

MAD Fun

FAMILY GUIDE



The Global Africa Project



museum of arts and design

MAD Fun: Family Guide

Explore the exhibition of *The Global Africa Project* and enjoy your visit!

Intended for families with children ages 6 and up, this family guide provides questions for active looking, projects, and suggestions for further exploration that will enrich your visit.

Please be aware of the rules in the Museum:

- Running is not permitted. Please remember to walk at all times.
- If you have a child under the age of 6, please hold his or her hand as you walk through the galleries.
- Remind your child not to touch the artwork or the walls.
- Security guards are in the Museum to protect you and protect the artwork. Please respect their requests.
- Food and beverages are only allowed in the restaurant.

For more information about MAD family programs and other events, visit our website at www.madmuseum.org.



A view of the museum from Columbus Circle

The Global Africa Project



The Heidelberg Project/ Tyree Guyton
Dotty Wotty, circa 1998
Courtesy of the Heidelberg Project
Photo: Heidelberg Project Archives

Featuring the work of over 100 artists working in Africa, Europe, Asia, the United States, and the Caribbean, *The Global Africa Project* surveys the rich pool of new talent emerging from the African continent and its influence on artists around the world. Through ceramics, basketry, textile, jewelry, furniture, and fashion, as well as selective examples of architecture, photography, painting and sculpture, the exhibition challenges conventional beliefs of a singular African philosophy of art or identity.

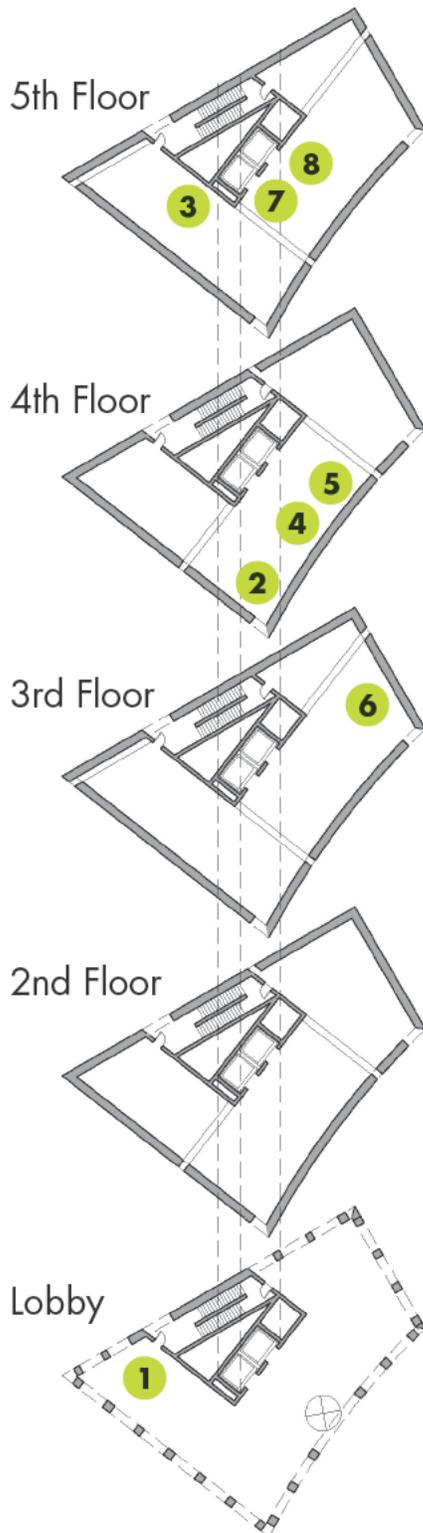
When you think about Africa, what are some of the things that come to mind? You might think of the recent World Cup hosted by South Africa, or about a specific country such as Egypt or Madagascar and their native wildlife or architecture. You might think about the tragedies that command news headlines, such as poverty, starvation and lack of potable water; however, the arts produced by the people of Africa or of African descent might not be the first thing that comes to mind. Explore the following artworks and think about what they tell you. How do artists represent their identity? What do they have to say about their culture? How do African or African-descended artists actively shape international perceptions of Africa in ways that transcend common **stereotypes**?

