

REINVENTING

le
centre
d'art





View of the Larsen-Einegard House © LE CENTRE D'ART / ROBERTO STEPHENSON

Reinventing Le Centre d'art

MICHÈLE DUVIVIER PIERRE-LOUIS
President of the board of Directors
of Le Centre d'Art

Former Prime Minister of Haiti



Haitian art has had its epiphanies. The creation of Le Centre d'art was among them. When the Center was founded in 1944, it had only been 10 years since the U.S. military occupation. Haiti was still recovering from the aftermath of occupation, and the Indigenist movement that ensued permeated literary and artistic production. For a whole fringe of artists and intellectuals, this moment in time was about positioning themselves against the denigration and racism of which Haiti is constantly the object. Simultaneously, it was about celebrating popular culture and its African roots – particularly via voodoo – and the concept of freedom, as it fits into our national history.

A mystique would be created around the Center, starting first with the major exhibition of Cuban painters in 1945. This same year, André Breton and Wifredo Lam visited Haiti and the Center at the moment during which a sociopolitical movement – largely led by student youths – led to the downfall of Haiti's then-president. Should we view this moment through a lens of cause and effects – as some have advocated for – between the intellectual and political turmoil, on the one hand, and the emergence of a class of extraordinary "naïve art" painters, on the other? Nothing is less certain. Nevertheless, the aesthetic form that ensued – sometimes called naïve art, other times referred to as primitivism or popular art – would make history. Thanks to our art historians, particularly Michel-Philippe Lerebours and Carlo Avieri Célius, we can shed light on this history, which will serve as a standard beyond the boundaries of Haitian art. From this, it remains evident that the production of Haitian visual arts cannot be reduced.

It is important to emphasize the sense of openness generated by the Center, alongside an interest from actors outside of the artistic mainstream of the time. At the end of the

1940s, when the Center's journal, Studio 3, put out a call for international contributors, responses were astounding. They included: René d'Harnoncourt of New York's Museum of Modern Art (MoMA), James A. Porter, art historian and director of Howard University's art department, Raymond Cogniat, French art critic and historian, and Pierre Mabilille, French cultural attaché in Haiti. Their articles were counterpart to those of our writers and artists, including Philippe-Thoby Marcelin, Albert Mangonès, and Pétiou Savain. Jason Seley, dean of the Faculty of Art at Cornell University, renowned sculptor, taught sculpture at the Center. Mercer Cook would become interested in the Center and spend two years in Haiti as an English teacher, as would the Center's founder.

Dewitt Peters. Selden Rodman, André Malraux, Jean-Marie Drot would also make their aesthetic judgment on Haitian "naïve" art.

Over time, the Center protected and broadened its heritage, even throughout dark years of dictatorship, during which Haitian artists never eased to create, both in Haiti and abroad. Internationally acclaimed artists – such as Lionel Saint-Eloi, Edouard Duval-Carrié, and Iris – never failed to recall what they owe to the Center, which represented a hub for formal training, exhibitions, and promotion. Generations of artists loyal to this emblematic place followed in the footsteps of their elders and forged new paths by expressing their own artistic language.

In 2010, the Center was hit with a double misfortune. The building housing our collection on rue Roy was destroyed by the earthquake, and – only weeks later – we learned of the passing of the Center's director, who had led the Center for more than thirty years. In spite of these hardships, Le Centre d'art is not dead. It survived the disaster thanks to the diligence, generosity, and fervor directed

towards recovering its rich collections and archives. Ten years later, in its temporary quarters, the Center welcomes, exhibits, trains, promotes, educates, and astonishes. Just turn to Mario Benjamin, Pascale Monnin, Tessa Mars, Simil, and Frantz Zéphirin to be convinced. Just as during its launch, a combination of domestic and international factors and actors continue to play a critical role in the Center's rebirth. May these developments continue to unfold so that over the next few years, the Center can move into its newly restored premises, and fully participate in Haiti's wealth of artistic creation, and all that it has to offer the world.

