

NYU Paris

Course Number, Non Western Art in Paris

Instructor Information

- TBA

Course Information

- SP22_ARTH-UA_9550_G0C_C01
- Non Western Art in Paris
- [Course Description]
- [Co-requisite or prerequisite, if any]
- M-W: 12.30 -14.00
 - Room 410
- [Virtual (online) meeting days and times, if any]

Course Overview and Goals

This course offers students a summarized documentation regarding the various discourses and approaches to Non-Western Art as they appear in French scholarly and political debates. On the basis of this general theoretical framework, the course on non-Western art will give a special place to Paris and France where emerged a vivid and continuous interest for artistic and cultural expressions from Africa, Americas, and Oceania. It is divided into four main chapters.

Part 1:

French Philosophy on otherness: utopia and political criticism.

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. These texts, often based on utopian narratives, have irrigated political and public debates concerning the world outside Europe until the 21st century. They are framing the question of representations/exoticism formulated in France. Meanwhile, the concept of "otherness" formulated in French philosophy is used as a critical approach to European politics and ethics. French contemporary infatuation for African or Pacific art finds many of its sources in these pioneering texts.

Part 2:

Collecting in the time of colonialism

A special attention will be paid on French colonial history and the constitution of the first ethnographic collections. Lectures will be given on the creation of the *Musée d'ethnographie du Torcadéro* (1889) and the *Musée de l'Homme* (1938). Both institutions epitomizes a particular conception of colonization with its own history. Meanwhile the study of these museum collections shed new lights on the way artefacts from Africa, Oceania, Asia and the Americas are seen successively as “curiosities”, diplomatic treaties, colonial trophies, scientific specimens and art objects.

Part 3:

Paris, Art and Primitivism: Paris artists and colonies

France and Germany's colonial history opened new chapters of the history of modern art. The avant-gardes developed a special link with non-Western creations as they were featured in ethnographic museums. Debates will be opened about 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 (see Monroe 2019). 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 and sometimes (mis)-appropriated.

Part 4:

French contributions to an anthropology of Art, from Marcel Mauss to Philippe Descola

The final section returns to some of the key texts in anthropology of art. Starting with Mauss's famous essay (the Gift), the course also explore key concepts designed by the anthropologist and archaeologist André Leroi-Gouhran organizes a methods that tend to apprehend any form of human activity and its embodiment into artefacts. Claude Levi-Strass seminal texts on style will enable students to consider the way art forms relate to other social organizational patterns (political order and mythology). Finally recent texts by Philippe Descolla illustrate a contemporary structuralist legacy in Anthropology of art.

The course is designed to enable students:

- 1/ to gain a fair understanding of some French philosophical constructions on “otherness”
- 2/ to gain some familiarity with French colonial history
- 3/ to gain some familiarity with XXth century Parisian avant-gardes and their relationship with art forms from Africa, Oceania and the Americas.
- 4/ to gain a fair understanding of some French anthropological approaches of traditional art forms outside Europe
- 5/ to be able to organize a critical description of an art work

Regular visits in Parisian museums, art galleries or auction houses will provide students additional examples and cases study relating to the main topics of this course.

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. Comments on “From Oceania” P. Peltier 1984. Due date: week 3

Assignment 2

Short essay: 2 pages. Comments on a chapter of Alice Conklin 2013. Due date: week 8

Assignment 3

Short essay: 2 pages. Analysis of a selected artefact (1) from the collections of the musée du quai Branly – Jacques Chirac. Due date: week 11

Assignment 4

Students are requested to do an oral presentation on the artefact (2) that they selected to write an essay. (before week 14)

Assignment 5

Major essay (4-5 pages) on the artefact (2) selected from the collections of the musée du quai Branly – Jacques Chirac. Due date: week 14

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:

