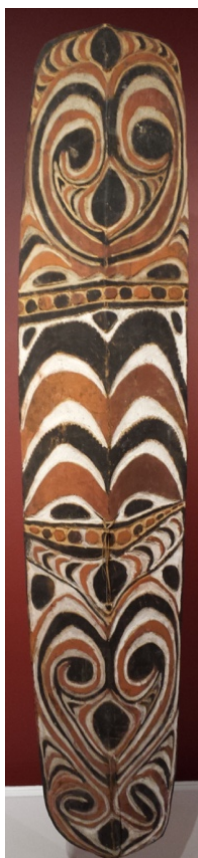


Moving Objects



**African
and
Oceanic
Objects**
from the
FAM Collection

Educators' Resources



About Fitchburg Art Museum

Founded in 1929, the Fitchburg Art Museum is a privately-supported art museum located in north central Massachusetts.

Art and artifacts on view (partial list):

- *Discover Ancient Egypt*
- *Evoking Eleanor* (about Fitchburg native, painter Eleanor Norcross)
- 19th – 21st century photography from the permanent collection (usually);
- Temporary exhibitions of contemporary art

Museum Hours

Wednesdays-Fridays, 12 – 4 p.m.

Saturdays and Sundays 11 a.m. – 5 p.m.

Closed Mondays and Tuesdays

Admission

Free to all Museum members and children ages 12 and under.

Free to Fitchburg Public Schools staff and students

Free to Fitchburg State University staff and students

\$9.00 Adult non-members, \$5.00 Seniors, youth ages 13-17, and full-time students ages 18-21



The Museum is wheelchair accessible.

Directions

Directions to the Museum are on our website.

Address and Phone Number

185 Elm St, Fitchburg, MA 01420 978-345-4207

Visit our website for more information: www.fitchburgartmuseum.org

To Schedule a Tour

All groups, whether requesting a guided tour or planning to visit as self-guided, need to contact the Director of Docents, Ann Descoteaux, to schedule their visit.

Guided tours need to be scheduled at least three weeks in advance.

Please contact the Director of Docents for information on fees, available tour times, and additional art projects available or youth groups.

Museum Contacts

Main Number: 978-345-4207

Director of Docents: Ann Descoteaux, ext. 302
adescoteaux@fitchburgartmuseum.org

Director of Education: Laura Howick, ext. 305

Preparing for Your Visit

Teacher or Leader Preparation

- If you wish to preview any of our exhibitions before your class visits, please call the Museum's Director of Docents (ext. 302) or Director of Education (ext. 305) for a free pass to use for that purpose;
- If anyone in your group needs a wheel chair, please call the Museum before your visit and one will be reserved for you;
- Prepare pre- and post-visit activities to strengthen what students learn at the Museum

Preparing the Students

- **Shortly before the visit, discuss:**
 - Have you ever visited a museum? What museums have you visited?
 - What is the purpose of an art museum? (To collect, preserve—for your grandchildren's grandchildren--., and educate the public about artworks)
 - What do you already know about the exhibition topic, if anything?
 - Read (or have the students read) the FAQs pages in this packet
 - Show them some of the exciting things they will be seeing (photos in this packet);
- **Share any learning goals** you have for the visit, if appropriate;
- **VERY IMPORTANT: Review the visit's agenda.** Make sure they know there will be time to use the bathroom, have a snack, or go to the gift shop (if applicable). Try to give the students some choice and control over the visit by asking their input on the visit's agenda. If visiting as a self-guided group, ask students what they want to see, learn about, or experience on the visit, and in what order they want to do things. Include time for bathroom and snack breaks, going to the gift shop, and time for students to explore on their own.
- **If visiting as a self-guided tour of Discover Ancient Egypt, GLOBAL AFRICA, or the contemporary art exhibition in the upstairs galleries, decide when students will be allowed to do the interactive activities – while they're in each section of the exhibition, or after the entire tour? – and make sure all students understand this before the tour.** Guided tours usually allow 10 minutes for this purpose at the end of the tour.
- **Review museum etiquette:**
 - Please do not run in the museum (the student or the artwork could be hurt);
 - Please do not touch the artworks (oils and salts in our skin damage art);
 - Listen respectfully to others' responses to the art (because you may hear something that surprises you, a new way of looking at the artwork.)

continued

Preparing for Your Visit, *continued*

Tell students they may want to bring:

- A camera or camera-equipped cell phone;
- Paper and pencil to record their favorite objects or experiences (Please, no pens or markers)

PHOTOGRAPHY POLICY:
Photography without a flash is allowed in
the Museum.