In doing so, the Center will be able to fulfill its newest epiphany.

le
centre
d'art

Le Centre d'art is to Haitian art what the Villa Medici represented for the Italian Renaissance. In this artistic hub of Port-au-Prince, multiple generations of artists were able to emerge and flourish, sharing their art across the globe.

After being destroyed by the 2010 Haiti earthquake, the Center rose from its ashes in 2014, thanks to the creative energy of artists and patrons alike. Today, we are hoping for a new breath of life for the Center, with the infrastructure to support its ambitions. The 21st century Centre d'Art will simultaneously transport Haitian art to a new era while transporting us back in time to witness its rich cultural heritage.

7



Dewitt Peters and the Board members, 1947.
© LE CENTRE D'ART

THE TREASURE OF HAITIAN ART

In 1944, before galleries or art schools existed in Haiti, Le Centre d'art was founded under the impetus of American watercolorist DeWitt Peters and Haitian intellectuals, including Mauritius Borno, Philippe-Thoby Marcelin, Alber Mangones, Geo Remponeau, Jean Chenet and Gerald Bloucourt. Initially a training space for artists, the Center quickly became an epicenter for creative talent in Haiti.

A PASSION

Emerging Talents and Cultural Melting Pot

Officially recognized as a public resource in 1947, this cultural institution operates on both artistic and social grounds – offering a unique space for artists and the general public to convene. Le Centre d'art is simultaneously a gallery and a collective space for visual arts – where artists, intellectuals, craftspeople, students, art aficionados, collectors, and tourists alike have had the opportunity to cross paths and exchange knowledge. Many self-taught artists have been able to flourish and sell their work through the Center. Over the years, the Center has nurtured the talents of many notable artists, enabling them to gain local and international recognition, including Rigaud Benoit, Wilson Bigaud, Prêfête Duffaut, Jasmin Joseph, Philomé Obin, Hector Hyppolite, Georges Liautaud, Antonio Joseph, Robert St. Brice, Lionel Saint Eloi, Serge Jolimeau, and Edouard Duval-Carrié. Many of these artists' work can now be found in prestigious collections across the globe – from large private collections to New York's Museum of Modern Art (MoMA). Under the auspices of the Center, many galleries, schools, and art movements were founded, such as the Foyer des Art Plastiques, the Galerie Brochette, the Saint Soleil movement, and the Poto Mitan and Kalfou studios/galleries.

1 Jorélus Joseph (1939-2009), *Devil and Birds*, oil on canvas, 40 x 30 in. Le Centre d'art, Port-au-Prince.
© LE CENTRE D'ART / ROBERTO STEPHENSON



OUR MISSION

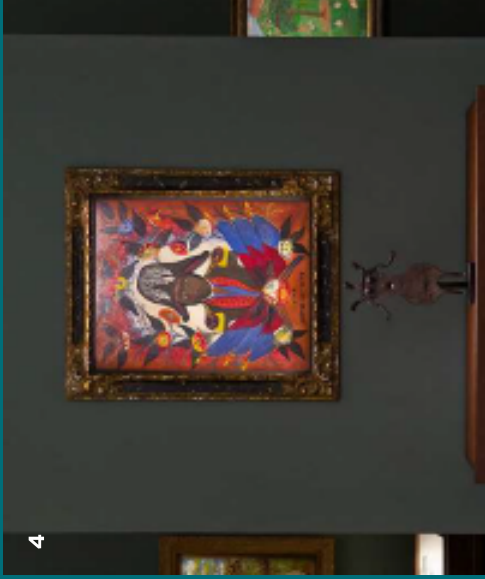
Promoting and Sharing Haitian Art

Since 1950, Le Centre d'art has brought wall frescoes to the Sainte Trinité Cathedral and created the Haitian Art Museum at the Collège Saint Pierre. These two buildings have since collapsed and shuttered as a result of the 2010 earthquake. The Center has also spurred the creation of a wealth of visual artwork, which is now housed in prominent private and public collections, as well as galleries in Haiti and abroad. Beyond simply promoting the work of its artists, the Center has laid the foundations for the Haitian art market.

