



INTERSECTING PERSPECTIVES ON VISUAL ARTS IN 19TH - 21ST CENTURY PARIS, RABAT, DAKAR

APA Program: Multi-Country: France, Morocco, Senegal

Language of instruction: French

US semester credits: 4.0

Contact hours: 36 hours (12 hours per host city)

Term: Fall Semester | Spring Semester

Instructors: Paris - Dr. Noémi Joly, Art History Lecturer, Université Paris 1 Panthéon Sorbonne, Université Paris-Sorbonne, and Ecole du Louvre
Rabat - Dr. Nadia Sabri, Professor, Mohammed V University
Fatima-Zahra Lakrissa, Commissioner and Director of Cultural Programming, Mohammed VI Modern and Contemporary Art Museum
Maud Houssais, Adjunct Professor, Art'Com Sup, ILCS, ISADAC, ISCA
Dakar - Dr. El Hadji Malick Ndiaye, Researcher, Art Historian, and Curator of the Theodore Monod African Art Museum

Course Description

Intersecting Perspectives on Visual Arts in 19th-21st century Paris, Rabat, Dakar seeks to guide students in the study of intercultural dynamics between these three geographic areas with multiple cultural components linked by a shared language and story. Adopting the perspective of **Connected History** and varying the viewpoints, the approach of artistic exchanges between these different territories will rely on the study of physical cultural artifacts following three thematic and conceptual axes:

- **Architecture and Urban Planning:** The current physiognomy of cities, its urban planning as much as its constructed landscape, is a bearer of political values and identity, which become entangled overtime. What meaning do we give to the evolution of architectural forms and their ornamentation, between vernacular modernism and the desire to perpetuate terminology and traditional know-how?
- **Museology and Heritage:** The museum institution is particularly marked by its colonial anchorage in Europe, where most of the ethnographic collections were carried off and removed by force; and Morocco or Senegal, where the museum is an imported institution. The phenomenon of "Heritage translocation" asks us: How were displaced objects affected by these transfers? Who do these works belong to? In Rabat or Dakar, how are the institutions of the 21st century reappropriating the concept of museum to better reinvent it?
- **Visual Arts:** From Orientalism up to contemporary art, how do artists testify to their experience from elsewhere? By what means are contemporary art productions involved in the revision of

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intellectual and normative constructions inherited from the Western 19th century? In what way are Francophone artists of the African diaspora fully aware of the problems of exile and the miscegenation locally and globally?

Art History and Museum Studies will alternate between introductory sessions and in-class seminars with site visits to emblematic places and institutions. In Rabat and Dakar, students will also benefit from the expertise of their local professors, renowned personalities in the museum sphere and the contemporary art scene.

Learning Objective

Paris

The main objective in Paris is to introduce, through concrete mediations, the study of intercultural relations between France and two countries that have been part of its colonial empire in Africa: Morocco and Senegal. During these four weeks, students will be able to familiarize themselves with the main areas of study that structure the course during the two other stages of the program on the African continent: architecture and urbanism, museology and heritage, and visual arts (painting, sculpture, decorative arts). The chronological framework will cover the colonial period as well as the postcolonial period, from wars of colonization to independence, to the present day.

Rabat

This portion of the program is a critical investigation into the history of architecture and urban planning, museological and heritage practices, as well as contemporary visual arts in Morocco. The program compares the relations of Morocco with the West (especially France), specifically in the precolonial, colonial, postcolonial, and contemporary period.

The approach will be to introduce students, by reverse process, to a history of contemporary relations (Morocco/France) presented from the Moroccan perspective. Seminars will be the framework of a dialogue that is reinforced by visits of important points in the city, of cultural institutions, meeting with traditional actors or artisans, and with architectural and artistic works perceived and integrated in their production contexts through different historical layers.

Dakar

This portion allows students to learn about Senegal's cultural diversity in relation to two other countries linked by their history and by the French language: Morocco and France. The study of contemporary history will be based on examining the traces of the past that have been recorded in the artifacts of creation coupled with elements of historical and contemporary heritage. The objects of these material cultures will be revisited through a series of classes on three axes: architecture and urban design, museums and heritage, and the arts. The study of the three axes is an opportunity to identify historical issues, local and sociopolitical realities and the complexity of cultural dynamics. The objective of the course is to question the diversity of cultural artifacts that testify to the logic of fruitful encounter and mobility. These are woven into a modernity subjected to strain and marked by the common trajectory of the language. This multi-dimensional story will be backed by Senegal's public and private actors, artifacts and cultural institutions.

