

# NYU Paris

## ARTH-UA 9550

### Non-Western Art in Paris

#### Instructor Information

- Nicolas Garnier (Prof.)
- Monday 13.30- 14.30
- Nicolas.garnier@quaibranly.fr

#### Course Information

- ARTH-UA 9550
- Non Western Art in Paris
- Some of the world's greatest non-Western art can be seen in Paris, in such museums as the Quai Branly, the Musée Guimet, or in the Sessions Pavilion of the Louvre. Students learn about these art works in relation to their religious, political, and social meanings and functions. In addition, the course addresses questions of collecting and display, asking how these objects arrived in Paris and their significance for the Paris art and museum world. In English.
- [Co-requisite or prerequisite, if any]
- [Class meeting days and times]
  - [Class room number and building]
- [Virtual (online) meeting days and times, if any]

#### Course Overview and Goals

This course is intended to offer students a summarized documentation regarding the various discourses and approaches to Non-Western Art. It is based on theoretical discussions opened by the pioneers of the discipline in the history of the arts from non-Western cultures (Franz Boas, Claude Lévi-Strauss, Raymond Firth, Anthony Forge, Carl Schuster and Ed Carpenter, Alfred Gell, Fred Myers, Philippe Descola, Suzan Küchler). The course presents the impact of early publications on art from Africa (Leo Frobenius, Carl Einstein) or from Oceania (Alfred C. Haddon) on artists, art historians and anthropologists. On the basis of this general theoretical framework, the course on non-Western art will give a special place to Paris as a city where emerged a vivid and continuous interest for artistic expressions from Africa, Americas, and Oceania. An introduction to key French philosophical texts (Montaigne's *Les cannibales*, Montesquieu's *Lettres Persanes*, and Diderot's *Supplément au voyage de Bougainville*) will enable students to understand the core intellectual background on which French appreciation on non-Western art has developed. Special attention will be paid on Apollinaire, Picasso,

Matisse, or Derain's early infatuation for African art. The course will also study the birth of an art market promoting African art with the figures of Paul Guillaume or Charles Ratton. It will continue in evoking the central role played by surrealist poets and artists in the reevaluation of Oceanic art. The course also analyses the way some events (mostly art auctions, and exhibitions) have determined the way non-Western art has been understood. Finally, the course studies more recent critical approaches on non-Western art (James Clifford, Shelly Errington, and Sally Price). These authors will help students contextualizing controversies that accompanied the opening of the Pavillon des Sessions at the Louvre, the closure of the anthropological department of the Musée de l'Homme and the subsequent opening of the musée du quai Branly in 2006. During these lectures, a large array of examples of non-Western cultures is explained to students. Examples taken from Africa, Oceania, the Americas and Asia illustrate the various theoretical discourses. The last third of the course is devoted to the way contemporary cultures outside Europe and the US have developed their own and independent definitions of Modern art. The course concludes with a discussion of the way the immense collections gathered in the West are now shared or given back to the descendants of those from whom these artworks were taken.

Three visits of the *musée du quai Branly-Jacques Chirac* will be organized. One of them will give students an occasion to visit the exhibition *Oceania* (opening March 2019). On week 12, students will visit a series of art galleries near rue des Beaux Arts.

Each week is divided into three sections:

- a theoretical (& historical) approach. The lecturer exposes to students the main concepts of the course for one hour and a half (approximately)
- a focus on a particular group of artworks. The focus is usually based on a recent publication or exhibition. It illustrates the main theme developed in the first part of the course. It lasts for about an hour.
- a tutorial consisting of oral presentations from students. The students are requested to present a personal research on a topic of their choice. The topic needs to be validated by the lecturer prior to the presentation.

### **Upon Completion of this Course, students will be able to:**

- Obtain a general overview of the various functions of an artefact in a non-Western society
- Obtain a general overview of the way non Western art has been considered by academic disciplines such as Art History, Sociology and Anthropology and the way the art market in the West has valued these art forms.
- Better understanding the role of Paris in the way non Western Art has been studied and valued between the Renaissance and the contemporary period.

## **Course Requirements**

### **Class Participation**

Students will interact during tutorials. They are encouraged to also ask question and propose their reflections during lectures.

### **Assignment 1**

Short essay: 2 to 3 pages. Students are invited to write a short essay on an artefact from the collections of the musée du quai Branly-Jacques Chirac.

