



LETTER FROM THE PRESIDENT

By Ed Gessen

Welcome to the latest edition of Vèvè, the Haitian Art Society newsletter, issue # 10. I would like to share our latest news and bring you up to date on several of our recent and future events.

1) **New Board Members Elected.** I am pleased to announce that we have elected three new members to our Board of Directors. They are Allenby Augustin, Executive Director-Centre D'Art, Port-au-Prince, Haiti; Tomm El-Saieh, Artist and Partner-Central Fine Gallery-Miami, FL, and Kyrah Malika Daniels, Asst Professor African American Studies, Emory University-Atlanta, GA. Welcome Aboard!

2) **New Regional Directors Appointed.** HAS will be expanding its staff of Regional Directors to include the following individuals: For Central and West Africa: Ms. Ireqlá Qláifá, based in Benin; for Western Europe: Ms. Line Marshall, based in France; and for the Midwest: Dr. Kantara Souffrant, based in Milwaukee, WI. Welcome Aboard!

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3) Recent and Current Events. There are several Haitian Art events in progress or planned for the near future. These include:

A) "The Enduring Spirit of Haitian Metal Sculpture" San Francisco International Airport Gallery, which runs through August 25, 2024.

B) Tampa Museum of Art is hosting several events including:

-Symposium- Sunday, June 9th 9AM-5PM;

"Reframing Haitian Art: Masterworks from The Arthur Albrecht Collection" thru June, 2024.

"Sequin Arts: The Flagmakers of Haiti", on view now

<https://tampamuseum.org/event/reframing-haitian-art-the-symposium/>

C) "Surrealism and Us": Caribbean and Diasporic Art Since 1940. Ft Worth, TX Museum of Modern Art. Ends July 28, 2024.

D) The 60th Venice Biennale ("Foreigners Everywhere"), which runs from April 20th through November 24th, features works by two Haitian artists: Philomé Obin (1892-1986), Bas-Limbé, Haiti, and Sènèque Obin (1893-1977), Limbé, Haiti.

4) Annual Conference Planned for 2024. Our iconic Annual Conference is planned for Washington, DC. Although no firm dates or itinerary has been finalized, we intend to hold our conference from +/- September 27-October 1, to coincide with the National Gallery of Art opening exhibit, entitled "Spirit and Strength". Other activities will include museum tours, private collection visits, a Board of Directors meeting, educational symposium, and other social events. Only paid members will be invited to participate in this event. Details will be forthcoming.

5) Membership Drive and Paid Memberships. The Haitian Art Society is continuing its 2024 membership campaign. We welcome all past members to renew their memberships to support our organization. We need to add members to our official HAS community and have grown our Facebook group to over 12,000 total members. As a newly formed 501 c 3 non-profit charitable organization, we depend entirely on paid memberships to fund our organization. We have no full-time employees, and we are a 100% volunteer organization. We exist entirely through the generosity of our paying members. You can help us continue our work by joining us with your paid membership:

Personal Memberships:

\$50 Individual

\$75 Family

\$250 Patron

\$2500 Lifetime

Business Memberships:

\$250 Preferred Gallery or Business

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6) **Vèvè, our Newsletter.** If you read this letter, you have certainly discovered VEVE, the official newsletter of the Haitian Art Society. This is our tenth issue, and first issue for 2024. We welcome your comments, suggestions, and ideas. If you would like to contribute an article, please contact Line Marshall, our Editor-in-Chief at linemarshall@haitianartsociety.org, or our Publisher Matt Dunn, at mattdunndc@gmail.com.

7) **Website Expansion.** Our website continues to be updated with new information on a regular basis and has become a widely used and highly acclaimed research tool for scholars, museum professionals, gallerists, and collectors. You will be able to view lots of public and private collections, many never before seen by the general public. We wish to thank our Webmaster, Mr. Matt Dunn, for his tireless efforts. Be sure to visit often!

The Haitian Art Society Welcomes Three New Board Members!