II



1



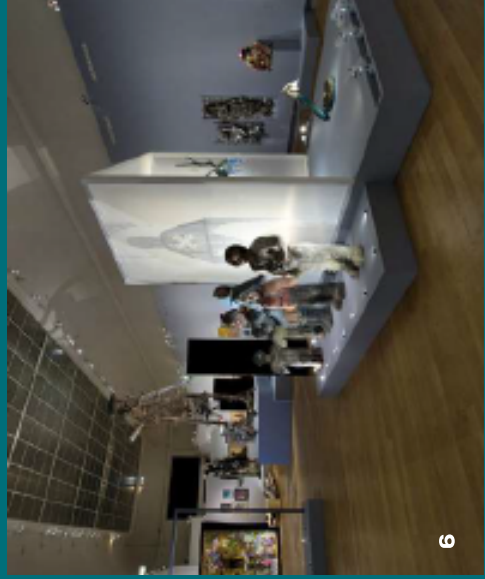
4



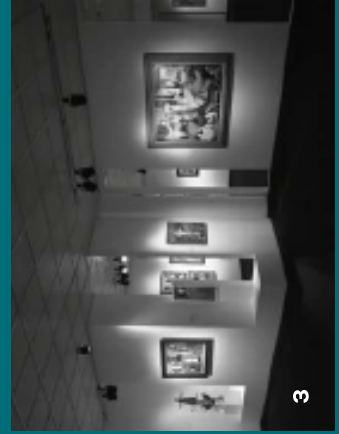
5



2



6



3

1 Haiti's most talented artists have painted the interior of the Sainte-Trinité Cathedral in Port-au-Prince.
© DPA PICTURE ALLIANCE / ALAMY STOCK PHOTO

2 The damaged mural *Baptism*, painted by Castero Bazile in 1951, amidst the debris of Holy Trinity Episcopal Cathedral.
© RICHARD KURIN/SMITHSONIAN INSTITUTION, IN 'SAVING HAITI'S HERITAGE: CULTURAL RECOVERY AFTER THE EARTHQUAKE', 2011

3 Haitian Art Exhibition at the Brooklyn Museum, 1978.
© BROOKLYN MUSEUM PHOTOGRAPH

4 ART + REVOLUTION IN HAITI organized by The Gallery of Everything, Frieze Masters, London, 2018.
© THE GALLERY OF EVERYTHING

5 Haitian Art, from 1940 to date, Sale in partnership with Le Centre d'art, organized in Paris by PIASA, French auction house, 2017.
© LE CENTRE D'ART

6 Exhibition *Haiti, Two Centuries of Artistic Creation - The exhibition at the Grand Palais in Paris, 2014*.
© DIDIER BLOWY, RMN-GRAND PALAIS, PARIS 2014

OUR AMBITION

Discovering Artists and Helping them Flourish

For more than 70 years, Le Centre d'art has facilitated the discovery of numerous artists, developing art studies programs for a population who may otherwise never have had access to such resources and enabling students and researchers to participate in art exhibitions across the globe. For decades, art lovers and collectors have frequented Le Centre d'art – notably André Breton, Arthur Miller, Leonard Bernstein, Laurance Rockefeller, Romain Gary, René d'Harnoncourt, Truman Capote, Jean Paul Sartre, Alfred Métraux, André Malraux, Jonathan Demme, Ernest Pignon-Ernest...



2



4



1



3



5

1 André Breton with the artists of Le Centre d'art and its director, Dewitt Peters, Port-au-Prince, 1946.

© LE CENTRE D'ART

2 Lecture by Carlo Cellius, historian and art historian, researcher at The French National Centre for Scientific Research (CNRS), 2017.