### **Assignment 2**

Students are requested to do an oral presentation on the artefact that they selected to write an essay.

### **Tests & Quizzes**

At the end of the semester, students will sit for an exam, in which they will be asked to write an essay on one of the two topics submitted to them (2 hours).

### **Assigned Readings**

Bibliography is added to the course syllabus.

### **Grading of Assignments**

The grade for this course will be determined according to the following formula:

<b>Assignments/Activities</b>	<b>% of Final Grade</b>
Class participation	[10%]
Essay on an artefact	[30%]
Oral presentation	[20%]
Final exam	[50%]

### **Letter Grades**

Letter grades for the entire course will be assigned as follows:

<b>Letter Grade</b>	<b>Points</b>	<b>Description</b>
<b>A</b>	16-20	Outstanding
<b>A-</b>	15	Excellent
<b>B+</b>	14	Very Good
<b>B</b>	13	Good

<b>B-</b>	12	Satisfactory
<b>C+</b>	11	Above Average
<b>C</b>	10	Average
<b>C-</b>	9	Below Average
<b>D+</b>	8	Unsatisfactory
<b>D</b>	7	Low Pass
<b>D-</b>	6	Low Pass
<b>F</b>	5	Fail

## Course Schedule

### Topics and Assignments

Week/Date	Topic	Reading	Assignment Due
[Week 1, 4 <sup>th</sup> February]	<p>Around the Jean-Philippe Rameau's rondo « les Sauvages ». France and the non Western World : introductory remarks</p> <p><b>Focus:</b> French Philosophy: From Montaigne to Diderot</p>	Montaigne, « The Cannibals »	The students have to pick up an object from the MQB for the future essay and presentation.
[Week 2, 11 <sup>th</sup> February]	<p>An anthropology of Art? The semiological approach. Robert Layton vs. Art and Agency, « Technology of Enchantment and Enchantment of</p>	<p>See Layton (1991: 1-41) &amp; Gell (1998:1-11) in the bibliography</p> <p>See Mauss (the Gift), Weiner 1992:44-65 and Godelier</p>	none

	<p>Technology » and the theories of Alfred Gell.</p> <p>A general theory of “things”: Mauss, Weiner, Godelier</p> <p><b>Focus:</b> Marquesan tattoos (based on Wrapping in Images » by Alfred Gell: 161-217).</p>		
[Week 3, 18 <sup>th</sup> february]	Visit of the Museum		Oral presentations
[Week 4, insert date]	<p>About Philippe Descola: the ontological turn and the anthropology of art. Following both Claude Lévi-Strauss and Eduardo Viveiros de Castro, Philippe Descola proposed to divide world cultures into four large, but exclusive groups. The divisions lie on a specific relation between culture and nature and the way humans relate to non-humans. The four ontologies defined by Descola are totemism, analogism, naturalism and animism.</p> <p><b>Focus:</b> The totemic posts from the North West Coast of Canada.</p>	<p>Claude Lévi-Strauss (<i>La Voix des Masques</i> 1982 :3-39) and, the chapter devoted to split representations in <i>Anthropologie Structurale</i> (1963: 245-268).</p> <p>Carl Schuster and Ed Carpenter (chapter1: family trees 1996:13-77).</p>	Oral presentations

<p>[Week 5, 25<sup>th</sup> February]</p>	<p>The question of the historical approach: Nicholas Thomas &amp; Peter Brunt recent attempt to draw an exponential history of Pacific Art. Through this form of reflection, students are invited to consider the way archaeological material from Africa, Oceania and the Americas is considered in French museography.</p>	<p>Introduction in <i>Art In Oceania: A New History</i> (Brunt and Thomas 2013)</p>	<p>Oral presentations</p>
<p>[Week 6, 4<sup>th</sup> March]</p>	<p>The age of explorations: James Cook and Dumont d'Urville: scientific approaches towards the world. The Eighteen century marks a period of scientific universality during which philosophers, scientist and navigators worked in common and exchanged and annotated their respective publications. These new forms of exploration brought back to Europe large quantities of material that have been the topic of intense and philosophical interpretation about freedom, good governance and the</p>	<p><i>Premières Nation: collections royales.</i> 2007. Paris, musée du quai Branly. (paper by Gilles Havard pp. 15-31 and paper by Pascal Riviale 59-65.</p>	<p>Oral presentations</p>