Assignments/Activities	% of Final Grade
Class participation	[10%]
Assignment 1	[10%]
Assignment 2	[10%]
Assignment 3	[10%]
Oral presentation	[10%]
Major essay on an artefact	[20%]
Oral presentation	[20%]
Final exam	[40%]

Letter Grades

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

Letter Grade	Points	Description
A	16-20	Outstanding
A-	15	Excellent
B+	14	Very Good
B	13	Good
B-	12	Satisfactory
C+	11	Above Average
C	10	Average

C-	9	Below Average
D+	8	Unsatisfactory
D	7	Low Pass
D-	6	Low Pass
F	5	Fail

Course Schedule

Topics and Assignments

Week/Date	Topic	Reading	Assignment Due
[Week 1, insert date]	<p>Introduction to the course. Viewing of Clement Cogitore's contemporary interpretation of the "Indes Gallantes".</p> <p>Part 1 French Philosophy on otherness: utopia and political criticism. Jean-Philippe Rameau, the Enlightenment, early French Colonialism and the Exoticism. The study of this performance will offer key material to investigate how French culture (philosophy, politics, and creative arts) approach other cultures/art as fictional narrative and as critical analytical tool.</p> <p>Focus: Clement Cogitore, "Danse du Calumet de la Paix"</p>	<p>Key reading:</p> <p>The Cartoon devoted to the musée du quai Branly and the question of restitution</p>	<p>The students have to select an object from the MQB for the future essay and presentation.</p>

[Week 2, insert date]	<p>Monday's class: A methodological introduction to the analysis of an Art work (M-M Gauthier's <i>mandala</i>). This class intends to offer students a general guideline to study an artefact.</p> <p>Wednesday's class: Part 1 French Philosophy on otherness: utopia and political criticism.</p> <p>Montaigne, "Les Sauvages", an early account about non-European people and about prejudices.</p>	<p>Key reading: Marie-Madeleine Gauthier and the <i>Mandala</i> (document studied in class)</p> <p>Key reading: Montaigne, « The Cannibals » (in the text book)</p>	Guidance provided to students in the selection of the artwork for the essay and oral presentation. No assignment due for this week
[Week 3, insert date]	<p>Part 1 French Philosophy on otherness: utopia and political criticism.</p> <p>Monday Class</p> <p>Jean Racine preface to the play "Bajazet" is a seminal work dealing with distance as a dramatic construction. Drama is possible when a narrative is based on a historical / geographical distance.</p> <p>Wednesday's class</p> <p>Denis Diderot and the rise of anti-colonialism. Fictions make possible a discourse against prejudices and enables a sharp criticism of European imperialism.</p>	<p>Key reading : Jean Racine, preface to Bajazet (in the text book)</p> <p>Key readings: Denis Diderot "Addendum to the Voyage of Bougainville" (in the text book)</p>	1/Due date for the first assignment 2/ Beginning of the oral presentations
[Week 4, insert date]	Comments on the previous assignment		Oral presentations

	<p>Part 1 French Philosophy on otherness: utopia and political criticism.</p> <p>Monday's class</p> <p>Montesquieu: Exotic fiction as a critical discourse on European Politics and Ethics.</p> <p>Wednesday's class: Visit of the musée du quai Branly – Jacques Chirac: The building, its architecture and the presentation of the project.</p>	<p>Key readings:</p> <p>Montesquieu "Lettres Persannes". (letter 21 (in the text book))</p>	
[Week 5, insert date]	<p>Part 2: Collecting in the time of colonialism</p> <p>Monday's class</p> <p>French colonial history from Jacques Cartier to the "Conquest" of Algeria.</p> <p>Wednesday's class French colonial history: Missionaries and soldiers; the development of a French colonial Empire in the South Pacific and in Africa</p>	<p>Key readings: See Griaule, Lieiris and Balandier in the bibliography</p>	Oral presentations
[Week 6, insert date]	<p>Part 2: Collecting in the time of colonialism</p> <p>Monday's class</p> <p>Museum and colonialism: French ethnographic collections: the "Cabinet du Roi", the "Musée de Marine du Louvre"</p>	<p>Key reading Pascal Riviale "Premières Nations" pp. 59-65), To be translated</p>	Oral presentations

