

Bibliography

Before you can go ahead with any of the other writing projects you need to assemble a bibliography. Find general texts and exhibition catalogs that deal with Central African art, or with art of your particular region. Search the library's catalog for texts on your particular ethnic group as well. Search *African Arts* journal. The library (Art Library) has the complete run. *African Arts* is the major source of information for most African art. Search other databases (through the libraries Information Gateway) and check in particular data bases that cover Art History and Anthropology. You can ask a librarian to help you identify which databases you should search; the Art Index is a good place to start. As you are finding titles, identify the newest and most extensive volumes. Then search the bibliographies in these texts for further references. Finally, assemble this bibliography using for a format the Chicago Manual of Styles and identify the most important scholars that deal with your subject matter.

Due date: September 11 (first draft), corrected versions are due September 20

- 1) Provide a **properly formatted** bibliography which includes monographs and journal articles. If you include general texts on Central African art, include the page numbers for the sections that you will review.
- 2) Below the bibliography identify which scholars you intend to contact.
- 3) This assignment requires every team members' signature. I want to know that everybody has contributed to it. You can share information through blackboard; you can send each other drafts of material and edit them on blackboard. The final signatures can be gathered before class. Be sure that you designated a person who will print out the material.

Letter to a Scholar in the Field

Not all the objects in the museum are properly identified. In some cases we do not know for certain to which ethnic group an object belongs, or what the object is. Before you go much further asserting anything about the object, you need to verify the attribution with a scholar who is an expert in the particular subfield to which your artwork pertains. You will identify which scholars to contact and secure their addresses. You will write a letter asking for verification of the object's attribution and kindly request any information the scholar might have about the object that hasn't been published. You might ask the scholar for further references (attach your bibliography). It have to include a photograph of your object in your lette.r

In addition you will try to solicit photographs or even video clips from the scholar's field work records for inclusion in the website. To do this, you need to know something about the work this scholar has done. You need to explain the nature of the website, you need to ask for copies of photographs or videos and for written permission to use this material on a live website. Be sure that you don't sound demanding. The scholars have better things to do than to make copies of photographs or videos for you, so you want to be very, very, very friendly and humble.

The letter to the scholars (maybe two or three scholars at the most) have to be extremely well written. Do not mail any letters until I have edited them. Provide a copy of your final draft with your team mates' signatures that verify that all team members have read this draft and given it their best shot. I will edit your final version and you will then mail a corrected version of it.

Due Date: September 13

1) A completed letter to the scholar with address. I will edit this letter, you will make last corrections by September 25th and then mail this letter.

Formal Analysis and Condition Report

The team member responsible for the condition report should examine the art work at the same time that photographers complete their job. This minimizes the strain we place on ARCC's staff.

All objects have to be handled with great care. You need to wear gloves (provided by the museum) when handling objects. Some of the objects may be fragile, so pay attention to what you are doing and prop objects up with supports when necessary.

You will receive a form from ARCC's staff, which you will fill out diligently. However, aside from the filling out the form, you will also write a very detailed description of the objects, so your observation should be keen and you should take extensive notes on a separate sheet of paper.

To fill out the Condition Report form examine the object from every angle and check for any obvious signs of damage, broken parts, missing parts, loose parts, reattached parts. Are there any signs of repair? Any signs of covering up cracks or painting over marks? Any signs of abrasion? Is there evidence of wear and tear? Has the object been used or does it appear to be brand new, perhaps a never used tourist object? Are there any signs of fungus or mold? What is the condition of the structure of the objects? What is the condition of attachments? Are feathers in good shape? Are textiles in tact and clean? Everything you notice needs to be indicated on the condition report in great detail. The condition report form will eventually go to the museum. Make a Xerox copy of it.

After your time in the museum, write an extremely detailed description of the object. This description will go on the website. This is a difficult job. It is not easy to write a description without boring the reader to death. You need to work hard on using eloquent language. This will probably take four or five drafts. Read out loud as you write. Doing so will help you create sentences that flow easily. You need to start by describing the art works overall form and then slowly zero in on all the details. Be organized about it. Pretend that you are trying to describe the object to a blind person and that you are trying to make them feel something of the visual quality of the object.