	<p>social purpose of religion.</p> <p><b>Focus:</b> the painted cloaks from the Plaines Amerindians in the former French royal collections.</p>		
[Week 7, 11 <sup>th</sup> March]	<p>The development of European Empires in the Americas, in Africa and in the Pacific and the birth of a European interest for non-Western Art. This section explores the relationship between two emerging and contemporary movements: colonization and the birth of social sciences (especially anthropology, and to a minor extent psychology). While the early explorers had a rather philosophical interest in Non-Western cultures, the Europeans who travelled and eventually settled in Africa and in Americas were animated by a spirit of conquest. They were military officers, labour recruiters, plantation or mine owners or</p>	<p>See Griaule, Lieiris and Balandier in the bibliography</p> <p>See Jamin on Leieri (2015:254-257)</p>	<p>Oral presentations</p>

	<p>missionaries. Lastly, some were scientists and were sometimes inspired by discussions relating to social sciences. A special mention will be given to French colonial history.</p> <p><b>Focus:</b> early concerns about spoliation (Michel Leiris, “L’Afrique fantôme”): the stolen <i>kono</i> case.</p>		
[Week 8, 18 <sup>th</sup> March]	<p>The rise of the avant-gardes, the “Années folles” and Primitive arts in Paris.</p> <p><b>Focus:</b> Nancy Cunard and the Negro Anthology</p>	Peltier and Rubin (see Bibliography)	Oral presentations
[Week 9, 25 <sup>th</sup> March]	<p>Contemporary controversies: “Les Magiciens de la Terre” and the Rasheed Areen reactions.</p> <p>In 1989, Jean-Hubert Martin assumed that there was no difference between contemporary art in the West and art forms in existence in distant societies. It was then assumed that Western contemporary institutions only</p>	Jean-Hubert Martin	Oral presentations

	<p>displayed artists from the West because of a lack of knowledge concerning distant societies. The Paris 1989 exhibition intended to partly remedy this situation. A strong reaction immediately emerged especially in English speaking countries that challenged a universal conception of art and the role of artists.</p> <p><b>Focus:</b> Frédéric Bruly Bouabré, a Bété scholar and artist from Côte d'Ivoire and his relationship with the French scholarly work.</p>		
[Week 10, 1 <sup>st</sup> April]	<p>Popular cultures in the Americas and the question of contemporary art in Mexico and Latin America. It will deal with two important notions: the legacy of pre-Columbia in today's art forms and rituals and the development of a touristic market (see Nelson Graburn for the interpretation of the interrelation between art and tourism).</p>	<p>Nelson Graburn 1976:1-32</p> <p>And about the Huichol Negrin 1975 and Furst 2003.</p>	<p>Oral presentations</p>

	<b>Focus:</b> Huichol string paintings in Mexico		
[Week 11, 8 <sup>th</sup> April]	Visit of the museum	TBA	Deadline for handing over the written assignment.
[Week 12, 15 <sup>th</sup> April]	Visit of art galleries, rue des Beaux Arts.	TBA	Oral presentations
[Week 13, 22 <sup>nd</sup> April]	<p>Representing African cultures. This week explores the way African art has been understood and displayed. It starts with the question of anonymity, ethnicity and the way African sculpture has been used by scholars and European art lovers to assume a certain form of universality in art. A special discussion will be held about the Savoy-Sarr report.</p> <p><b>Focus:</b> the “Palais d’Abomey” and the question of its repatriation.</p>	The Sarr-Savoy report	Oral presentations
[Week 14, 29 <sup>th</sup> April]	<p>Aboriginal paintings: From Karel Kupka to international exposure of contemporary Aboriginal artists in the dominant art market. This course is largely based on the controversial book by Fred Myers devoted to the transformation of the Aboriginal art market. This week also explores the way</p>	Kupka, Myers (2002:231-254) and De Lary (see Bibliography).	Oral presentations

	<p>Aboriginal art has opened one of the rare platforms for women's expression.</p> <p><b>Focus:</b> the art of Emily Kame Kngwarreye, an aboriginal female artist whose works are displayed worldwide.</p>		
[Week 15, 6 <sup>th</sup> May]	Preparation for the final exam.	[Insert reading]	none

## Course Materials

### Required Textbooks & Materials

- [Insert textbook or material name]
- [Insert textbook or material name]

### Optional Textbooks & Materials

**ARCHER-STRAW, Petrine**, 2005. *Negrophilia: Avant-Garde Paris and Black Culture in the 1920s*. London, Thames and Hudson.