© LE CENTRE D'ART

3 Photo of the artist, Ernest Pignon-Ernest at Le Centre d'art, 2019.

© LE CENTRE D'ART

4 Exhibition opening at Le Centre d'art (undated).

© LE CENTRE D'ART

5 Opening of the exhibition *Roots Are Deep* by Etienne Chavannes, 2018.

© LE CENTRE D'ART

A VOCATION

Creating a Caribbean Space for Creation

Le Centre d'art strives to unite and animate a creative community within the Caribbean, so that art and culture can bear witness to the hopes and constraints embedded in the region, while questioning the diversity of Caribbean societies and their transformations. By 1946, the Center had already organized the exhibition "Modern Cuban Painters," and in the following years, exhibitions by Wifredo Lam, Xavier Amiama, Roberto Diago, and Carlos Enriquez. **At the beginning of the year, with the support of UNESCO, le Centre d'Art woked with institutions and artists' workshops based in Barbados, Cuba, Jamaica, and the Dominican Republic to build this Caribbean space through artist residencies.**



From recovery
to a new era



Antonio Joseph (1921-2018).
Washerwomen, aquarelle, II x 15 in.
Le Centre d'art, Port-au-Prince.
© LE CENTRE D'ART / ROBERTO STEPHENSON

Crisis and Response

On January 12, 2010, a catastrophic earthquake struck Haiti, killing more than 200,000 and destroying much of Haiti's infrastructure, including Le Centre d'art. In the wake of this disaster, Le Centre d'art's board of directors, staff, and friends mobilized with the support of the Haitian Foundation for Knowledge and Liberty/Fondasyon Konesans Ak Libète (FOKAL). Thanks to their collective efforts, most of the artwork was salvaged from the ruins and Le Centre d'art's archives were be secured.

The Haiti Cultural Recovery Project, implemented by the Smithsonian Institution in conjunction with the Haitian Ministry of Culture, identified Le Centre d'art's collection as a priority. With this project's support, the center was able to restore and preserve 5,000 works of art and 3,000 archival records, which were moved to temporary storage facilities.

1 *Cleaning, restoration and archiving of works of art.*

© THE SMITHSONIAN INSTITUTION

2 *The ruins of Le Centre d'art in the aftermath of January 12, 2010.*

© THE SMITHSONIAN INSTITUTION

3 *Japanese UN troops, Smithsonian team and Haitian civilians collect artwork from the rubble.*

© THE SMITHSONIAN INSTITUTION



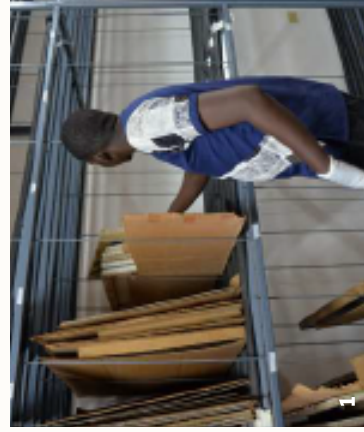
1



1



2



1



3

2014 • 2019
HOPI NG



Artistic and cultural activities
of Le Centre d'art.
© LE CENTRE D'ART



The Center's Revival

In 2014, Le Centre d'art was able to reopen its doors once more to support local artists, thanks to the generous support of three major donors:

The **Daniel and Nina Carasso Foundation**; **La Fondation pour le Rayonnement de l'Art Haïtien** – two foundations housed under the Fondation de France, one of France's leading philanthropic agencies; and the **Haitian foundation FOKAL**, a member of the Open Society Foundations network.

With the expertise of the École du Louvre and the NGO Archivists without Borders, Le Centre d'art was able to preserve and manage its collection. In 2016, a scientific council was established to enhance the quality of the Center's programs, bringing together scientists, professionals and intellectuals from Haiti, the United States, France, and Jamaica.

Since it reopened in 2014, Le Centre d'art has once more become an epicenter for the arts in the heart of Port-au-Prince. It continues to convene artists, initiate youth and other fledgling artists in artistic practices, and connect a global network of art collectors, galleries, and cultural organizations.