The Day of the Visit

- Review the agenda for the day again (explaining **when** they'll be taking the tour, playing the interactive games and taking pictures, eating a snack, etc.) Research has shown this step allows students to focus on learning once they are at the museum.
- Please remind them of museum **etiquette** and the Museum's photography policy
- Students will be asked to leave backpacks and coats in the lobby

About

MOVING OBJECTS: African and Oceanic Objects From the FAM Collection

Dates: October 27, 2018 - TBA

Exhibition Components

- Traditional and contemporary objects from Africa and the Pacific Islands (Oceania)
 - Masks/headdresses, masquerades, hats, textiles, cast bronze sculpture, pottery, metal work, sculpture, photography, musical instruments, carved wood

Themes

- "Moving" is defined in two ways: Emotionally moving, and physically moving from one place to another (how the objects came to be in the Fitchburg Art Museum)

Curriculum Connections

These artworks are great starting points for discussing:

- Stereotypes of African people
- How art museums collect art
- How religious beliefs in Africa and Oceania differ from the Judeo-Christian religions
- How art can be made from natural materials that reflect the environment
- Frameworks: Grade 6 History A. 1-5, SEAO 1-3; Grade 8 World History I, African History; World History II, African History in the 19th and early 20th centuries

Connections to Art Classes

- These objects are great examples of:
 - Imaginative forms that function (design);
 - Abstract designs
 - Use of natural materials
 - How contemporary elements are combined into traditional art forms
 - Why people use masks and full-body costumes (masquerades)
 - Weaving (in textiles and masks), metalwork, wood carving, and storytelling in art

Learning Lounge Components

Didactic Components

- Abbreviated illustrated timeline of African and Oceanic art
- Maps: Oceania, African Empires, Africa, How Big Is Africa?
- Label: How to Tie a Lava-Lava
- Label: How Tapa (Bark Cloth) is Made
- Label: Tapa Cloth Symbols
- Labels: Tapa Cloth, Kente Cloth, Dutch Wax Cloth

Continued

Learning Lounge Components, continued

- Reading area with books for children and adults, including stories from Africa and Oceania
- Display case with examples of African currencies and wood carvings
- Display case with metal weights for weighing gold dust

Interactive Components

- Try on Another Culture (African clothes, lava-lavas from the Pacific Islands)
- The Magic of Masks – Magnetized wooden pieces can be arranged on metal mask forms
- Cloth Talks – Make a rubbing of tapa symbols
- Touchable samples of real Tapa cloth
- Weigh In – Weigh pretend gold dust

FAQs

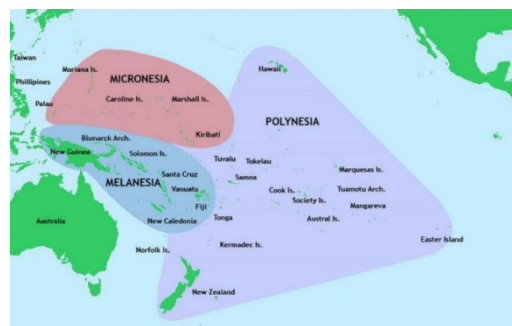
about **MOVING OBJECTS** African and Oceanic Objects From the FAM Collection

Where do these objects come from?

Africa and Oceania.

What is Oceania?

Oceania includes all the islands in the Pacific Ocean, stretching between Asia and the Americas. It is traditionally divided into four parts: Australasia (Australia and New Zealand), Melanesia, Micronesia, and Polynesia.



<http://www.essential-humanities.net/world-history/oceania/>



What is Africa?

Africa is a continent, not a country! It is one-fifth of the world's land and today is the home of 54 countries and several thousand ethnic groups. It is best described by the word "diverse" applied to climate, ecosystems, cultures, languages, religions, art traditions, and histories.

<https://mapswire.com/africa/political-maps/>

Why are the arts of Africa and Oceania displayed together?

African and Oceanic art were important to the transformation of Western art at the end of the 19th century. Their simplified or imaginatively distorted forms appealed to early modern artists. This art showed a way of portraying the world that was radically different from the naturalism of Western art.

How did FAM get these objects?

Most of these works have been gifts to the museum from individuals, foundations, or even other museums. Some of the art was purchased by the museum at auction, from galleries, or from the artists themselves.

What is Provenance?

'Provenance' is the history of an object's ownership. If complete, it traces the journey the object takes from its point of origin to the Fitchburg Art Museum. With African and Oceanic objects, it is rarely complete, unless the object was commissioned and collected from the artist by a representative of the museum. Often we only have information on where our donors purchased the objects.

continued

FAQs, *continued*

What is an accession number?

An accession number is given to each art work when it enters the museum collection. It usually gives the year and the number indicating its location in the sequence of objects acquired that year. "2009.56" tells us the object came into the collection in 2009 as the 56th object that year. It is placed on the object label along with other information.

Why are there QR codes on some labels?

