge, such as a strong focus on surface and pattern and the use of unexpected materials. Six themes facilitate the navigation of the exhibition and serve as the framework for the objects and images featured in this guide:

1. Branding Content
2. Intersecting Cultures
3. Competing Globally
4. Sourcing Locally
5. Transforming Traditions
6. Building Communities

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# Branding Content

What comes to mind when you think of Africa? Many artists in The Global Africa Project encourage us to find new ways of thinking about this vast continent—beyond wild animals, famine, disease, and our preconceived notions of traditional village life.



## **VOCABULARY:**

**pattern**–The repetition of anything—shapes, lines, or colors—also called a motif, in a design; as such it is one of the principles of design.

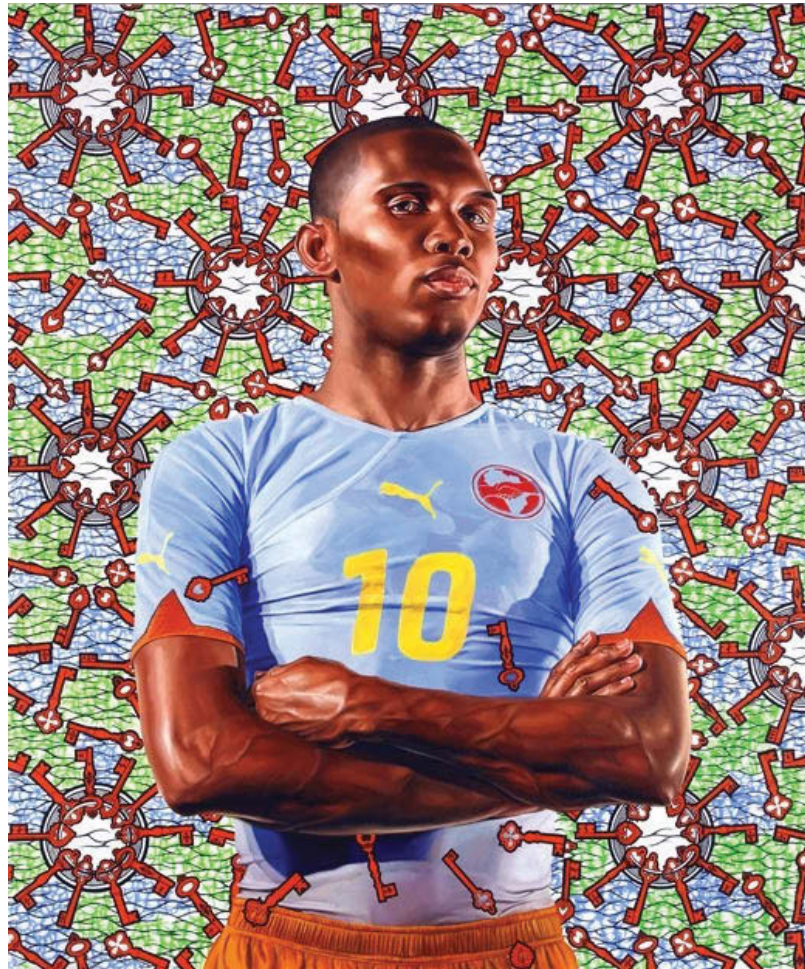
**pictogram**–A symbol, which is a picture that represents an object or concept, (e.g. a picture of an envelope used to represent an e-mail message). Pictograms are common in everyday life, e.g. signs in public places or roads.

**portrait painting**–Artistic representation of a person, in which the face and its expression are predominant. The intent is to display the likeness, personality, and even the mood of the person. Traditionally, portraits depicted mostly the rich and powerful, who would commission artists to paint their likeness.

**symbol**–Something that represents something else by association, resemblance, or convention, especially a simple visual sign used to represent something invisible or abstract (\$ for money, heart for love, etc.).

**West-African textiles**–Fabrics from countries such as Cote d’Ivoire, Mali, Ghana, and Nigeria originate from a large number of different weaving and dyeing traditions but are united by their striking patterns and exuberant colors, which often signify the social status of the person wearing them.

## Samuel Eto'o, Kehinde Wiley



Kehinde Wiley  
*Samuel Eto'o*, 2010  
Oil on canvas  
67 3/16 x 57 3/16 x 2 1/16 in.  
Photo: Kwaku Alston

### LOOK:

- What is the first thing you notice when looking at this artwork?
- Try to imitate the pose of the man in the painting. What does it feel like to stand like this?
- What do the person's body language and facial expression tell us about him?
- What do you notice about his clothes?
- Who do you think would wear an outfit like this?
- Describe the background in the image.
- Why do you think the artist chose this sort of background?
- How does it change the way we look at the image?
- What story do you think the artist is trying to tell with this painting?