At the end of 2019, Le Centre d'art acquired the Gingerbread-style Maison Ethéard-Larsen thanks to major donations from the Daniel and Nina Carasso Foundation and the Fondation de France. After the restoration of this heritage site, Le Centre d'art will develop its activities there and display its collection.

HOPI NG
2014 • 2019

Since 2014, Le Centre d'art's momentum has been building. The numbers speak for themselves.

more than

200

STUDENTS ENROLLED
IN PROGRAMS PER YEAR



A SCHOLARSHIP
PROGRAM

for students to pursue
education in the arts



The archives of Le Centre d'art
are now registered by
UNESCO'S
MEMORY OF THE WORLD
REGISTER

32

CREATIVE WORKSHOPS

led by artists
and art specialists

10

ARTISTS

commissioned by the Center

123

EVENTS HOSTED

including on performing arts,
literature, music, and culture

11

EXHIBITIONS IN HAITI
AND ABROAD

Haiti, Two Centuries
of Artistic Creation
Paris' Grand Palais, 2015

Lights of the Shadows
Port-au-Prince, 2016

The Owl's Tale,
by Jasmin Joseph
Port-au-Prince, 2016
France, 2018-2020

The Art of Haiti:
Loas, History,
and Memory
Colorado Springs
Fine Arts Center, 2018

Roots Are Deep,
by Étienne Chavannes
Port-au-Prince, 2018

2.7.1,
Contemporary Creations
Port-au-Prince, 2018

Île Modèle, Manman Zile,
Island Template,
by Tessa Mars
Port-au-Prince, 2019

REL
Port-au-Prince 2021

VIVES
Port-au-Prince 2021

Archipelago
Port-au-Prince 2021

276

EXHIBITIONS
SINCE ITS CREATION
IN 1944

Digitization and inventory of

5750

WORKS OF ART

&

3000

ARCHIVAL DOCUMENTS

ICOM
conseil
international
des musées

Member of
ICOM HAITI

Haitian National Committee
of the International Council
of Museums

more than

50

PUBLIC CONFERENCES

hosted

The Dream for a New Era

Seventy-eight years after its establishment and nearly 12 years after its destruction by the earthquake, Le Centre d'art is witnessing a revival against all odds. But, with Haiti's artistic heritage at stake and limited access to resources, Le Centre d'art must do so much more.

It must do more to foster tomorrow's generation of artists and talents.

It must do more to provide accessible spaces dedicated to education in the arts – providing equal access to young people, who may otherwise not have access to these resources – to learn and grow.

It must do more to further its mission of improving the lives of Haitian communities, strengthening social bonds through art and artistic practices.

And, in a country where social barriers are high, Le Centre d'art must do more to bridge the divide between communities.

Reinventing Le Centre d'art will play a critical role in revitalizing Haiti's artistic and social sectors. Through mutual efforts, we aspire for Le Centre d'art to pave the way for a new era of Haitian art in the 21st century.

Artistic and cultural activities of Le Centre d'art between 2014 and 2019.

© LE CENTRE D'ART



A selection of artists
from Le Centre d'art's
collection



Franck Louissaint (1949-),
Eat cooked, oil on canvas, 30 x 40 in.
Le Centre d'art, Port-au-Prince
© LE CENTRE D'ART / ROBERTO STEPHENSON

Philomé Obin	29
Hector Hyppolite	30
Georges Liautaud	31
Antonio Joseph	32
Préfète Duffaut	33
Luce Turnier	34
Roland Dorcély	35
Lionel Saint-Eloi	36
Edouard Duval-Carrié	37
Mario Benjamin	38
Frantz Zéphirin	39
Lhérisson Dubréus	40
Pascale Monnin	41
Mafalda Nicolas Mondestin	42
Tessa Mars	43

Le Centre d'art is proud to thank "The Bank of America Art Conservation Project", whose generosity and dedication makes it possible for the restoration of majors works from the collection.



