

VEVE

HAITIAN ART SOCIETY

NEWSLETTER

LETTER FROM THE PRESIDENT

BY ED GESSEN

Welcome to issue number 6 of VEVE. Since the Covid issues seem to be in the rear-view mirror, we have rekindled many of our previous initiatives at HAS. One of our key objectives is to recruit new members and to renew memberships from our current member community. This will provide us with the funding needed to finance our ongoing initiatives and events. Whether you are a current member or would like to become a member, we welcome your participation! The following letter below will summarize our recent activities.

It's an exciting time for Haitian Art, and it is gaining momentum! Art historians and scholars are casting a wider lens at the highest levels as definitions are expanded and rewritten.

HAS is an all-volunteer organization dedicated to promoting Haitian Art. We are moving on from a history focused on the excitement of collector experiences, to a cultural force that supports museums, scholars, and historians with primary source materials. We have a stunning web presence that allows members to upload their collections alongside works held in prominent collections. Never before has the breadth of Haitian Art been so visible and we need your help!

We suspended our annual fundraising drive during Covid and are now returning to ask if you'll join us in embarking on our most exciting initiatives to date. As the recent and well-illustrated New York Times coverage illuminates, Haitian history and art is receiving renewed attention.

We hope you'll consider rejoining today. A base-level membership costs only \$50 and supports the following:
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LETTER FROM THE PRESIDENT

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- Veve, our newsletter
- Online content, including the collections database
- Access to fellow Haitian Art enthusiasts
- Invitations to Regional Meetings and Events (Exciting, including a Washington D.C. Embassy Walk and cocktails in collector's homes.)
- Invitation to HAS's Annual Meeting

At higher levels of support, you help secure HAS place in one of the most critical conversations today: A retelling of history by the people who lived it. We hope you'll consider renewing your membership today and if you're able, supporting HAS's work at a higher level.

Further evidence that Haitian Art is gaining momentum.

- 2018-20 Pòtoprens: The Urban Artists of P-au-P co-curated by Leah Gordon and Edouard Duval-Carrie opened at Pioneer Works in New York and traveled to MoCA Nomi
- 2020 "Sacred Diagrams," Tampa Museum of Art exhibit of Vodou Flags, was a huge hit
- 2021 "Haitian Art and Spirituality," MoCA North Miami 40 Haitian Painting from the Rudman Collection, HAS members met for a Regional Event, enjoying the curator's tour.
- 2021-2022 Surrealism Beyond Borders developed by The Metropolitan Museum of Art and The Tate London, featured paintings by Hector Hippolyte and Hervé Télémaque.
- 2021-2022 Popular Painters and Other Visionaries virtually and then live, highlighting Rigaud Benoit, Antoine Oleyant, and Préfète Duffaut.
- 2022 King Pleasure, a stand-alone retrospective of seldom viewed Basquiat works, opened to sold-out show audiences
- 2022 Venice Biennale included Artists Frantz Zéphirin, Célestin Faustin & Myrlande Constant
- 2022 Afro-Atlantic Histories exhibition opens at the National Gallery of Art in Washington, DC. This historic exhibit features Haitian artists Philomé Obin, Sènèque Obin, Castera Bazile, Denis Emile and George Valris.
- 2023 Myrlande Constant flag show at the Fowler & HAS Regional Events in the works!

Please support our Membership renewal drive today.

Join us! <https://haitianartsociety.org/how-to-join>

HAITIAN HERITAGE MONTH CELEBRATED IN MIAMI

BY CANDICE RUSSELL, AUTHOR AND CURATOR

Members of the Haitian Art Society met in Miami on Saturday May 21st for a glorious day of appreciating and marveling at Haitian art in three different local venues. The trip was organized by Board Member Larry Kent, who flew in from California for the event..

Pan American Art Projects, owned by Robert Borlenghi, was our first stop in the Miami Design District, located near Miami's Little Haiti district. Gallery director Jane Wetherington provided her guests with snacks, champagne, and orange juice. Larry Kent arrived with gifts for all the women – stunning bouquets of heliconia, palm leaves and birds of paradise.

While the main galleries were devoted to Jamaican artists, a smaller room displayed the Haitian paintings owned by Borlenghi. The selection included a painting by the underrated Pierre Joseph Valcin, several large classic works by Louisiane Saint Fleurant, and a mix of works by Stivenson Magloire, including the smallest work by the artist I'd ever seen, Borlenghi took us into the back of the gallery to regale us with stories of Haitian paintings he had on the shelves..