**THINK ABOUT:**

The painting shows soccer star Samuel Eto'o from Cameroon. It was painted by African-American artist Kehinde Wiley at the occasion of the 2010 World Cup in South Africa, the first ever to be hosted by an African country. Kehinde Wiley is very interested in the European tradition of **portrait painting**. The people he paints often take on dramatic poses in front of a **patterned** backdrop like the one in this image, which was inspired by **West African textiles**. Many of the painters Wiley admires, such as Titian (1488/1490–1576), Thomas Gainsborough (1727-1788), and Jean-Auguste-Dominique Ingres (1780-1867) created portraits that made their sitters look powerful, majestic, and heroic.

- Traditionally, what kinds of people had their portraits painted? Why?
- Imagine you were a portrait painter. How could you pack the most possible information about the person you are painting into a single portrait, simply by using the language of images? (Facial expression, body language, clothing, attributes, etc.)

**DISCUSS:**

Kehinde Wiley said that he is trying to convey an image of Africa that goes beyond commonly-held stereotypes in his paintings.

- List some things that come to mind when you think of Africa.
- How do these things relate to this painting? What about the work corresponds with your idea of Africa? In what way does it create a different image of the continent?

**DO:**

Pair up with a fellow student and conduct a quick interview with one another by asking the following questions:

1. How do your classmates see you? What qualities/characteristics do they associate with you?
2. How do you see yourself? What personality traits would you name when describing yourself?
3. How would you like to be seen by others?

Answer by making a list of strong, clear adjectives like “shy”, “funny”, “courageous”, “creative”, “grumpy”, “witty”, etc.

Taking into account your results, decide on a pose and facial expression for a portrait for each of you, then pose for a photo this way. If no cameras are available, draw a simple sketch of one another. Finally, making use of **symbols/pictograms**, come up with a **patterned** background that underlines the image you have decided to convey of yourself. Cut out the portrait photo or drawing and glue it onto your **patterned** background.

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# Intersecting Cultures

What happens when artists' identities are shaped by more than a single place? Many of the artists featured here live and work far away from their birthplace – and they participate in the global exchange of styles and ideas via the internet and other media. As a result, their work often draws from and “riffs” on materials from a variety of different geographical and historical contexts.

## **VOCABULARY:**

**masquerade**—A disguise involving masks and/or costumes; an event in which masks are worn.

**performance art**—A form of art in which the artist creates a live performance, often using a variety of media.

**shaman**—A member of certain tribal societies who acts as a medium between the visible world and an invisible spirit world, and practices magic for purposes of healing or control over natural events.

**textile**—Fabric, cloth; flexible material consisting of a network of natural or artificial fibres often referred to as thread or yarn.

## Soundsuit, Nick Cave



Nick Cave  
*Soundsuit*, 2008  
Appliquéd beads, sequins,  
pearls, knitted yarn, metal  
armature  
98 x 27 x 14 in.  
Collection of Barbara Karp  
Shuster  
Courtesy of Jack Shainman  
Gallery, New York  
Photo: James Prinz

### LOOK:

Take a good look at this object and start describing it.

- What colors do you notice?
- What forms and shapes do you see?
- What is this object made of? List all the materials you can identify.
- How did the artist arrange these different colors, shapes, and materials?
- What does the overall design of the work look like?
- How did the artist make this work? What are some of the steps he took?
- What do you think the experience of creating such a work would be like?
- What could this work be used for and how?
- Why do you think the artist is using conventional socks with this otherwise so elaborate costume?
- Can you think of a fitting title for the object?

**THINK ABOUT:**

This *Soundsuit* was made by Nick Cave, an African-American artist based in Chicago. He has created a large number of wearable sculptures called “soundsuits” from unusual materials like used toys, doilies, hats, sticks, even human hair. Some of them draw from textile traditions from around the world. All of them make us think about costume and masquerade: How does our identity change based on what we wear, on what of us is visible, and what is not? “When I was inside a suit, you couldn’t tell if I was a woman or man; if I was black, red, green or orange; from Haiti or South Africa,” Nick Cave said. “I was no longer Nick. I was a shaman of sorts.”<sup>3</sup>

- Imagine you were wearing this piece. What would it feel like on your body (hard/soft, warm/cold, rough/smooth, heavy/light)? How would you feel inside?
- How would you feel about the fact that people who saw you in the costume wouldn’t know any of the things about you that are usually easily apparent?