The Global Africa Project is incredibly playful and presents unique and whimsical art inspired by the various cultures and resources of Africa. Start your exploration in the Lobby and take a close look at the BMW Art Car—yes a car! And discover how Africa is everywhere.

Stereotype

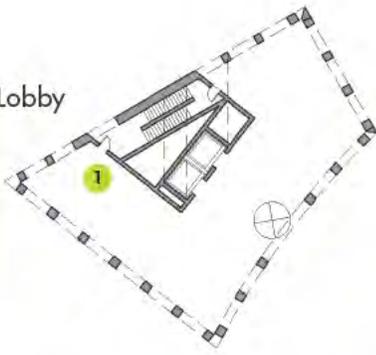
An oversimplified standardized image of a certain type of person or group generated from prior assumptions.

Gallery Map and Key



- 1** Esther Mahlangu
BMW Art Car, 1991
BMW 525i, paint
4 ft. 7 in. x 15 ft. x 5 in. x 5 ft. 8 in.
Photo courtesy of BMW Group
- 2** Cheick Diallo
Africa Remix Armchair, 2007
Nylon thread, steel
31 x 32 x 22 in
Photo: ifa-Galerie, Berlin
- 3** Maren Hassinger
Situpons, 2010
New York Time Newspaper; Woven
Courtesy of the Artist
- 4** **5** Mark Bradford
Miss China Silk 1 & 4, 2005
C-print
14 x 11 in.
Photo: Juan Carlos Avendano,
courtesy of Sikkema Jenkins & Co.
- 6** Hair Wars
Hairstylist: Khalife'L (Detroit/Los Angeles)
The Hairy-Copter, c. 1996
Photograph: Courtesy of David
Humphries
- 7** Anggy Haiif
Salaka, 2005
Calabash, raw raffia
71 5/8 x 33 x 35 3/8 in.
Photo: Jean Pierre Nakpane, France
- 8** Algernon Miller
Sanaa Gateja
Kwetu Afrika Women's Association
Angels
Change, 2010
Beads fabricated from recycled Barack
Obama presidential campaign literature
8 x 10 ft.
Photo: Courtesy of the Artist

Lobby



Exhibition Themes

Competing Globally

- How is the car an Art Car?
- What has the artist done?
- What colors do you see?
- Take a close look and focus on the black and white lines of this work; you will be able to recognize some of the shapes. What do they look like?

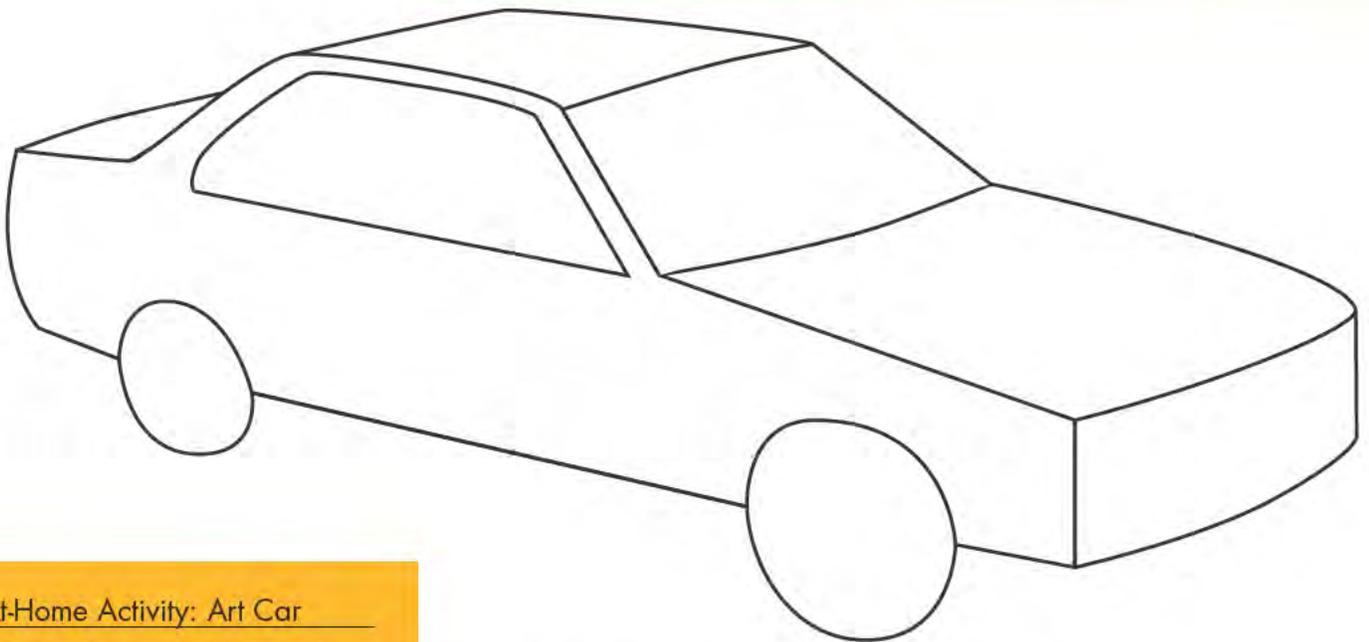
BMW, the car manufacturer, has a long history of collaborating with artists and giving them a “fresh **canvas**” to be creative and to share their art with a wider audience. Esther Mahlangu is a Ndebele artist; A muralist who has taken the traditional art of house painting to the canvas, in this case a car, and helped to make this small region in South Africa visible to the rest of the world through her use of intrinsic patterns and vibrant colors.