Those black squares arranged in a square grid on a white background, if read by your smart phone or tablet, will take you to a YouTube film that gives you more information on how the object on display is used in its own culture.

How do I read a QR code?

First, you need a smartphone or tablet equipped with a camera, and you may need a QR-code app. (Many phones and tablets will scan a code with a built-in app these days.) According to PCWorld, iOS users should check out RedLaser. Android fans can try either RedLaser or QRDroid, and BlackBerry users will like QR Code Scanner Pro. All of these apps are free to download, and each one should handle any standard QR code.

https://www.pcworld.com/article/.../how_to_read_qr_codes_with_a_smartphone.html

Who gave the artworks on display to FAM?

Four major donors are Dwight and Anna Heath, the Genevieve McMillan-Reba Stewart Foundation, William and Bertha Teel, and Bobbi and Tim Hamill (the Hamill Gallery). Other donors include members of the community such as Cora Hatch who gave the Tongan tapa cloth in 1931, trustees and board members or their families such as Paul Rossi who gave things in honor of his father Robert who had been chairman of the Board from 2008 to 2010, museum staff including curator Jean Borgatti, and visitors to the museum such as John and Jane McWilliam who gave the commemorative Obama cloth after seeing **Global Africa** (2014-2018).

How did the donors get this art?

Many of the donors traveled to the areas where these works were made, purchasing them from local people, artists, or galleries. Mr. Lonergan traveled to the Pacific during WWII and later returned with his wife, purchasing artifacts from an Australian gallery. Genevieve McMillan, Reba Stewart, Helen Slosberg, and May Gruber all traveled to Oceania or Africa to see the art they admired in its own context and to buy work that they saw. Others purchased art works at auction, from art galleries in the United States or Europe, from itinerant African art dealers (often referred to as 'runners'), and most recently, from sources on-line through ebay, galleries, and shops.

Continued

Who are 'runners'?

'Runners' are African traders who bought traditional art in rural areas of Africa and shipped it to Europe and the United States in order to sell to individuals and galleries beginning in the late 1960s. Subsequently, many opened their own galleries in the United States and travelled to fairs and flea markets to sell these goods, either making periodic trips back to Africa or liaising with a family member to run the African side of the business.

Abdoul Keita shown in his booth at Brimfield is from Guinea. He has been selling in the United States for 30 years or more and coming to Brimfield for much of that time. He has sold many objects to the Heaths, Genevieve McMillan, and Tim Hamill. He is an American citizen today.

Photo: Jean Borgatti



What can this art tell us?

This art can tell us how people lived their lives, worshipped their God(s), but most important, how vast the human imagination is and how very creative all human beings are!

Exhibition Label

MOVING OBJECTS

AFRICAN AND OCEANIC ART FROM THE FITCHBURG ART MUSEUM

MOVING

1. In motion; changing locations
2. Producing strong feelings

Moving Objects presents over fifty artworks from Africa, Australia, New Guinea, and smaller Pacific Islands, and tells the story of why each object was made, and how it came to North Central Massachusetts. It also celebrates the many individuals and organizations who have directly gifted works of art to our collection. Foremost among these donors are Dwight and Anna Heath, the Geneviève McMillan-Reba Stewart Foundation, William Teel, and the Hamill Gallery of African Art. Together, these collectors have created at FAM one of New England's most impressive collections of African and Oceanic Art.

Though most of FAM's objects have been gifts, the museum has also commissioned work directly from African artists, purchased work at auction and galleries, or bought things field-collected by art historians and anthropologists. In this way, the museum has built upon the generosity of its donors to develop a wide-ranging collection that tells a more complete story about the art of Africa and Oceania.

Moving Objects is made possible by a generous grant from the Geneviève McMillan-Reba Stewart Foundation. FAM also thanks Simon Gregory who donated his time and expertise to create mounts for many of the objects in the exhibition. **Moving Objects** was organized by Jean Borgatti, FAM's Consulting Curator for African, Oceanic, and Native American Arts.

How Tapa (Bark Cloth) Is Made

Cómo se hace una tapa (tela de corteza)

Tapa (tap'-ah) or bark cloth is made from the inner bark of certain trees, most importantly the paper mulberry. It is an ancient craft practiced for thousands of years, starting in Polynesia and spreading throughout the South Pacific.

La tela llamada "tapa" se hace de la corteza interior de ciertos árboles, sobre todo la morera de papel. Es una práctica artesanal que tiene miles de años; comenzó en Polinesia y se extendió por el sur del Pacífico.



Removing the outer bark

Eliminar la corteza exterior



Stripping out the inner bark

Extraer la corteza interior



Scraping the inner bark

Raspar la corteza interior



Pounding bark to separate fibers

Golpear con una maza para separar las fibras



Bark after beating – now cloth

La corteza después de golpeada: ya es tela



Cloth laid out to dry

Tela secándose

continued



When a large tapa is made, a raised pattern is used to make the tapa design.