Allenby Augustin, Executive Director of Le Centre D'Art (Port-au-Prince, Haiti)

Allenby Augustin, a cultural organization management specialist, was born in Haiti in 1983. In 2010, with friends, he founded Akoustik Prod, a cultural association. The same year, he created in Les Cayes the Krik-Krak festival, a festival of storytelling, games, and of traditional music, which includes the parade "Bann konte," a procession of Rara, storytelling, and traditional music. In 2013, under his direction, Akoustik Prod launched in collaboration with FOKAL on the occasion of Heritage Days, "Atis nan kay la," an artistic journey into the Gingerbread houses that are transformed into ephemeral artistic places: Bande à pied, exhibitions, concerts, and poetry are among the surprises for the pedestrian. After his master's degree in Management of Cultural Organizations at Paris-Dauphine University in 2016, Augustin developed in the popular neighborhoods of Port-au-Prince the project "Nou Pran Lari A," an artistic and social movement, promoting the work of artists and artisans from working-class neighborhoods. Allenby Augustin is now the Executive Director of Le Centre d'Art of Port-au-Prince."



Tomm El-Saieh, Artist, Partner Central Fine
(Miami, Florida), Director El-Saieh Gallery
(Port-au-Prince, Haiti)

Tomm El-Saieh is an artist and gallerist based in Miami and Port Au Prince. He is a partner at Central Fine and Director of El-Saieh Gallery.

Tomm El-Saieh's dense and rhythmic paintings derive inspiration from myriad sources, including the history of and discourse on American and international abstraction and Haitian Voodoo traditions such as trance-induction and percussive music.

Obsessive markings – notations, shapes, scratches, and erasures – saturate the surfaces of his canvases, creating fields of bursting, complex color. The synesthetic, all-over compositions that El-Saieh produces from this meticulous process are at once sublime and sensual, mystical and direct, chaotic and restrained. While firmly planted in the realm of abstraction, El-Saieh's paintings also suggest complex networks, sprawling cities, or molecular structures, and within the clustered code of his brushwork, figurative associations emerge and recede. This compelling ambiguity in the work invites close examination, and rewards continued looking. Echoing throughout El-Saieh's work is traditional Haitian painting's emphasis on punctuation, repetition, economy of paint application, and color sensitivity; however, he eschews the religious, political, and quotidian scenes that dominate its highly codified and narrative content. For El-Saieh, his hybridized and entirely singular sense of abstraction is a distinctly personal experience, one that is performative and experiential.



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Manbo Kyrrah Malika Daniels is an Assistant Professor of African American Studies at Emory University. She completed her B.A. in Africana Studies at Stanford University, and earned her M.A. in Religion and her Ph.D. in African & African American Studies at Harvard University. Professor Daniels teaches courses on African religions and art history, material culture and museum studies, and race, religion, and representation.

Her research centers on African derived religions, sacred arts, religious initiation and conversion, and ritual healing traditions in the Black Atlantic. For the 2019-2020 academic year, she was awarded a Getty/ACLS Postdoctoral Fellowship in the History of Art.

Daniels is currently completing a book tentatively titled *Art of the Healing Gods: Illness, Imbalance & Sacred Arts of the Black Atlantic*, a comparative religion project that examines ritual art traditions and religious healing legacies of Kongo-derived communities in Haiti and the Democratic Republic of Congo (Congo-Kinshasa). The book investigates how sacred art objects mediate relationships between humans and spirits in healing ceremonies to treat spiritual illness and imbalance holistically. Daniels' work has been published in the *Journal of Africana Religions*, *Meridians: Feminism, Race, Transnationalism*, the *Journal of Haitian Studies*, and the *Journal for the American Academy of Religion*.

Between 2009-2010, Daniels served as Junior Curator at the Smithsonian Institution's National Museum of American History in Washington, D.C. Following the earthquake of 2010, she worked in St. Raphael, Haiti, with Lakou Solèy Academic and Cultural Arts Center, a grassroots organization that develops arts-based pedagogy. Previously, she held the first appointment dedicated to African religious heritage traditions and African and African Diaspora art history at Boston College. Daniels currently serves as Leadership Council Member for the African and Diasporic Religious Studies Association (ADRSA) and as Vice President for KOSANBA, the Scholarly Association for the Study of Haitian Vodou.



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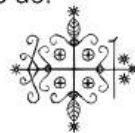
*The Art She Loved Found Her:
Introducing **Line Marshall**, our Editor in Chief and
the Haitian Art Society's First Regional Director in Western Europe
By **Natasha Tauber***



Masterpieces of Haitian Art by Candace Russell languished on Line Marshall's coffee table for a long time before she actually read it. She'd grown up around Haitian Art; it was the background of the homes of family and friends she frequented. But it would be five years before Marshall did more than admire the illustrations in Russell's book. This however prompted her to start collecting pieces she was drawn to, but "I was looking for art I could afford to collect on a teacher's salary."