After we met for lunch at MIA Market, offering a variety of international cuisines, we departed for the nearby Haitian Heritage Museum. An exhibition called "NOULA" was curated by Yvenn Despagne who also gave us a tour, featured artists from Haiti and beyond, in a variety of media. They included "drapeaux" or Vodou flags or 'textile art," to sculptures, to paintings, photography and a video installation. It was an eye-opening view of art being created contemporaneously.

Despagne authored a timeline of Haitian history on a wall panel, highlighting many known but some unknown facts, Few knew that Haiti welcomed Jewish immigrants fleeing Nazi Germany.

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Poster for the play Haiti, a drama of the black Napoleon, by William Du Bois, Lafayette Theatre, 132nd Street and 7th Avenue in Harlem, NYC, 1938.

HAITIAN HERITAGE MONTH CELEBRATED IN MIAMI

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The sculptures of Lherrison Dubreus, formerly a creator of Vodou flags, were especially fascinating. Skull heads were festooned with mirrored pieces and beads, like Day of the Dead figures come to life. Nico Vorbe's work used metal scraps such as chains, doorknobs and copper wire. There was a film installation about race and sexuality from Steven Babou. Exquisitely beautiful Vodou flags from Amena Simeon and Myrlande Constant were complete dazzlers within this space. It is good to know that these sacred artifacts are being on par with other media within Haitian art. I only wish we had been given souvenirs – a brochure or paper handout to explain the whole show.

The caper of the day was meeting Edouard Duval-Carrié in his studio where the folk cultures of the world are on display. He offered us prosecco and we sat down to talk with the artist and his bulldog puppy Roco. He is travelling to Germany for a show and working on another exhibition in South Africa. As the greatest living Haitian artist, he is truly also a global artist who spreads the magnificence of Haiti, its Vodou spirits and the soul of the culture around the world. What a day!



Edouard Duval Carrié, Beasts of Burden, 2021. Aluminum, acrylic, and glitter glue, 8 x 8 ft.

Caribbean Transitions exhibit at Katzen Arts Center, American University, Washington, DC, USA.

*June 11–August 7, 2022
Curated by Keith Morrison*

HOW TO DONATE YOUR ART COLLECTION TO CHARITY FOR A NONCASH CONTRIBUTION

BY MYRIAM NADER, GALLERIST AND APPRAISER

Donating your work to a museum or a charitable organization qualifies you for certain tax benefits, but determining where, when, and how to begin can be difficult. Below we take you through the requirements and recommendations to successfully donate your art to a qualifying public (not private) IRS-approved charitable organization.

Start Early - The ideal time to begin planning and organizing your charitable art contribution is as early in the fiscal year as possible. Due to the IRS's time constraints, the end of the year may be extremely hectic for appraisers and all the other parties involved. Museums and NGOs sometimes require several approvals before accepting donations, which can take some time. To guarantee that you meet the deadline, start early.

Own the Artwork for More Than a Year - You cannot buy a work of art to donate it the following year to receive a tax benefit. Artwork must be deemed a long-term capital asset to qualify for a tax deduction. You must have held the property for longer than one year to claim a work's current fair market value as the charitable deduction value.

Find a Donee Who Wants Your Work - Contact the museum or institution where you wish to contribute and ensure that your collection is compatible with their mission and values. It's essential to interact with the charity officials to learn their plans for the artwork. If the artwork is worth more than \$5,000 and the donor intends to claim a tax deduction for the fair market value, the charity must retain it for at least three years. One noteworthy museum, the Tampa Museum of Art, is actively seeking to expand its Caribbean and Haitian collections. They are undergoing a massive expansion program and plan to have Haitian Art and Vodou Flags on permanent public display in Tampa. (For further information contact edgessen@gmail.com)

Choose Your Charities Wisely - In the perspective of the IRS, not all charities are created equal. In terms of associated use criteria, you must prove that the donee will be able to "use" the donation as intended. For example, art donated to a museum should be used in the institution's collection, while art donated to a university should promote students' education (displayed and used in art history lectures, for instance). Before promising any charitable contributions of great art, it is generally advisable to confer with a knowledgeable attorney or accountant first.

Ensure That The Charity is based in the United States - To claim an income tax deduction, the charity must be headquartered in the United States. Several foreign museums have formed "Friends of..." organizations to get around this prohibition.