Cuando se hace una tapa grande, se utiliza un patrón en relieve para formar el diseño o estampado.



The pattern is placed under the tapa, and natural dye made from plants is dabbed on top.

El patrón se coloca debajo de la tapa y encima se aplica un pigmento natural hecho de plantas.



The pattern is now on the tapa cloth.

El patrón ha pasado a la tela.



The cloth with the pattern repeated on it

La tela con el patrón repetido



Sometimes women paint more dye onto the design.

A veces las mujeres pintan con más pigmentos sobre el diseño.

Source: *Pacific Tapa* by Roger Neich and Mick Pendergrast; photo of drying tapa from Dr. Jean Borgatti

Fuente: *Pacific Tapa* de Roger Neich y Mick Pendergrast; foto del secado de la tapa provista por la Dra. Jean Borgatti

During Your Visit: Suggestions for Writing Activities

(In accordance with MA State English Language Arts Writing Standards)

Artworks and exhibitions are natural catalysts for writing of all forms:

Opinion Writing – Supporting a point of view with reasons and information

- Would you recommend visiting this exhibition to a friend, why or why not?
- Which artwork do you think is the most emotionally moving? Why?
- The curator of this exhibition is Dr. Jean Borgatti, an expert on African and Oceanic art who has lived and taught in Africa and the United States for several decades. She is not African. Is it right for someone who is not from a particular culture to put together an exhibition about that culture? Why or why not?

Informational/explanatory Writing – Examining a topic and conveying ideas and information clearly

- Explain the significance of 2-3 objects that are displayed in the same gallery;
- Imagine you are talking to someone who cannot see this exhibition and describe one artwork in great detail.

Narrative Writing

- Write quick notes about part of your visit to the Fitchburg Art Museum in the order that events occur, including conversations, new ideas you learn, and things you see. Develop your notes into a story back in the classroom.
- Read the labels next to an object to find out where what country it came from and how it came to the Museum's collection. Turn those facts into a story.

Stories, Poems, and Scripts using Similes and Metaphors

- Look at several artworks and generate a list of similes and metaphors for each. Use these lists to write a poem about one artwork or the exhibition as a whole.
- Write an imaginative story about your own version of one of the objects. For example, one of the objects in the exhibition is a hat covered in shells; if you had a hat covered in shells, what kind of shells would they be? Where did you find them? Why did you put them on a hat? When do you wear this hat, if at all?
- Pick one artwork that interests you. If it were an animal, what kind of animal would it be? Write a paragraph or poem that describes the artwork in terms of that animal's characteristics using similes and metaphors.
- Find two artworks near each other and write an imaginary dialogue between them.

Vocabulary

Abstract – Non-representational.

Appropriation – “To appropriate” means to take something for one’s own use.

In art, appropriation is the practice of creating new artworks by taking preexisting images from another source—art history books, advertisements, the media—and transforming or combining them with other images to make a new artwork.

Artists have appropriated images from other artists for hundreds of years, for many purposes.

Casting – Reproducing an object by making a mold of it, and filling the mold with a liquid material that eventually hardens (such as metal or clay)

Contemporary – Belonging to, occurring in, or living in the present

Lava-lava – A piece of colorful cloth worn by men in the Pacific Islands by wrapping it around their waists.

Mixed Media – A combination of two or more art materials.

Pangolin – Often called “scaly anteaters,” are covered in tough, overlapping scales. These burrowing mammals eat ants and termites using an extraordinarily long, sticky tongue, and are able to quickly roll themselves up into a tight ball when threatened. Eight different pangolin species can be found across Asia and sub-Saharan Africa. Poaching for illegal wildlife trade and habitat loss have made these incredible creatures one of the most endangered groups of mammals in the world.

In *Moving Objects*, there is a hat covered in pangolin scales.



MOVING OBJECTS: African and Oceanic Objects from the FAM Collection

Film Clips

The following videos on YouTube provide additional context information for objects in the exhibition and are illustrated here.