Buying what she could afford, Marshall's "walls became more colorful." On Memorial Day weekend 2022, she was hanging out on a "buy nothing" Facebook Group— "where people recycle any and everything," when she saw something remarkable, a painting featuring two women, with heads wrapped in kerchiefs. The free painting she opted to pick up was in the next town over, so there was nothing to lose, apart from a little time. Marshall's first impulse, upon seeing the piece itself along with the uncanny familiarity of the artist's signature, was to back away in shock that someone would be giving it away. Returning home and to Russell's *Masterpieces of Haitian Art*, Marshall looked up the artist behind her latest treasure. It was Jacques-Enguerrand Gourgue, an artist whose work is in the Museum of Modern Art's permanent collection. Marshall shared it to the Haitian Art Society Facebook Page to avid response. She remembers from the posted comments that "someone suggested Gourgue, from the trees."

Marshall recounts coming into possession of other pieces in her collection in unusual or uncanny ways: "Each time, it felt like a spiritual invitation and a privilege." She scours the secondary market and has also acquired a painting by a "minor" member of the Obin dynasty, as one of four canvases she purchased as a lot on Poshmark. For Marshall, "the art I loved actually came and got me a couple of summers ago. It was as if it said, 'We have a job for you.'" Repeatedly, pieces she "should not have been able to afford" came into her possession, reinforcing the idea that "There is something I am meant to do."



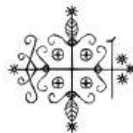
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Marshall's passion and growing collection inspired her to attend the Haitian Art Society's 2023 Conference: "Vodou in the Age of Consciousness." At the opening reception, Marshall met HAS Board Member, Kay Heller, who upon learning that Marshall was born in Limbé, northern Haiti, suggested she might have been delivered by Dr. William Hodges, with whom Heller worked for at time at Limbé's Hôpital le Bon Samaritain. A quick text to Marshall's mother confirmed this. The serendipity extended to the last stop on the tour, where Heller pointed out a painting by Seneque Obin in a collector's home. It was a depiction of Dr. Hodges, who had also been a minister, preaching at a church in Cap-Haitian.

Connections with members like Heller (whose collection was also begun on a teacher's salary and will, in part, take up permanent residence at Washington DC's National Gallery in the fall of 2024) led Marshall to become more involved with the Haitian Art Society. At the conference, having met "the collectors and other incredibly talented people," Marshall was most impressed by "the erudition and passion of people doing work on the ground," among them Augustin Allenby, Executive Director of Port-au-Prince's Centre D'Art, who also assured her that there are no minor Obins.

Marshall spent 27 years teaching English, first in Brooklyn for five years, before spending the bulk of her career in Maplewood, NJ. While her college studies had been grounded in British literature (Chaucer, Shakespeare, and Milton), she took up the mantle of creating a robust honors-level "Literature of the African Diaspora" course. The syllabus has seven units, each highlighted by a Bob Marley Song. The curriculum spans "Africa Unite": Black Cross-Cultural Identity-Pan Africanism (DuBois, Garvey, Nkruma), consummating with "No Woman No Cry: Contemporary Black Womanist Voices" (Walker, Emecheta, Morrison).

The curriculum was not exclusive to written texts, Marshall emphasizes. "Oral tradition in West Africa and, by extension, the Caribbean is an embodied practice," so the class included music and dancing. In 2017, she won a fellowship to study Afro-Cuban drumming and dancing in Havana, and promptly incorporated the dancing into her course. To the surprise (and often horror) of her teenage students, the words, "Wear some comfortable clothes," meant the next two to three lessons would be spent on their feet.



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From her years in the classroom, Marshall is adept at using the power of art and literature to open doors: Some of the course's most resounding impacts were felt outside the African Diaspora. She mentions a white parent who shared that her son and daughter, having taken the course in different years, both went on to focus on Social Justice and African-American studies in college. Marshall reflects, "Pain is universal. Those kids couldn't come face to face with the history and then just sit and not do anything about it. We are all affected by the ripple effects of injustice."