Our walk: Peters, Chenet and Obin going to Carrefour, oil on chipboard, 18 x 22.5 in. Le Centre d'art, Port-au-Prince.
© LE CENTRE D'ART / ROBERTO STEPHENSON

Philomé Obin

1892 – 1986

Philomé Obin began painting at age 12. In his youth, he worked selling coffee, as a hairdresser, and as an accountant. In 1944, Obin sent his painting "L'arrivée du président Roosevelt au Cap-Haïtien" – a painting of President Franklin D. Roosevelt on his visit to Haiti – to Le Centre d'art's founder, DeWitt Peters. Obin's work has been exhibited in major museums worldwide, including the Milwaukee Art Museum, The Brooklyn Museum, and New York's MoMA.

*Old Guildive, drawing on paper,
9 x 11 in. Le Centre d'art,
Port-au-Prince.*

© LE CENTRE D'ART / ROBERTO STEPHENSON



Hector Hyppolite

1894 – 1948

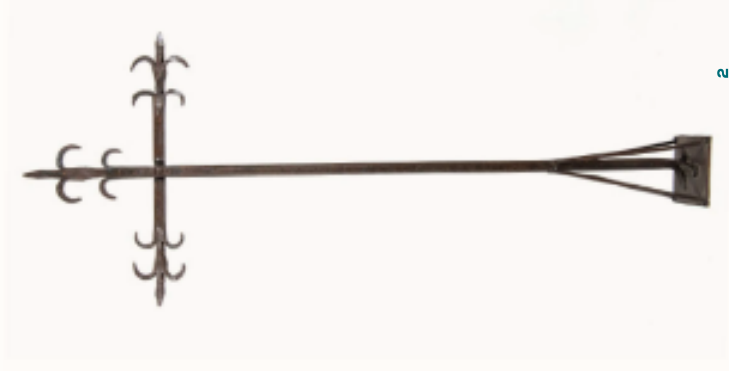
Hector Hyppolite, a forefather of Haitian art, moved to Port-au-Prince at age 52 and joined Le Centre d'art. He was both a *Houngan* (vodou priest) and cobbler, and later in life became a painter. André Breton, co-founder of Surrealism, traveled to Haiti and was fascinated by Hyppolite's work, which largely inspired his exhibition "Le Surréalisme" in Paris, 1947. Hyppolite's works are now found in the permanent collections of many museums, including New York's MoMA and the Smithsonian's Hirshhorn Museum.



Georges Lioutaud

1899 – 1992

A blacksmith by trade, Georges Lioutaud repaired railways and eventually opened his own forge, where he manufactured mechanical parts and metal crosses for display in cemeteries. In 1953, Le Centre d'art's founder DeWitt Peters recognized Lioutaud's artistic talent and encouraged him to devote his career to sculpture. Hailed as a visionary of metal sculpture, his work was recognized by great art critics of the likes of André Malraux, Selden Rodman and Jean-Marie Drot. Beyond his major exhibitions – including at the Grand Palais in Paris (1988) and les Magiciens de la Terre (Magicians of the Earth) in 1989 – many of his works are housed in the permanent collections



1 *Loa, Metal Art, 17 x 21.5 in.
Le Centre d'art, Port-au-Prince.
© LE CENTRE D'ART*

2 *Crosses, Metal Art, 43.5 x 34 in.
Le Centre d'art, Port-au-Prince.
© LE CENTRE D'ART*

of major museums, including New York's MoMA, France's Fonds National d'Art Contemporain, Paris' Museum of Modern Art, The Figge Art Museum, and Haiti's Musée d'Art Haïtien du Collège Saint-Pierre and Musée du Panthéon National Haïtien.



1

Antonio Joseph

1921 – 2016

Born in the Dominican Republic to Haitian parents, Antonio Joseph immigrated to Haiti at age 17, starting his life there as a tailor. In 1944, he became Le Centre d'art's first student, studying geometric drawing, watercolor, sculpture, screen printing, and casein painting techniques. He was the first Haitian artist to be awarded a research fellowship from the Guggenheim Foundation.