Gallery I: Oceania



Tongan Tapa (South Pacific Travel Guide. Videosource.com) 2:07
https://www.youtube.com/watch?v=uWwCTMQ_j4E

(See also Ngatu Tonga 6.02 -<https://www.youtube.com/watch?v=0xMCU8qyIB0>)



Baining Fire Dance, Papua New Guinea 1.43
 Cinematography Richard Sidey, Sound Recording Patrick Nason, Produced by GalaxyIID
 On Assignment with Eyos Expeditions <https://www.youtube.com/watch?v=QgAmhuTaghg>



Original Maori Haka Dance, Waihirere Dance Troupe 1.18
<https://www.youtube.com/watch?v=BI85lyJUQQw>



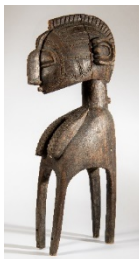
Papua New Guinea, Sepik River Trip
https://www.youtube.com/watch?v=vpI3PJ_tzAE
 EWA Oceanic Sepik Art Gallery (Ubud, Bali) 3.16
www.ewaoceanicgallery.com

Gallery I: West African Masks



Smarthistory – Bundu_Soweï Helmet Mask, Mende Peoples 5.35
 Dr. Peri Klemm and Dr. Steven Zucker <https://www.youtube.com/watch?v=FNlqz8tp89g>

Soweï Mask – 1.19 (dancing only, no dialogue)
 Published by Wan Pot, Sierra Leone, March 27, 2016
<https://www.youtube.com/watch?v=oxRr3yEdha8>



Smarthistory – D'mba Mask, Baga Peoples 4.08
 (Dr. Peri Klemm and Dr. Beth Harris)
<https://www.youtube.com/watch?v=U9nskX7TIYI&t=152s>

Nimba (excerpt from a longer film directed by Pierre Bidon and produced by Olivier Crova featuring the Circus Baobab) 3.08
https://www.youtube.com/watch?v=F6XoF_QsqA8 1.12.47. (Fast forward to 32.35 for several minutes of the masquerade dancing.)



Smarthistory – Elephant Mask, Kuosi Society, Bamileke Peoples, Cameroon 2.59
 Dr. Peri Klemm and Dr. Steven Zucker <https://www.youtube.com/watch?v=t-4OI7cw9cw&t=66s>

continued

Film clips, continued



Men and Mask – Village Dance (Igbo Mmwanu) 3.02
<https://www.youtube.com/watch?v=OtL4pxkIYQU>



Okumkpo_ African masquerade from Afikpo, Nigeria, Part 9 (Yam Knife) 3.24
Filmed at Oziza Afikpo , Ebonyi State< Nigeria Jan. 17, 1993. Published by Afikpo OnLine,
July 17, 2013 <https://www.youtube.com/watch?v=STGHSgtWuv0&t=38s>



Dan Masquerade in Booni, Ivory Coast. 1.05
https://www.youtube.com/watch?v=pDE7Z_SVips

Gallery 2 – West Africa



Art, Honour, and Ridicule_ Asafo Flags from Southern Ghana (Royal Ontario Museum)
.41
<https://www.youtube.com/watch?v=zwBCAUMuZbg>



Dutch Wax Prints – Vlisco 6.07 (Made by Vlisco)
<https://www.youtube.com/watch?v=6suIwjVwrQo&t=8s>



Benin Bronzecast 9.53 From Dormant Genius produced by Hadada (via the Horniman
Museum, London) <https://www.youtube.com/watch?v=gOrzwBiXGkc&t=41s>



Asante People weaving Kente cloth, weaving cooperative, Village of Bonwire, north
of Kumasi (2004)
Christopher Roy in African Art Techniques by Christopher Roy. (Fast forward to
39.21-43.16 for Kente weaving.) <https://www.youtube.com/watch?v=ivjDgzT9CYk>

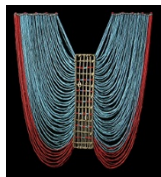
continued

Film clips, *continued*

Gallery 3: Central, Eastern, and Southern Africa



Sapeurs by Guinness (film by Hector Mediavilla) 5.06
<https://www.youtube.com/watch?v=v2O5yfw20Yg&t=91s>



Dinka Cattle Camp_ Southern Sudan _ Nat Geo Live 4.48
Video by Oscar Mann made with Carol Beckwith and Angela Fisher in 2007 on their last trip to Southern Sudan https://www.youtube.com/watch?v=lt-tTVoj_D8&t=68s



Pende Dance Troupe 3. Kinshasa, DRC. Fast forward to 3.50 (3.50-5.43) Excerpt from longer film <https://www.youtube.com/watch?v=OZqjt4GkK00>



Longing - Temesgen - Krar - Original Song 3.44 2005
<https://www.youtube.com/watch?v=RDjAWbsyFXA>

Educators' Resources

The following websites offer excellent teaching materials about Africa:

<http://www.bu.edu/africa/>

<http://www.bu.edu/africa/outreach/resources/>

- Highly recommended: "Teaching About Africa in Elementary Schools"

<http://www.bu.edu/africa/outreach/ordering/>

billhowe.org/MCE/15-misconceptions-about-multicultural-education/

Mar 19, 2009 - 15 *Misconceptions About Multicultural Education*. Jerry Aldridge et al.