Marshall has retired from teaching and will leave her adult sons, Samuel Marshall, a fellow English teacher, and the artist, Elijah Marshall (IG: @trash_catalog), in New Jersey as she will be calling Nice, France, home. For Marshall, who intends to travel extensively, the invitation to become the Haitian Art Society's first representative in Western Europe felt like an intuitive way to open her next chapter, one that builds on an educator's love of knowledge and the art of Haiti.

Presenting Our Regional Directors in Africa and the Midwest:



"When I began connecting to the depth of my roots, I activated ancestral remembrance." Ireqlá Qláifá is speaking about the path she has taken from a South Florida-based family of Haitian descent to her ancestors' land in Benin. Qláifá is also speaking about the many art forms that have led the one-time Peace Corps Volunteer to call Benin one of many home bases.

Entering high school in Palm Beach, FL, Qláifá, the lead singer in her church choir, found herself at "the intersection of confusing socio-relational and socio-economic gaps." "School failed us because we couldn't identify ourselves in the curriculum and most teachers." She'd grown up in "a traditional Haitian" household, speaking Kreyòl at home. It was music, and the choir teacher's choice to perform "Negro spirituals" for competition, that inspired Qláifá to take an interest in school and to superior rankings at state events. Moving on to the national level, the 2010 Santaluces High School "Vocal Pathfinder" found herself, by virtue of her talent, in a group of the U.S.'s most capable theatrical, visual, and performing artists.



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Visual art did not speak to Qláifá as intimately as music did, until she discovered Haitian, Caribbean, and African Art. Qláifá immersed herself in Miami's burgeoning arts scene: Little Haiti Cultural Center, The Art Black, and enjoying the constellation of events that surrounded Art Basel. She made friends with artists and immersed in art "that felt like home," among them painter Florine Démosthène, filmmaker Rachele Salnave, and photographer, Woosler Delisfort.

At the time Qláifá, was heavily immersed in community development work, and was struck by the plight of artists, or, as she reflects, "the too-frequent outcome of tapping the soul for a spiritual and creative process. And trying to understand why artists die poor while their managers thrive." This led Qláifá to obtain a Master's degree in the Music and Entertainment Business in hopes of "learn[ing] how to transform the industry."

With a passion for developing and organizing folkloric art events and programs, Qláifá returned to Benin. As the Principal Consultant of DJAIYE, LLC., she bridges "old world and new:" African traditions with their new world iterations. Qláifá is herself directly on the path from colonization to restitution as the international liaison to the touring exhibition "Benin of Yesterday and Today." She selectively works with clients that possess "a clear understanding that Art and Culture are the consciousness of the diaspora," among them, Conseil National des Organisations d'Artistes, a governmental agency established to direct reforms in the cultural sector, and Africa Sound City, a cultural center providing workshops and residency programs to support emerging talent, career artists, and international cultural actors.

"Benin," Qláifá suggests, "is becoming." She cites the growing tourist infrastructure for a nation whose greatest resource is the "spiritual knowledge and rites as practiced for over thousands of years." "Ayiti is a New World reservoir of Dahomean Culture, and art is the mouthpiece that speaks these stories." She cites the tradition of African metalsmithing: "You cannot simply become a metalsmith. It has to be passed down. The processes have been sacralized. Sculptures are enchanted through ceremony and ritual. Not just a piece to observe but a way to preserve culture."

Qláifá's experience of art is cultural, historical, and of powerful depth, "Every time I am confronted with art, it is innately from conception already a communal piece: To Heal. Shock. To Think. The reward of communication beyond possible in words, to access the depth of expression in these cultures is a process of renewed understanding of self and transformation."

Please join us in welcoming Ireplá Qláifá, the Haitian Art Society's first representative in Central and West Africa!

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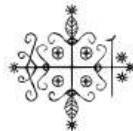
Dr. Kantara Souffrant: The Haitian Art Society's Midwest U.S. Regional Director

We are happy to announce that Kantara Souffrant, PhD, The Milwaukee Museum's Curator of Community Dialogue, has joined us as our regional director for the U.S. Midwest. Dr. Souffrant's position ensures that community engagement is at the center of adult programming at the Museum through meaningful partnerships with peer institutions and artists, art activations and audience engagement.