Schedule Paris

Week 1 - Architecture and Urban Planning

During the first week, the course will provide students with the historical context necessary to understand the subject at hand. This exploration will be accompanied by the discovery of the places which demonstrate, in the Parisian region, the colonial policy of France and the trajectories of the populations coming from the African colonies. Students will study architecture and decorations of the **Palais de la Porte Dorée** (*Palace of The Golden Door*), built for the colonial exhibition of 1931, before visiting the permanent collection at the **Musée National de l'Histoire de l'Immigration** (*National Museum of Immigration History*). This building has housed the museum and collection since 2007.

3 Hours: one 90-minute introductory session in the classroom; one 90-minute visit of the Palace of the Golden Door and National Museum of Immigration History.

Week 2 - Museology and Heritage

Students will be encouraged to reflect on the issues of acquiring, presenting, and preserving the artifacts of the Maghreb and sub-Saharan Africa in the French public collections. They will lead a comparative study between two museums proposing a radically different approach to this type of production: the **Museum at Quai Branly** (*Musée de Quai Branly*), which predominantly considers them according to their artistic value and the **Museum of Man** (*Musée de l'Homme*), which presents them on the contrary, from an ethnographic point of view. The common history of the two collections' heritage will be addressed as well as the sensitive issue of restitution. Students will be asked to answer the following questions: How are these collections the product and the reflection of French colonialism? To what extent do they propose a critique and in what way? How is an artifact from outside of Western cultures approached in France today?

3 hours: one 90-minute classroom session; one 90-minute class at the Museum at Quai Branly.

Weeks 3 & 4 - Visual Arts

Spread over the course of two weeks, this segment looks at two periods of time, one ranging from 1830 to the end of the Second World War and the other segment explores the post-war period to the present day.

- Through a class in the collections of the **Orsay Museum** (*Musée d'Orsay*), students will be concerned with the way Western artists have represented, mirroring colonial conquests, the people and landscapes with which they were put in contact with. In parallel with the evolution of the artistic language (romanticism, realism, or even academicism) the students will analyze the modalities of representation of the other, between fantasy and desire for accuracy. The achievements of Eugène Delacroix and Eugène Fromentin in painting and Charles Cordier in sculpture will be studied more in depth, as well as the political and artistic context in which these voyages in the "Orient" took place. Based on the collections of the **Orsay Museum**, students will examine the way in which the French decorative arts have appropriated the motifs derived from the traditional Maghreb culture.
- The second section will address the cultural contacts between France, Morocco, and Senegal in the time of decolonization and the postcolonial era. The contemporary art collection of

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the **Arab World Institute** (*l'Institut du Monde Arabe*) will allow students to discover how contemporary artists take on intercultural issues, including migration, in their artistic work.

*6 Hours: two 90-minute historical and theoretical classes in the classroom; two 90-minute visits each, at the **Orsay Museum** and then at the **IMA**.*

Rabat

Week 5 - Architecture and Urban Planning

A brief history of the representations and uses of the Moroccan House and City:

- Introduction to a historical segmentation summary of the precolonial period (continuity in slow decay), of the colonial period (epistemological rupture and paradigm shift), of the post-independence period (utopia, dystopia/withdrawal of identity and nationalism), and finally openness to the stakes of the new era.
- These questions will be asked through key concepts in the reading of each period such as the status of the artisan and the architect; reading spaces: closed/open-introvert/extrovert; the gaze and intervention on the dominated space; questions of identity and contemporary issues (modernity, Moroccanism, informal morphology).
- The Moroccan city offers a rich and diversified architectural and urban landscape: the Medina as a reflection of a patriarchal mode of the family that induced among other things, the closed and the open; The Colonial City as a result of large imported plots and "arabisations"; The subdivision and non-regulatory (the slum) as a local standard of the 1970s and finally the "Moroccan" city in the prism of globalization and standardization since the beginning of the 2000s.

4 Hours: one 90-minute classroom session; 2.5 hours of urban visit and analysis at architectural sites.

Week 6 - Museum Studies and Heritage: led by Maud Houssais and Fatima-Zahra Lakrissa

This module relates to the traditional and popular arts heritage practices in the context of colonial modernity and its prolongation: starting from the creation of the first ethnographic museums on the initiative of the colonial administration, until the 1960s, which mark a change in the use of the ethnographic object.

- Students will be led to reflect on the phenomena of requalification and reappropriation of this heritage, which asks to take into consideration the different statutes and uses of the artifact (from the ethnographic object to the document) in the creation of forms and speeches that undermine both the colonial rhetoric and the grammar of nationalism.
- This reflection will be drawn from the case of the **Museum of Oudayas** (*Musée des Oudayas*) and **The School of Indigenous Persons Art** (*L'école des arts indigènes*). Created in 1915 to crystallize historiographical stakes and hegemonic assumptions, artists of the 1960s called into question their artistic and discursive practices, whose most resounding act remains the manifest exhibition of 1969 in Jemaa el-Fna Square.
- A theoretical accompaniment and a practical study of the museum's collections will help students understand how the process of re-qualification of this heritage opened new perspectives from which artists, historians, and anthropologists developed counter-narratives that unfold against an essentialist ethnographic perspective.