This article is highly recommended.

<https://www.chatham.edu/pti/.../units/.../O'Toole.pdf>

Lessons for middle school.

museorigins.net/masquerades/

OCEANIA

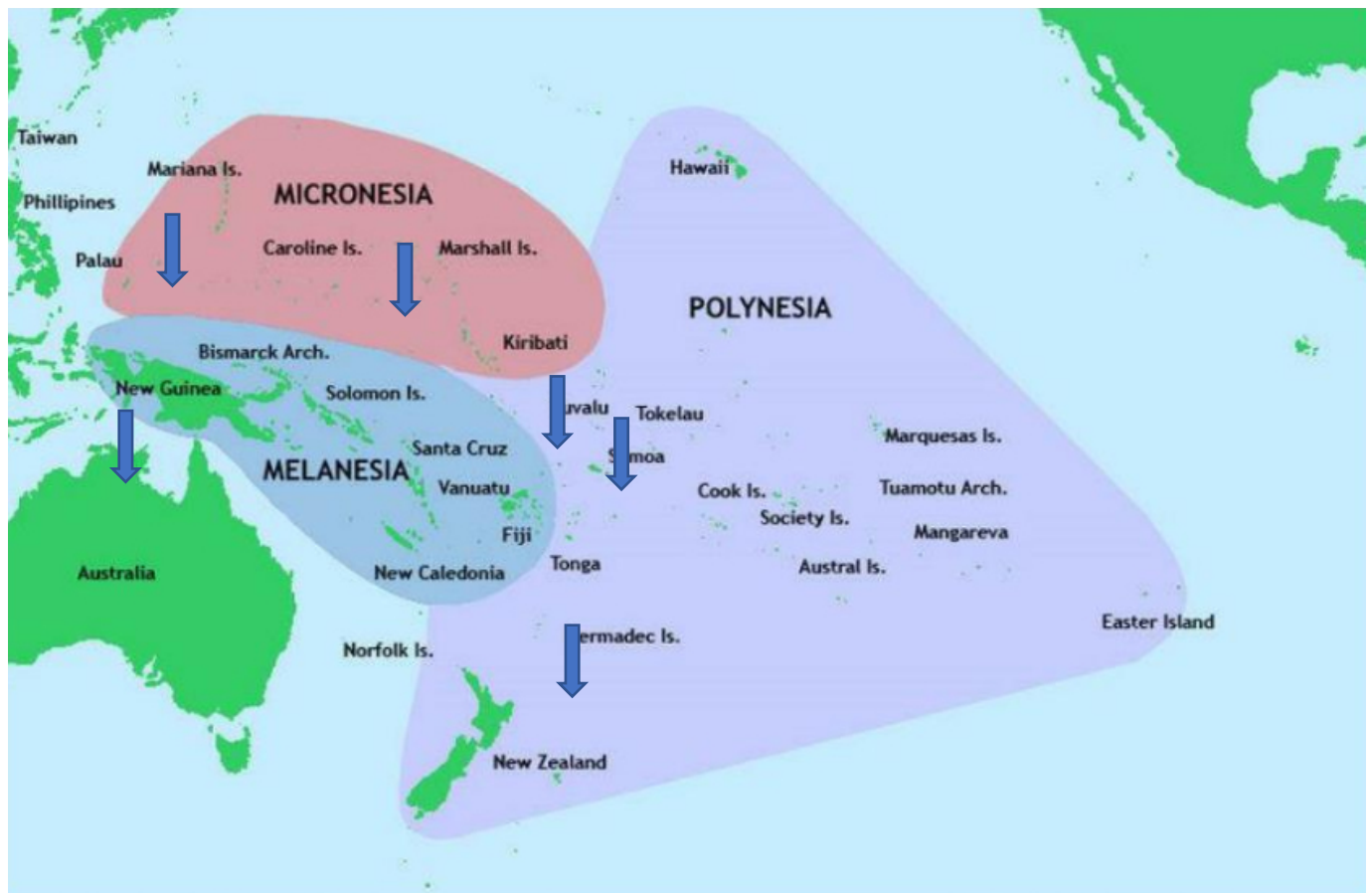
includes all the islands in the Pacific Ocean, stretching between Asia and the Americas.

It is traditionally divided into four parts:

Melanesia, Micronesia, Polynesia, and Australasia (Australia and New Zealand).

The Maori of New Zealand are Polynesians but the indigenous people of Australia are related to the Melanesian populations of New Guinea.

The peoples and places represented in this gallery are Australia (*Arrernte, Luritja, Wakaya, Warlpiri, Walmajarri, or Warumungu people*), New Zealand (*Maori*), Papua New Guinea or PNG, Solomon Islands, Fiji, and Tonga.