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HOW TO DONATE YOUR ART COLLECTION TO CHARITY FOR A NONCASH CONTRIBUTION

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You must honestly be an art collector or investor

In addition to meeting all these criteria, you must also fit the classification of an art collector or investor as defined by the IRS to claim a tax deduction. A donation from an art dealer or artist will only earn a deduction in the amount that was spent on acquiring or creating the piece, and not its market value. It's always recommended to talk to a tax attorney or accountant when calculating tax deductions.

When Does a "Qualified" Appraisal Require a "Qualified" Appraiser Per The IRS?

You must get a qualified appraisal by a qualified appraiser to be eligible for a tax deduction for artworks worth more than \$5,000. If your artwork appraisal (and claimed deduction) exceeds \$20,000, you must submit the actual appraisal report to your IRS form reporting the deduction. The "Declaration of Appraiser" in the IRS form 8283 must be completed and signed by a qualified appraiser.

What is a Qualified Appraiser as defined by the IRS?

The person rendering the appraisal must be competent in both the property type being appraised and appraisal principles and, in the methodology, and technique of developing the requisite opinions or conclusions and communicating those assignment results to the donor and other intended users of the report. Read [Publication 561- Determining the value Of Donated Property](#).

Why is Myriam Nader Salomon An Expert & Qualified Haitian Art Appraiser?

Myriam is a qualified art appraiser for determining the fair market value of your art for noncash contribution appraisals. She has verifiable education and experience in valuing Haitian art, and her maiden name, "Nader," is a global leader in the field. She is competent in evaluating Haitian art collections based on years of experience, research, competence, hard work, continued education, and her family's enormous nearly 60-year sale database.

The IRS does not require personal inspection; therefore, she can conduct online assessments for donations or charity purposes due to her familiarity with the donated type of art. Myriam Nader Salomon's professional report is a comprehensive report that presents her reasonable value judgment at the assessment. Her independent, objective, and unbiased art evaluation is based on an honest and accurate adherence to the Principles of Appraisal Practice, the IRS guidelines, the Appraisal Practice Principles, the Codes of Ethics and Conduct of the American Society of Appraisers (A.S.A), and the Association of Online Appraisers (A.O.A). She is also USPAP compliant.

Learn more about Myriam's appraisal services at this [link](#).

INTERVIEW WITH ELSIE HERNANDEZ, FOUNDER OF HAMOC (HAITIAN AMERICAN MUSIUM OF CHICAGO)

BY ED GESSEN

EG: What led you to establish HAMOC?

EH: As a young child I grew up in Haiti and my family emigrated to NY in 1966. I became an educator and a nurse, and ultimately relocated to Chicago. I made several trips back to Haiti to see my roots, and to better understand my heritage. On my first trip back, in 1980, I found Haiti to be a safe and pleasant place to visit. But when I revisited in 2000, I found that my beautiful homeland had significantly deteriorated, and was now in a serious state of poverty. I was inspired to do something. I returned once again in 2010, just after the earthquake, to volunteer as a nurse to try to help its many victims.

EG: What happened next?

EH: Before I returned to the US, I travelled to Petionville outside of Port au Prince, and saw wealth and beauty, and to Citi Soleil, to witness abject poverty. I was mesmerized by the plight of the victims and had a personal epiphany. As a Haitian, why am I so lucky? I can't have a direct impact, but I want to give something back. What can I do? I decided I could share my heritage and showcase the beauty of the people, the art, the museums, history and the culture with the vast number of Americans who know nothing about my former country. What really struck me was the positive attitude of the Haitian people. In spite of unimaginable tragedies, these people remained humble, kind, respectful, and grateful. They are the definition of resilient.

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Reveil de Hamfours Le Samedi Saint, 1949
Denis Emile (Haitian, 1919-1966)
Oil on Board
16 x 20 inches.

Loaned to the National Gallery of Art Afro-Atlantic Histories exhibit by ZQ Art

INTERVIEW WITH ELSIE HERNANDEZ

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EG: After your return in 2010, how did you turn your vision into a reality?