**DISCUSS:**

The “soundsuits” got their name from the sounds they make when someone wears and moves around in them. Nick Cave, who trained as both a visual artist and dancer, is interested in the idea of performance, which plays an important role in contemporary art and is deeply rooted in African tribal traditions.

- What sounds would we be able to hear if someone was moving around in this costume?
- Can you think of a series of movements that would best bring out these sounds and the visual qualities of the work?
- What do you think of the idea of linking visual art and performance? Discuss opportunities and challenges of such a combination.

**DO:**

Working individually or as a small team, make your own soundsuit, which could be a hat, necklace, or full-body attire.

1. Explore a range of natural and mass-produced materials like shells, feathers, twigs, pebbles, buttons, plastic cups, rubber gloves, etc. What do they feel like, what sounds can you produce with them, individually, or in combination with one another.
2. Create a wearable work of art by linking and combining the materials of your choice in ways that stress their performative potential through the creation of sound and movement.

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# Competing Globally

How do creators in and from Africa play active roles in the world of contemporary art and design? This section features artists who have found international recognition even though educational resources and financial support are often scarce in their native countries. Overcoming stereotypes about African design, they follow individual impulses without denying their African heritage.



**VOCABULARY:**

**symbol**– Something that represents something else by association, resemblance, or convention, especially a simple visual sign used to represent something invisible or abstract (\$ for money, heart for love, etc.).

## School Bus, Meschac Gaba



Meschac Gaba  
*School Bus from the Car*  
*Tresses series, 2008*  
Braided artificial hair, wire,  
metal coins  
28 1/4 x 23 1/2 x 10 1/4in.  
Photo: Mario Todeschini

### LOOK:

- Describe the color and shape of this artwork.
- What familiar shape does it represent?
- What is it made of?
- How was it made?
- What would you call this type of object? (costume/sculpture/wig) Why?
- What sort of artisan would have the skills to make a piece like this?
- How long do you think it would take to make it?
- Imagine wearing this wig/headdress. What do you think this would feel like?
- How would it affect your interaction with the world around you?

**THINK ABOUT:**

This “wearable sculpture” was made by Meschac Gaba. Born in West Africa, he has lived in different locations, including the U.S., and is now based in the Netherlands. *School Bus* is part of Gaba’s “Tresses” series, which connects objects from Western culture (buildings, cars) with West-African hair-braiding styles. Made from artificial hair in a time-consuming process, each ‘wig’ is hand-braided by professional hair stylists in the artist’s native Benin

- Discuss how *School Bus* brings together elements from different cultures.

In the artist’s words, “Cars are a modern **symbol** of progress and invention, of mobility, with a strong global presence.”<sup>4</sup>

- What happens when a car is taken out of its original context and placed on somebody’s head?
- What message do you think Gaba is trying to convey with *School Bus*?

**DISCUSS:**

“Humor is essential to my work.”<sup>5</sup>—Meschac Gaba

- What was your immediate emotional reaction to this work?
- Imagine someone wearing it. Why might that strike us as funny?

**DO:**

Hair culture has played an important role in Africa (and wherever Africans went) for centuries. Apart from being highly decorative, hairstyles have also communicated the status, occupation and group affiliation of its wearer. Create a wig or headdress that likewise conveys a message about you.

1. Think about something about yourself that you would like to communicate. This could be simply something that interests you (animals, music, sports) or something involving your personality (studious, exuberant).
2. Using wool, felt, fabric, paper, cardboard, or any other material at hand, create a wearable sculpture that expresses your idea from step 1.
3. Make sure your sculpture attaches to your head. Finally, mount a fashion show with your classmates in which each of you presents their work. Guess what messages your fellow students aim to convey with their “wigs”.

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# Sourcing Locally

What stories do artists tell through the materials they use? Many of the works in The Global Africa Project are made from readily available materials. Recycling and repurposing play a particularly important role and make for unusual supplies. While objects in traditional African art were often made from materials perceived to have specific practical or **metaphysical** effects, contemporary artists' tendency to use local materials also recognizes the impact of their work on the local **economy**.

## **VOCABULARY:**

**globalization**–Refers both to the “shrinking” of the world and the increased consciousness of the world as a whole. The term is used to describe the changes in societies and the world economy that are the result of dramatically increased cross-border trade, investment, and cultural exchange.

**recycle**–To treat or process a waste material in order to make it suitable for reuse.

**repurpose**–Reusing an object while changing its original function (e.g. turning a tea cup into a flower pot).

**symbol**–Something that represents something else by association, resemblance, or convention, especially a simple visual sign used to represent something invisible or abstract (\$ for money, heart for love, etc.)