**APPADURAI, Arjun**, 1986. "Introduction: commodities and the politics of value", in A. Appadurai (ed.), *The Social Life of Things: Commodities in cultural perspective*. Cambridge, Cambridge University Press.

*Arts primitifs dans les ateliers d'artistes*, 1967. Paris, Musée de l'Homme.

**BALANDIER, Georges**, 1957. *Afrique ambiguë*, Paris, Plon.

**BARTHES, Roland**, 1972 (translated by Annette Lavers). *Mythologies* London : Paladin.

**BAUDRILLARD, Jean**, 1996. *The System of Objects*. London: Verso.

**BLANCHARD, Pascal**, 2001. *Exhibitions: l'invention du sauvage*. Paris, Actes Sud, musée du quai Branly.

**BLAKE, Jody**, 2003. *Le Tumulte Noir : Modernist Art and Popular Entertainment in Jazz-Age Paris, 1900-1930*. University Park, Pennsylvania, The Pennsylvania State University Press.

**BOURDIEU, Pierre**, 1992. *Les Règles de l'art. Genèse et structure du champ littéraire*. Paris, Seuil.

**BOAS, Franz**, [1927]. *Primitive Art*. New York, Dover Publication.

- BURT, Ben**, 2013. *World Art: An Introduction to the Art in Artefacts*. London, Bloomsbury.
- CLIFFORD, James**, 1988. *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*. Cambridge, Harvard University Press.
- CUNARD, Nancy**, 2018 [1934]. *Negro Anthology*. Paris, Nouvelles Editions Place.
- DAGEN, Philippe**, 2013. *Charles Ratton : l'invention des Arts primitifs*. Paris, musée du quai Branly.
- DESCOLA, Philippe**, 2007. « Passages de témoins », in *Le débat* 2007 (5) : 136-153.
- DE LARGY HEALY, Jessica**, 2010. « [Karel Kupka et les maîtres-peintres de la Terre d'Arnhem. La biographie d'une collection d'art aborigène](#) », *Gradhiva* (8) : 98-217.
- DESCOLA, Philippe** (ed.), 2010. *La Fabrique des Images : Visions du Monde et Formes de la Représentation*. Paris : Musée du Quai Branly/Somogy.
- DIDEROT, Denis**, 1772. *Supplément au voyage de Bougainville*.
- DUFRENE, Thierry & TAYLOR, Anne-Christine** (eds.), 2010. *Cannibalismes Disciplinares: Quand l'histoire de l'art et l'anthropologie se rencontrent*. Paris, Musée du Quai Branly/Institut National d'Histoire de l'Art.
- ERRINGTON, Shelly**, 1998. *The Death of Authentic: Primitive Art and Other Tales of Progress*. Berkeley: University of California Press.
- FABRE, Michel**, 1991. *Black American Writers in France 1840-1980*. Chicago, University of Illinois Press.
- Fleckner, Uwe**, 2009. *The Invention of the 20<sup>th</sup> Century: Carl Einstein and the Avant-Gardes*. Madrid, Museo Nacional Centro de Arte Reina Sofia.
- FRIoux-SALGAS, Sarah**, 2014. « Introduction « L'Atlantique noir » de Nancy Cunard, *Negro Anthology*, 1931-1934 », *Gradhiva* (19) : 4-29.
- Furst, Peter T.** 2003. *Visions of a Huichol Shaman*. Philadelphia, University of Pennsylvania, Museum of Archaeology and Anthropology.
- GAUTHIER, Marie-Madeleine**, 1972. *Emaux du Moyen Age Occidental*. Fribourg, Office du Livre.
- GELL, Alfred**, 1992a. *Wrapping in Images: Tattooing in Polynesia*. Oxford, Oxford University Press.
- \_\_\_\_\_, « The Technology of Enchantment and the Enchantment of Technology », in Jeremy Coote & Anthony Shelton (eds.), *Anthropology, Art, and Aesthetic*. Oxford, Clarendon Press / New York, Oxford University Press: pp. 40-63.
- \_\_\_\_\_, 1998. *Art and Agency. An Anthropological Theory*. Oxford, Oxford University Press.
- GOEBEL, Michael**, 2017. *Global and International History: Anti-Imperial Metropolis: Interwar Paris and the Seeds of Third World Nationalism*. Cambridge. Cambridge University Press.