Esther Mahlangu
BMW Art Car, 1991
BMW 525i, paint
4 ft. 7 in. x 15 ft. x 5 in. x 5 ft. 8 in.
Photo courtesy of BMW Group

Canvas

fabric that is often primed and stretched to be used as a painting surface.



At-Home Activity: Art Car

Create your own pattern and decorate this car. You might be the next BMW Art Car artist!

Now take the elevator to the fifth floor and continue your exploration. There you will find more of the artwork described in this guide. Please refer to the map included in this guide.



Cheick Diallo
Africa Remix Armchair, 2007
 Nylon thread, steel
 31 x 32 x 22 in
 Photo: ifa-Galerie, Berlin

Competing Globally

- Take a look at Cheick Diallo’s piece and describe what you see.
- What size is it?
- What is it made for?
- What materials did the artist use?

By using a “remix”/combination of ancestral craft techniques such as basket and textile weaving merged with contemporary design, Cheick Diallo presents us with a unique chair.

- Why do you think the artist is interested in this combination of process and ideas?
- How does this object represent his identity or culture?



Maren Hassinger
Situpons, 2010
 New York Time Newspaper; Woven
 Courtesy of the Artist

Transforming Traditions

Imagine yourself as a chair designer! What materials will you use to highlight your identity and culture? Artist Maren Hassinger has taken this task on. Take a look at the “situpons” (sitting mats) designed by Hassinger.

- What material did she use?
- Where do you commonly find this material?
- Which culture is she representing?

Now follow the map to the next artwork.

4th Floor



Mark Bradford
Miss China Silk 1 & 4, 2005
C-print
14 x 11 in. Photo: Juan Carlos
Averdano, courtesy of Sikkema
Jenkins & Co.

Transforming Traditions

- What do you notice about this photograph? Take a few moments to look at the entire installation of photographs. What are some words that come to mind?
- Now read the title. Why do you think Bradford named this series of photographs *Miss China Silk*?
- What elements do you recognize and what do they tell you about China?
- What other culture do you think is represented in this image and through which elements? The pattern is unmistakably that of Kente Cloth, an Asante ceremonial cloth from Ghana.
- How is Mark Bradford intersecting two distinct cultures? Why do you think he is doing this? Artists work within their own context and are not shy when highlighting their own identity.

Bradford, an African American artist and self-proclaimed “beauty operator” at his mother’s beauty shop in South Los Angeles, is a well-known artist in both the national and international art scene. For him, these images evoke African-American salon/beauty shop culture where women ask for hair extensions or, what he calls, hair weaving. The irony is that the hair used is that of Asian women who sell their own to make money. How is this information relevant to the images and how does it relate to the title?

At-Home Activity:

- What two cultures interest you? Explore their **imagery**.
- What are they most known for?