In addition to serving on the Museum's Senior Leadership Team, Souffrant builds the institution's capacity for making Art Relevant to Our Community and delivers Robust Community Programming, two key pillars of the Museum's Strategic Direction. She also addresses social issues through art and is responsible for offsite projects.

"For me, the role of Curator of Community Dialogue is personal: a chance to use art to build bridges across our city while amplifying the voices and experiences of Black, Latinx, and other communities of color," Kantara Souffrant asserts. "It isn't merely about getting more people to come to the Museum; it is about how art and the Milwaukee Art Museum can help shape our city's future. We're co-creating a Milwaukee committed to equity, inclusion, diversity, and a healthier city for future generations to inherit. I'm eager to work alongside others doing this work both within and beyond the Milwaukee Art Museum."

Souffrant is a museum educator, artist-scholar and independent cultural curator who has worked across academia and the non-profit sector in the pursuit of arts-based social justice and public education. She is currently the Assistant Professor of Global/Non-Western Art History at Illinois State University, where she teaches courses at the intersection of art history, African diasporic culture, and museum studies. She was also Visiting Assistant Professor of Arts of Africa and the Black Atlantic at Oberlin College, in Ohio. Souffrant received her PhD in Performance Studies at Northwestern University in June 2017.



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Souffrant previously worked at the Milwaukee Art Museum, from 2015 to 2018, as the Manager of School and Teacher Programs. She developed and taught curricula that connected students with art in the Museum's collection and revitalized the training and educational materials for the Museum's Haitian art collection—one of the oldest and largest outside of Haiti. Additionally, as both an educator and practicing artist, Souffrant worked with Milwaukee-area performing arts organizations to curate programs that combined dance, theater and the visual arts.

Before the Milwaukee Art Museum, Souffrant was at the Haitian American Museum of Chicago as its cultural liaison, and had interned at the Field Museum in Chicago. She has been a guest instructor at the Chipstone Foundation, and the March on Milwaukee 50th Anniversary coordinating committee is among the committees and boards in Milwaukee and Chicago on which she has served.

(EDUCATION: She holds a Ph.D. in Performance Studies from Northwestern University, with certificates in Critical Theory, African and Diaspora Studies, and Teaching. Her scholarship examines visual and performance art in the Black Atlantic, African Diasporic visual aesthetics, Black feminist art traditions, and ritual and performance in the Haitian Diaspora.)

*Adapted from the Milwaukee Museum Press Release and Kosanba Bio.



Selections from The Enduring Spirit of Haitian Metal Sculpture (SFO Museum).
Artists from left to right: Murat Brièrre, Gabriel Bien-Aimé, Serge Jolimeau

Keeper of Memory:

Shneider Léon Hilaire's

Nou ak sa n pa wè yo - Nous et les Invisibles

by Line A. Marshall

As I begin writing this article, my Facebook post on Shneider Léon Hilaire's solo exhibition in Paris, "Nou ak sa n pa wè yo," has gone viral. Not taking any chances, though, I am careful to confirm what constitutes "going viral" with my sons, one a late millennial and the other, an early Gen-Z'er. No one is more surprised by this development than I am, but few talents are more deserving of this ultimate digital accolade than Shneider Hilaire. There is also an incredibly popular Tik-Tok video. Marie-Charlotte Plagnol, Project Manager and my contact at Gallery Magnin-A in Paris, which hosted the exhibit from January 13th through March 16th, mentioned it while recalling the energy of the show's opening, a uniquely festive atmosphere ushered in by quite a few Haitian attendees, many of them within the same age range as my sons.

The title of Hilaire's show, subtitled in French, "Nous et les Invisibles," translates to "Us and the Invisibles." It is an appropriately haunting title for his deeply spiritual and metaphorical work.

The Saturday I choose to view the show is a dismally cold, torrentially rainy day. It is a Charles Obas painting—minus the Haitian setting—come to life. For those who may not know, Obas (1927-1969) was a painter whose insistence on making veiled statements against government corruption through the symbolic use of rain and storms on his landscapes, ran afoul of the Duvalier regime. In the home I grew up in though, he is primarily remembered as a hometown boy—the big brother of a dear family friend, one who just happened to disappear in 1969.