AFRICA

Africa is a continent, not a country! It contains 1/5 of the world's land and is the home of 54 countries and several thousand ethnic groups. It is best described by the word “diverse,” applied to climate, eco-systems, cultures, languages, religions, art traditions, and histories.



8 FACTS ABOUT AFRICA

In 2011, roughly 60 million African households earned at least \$3,000 a year.

The average age of the population across Africa is 19 years.

By 2015, more than 100 million households are expected to earn that much.

Average life expectancy in Africa is 59 years – compared to 79 years in the US.

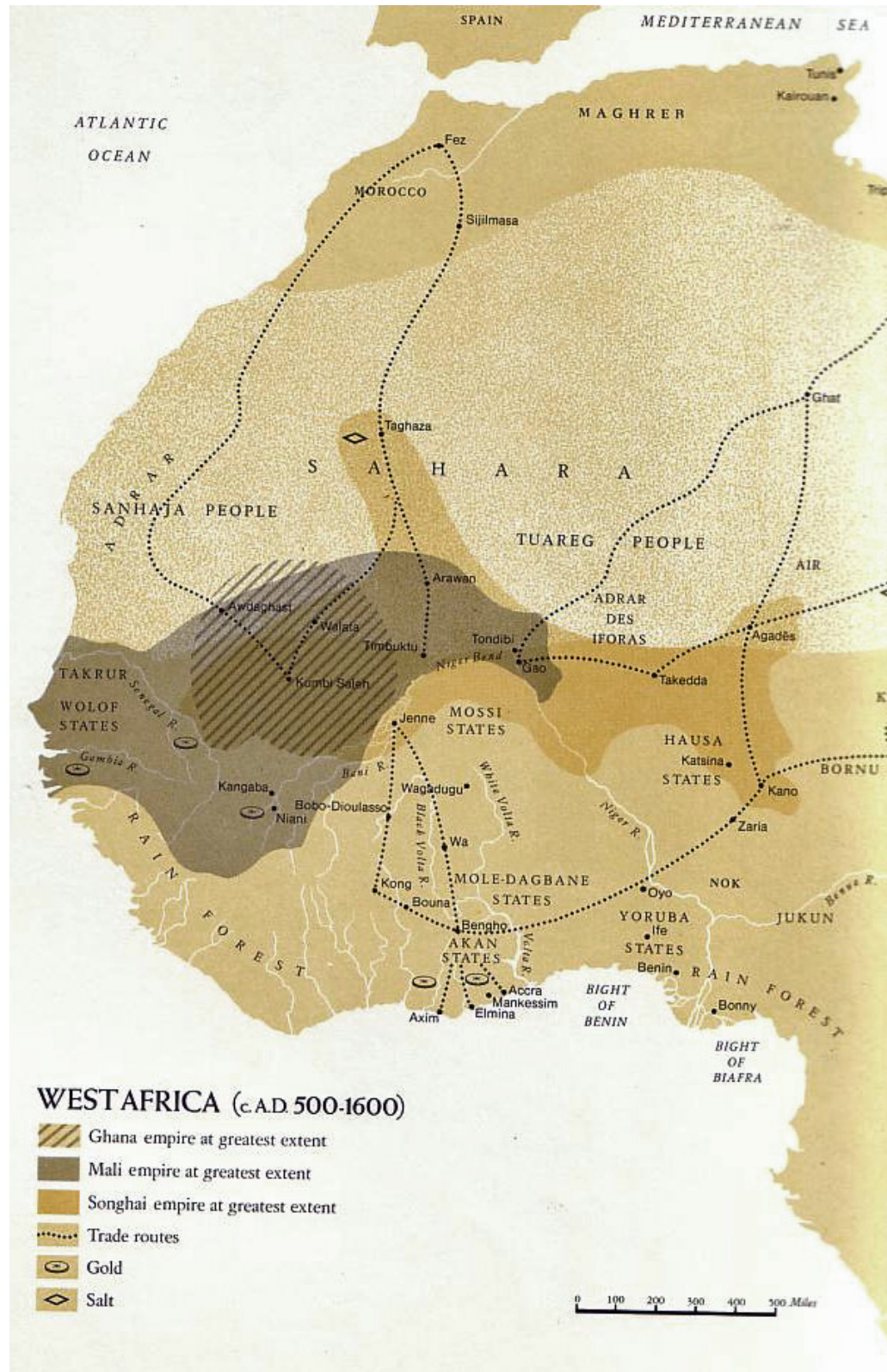
Africa is home to a young and fast-growing consumer market – comparable to China and India.

With only 15% of the world's people, Africa produces less than 5% of carbon-dioxide emissions.

The typical African business loses power for 56 days each year.

Each American accounts for 20 times the emissions of each African.

Ancient Empires of Africa



How Much Do You Know About Africa?