## *Meuble de Cuisine, Ousmane M'Baye*



Ousmane M'Baye  
*Meuble de cuisine (Kitchen Furniture)*, 2009  
Galvanized metal, barrel lid  
37 1/2 x 55 1/3 x 24 1/2in  
Photo: Johanna Bramble

### **LOOK:**

- Take a good look at this object. What is the first thing you notice?
- What colors do you see?
- How did the artist arrange these different colors?
- What materials did he use?
- Looking closely at the surface of the material, can you make an informed guess of where the artist might have got it from?
- What sort of place do you think this piece of furniture would fit into?
- Think of a number of different ways in which it could be used.
- Imagine owning an object like this. Which room in your house would

you put it in. Please explain why.

- What would or wouldn't you like about it?

### THINK ABOUT:

Furniture Designer Ousmane M'Baye is based in Dakar, Senegal. To make this piece of kitchen furniture, he **repurposed** industrial materials, such as **recycled** oil drums. This is how he describes his designs: "A sense of movement animates my work. The material attracts the hand, the form attracts the eye, and the colors produce smiles. Colors and materials come together in harmony, and this is what makes an object both beautiful and useful."<sup>6</sup>

- Where in the work is this "sense of movement" apparent?
- Do you agree that the outcome is harmonious? What does or does not make it so?

### DISCUSS:

Like the work of many African designers, M'baye's creations "incorporate and appropriate materials that have come to Africa as the 'cargo' of international exchange."<sup>7</sup> The **recycling symbol** on one of the metal panels points to the source materials of the work and the process used to make it. But, together with the Shell oil company logos that can be found in other areas of the cabinet, it also makes a statement about **globalization** and environmental issues.

- In your opinion, what is the message of this statement?
- M'baye says his "work is anchored in Africa, but it is also universal and contemporary."<sup>8</sup> Please discuss how this particular design object combines both local and global elements.

### DO:

Waste is a worldwide environmental problem. Water bottles, food packaging, magazines – everyday we toss paper, metal, and other materials without thinking twice about it. Think of a creative way of **repurposing** a plastic water bottle and make a new functional object from what would otherwise end up in the trash can.

1. What is a possible new use for this former drink container?
2. What are some ways in which you can change its shape?

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# Transforming Traditions

Many of the works in this exhibition exemplify the merging of traditional craft and contemporary art practice, which is one of the greatest contributions of African design to the world. Fresh perspectives on readily available materials and traditional techniques result in fascinating new interpretations.



## **VOCABULARY:**

**abstract**—Visual language that breaks observable reality down into various shapes or in which form, color and line become the sole focus of the image.

**narrative**—A story, stressing details of plot, incident, and action.

**pattern**—The repetition of anything—shapes, lines, or colors—also called a motif, in a design; as such it is one of the principles of design.

**repurpose**—Reusing an object while changing its original function (e.g. turning a tea cup into a flower pot).

## Untitled–Quilt 2, Gee’s Bend Quilters



Gees Bend Quilters  
*Untitled–Quilt 2*, n.d.  
Fabric  
75 x 75 in.

### LOOK:

Describe this artwork in as much detail as possible.

- What colors do you see?
- What shapes do you notice?
- What **patterns** can you discern?
- How are these different elements combined to form a whole?
- Does the overall design remind you of anything? Please explain.
- What is this object made of?
- Where do you think the artist/s found the materials?
- How did the artist/s make this work?
- What are some of the different ways this quilt could be used?

- How do you think it would feel to the touch? Please explain.

**THINK ABOUT:**

This quilt was made by members of an African-American community in rural Alabama called Gee’s Bend. The women of Gee’s Bend have been making quilts for many generations in order to keep their families warm during the cold, wet winters. Since the community is poor and no other town is nearby, the quilts are made from whatever materials are at hand: worn clothing, bedsheets, or cornmeal sacks.

- Focus on one particular fabric color or **pattern** at a time. How many pieces of the same fabric did these artists use? What can we learn about the artistic process by tracing the placement of these individual pieces?
- How might **repurposing** fabrics result in a different design than using store-bought materials?
- Quilts by artists of Gee’s Bend are often compared to **abstract** paintings. Why do you think that is? What about them reminds you of a painting rather than a quilt?

**DISCUSS:**

In a statement about their work, members of the Gee’s Bend Quilting Collective say: “Our designs tell a story. They honor those who have come before us.”<sup>9</sup>

- What do you think the story of this particular quilt may be?
- In what way does it honor the ancestors?
- Imagine using this quilt as a cover at night. Describe a dream you might have, inspired by the quilt’s materials and design.