	<p>Wednesday’s class</p> <p>The <i>Institut d’ethnologie</i> and the creation of the <i>Musée de l’Homme</i> (1938)</p>	<p>Key reading:</p> <p>Benoit de l’Estoile, “Can French anthropology outlive its museums”, pp. 81-87.</p>	
[Week 7, insert date]	<p>Part 2: Collecting in the time of colonialism</p> <p>Monday’s class</p> <p>Early concerns about spoliation (Michel Leiris, “L’Afrique fantôme”): the stolen <i>kono</i> case.</p> <p>Wednesday: The market of “primitive” art in Paris between 1910 and 1960.</p>	<p>Key reading:</p> <p>Jamin on Lieris (2015:254-257)</p> <p>Key reading: Monroe, 2019. about Paul Guillaume and the “Art Nègre”, pp; 111-129.</p>	Oral presentations
[Week 8, insert date]	<p>Part 2: Collecting in the time of colonialism</p> <p>Monday’s class Topic of discussion: the concept of Universalism in France</p> <p>Wednesday’s class contemporary debates dealing with:</p> <p>The musée du quai Branly – Jacques Chirac. Critical approaches (Descola, Price, de l’Estoile)</p>	<p>Key reading</p> <p>1966 Dakar Leopold Sedar Sengor and Malraux’s discourse on Universalism (to be translated)</p> <p>Key readings: Sally Price “Paris Primitive” pp.169-178</p> <p>Cartoon about the Quai Branly Museum (see text compilation)</p>	<p>1/ Due date for the comments on a chapter of Alice Conklin 2013 (2nd assignment)</p> <p>2/ Oral presentations</p>

<p>[Week 9, insert date]</p>	<p>Comments on the previous assignment</p> <p>Part 3: Paris, Art and Primitivism: Paris artists and colonies</p> <p>Monday's class Gauguin le Sauvage", from Peru to Paris, From La Martinique to Tahiti. The construction of a Polynesian imaginary</p> <p>Wednesday's class Parisian Avant-gardes: cubism, and surrealism. This period operates a change in the perception of African sculptures: from "fetishes", the became "ethnographic documents" and then "art pieces".</p>	<p>Key readings:</p> <p>Sherman's "Trouble in Paradise", pp.153-175</p> <p>Key reading: Jean Louis Paudrat 1984, pp. 125-151</p>	<p>Oral presentations</p>
<p>[Week 10, insert date]</p>	<p>Part 3: Paris, Art and Primitivism: Paris artists and colonies</p> <p>Monday's class: The Rise of Somuk in 1951. A Bougainvillian chief in Paris. The making of High art in the context of the emergence of Outsider art.</p> <p>Wednesday's class 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</p>	<p>Key reading: Garnier "Somuk: Chief or artist"</p> <p>Key reading: The 2018 Sarr-Savoy report (pp. 7-23)</p>	<p>Oral presentations</p>