Take this quiz and you might win a prize! Circle your answers.

1. Africa is a continent (a very large mass of land) that is made up of many different countries. How many countries make up the continent of Africa?
(a) 24 (b) 54 (c) 84
2. What percentage of all the land on the planet Earth does Africa cover?
(a) 10% (b) 20% (c) 30%
3. What are the origins of the name 'Africa'? The name has its origins in a small country in the North of Africa (Tunisia) and it means:
(a) sunny place (b) enormous place (c) dangerous place
4. In 1950, about 221 million people lived in Africa.
How many people live in Africa today?
(a) 500 million people (b) 750 million people (c) more than 1000 million (a billion) people
5. What is the distance from the top of Africa (i.e. its most northerly point) to the bottom of Africa (its most southerly point)?
(a) 1000 miles (b) 5000 miles (c) 10000 miles
6. Along with lions, elephants and giraffes, Africa is also home to penguins.
TRUE or **FALSE**?
7. How many different languages are spoken across Africa?
(a) About 30 (b) About 300 (c) About 3000
8. What is the name of the fast food dish popular in South Africa that is made by filling a hollowed-out loaf of bread with curry?
(a) Bunny Chow (b) Funny Chow (c) Runny Chow
9. Which country is Africa's most popular tourist destination?
(a) Egypt (b) Morocco (c) Tunisia
10. To make chocolate you need cocoa beans. Approximately how much of the world's cocoa bean crop is grown in West Africa?
(a) 33% (b) 66% (c) 99%.

How Much Do You Know About Africa?

Answers

1. (b) Africa is made up of 54 countries.
2. (b) Africa covers approximately 20% of our planet's land area and about 6% of the total surface area of the Earth.
3. (a) The name 'Africa' has its origins in an ancient area of Tunisia called *Ifriqiya* which roughly translates to 'sunny place'.
4. (c) more than 1000 million (a billion) people live in Africa today making it home to more than 15% of the world's human population.
5. (b) 5000 miles
6. TRUE. African Penguins (*Spheniscus demersus*) live in the south of Africa on islands and rocky coastal areas. They are sometimes referred to as black-footed penguins or jackass penguins (because of their loud 'braying sound' which is similar to a donkey).
7. (c) It is estimated that around 3000 different languages are used across the continent of Africa.
8. (a) Bunny Chow. Also known as a kota or 'quarter'.
9. (a) Egypt is Africa's top tourist destination which is not surprising when you remember that it is home to world famous attractions like the Great Sphinx of Giza, and the tomb of Tutankhamun at Luxor.
10. (b) 66% with Ivory Coast alone being responsible for about 30% of the world's cocoa supply. (Always check it's Fair Trade!)

LEARN MORE ABOUT AFRICA!

www.kids-world-travel-guide.com/africa-facts.html

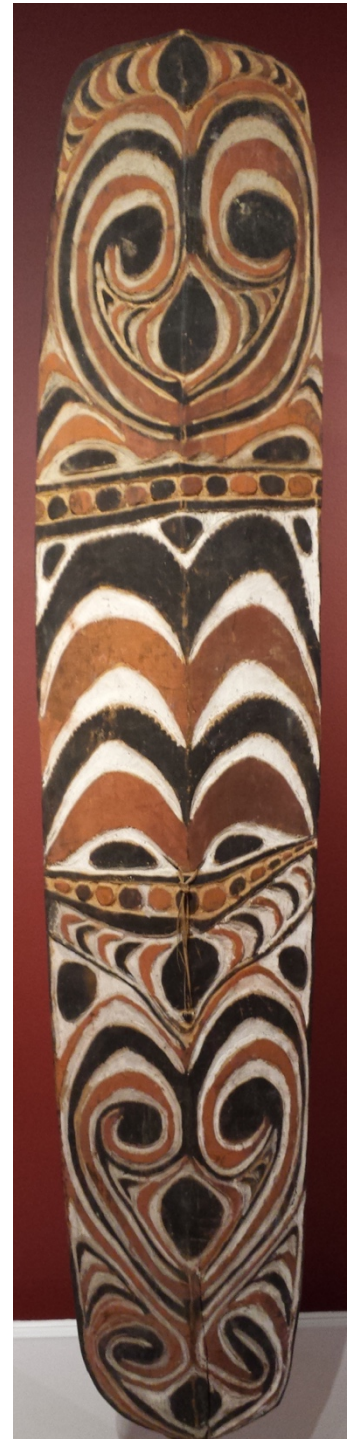
pbskids.org/retired_africa.html

www.africa.mrdonn.org

Images of Objects in the Exhibition



Images, *continued*



MOVING OBJECTS: African and Oceanic Objects from the FAM Collection

Images, *continued*