Haitian stories, both real and imagined (they are often hard to tell apart), are filled with spirits, the myriad invisibles referred to in the exhibition's title. Ancestors, artistic and otherwise, are just one type. Shneider Léon Hilaire's artistic vision is peopled by spirits. They certainly take up a great amount of space on the imposing tableaux at the Gallery Magnin-A. In his "Mariage avec Agouet," we are witnesses to an intimate exchange of vows between a beautiful human bride and the diaphanous masculine Vodou lwa, or spirit, that governs the sea, aquatic life, and fishermen. The bridal party is a trio of levitating fish, which are just as ghostly as the groom. The fact that this wedding between spirit and human takes place in the water, the dividing line between the human-earthly and spiritual-ancestral realms, is also profoundly meaningful.



Régine Cuzin, the show's curator, writes in the exhibition guide:

Shneider Léon Hilaire's work is inspired by the presence of voodoo, brought from Benin by enslaved Africans, and reflects society's relationship with death. In voodoo, beings do not die, they monitor and protect the living; the dead are not dead, they are just invisible. Like a griot who transmits memory, Shneider Léon Hilaire transcribes onto canvas the oral nature of stories, tales and legends that he has collected with kindness throughout the country, a little like an anthropologist.

Another painting, "Possession d'Amour," depicts an initiate who is being "ridden" by the lwa of love, beauty, and prosperity, Erzulie Freda. His pink painted fingernails, an homage to Freda's signature color, are rendered most remarkable by the absence of color in the rest of the painting. As Hilaire states, "I don't use colors in my paintings, essentially black and white...red, blue, and green...Colors have meaning in the voodoo imagination. For example, pink is the color of Freda, the lwa of love... We tend to say that if a man is straddled by Freda's spirit, he's either gay or doesn't know it, but he has femininity in him...it's also to say that in voodoo, everyone is accepted, that there's no discrimination."



Shneider Léon Hilaire's powerful work represents an exciting intersection of contemporary visual art and Haitian oral tradition. Storytelling in Haiti, especially in rural areas, would traditionally take place at night after long days of toil, thereby replacing the forbidding quality of nighttime with a spirit of warmth and community. Hilaire recalls going to the elders "to gather stories linked to the collective imagination of the night...In the past, they were told when people got together, but today, with new technologies, they tend to disappear." As an artist, Hilaire proudly wears the mantle of storyteller and memory-keeper. His work's acclaim and popularity— both on and off social media— speak to its appeal to multigenerational and multicultural audiences, as well as its power to utilize these same "new technologies" to revive and retell endangered Haitian stories.

One of the most deeply affecting paintings in the show, "Ayida en Songe," presents a young man lying on a water-borne bed in communion with Ayida Wedo, who— along with her counterpart, Damballa— is one of the primordial creator lwa in Vodou and other African diasporic traditions. Often depicted as a rainbow-colored serpent, Ayida's spectrum, rendered more subtly in this interpretation, represents wholeness, integration, and unity. Here, she appears to bless the man who reaches out to receive her. For those of us who know Michelangelo's "Creation of Adam" all too well, the connection, whether or not it's intended, is hard to miss. The association entwines these mythologies, thereby introducing a largely Haitian spiritual and artistic narrative into the collective imagination. In this way, and in many others, the artist and his work render visible much of what would have remained unseen.

Temwayaj:

Artists and Changemakers in Their Own Words



Multi-disciplinary artist **Vladimir Cybil Charlier** was born in New York City to Haitian parents and grew up between Queens, NY, and Port-au-Prince, an experience that continues to inform her work, which she describes as *Endezo, Between Waters*. Over the years, Cybil has focused on developing a cohesive language to express a diasporic culture. Her search for that language has been the thread linking her different bodies of work, including mixed-media paintings, prints, videos, and three-dimensional work. Early on, Cybil started exploring various forms of popular art and crafts from Haiti, studying self-taught paintings and the spiritual and sacred art forms of Vodou, essentially rethinking these traditions from a diasporic perspective.



"Loko Marley", 2017



"Frida Dantó", (2018)

Papa Loko, ou se ven, pouse' n ale...