	discussion will be held about the Savoy-Sarr report.		
[Week 11, insert date]	<p>Part 3: Paris, Art and Primitivism: Paris artists and colonies</p> <p>Monday's class : 1989 « Les Magiciens de la Terre » : Jean-Hubert Martin and a certain approach to contemporary art.</p> <p>Wednesday's class: re-reading Karel Kupka and the birth of the aboriginal artist</p> <p>Aboriginal paintings From Karel Kupka understanding of traditional artists in Arnhem Land to a contemporary reinterpretation (exhibition “<i>Gularr</i>”, Summer 2021 at the musée du quai Branly – Jacques Chirac)</p>	<p>Key readings: Jean-Hubert Martin Preface 1989: pp.8-11</p> <p>Additional readings: And Steeds (Lafuente) pp. 8-22</p> <p>Fred Myers (2002:231-254)</p>	<p>1/Deadline for handing over the written assignment on the first artefact.</p> <p>2/ Oral presentations</p>
[Week 12, insert date]	<p>Comments on the previous assignment</p> <p>Part Four French contributions to an anthropology of Art, from Marcel Mauss to Philippe Descola</p> <p>Monday's class</p> <p>Marcel Mauss: the gift and its implication in the definition of a work of art and the way such perspective challenge museum practices.</p> <p>André Leroi-Gouhran an anthropology of the techniques. Classification of</p>	<p>Key readings Mauss: the Gift; pp. 37-41</p> <p>André Leroi-Gouhran (table on “tendency” and “fact”)</p>	<p>Oral presentations</p>

	<p>artefacts. Object production and the <i>milieu</i>.</p> <p>Wednesday's class Visit of a museum: The Pacific Collections in the musée du quai Branly – Jacques Chirac (or the exhibition “Wampun”, on trading artefacts in the Mississippi area during the 17th and 18th century)</p>		
[Week 13, insert date]	<p>Part Four French contributions to an anthropology of Art, from Marcel Mauss to Philippe Descola</p> <p>Monday's class</p> <p>Claude Lévi-Strauss and a structuralist approach to art</p> <p>Wednesday's class</p> <p>Visit of an Auction House (Sotheby's or Christies, or an art gallery in function of the auctions' program and exhibitions opportunities)</p>	<p>Key readings: Claude Lévi-Strauss (<i>The Ways of the masks</i>), pp. 3-39</p> <p>Additional readings : Claude Lévi-Strauss 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
[Week 14, insert date]	<p>Part Four French contributions to an anthropology of Art, from Marcel Mauss to Philippe Descola</p> <p>Monday's class</p>	<p>Key readings: Philippe Descola (« the Making of Images », Routledge 2018, pp.)</p>	<p>1/Deadline for handing over the main written assignment on the second artefact.</p> <p>2/ Oral presentations</p>

	Philippe Descola. The four “ontologies” and a general theory of images. Wednesday’s class: Preparation for the final exam.		
[Week 15, insert date]	Exams	[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.

CONKLIN, Alice L. 2013. *In the Museum of Man. Race, Anthropology, and Empire in France, 1850-1950*. Ithaca-New York, Cornell 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.

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, 2007. « Passages de témoins », in *Le débat* 2007 (5) : 136-153.

_____, 2010. *La Fabrique des Images : Visions du Monde et Formes de la Représentation*. Paris : Musée du Quai Branly/Somogy.

_____, 2018. « The Making of Images », in Th. Fillitz et P. van der Grijp (eds.), *An Anthropology of Contemporary Art*. London, Bloomsbury.

_____, 2021. *Les Formes du Visible*. Paris, Editions du Seuil.

DIDEROT, Denis, 1772. *Supplément au voyage de Bougainville*.

DUFRENE, Thierry & TAYLOR, Anne-Christine (eds.), 2010. *Cannibalismes Disciplinaires: 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 20th 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.
- _____ ; 2015. "Can French anthropology outlive its museums", in Sophie Chevalier (ed.), *Anthropology at the Crossroads: The View from France*. Canon Pyon, Sean Kingtson Publishing, pp. 80-104.
- 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 (2nd 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.

MONROE, John Warne, 2019. *Metropolitan Fetish: African Sculpture and the Imperial French Invention of Primitive Art*. Ithaca, Cornell University 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 20th 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 20th 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.

SHERMAN, Daniel J. 2011. *French Primitivism and the Ends of Empire 1945-1975*. Chicago and London, University of Chicago Press.

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

Steeds, Lucy (ed.), 2010. *Making Art Global (part 2): 'Magiciens de la Terre' 1989*. London, Koenig Books.

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

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) 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.