**DO:**

Pick one of the various **patterned** fabrics from the quilt above and imagine the object or piece of clothing it came from. Write a short **narrative** from the perspective of this object.

1. What sort of object is it (a shirt, apron, dress, table cloth, or other household item)?
2. Who did it belong to?
3. Describe an event the object witnessed which involves its owner and the setting it came from.
4. Go around the room and share a number of stories by reading them out loud.

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# Building Communities

Many of the designers working in the global African context are committed to using their skills to suit local needs and sustain communities. Design and craft thus often become catalysts for social change.

## **VOCABULARY:**

**biodiversity**–The variety of different plant and animal species on Earth.

**process**–The series of steps or actions someone takes in order to make something.

**Zulu**–The largest South African ethnic group. Zulus suffered from severe discrimination during apartheid, when racial segregation was official policy in South Africa. zenzulu™ and similar collaboratives have helped support Zulu communities by celebrating their rich craft traditions, creating jobs, and providing fair wages for artisans.

## *Imbenge*, Vincent Sithole, zenzulu™



zenzulu™  
 Vincent Sithole  
*Imbenge*, 2006  
 PVC coated telephone wire  
 1 1/2 x 20 1/2 in.  
 Courtesy of Amaridian,  
 New York

### **LOOK:**

Take a long look at this artwork and describe what you notice.

- What is its shape?
- What colors do you see?
- What type of object is it?
- What would it feel like to hold this object? What is its texture like? Do you expect it to be heavy or light? Why?
- What is the object made out of?
- How did the artist make it?
- What individual kinds of designs do you notice on the basket?
- Describe the various insects. How many different kinds can you find? How do they differ from one another?
- Imagine you owned a basket like this. Where would you put it? How would you use it?

**THINK ABOUT:**

This basket was made by Vincent Sithole, using traditional Zulu basket-weaving techniques. Original Zulu baskets were made from palm leaf and grasses. They were woven so tightly that beer could be stored in them without flowing out. Vincent Sithole and other artisans working for the South African design firm zenzulu™ use recycled telephone wire, which comes in a wide spectrum of different colors.

- Think about how this basket was made. Where did the artist start? What are the different steps he took?
- In what way are the process (basket weaving) and the design (insects arranged in a circle) related?
- In what way do you think this basket differs from original Zulu baskets? Please explain.

**DISCUSS:**

This basket is part of the “Wired Nature” series by zenzulu™, which “attempts to create awareness of our rich natural environment and the interplay between interior and exterior.”

- How does the artist manage to make us more aware of our environment with the help of this basket?
- In what way does the basket create an “interplay of interior and exterior”?

**DO:**

Lions, giraffes, and elephants come to mind more easily when thinking of African animals than bugs and butterflies. However, Vincent Sithole’s basket celebrates biodiversity by depicting the many colors and patterns of these smallest of creatures.

1. Research South African insects. Can you find any that look like the one on the basket you studied? How are they similar to or different from insects in North America?
2. Using telephone wire, create a three-dimensional sculpture representing one of these animals. Use a range of colors and try out different ways of manipulating your materials (twisting, tying, weaving, rolling, knotting, coiling, etc.) in order to capture as much detail as possible.
3. When everybody has finished their sculpture, mount a small exhibition on a table in your classroom and share your different designs.

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# Resources

Webography

Endnotes





## Webography

Meschac Gaba

<http://www.powerofculture.nl/en>

[www.artsouthafrica.com/?article=356](http://www.artsouthafrica.com/?article=356)

<http://query.nytimes.com/gst/fullpage.html?res=950DE0D7103DF937A35750C0A9639C8B63>

<http://www.michaelstevenson.com/contemporary/artists/gaba.htm>

Gee's Bend Quilts

<http://www.quiltsofgeesbend.com/>

<http://www.tinwoodmedia.com/PDFDownloads/KimmelmanREVIEW.pdf>

Ousmane M'baye

[http://www.coroflot.com/public/individual\\_details.asp?from\\_url=true&individual\\_id=221006&](http://www.coroflot.com/public/individual_details.asp?from_url=true&individual_id=221006&)

<http://www.creativeafricanetwork.com/person/6788/en>

Kehinde Wiley

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## Endnotes

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4. *The Global Africa Project*, p. 219.
5. Ibid.
6. *The Global Africa Project*, p. 230.
7. <http://www.madmuseum.org/INFO/PressRoom/Press%20Releases/global%20africa.aspx>
8. *The Global Africa Project*, p. 230.
9. *The Global Africa Project*, p. 220.