- GODELIER, Maurice**, 1999. *The Enigma of the Gift*. Chicago, The University of Chicago Press.
- Golwater, Robert**, 1938. *Primitivism in Modern Art*. Harvard University Press.
- GRABURN, Nelson** (ed.), 1976. *Ethnic and Tourist Arts: Cultural Expressions from the Fourth World*. Berkeley, University of California Press.
- GRIAULE, Marcel**, 1957. *Manuel de l'ethnographie*.
- Jamin, Jean**, 2015. "L'ethnographe devant le Colonialisme". In *Leiris and Co*. Gallimard et centre Pompidou Metz, pp? 254-257.
- JULES-ROSETTE, Bennetta**, 1998. *Black Paris: The African's Writers' Landscape*. Chicago, University of Illinois Press.
- KAUFMANN, Christian**, 1993. "La Mélanésie", In Adrienne Kaeppler, Christian Kaufmann and Douglas Newton (eds.), *L'art Océanien*. Paris, Citadelles-Mazenod, pp 159-383.
- KUPKA, Karel**, 1972, *Peintres Aborigènes d'Australie*. Paris, Publications de la Société des Océanistes.
- LE FUR, YVES**, 2017. *Through the Eyes of Picasso. Face to Face with African and Oceanic Art*. Paris, Flammarion.
- L'ESTOILE, Benoît de**, 2007. *Le goût des autres : de l'Exposition coloniale aux arts premiers*. Paris, Flammarion.
- LINTON, Ralph & WINGERT, Paul S.**, 1946. *Art of the South Seas*. New York, The Museum of Modern Art.
- MARTIN, Jean-Hubert**, 1989. *Les Magiciens de la Terre*. Paris, La Villette, Centre Georges Pompidou.
- MAUSS, Marcel**: *The Gift*.
- Murphy, Maureen**, 2009. *De l'imaginaire au musée : les arts d'Afrique à Paris et à New York, 1931-2006*. Saint-Etienne, Presses du Réel.
- LAYTON, Robert**, 2009 (2<sup>nd</sup> edition). *Anthropology of Art*. Cambridge, Cambridge University Press.
- LIEIRIS, Michel**, 1934. *L'Afrique fantôme*. Paris, Gallimard.
- LEROI-GOURHAN, André**, 1943. *L'Homme et la Matière*. Paris, Albin Michel.
- Levi-Strauss, Claude**, 1963. *Structural Anthropology*. New York, London, Basic Books.
- \_\_\_\_\_, 1982 [1975]. *The Way of the Masks*. Seattle and London, University of Washington Press.
- MACKENZIE, Maureen Anne**, 1991 *Androgynous objects: string bags and gender in Central New Guinea*. Paris, Harwood Academic.

**MARCUS, George, MYERS, Fred** (eds.), 1995. *The Traffic in Culture: Refiguring Art and Anthropology*. Berkeley: University of California Press.

**MONTAIGNE, Michel de**, 1595. *Les Essais*, chapitre 31 « Des Cannibales ».

**PELTIER, Philippe**, 1979. « L'Art océanien entre les deux guerres : expositions et vision occidentale », *Journal de la Société des océanistes*, **35**, n°65:271-282,

\_\_\_\_\_, 1984. "From Oceania" in W. Rubin (ed.), *Primitivism in 20<sup>th</sup> Century Art*. New York, The Museum of Modern Art, pp. 98-123.

\_\_\_\_\_, 1992. "Jacques Viot, the Maro of Tobati, and Modern Painting Paris-New Guinea 1925-1935", in Suzanne Greub (ed.), *Art of North West New Guinea: From Geelvik Bay, Humboldt Bay, and Lake Sentani*. New York, Rizzoli, pp 155-176.

*Premières Nation: collections royales*. 2007. Paris, musée du quai Branly.

**PRICE, Sally**, 1989. *Primitive Art in Civilized Places*. Chicago: University of Chicago Press (paperback edition 1991, second edition 2001).