Once you have a “**palette**” use it to create an image that explores the possible intersections. You can use a collage technique, by cutting and pasting images that represent two distinct cultures. Be creative!

Imagery

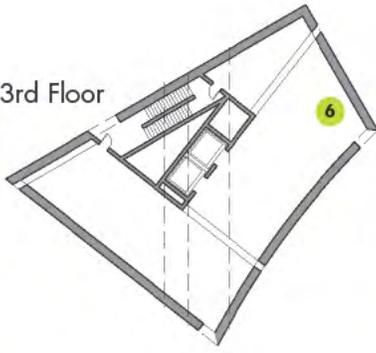
a collection of images associated with a certain concept/place/work.

Palette

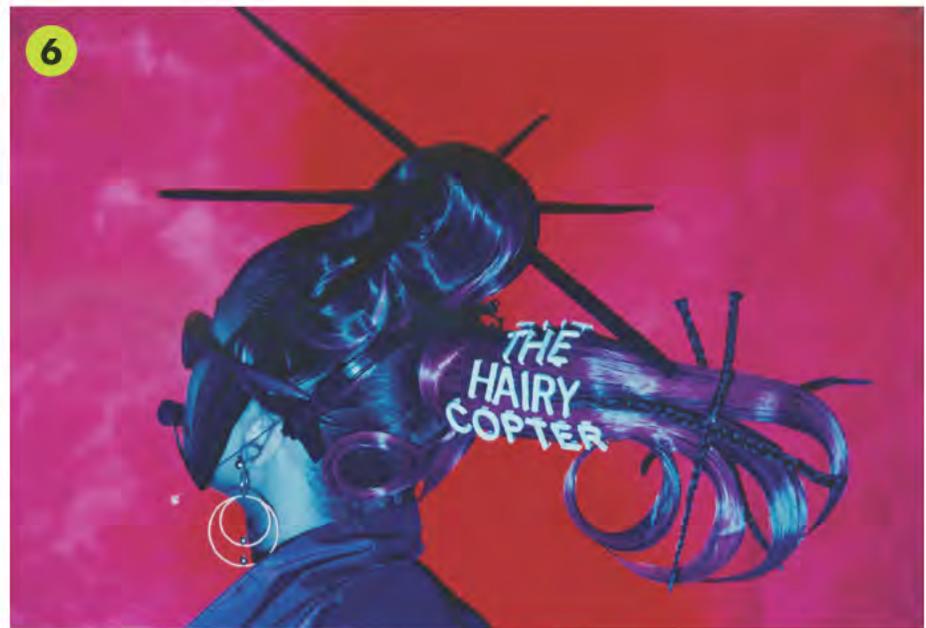
a set of techniques/ideas/color used in a piece of art.

Still interested in what your hair says about you? Continue to explore and find the next work of art in the 3rd floor galleries.

3rd Floor



Transforming Traditions



Hair Wars
Hairstylist: Khalife'L (Detroit/Los Angeles)
The Hairy-Copter, c. 1996
Photograph: Courtesy of David
Humphries

- Have you heard the phrase “Bad Hair Day”? You probably have. If not, ask your adult companion what it means.
- Have you heard about Hair Wars?
- What do you think this refers to? Take a look at these images and imagine what happens at these hairy battles.

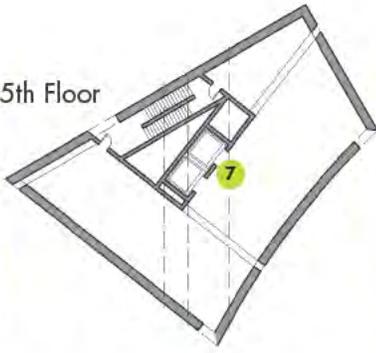
Braids, hair extensions, and shaving have been long time hairstyling traditions amongst Africans and African-descendents, as a form of self-expression. So next time you groom your hair, think about how, bangs, pig tales, braids or 360° waves and dreadlocks say about yourself!

We have explored two themes of the exhibition, Transforming Traditions and Competing Globally. As you continue to look at the following artworks you will discover how some artists in *The Global Africa Project* source locally for materials and ideas which represent them.

360° waves

a hairstyle of textured waves that circle the head.