*4 Hours: 2.5 hours in seminar; one 90-minute session at the **Museum of Oudayas**.*

Weeks 7 & 8 - Visual Arts

This module is an introduction and a questioning regarding the Orientalist/Orientalism in the Western painting of the 19th century: the representation of the phantasmagoric Orient through the travels of French artists to Morocco in the 19th and 20th centuries (issues, discoveries and transformations of the respective works, and modes of representations) up to the advent of painting in Morocco.

Some challenges of contemporary creation in Morocco, in the continuity of this contextualized story of intersecting perspectives, will be addressed.

A brief history of the representations and uses of the Moroccan House and City:

- Works & speeches: reappropriation of history by artists who invest in the questions of memory, of power, and of territory; intervention of the artist in the urban space in resonance with territorial problems.
- Networks: What is the presence of Moroccan artists in international contemporary art networks (biennials, residences, and exhibitions)? What are the effects of the production conditions and demonstration of artistic projects on the trajectories and on the propositional forms of these artists?
- Art in society and geopolitical migratory context: questioning some artistic projects in their relationship to the global geopolitical context of migration, between European migration policy and financing of arts and cultural programs in Morocco. Impact reading in terms of mediation and awareness of these projects: educating people about migration (integration of migrants) and "living together".

4 Hours: 2 hours of seminar and 2 hours of visits of an artist's workshop and a space of contemporary art.

Dakar

Week 9 - Architecture and Urban Planning

The memory of the city is in its architecture and in the urbanism it generates. The different forms of habitat testify to the vicissitudes of history and the way in which people think and determine their relationship to space. Architectural forms are diverse. The Sudano Sahelian forms, created for the most part during the colonial period, are home to several administrative and cultural institutions (**Pasteur Institute, Dantec Hospital, Abass Ndao Hospital, Theodore Monod Museum**). Other forms are inspired by the "asymmetric parallelism" (**SICAP complex, Dakar Fair**) of styles anchored in European history (**Court of Cassation, City Hall**) or the case of Impluvium (**Museum of Black Civilizations**). The buildings that populate the city of Dakar are all indications of evolution, reappropriations, and cultural transfers.

3.5 hours: one 90-minute introductory session in the classroom; two 60-minute visits at the Pasteur Institute and SICAP.

Week 10 - Museology and Heritage

With the museums of Senegal as a starting point, we will be examining the collections and history of the museum with a historical dimension (**Historical Museum of Gorée, Léopold Sédar Senghor Museum**) and ethnographic (**Theodore Monod Museum**): models, forms and scenographic devices, policies of conservation, mediation, exhibition and historiography of scientific speeches. The modern museum concept is very much linked to European history and the two museums cited are marked by the colonial era. To what extent does the Theodore Monod Museum raise questions about its status in society today? How does the museum restructure itself through a redefinition of its functions? What are the challenges of restoring African heritage that have arisen since the announcement by French President Emmanuel Macron? To what extent are the heritage renewal policies and the creation of new museums (Museum of Black Civilizations) evidence of an attempt at reappropriation of history at the local level?

3 hours: one 60-minute introductory session in classroom; 2 60-minute visits at the Theodore Monod Museum and at the Museum of Black Civilizations.

Weeks 11 & 12 - Visual Arts

This third axis is an opportunity for students to understand the structuring of the field of creation and the different cultural institutions that deal with it (**Theodore Monod Museum, Kemboury Gallery, National Gallery, Village of the Arts, Ker Thiossane Cultural Center**). We will question the current forms of artistic practices and the issues related to their purposes. Also, we will look to see how the artists seek to understand their relationship with the ideas of frontier, immigration, circulation or colonization, or the relationship between Senegal and France through the history of Franc CFA, the massacre of Thiaroye, etc. (**Mansour Ciss Kanakassy, Viyé Diba, Yahya Bâ**). Redefining artistic ecology allows one to rethink art training practices which, in this changing environment, are also confronted with a refound knowledge. These developments will be thought in view of the critique of the narratives of modernity (postmodernism, postcolonialism, decolonialism, etc.) that since the end of the 1980s, led to the revision of historiographical speeches on art.

6 hours: 3 hours of theoretical instruction; 3 hours of visits to cultural institutions.

Assessment

Each host city professor will assign a grade based on the following components of a student's work. The final grade will be an average of the three grades.

- Preparatory work, text readings (20%)
- Oral presentation at the museum (30%)
- Attendance, participation (20%)
- Final written exam (30%)

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Frame of reference

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