\_\_\_\_\_, 2011. *Au musée des illusions : Le rendez-vous manqué du quai Branly*. Paris, Denoël.

**RATNAM, Niru**, 2004. "Dusty mannequins: modern art and primitivism" in Steve Edwards & Paul Wood (eds.), *Art of the Avant-Gardes*. London, the Yale University, pp. 157-183.

**RUBIN, William**. Ed., 1984. 'Primitivism' in 20<sup>th</sup> Century Art: Affinity of the Tribal and the Modern. New York, The Museum of Modern Art.

**SCHUSTER, Carl** et **CARPENTER, Edmund**, 1986-1988. *Materials for the Study of the Social Symbolism in Ancient and Tribal Art*. New York, Rock Foundation (12 vol.).

\_\_\_\_\_, 1996. *Patterns that connect: Social Symbolism in Ancient and Tribal Art*. NEW YORK, HARRY N. ABRAMS, INC.

**SOUTIF, Daniel** (ed.), 2009. *Le Siècle du jazz : Art, cinéma, musique et photographie de Picasso à Basquiat*. Paris, Skira.

**STOVALL, Tyler**, 2012. *Paris Noir: African Americans in the City of Light*. Houghton Mifflin.

**THOMAS, Nicholas**, 1991. *Entangled Objects: Exchange, Material Culture, and Colonialism in the Pacific*. Harvard University Press.

*Utopia: The Genius of Emily Kame Kngwarreye*. 2008. Canberra, The National Museum of Australia.

**WEINER, Annette B.** 1976. *Women of Value, Men of Renown: New Perspectives in Trobriand Exchange*. Austin, University of Texas Press.

\_\_\_\_\_, 1992. *Inalienable Possessions: The Paradox of Keeping While Giving*. Berkeley, University of California Press.

## Resources

- **Access your course materials:** [NYU Classes](https://nyu.edu/its/classes) (nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](https://library.nyu.edu) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](https://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](https://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)

## Course Policies

### Attendance and Tardiness

- Study abroad at Global Academic Centers is an academically intensive and immersive experience in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in harsher penalties including failure.
- Unexcused absences affect students' grades: unexcused absences will be penalized with a 2% deduction from the students' final course grade.
- Absences are excused only for illness, religious observance, and emergencies.

**Illness:** For a single absence, students may be required to provide a doctor's note, at the discretion of the Associate Director of Academics. In the case of two consecutive absences, students must provide a doctor's note. Exams, quizzes, and presentations will not be made up without a doctor's note.

**Religious Observance:** Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their instructor and the Academic Office in writing via email one week in advance before being absent for this purpose. If exams, quizzes, and presentations are scheduled on a holiday a student will observe, the Associate Director, in coordination with the instructor, will reschedule them.

**Please note: if you are unable to attend class, you are required to email your professors directly to notify them.**

### Late Assignment

Late submission or work will be accepted only with justifiable reasons of health or family emergency.

## **Academic Honesty/Plagiarism**

*At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community.*

**Plagiarism:** *presenting others' work without adequate acknowledgement of its source, as though it were one's own. Plagiarism is a form of fraud. We all stand on the shoulders of others, and we must give credit to the creators of the works that we incorporate into products that we call our own. Some examples of plagiarism:*

- *a sequence of words incorporated without quotation marks*
- *an unacknowledged passage paraphrased from another's work*
- *the use of ideas, sound recordings, computer data or images created by others as though it were one's own*
- *submitting evaluations of group members' work for an assigned group project which misrepresent the work that was performed by another group member*
- *altering or forging academic documents, including but not limited to admissions materials, academic records, grade reports, add/drop forms, course registration forms, etc.*

*For further information, students are encouraged to check [www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html](http://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html)*

## **Disability Disclosure Statement**

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.

## **Instructor Bio**

Nicolas Garnier is chief curator of the Pacific and Insular Asia collections at the musée du quai Branly-Jacques Chirac. He is an anthropologist who spent over 20 years in Papua New Guinea. He has specialized in the study of Sepik River rituals and the way artefacts are used in rituals. He has led an academic project titled "Arts of Papua New Guinea" in which documentation regarding important artefacts travels and is exhibited in remote parts of Papua New Guinea.