5th Floor



Anggy Haif
Salaka, 2005
 Calabash, raw raffia
 71 5/8 x 33 x 35 3/8 in.
 Photo: Jean Pierre Nakpane, France

Sourcing Locally

“Sourcing Locally” is a term currently used in **vogue**, but African artist and artisans have been drawing from local materials for centuries. Today, contemporary artists are recognized for expanding upon the ways these materials are used. High fashion is booming in Africa, as displayed during Fashion Week in Cape Town. These innovative clothing designs use traditional materials and work to highlight natural resources of the continent. Take a close look at the materials used in these works and then play a matching game to discover where these materials grow.

Matching Game

Match the materials (left) with the plant they come from (right).

Bark	Vine
Calabash	Palm
Raffia	Tree

- Just like how Anggy Haif’s work combines local resources, such as calabash and tree bark, can you think of two different local (native to New York) materials that can be used to create an innovative piece of art?
- Explore how other artists transform daily objects and natural materials in this exhibition and in *Think Again: New Latin American Jewelry*, another one of the museum’s current exhibitions shown on the second floor.

Vogue

one that is in fashion at a particular time.



5th Floor

Building Communities

Another way to think about inventions and innovation is to think about the ways new design meets the current needs of the people by building communities, empowering them, and making them economically and socially vital.



Algernon Miller
Sanaa Gateja
Kwetu Afrika Women's Association
Angels
Change, 2010
Beads fabricated from recycled Barack
Obama presidential campaign literature
8 x 10 ft.
Photo: Courtesy of the Artist

Discover the work of Algernon Miller, Sanaa Gateja and Kwetu Afrika Women's Association Angels. These artists have transformed the discarded paper from Obama's presidential campaign to create a work of art that floats ambiguously between a tapestry and a painting. Recycled paper was manipulated until the original material and its function had transformed into something completely new.

At-Home Activity:

Make your own work of art using waste materials (like this artist has) and transform them into something unique. Using recycled magazine paper, glue and a straw, you can make colorful beads:

1. Out of the magazine paper, cut 4 by 1 inch isosceles triangles
2. Apply glue on one side of the paper triangle
3. Starting at the base of the triangle, roll the paper on the straw to make a cylindrical bead
4. Make sure the paper is tight and properly glued
5. Slide the straw out of the bead and make as many beads as you want
6. String them together to create a necklace, bracelet, or any piece you would like!

Credits

The Museum's educational programs are made possible through the generosity of the Leona M. and Harry B. Helmsley Charitable Trust. Ongoing support is provided by the William Randolph Hearst Endowment Fund for Education and Outreach Programs. Additional support is provided by the Museum's Board of Trustees and the Rose M. Badgeley Residuary Charitable Trust; the Central Park Conservancy; the Chazen Foundation; Chubb Insurance Group; The Glickenhau Foundation; the William and Mildred Lasdon Foundation; The New York Community Trust; Newman's Own Foundation; The Seth Sprague Educational and Charitable Foundation; the Laurie M. Tisch Illumination Fund; the Barbara and Donald Tober Foundation; private and anonymous donors; and the Museum's corporate members.

MADlab: Arts Access is made possible by the Fondation d'entreprise Hermès, with additional support from HSBC Bank USA, N.A. The Museum's *Cultural Collective* was launched with funds from the New York Community Trust. Programming in the Museum's *Open Studios* is made possible in part by the Helena Rubinstein Foundation.

The Global Africa Project

The Global Africa Project is made possible by the Robert Sterling Clark Foundation as part of its International Cultural Engagement initiative, with additional support from the Andy Warhol Foundation for the Visual Arts, The Rockefeller Foundation, HSBC Bank USA, N.A., and a group of private donors. Major support for the exhibition catalogue has been provided by Basil Alkazzi, who gave additional funds in memory of Judi Hoffman.

Corporate support provided by

The Bloomberg logo is displayed in a bold, black, sans-serif font. The letters are slightly shadowed, giving it a three-dimensional appearance as if it's floating above a surface. The background behind the logo is a light, textured grey.

Lessons written by Cris Scorza, Museum Educator, in collaboration with the Museum of Arts and Design Education Department.

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For more information about MAD Family Programs, e-mail Molly.Macfadden@madmuseum.org