EH: I teamed up with an artist friend who had many paintings. He wanted to open a gallery and I wanted a museum. So we opened a storefront and tried both. It didn't work out so we parted company. But the storefront remains and has grown into a non-profit museum cultural center that features educational programs, art exhibitions, cultural events, and scholarly research facilities. The late gallerist Nicole Smith became a benefactor and has donated many high-quality paintings to HAMOC. The art is always on display. We also encourage emerging artists by showcasing their work. Since the only two Haitian community centers in Chicago have recently closed, we are emerging into a city-wide Haitian Cultural Center. There are over 30,000 people of Haitian decent currently residing in Chicago whom we serve. In order to help fund our projects, we apply for grants have applied for a grant, and plan to hold a major fundraising event on December 2, 2022. We hope you will be able to attend and help support our work.

Our mission at the Haitian American Museum of Chicago (HAMOC) is to promote and preserve Haitian art, culture, history and community in Chicago and beyond.

EG: Please visit the Haitian American Museum of Chicago next time you are in Chicago.

Haitian American Museum of Chicago
4654 N Racine Ave, Chicago, IL 60640

Contact info: info@hamoc.org
Elsie Hernandez, Founder and President
Carlos Bossard, Executive Director



Uprising of the Slaves, Haiti and Africa, n.d. by Jacques-Enguerrand Gourgue from a private collection.

AFRO-ATLANTIC HISTORIES EXHIBIT AT THE NATIONAL GALLERY OF ART WASHINGTON, DC APRIL 10 THROUGH JULY 17, 2022

Afro-Atlantic Histories dynamically juxtaposes works by artists from 24 countries, representing evolving perspectives across time and geography through major paintings, drawings and prints, sculptures, photographs, time-based media art, and ephemera. Haitian artists included in the exhibit include Philomé Obin, Sènèque Obin, Castera Bazile, Denis Emile and George Valris. Two additional Haitian artists, Rigaud Benoit and Wilson Bigaud, were included in the printed catalog but not included in the NGA exhibit.

The U.S. tour further builds on the exhibition's overarching theme of *histórias*—a Portuguese term that can encompass both fictional and non-fictional narratives of cultural, economic, personal, or political character. The term is plural, diverse, and inclusive, presenting viewpoints that have been marginalized or forgotten. The exhibition unfolds through six thematic sections that explore the varied histories of the diaspora.

The six thematic sections are Maps and Margins, Enslavements and Emancipations, Everyday Lives, Rites and Rhythms, Portraits and Resistances and Activism.



Ceremony Erzulie, 1947 by Wilson Bigaud, Gallery of Everything, London. Illustrated in the Afro-Atlantic Histories catalog

NEWS BRIEFS

Caribbean Transitions at Katzen Arts Center, Washington, DC

June 11–August 7, 2022

Curated by Keith Morrison, this exhibition explores the character, complexity, and originality of art by Caribbean American artists as they expand the art of the North American continent. Haitian artist Edouard Duval-Carrié has one large 8' x 8' piece included in this exhibition.

The Ransom: An Investigative Report

On May 22nd, the New York Times published The Ransom, an investigative report to answer the simple question: How much better off might Haiti be today if foreign powers had not kept draining its wealth for generations after the Haitian revolution (1793-1804), the first and only successful slave revolution in the Americas.

Haitian Metal Collection

One of our members, Kenneth Combs is looking for a new home for his Haitian Metal collection. He can be contacted at: allthatmatters@sbcglobal.net

Obituaries

Our sincere condolences to the family of friends of Leon Sevilla and Richard Schwarzsstein.



Ceremony, 1982 by Rigaud Benoit, ZQ Art. Illustrated in Afro-Atlantic Histories, 2021

VEVE CREDITS

VEVE is the newsletter of the Haitian Art Society. It is a benefit of membership and is published quarterly. It contains no advertising and features articles on Haitian Art, artists, collectors, members, current events, interviews, exhibitions and much more. Thank you to all our VEEVE contributors.

Matt Dunn - Editor-in-Chief

Ed Gessen - Editor

VEVE logo by Chawne Paige

Please send your article submissions for review and consideration to Matt Dunn at mattdunndc@gmail.com

To join and become a HAS member visit <https://haitianartsociety.org/how-to-join>

Mission Statement: The Haitian Art Society, formed in 2003, is an international, non-profit membership organization designed to strengthen and expand interest in, and understanding of, Haitian Art and Artists. The HAS is a thriving community comprised of art collectors, gallerists, museum professionals, scholars, and researchers all connected by a mutual appreciation and affection for Haitian Art. We also produce an Annual Conference for members with symposia, private home collection tours, special exhibitions, and social events. We are an all-volunteer organization. Support us by JOINING TODAY!



Incendie du Cap by Dieudonne Pluwise, n.d., private collection