Examining how traditions reinvent themselves to adapt to new conditions and how diasporic identities are constructed, the *Panteon, The Saints Go Marching!* series casts predominantly African American s/heroes as lwas. The series plays with "image as decoy," the practice of using generic images of saints as stand-ins for the lwas (and orishas) that could not, historically, be worshipped openly in postcolonial societies, and a practice that is still very much alive throughout the African diaspora. For instance, Bob Marley becomes Loko, the spirit of leaves and plants, (# 1) the image of St Joseph, while Billie Holiday is cast as Ezili Freda, (# 2) the image of the Dolorosa and The Marassa, the cosmic twins, are embodied by Basquiat and Warhol (#3). In the search for an Afro-diasporic cosmology and to conjure New World Pan-African archetypes, I developed a more intuitive studio process. My practice resides in the dance of these two seemingly opposite yet complementary processes, intuitive and rational.



Billie Zolue (2019)

The culmination of the series is the "The Diaspora Vodou Survival Kit" (# 4 & #5), a print portfolio, featuring all twenty-two images from the Panteon series, accompanied by a limited porcelain edition sculpture of an asson, a sacred ritual maracca. A table of contents poster showcases all the Vêvês representing the Iwas, a symbolic Milokan. Encased in a sleek plywood suitcase that slides open like a cigar case, The Kit is more than just a collection of art. It is a powerful metaphor for cultural survival, encapsulating the resilience and adaptability of diasporic cultures and, particularly, of the land called by the island's first people, the Taïnos, Ayiti.

Nou se papiyon na pote nouvèl bay Agwe...



"Marassa Andy & Basquiat," 2018



"The Diaspora Vodou Survival Kit", 2021, Birch plywood suitcase box (11"5/8 x 15"1¼ x 2"1/4)



*"The Diaspora Vodou Survival Kit", (opened) 2021, 22 10"5/8"x 14"5 Prints/
Table of Content Poster 21" x 29"/ Porcelain sculpture 3.5" x 1.5" x 1*

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Vève Credits

Line A. Marshall, Editor-in-Chief

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Issue 10 Title Banner Art by Frantz Zéphirin



Join Today!

The Haitian Art Society is a 501c3 public charity.

The Haitian Art Society was formed in 2003 as an international membership organization designed to strengthen and expand interest in, and understanding of, Haitian art and artists. The HAS is a thriving community of art collectors, gallerists, museum professionals, scholars, and researchers all connected by a mutual appreciation and affection for Haitian Art. As an all-volunteer, non-profit organization, we rely on your membership dues to support our website and our group. Members receive the following benefits:

- **Inclusion on our mailing list to receive current news and events via email and this newsletter.**
- **Virtual Events (Symposia, Film Screenings, Art Talks...)**
- **Invitation to attend our Annual Conference**
- **Invitations to attend private home tours of art collections**
- **Invitations to participate in panel discussion groups with experts in their field**
- **Consideration to post your art collection on our site (Requires Approval)**
- **Opportunity to meet other Haitian Art collectors, gallerists, museum professionals, artists, scholars, and other Haitian Art enthusiasts.**
- **Business memberships receive a Featured Gallery designation and a direct link to their website**

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Our Annual Membership Dues For:

Personal Memberships:

- \$50 Individual
- \$75 Family
- \$250 Patron
- \$2500 Lifetime

Business Memberships:

- \$250 Preferred Gallery or Business

Membership Link: <https://haitianartsociety.org/how-to-join>

NOTE: Membership dues are our only source of, so feel free to make an additional contribution to help fund our website and organization. Donors may deduct contributions under the IRS - IRC Section 170.

More Opportunities to Get Involved:

1) Interested in submitting to future editions of *Vèvè*? Please forward ideas and/or articles to our Editor-in-Chief at linemarshall@haitianartsociety.org.

2) HAS's current Regional Board is an energetic group of collectors, teachers, art advisors, and 501(3)-c professionals. This enthusiastic group of member volunteers meets quarterly to track international exhibitions, curate HAS's artist directory, and plan regional events. In addition, the Regional Board serves as a critical advisor to the Board of Directors. If you want to get the word out about an art event in your region, contact your regional chair via their email address above. If you're interested in becoming more involved in a region where we don't have coverage, please reach out!

3) The 2024 Conference is fast approaching. With curator-led tours of *Spirit and Strength*, opening at the National Gallery, and *Revolutions!* at the Hirschhorn, Haitian Art will achieve unprecedented exposure to U.S. audiences. Do you have great photos of HAS events throughout the years? We'd love to see them! Please contact Haitian Art Society Secretary Natasha Tauber at Natasha@haitianartsociety.org.