2

1 **Young man sitting**, silkscreen print,
26.5 x 16.5 in. Le Centre d'art,
Port-au-Prince.

© LE CENTRE D'ART

2 **Child Portrait**, ink on paper,
16 x 23 in. Le Centre d'art,
Port-au-Prince.

© LE CENTRE D'ART



33

City with orange sky,
oil on canvas, 34 x 24 in.
Le Centre d'art, Port-au-Prince.

© LE CENTRE D'ART / ROBERTO STEPHENSON

Préfète Duffaut

1923 – 2012

During his youth, Préfète Duffaut worked with his father on shipbuilding yards in Jacmel. He met Dewitt Peters shortly after Le Centre d'art was founded. Throughout his 70-year career, he produced a huge collection of work, exhibited in galleries and museums across the globe, including in Haiti's Musée d'Art Haïtien du Collège Saint-Pierre, Paris' Grand Palais, the Figge Art Museum, the Waterloo Center for the Arts, and New York's MoMA.



1

Luce Turnier

1924 – 1995

Originally from Jacmel in southern Haiti, Luce Turnier enrolled with Le Centre d'art in 1945 to study drawing and painting. She began her career in the arts with a major Haitian art exhibition put on by UNESCO in 1946 at the City of Paris' Museum of Modern Art. Recipient of a scholarship with the Art Students League of New York, she perfected her technique in 1951 during an extended stay in Paris. Upon her return to Haiti, the subjects of Luce's focused work were typically farmers at the market, laborers at work, and children at home. Later in her career, she began experimenting with collage. Her studies of the human body and face make her one of the most important Haitian modern artists.

1

Young woman sitting,
oil on masonite, 32 x 37 in.
Le Centre d'art, Port-au-Prince.

© LE CENTRE D'ART / ROBERTO STEPHENSON

2

Portrait of a man with a hat
acrylic, 15 x 21 in. Le Centre d'art,
Port-au-Prince

© LE CENTRE D'ART



2



1



2

Roland Dorcély

1930 – 2017

At age 16, Roland Dorcély began learning the techniques of mural art at Le Centre d'art. After receiving a scholarship, he moved to Paris and attended the Arts et Métiers school, studying under painter, sculptor, and filmmaker Fernand Léger. As a close acquaintance of the French surrealist Michel Leiris, Dorcély met Pablo Picasso, James Pichette, and other major figures in the art world. In 1958, New York's MoMA acquired Dorcély's painting "When to Relax?" as part of its collection, gifted by Edna and Keith Warner. Dorcély's paintings can now be found in many prominent collections, including those of André Roosevelt, Nelson Rockefeller, the Museum of Fort Lauderdale, and the Museum of Modern Art in Paris.

1 *Diabliesse,* oil on chipboard, 21 x 34 in.
Le Centre d'art, Port-au-Prince.

© LE CENTRE D'ART / ROBERTO STEPHENSON

2 *Untitled,* acrylic on masonite,
32.5 x 24 in. Le Centre d'art,
Port-au-Prince.

© LE CENTRE D'ART / ROBERTO STEPHENSON



1

Lionel Saint-Eloi

1950 -

Lionel Saint-Eloi began learning about metalwork, painting, and ceramics in his youth. He devoted himself primarily to painting, until the trade embargo of 1991 when he lost access to white paints. He began to explore sculpture and soon became a trailblazer in recovery techniques in Haiti. He now teaches his artistic techniques to many generations of young people, both in his neighborhood in Port-au-Prince and at Le Centre d'art. His works are displayed globally - most notably at Paris' Grand Palais, Paris' Halle Saint-Pierre, the Fowler Museum, Ramapo College Art Gallery, Paris' Musée du Montparnasse, and the Davenport Museum.



Young man at the beach,
oil on canvas, 11 x 14 in.
Le Centre d'art, Port-au-Prince
© LE CENTRE D'ART / ROBERTO STEPHENSON

2



1 Angel with Adam and Eve,
oil on canvas, 39 x 31 in.
Le Centre d'art, Port-au-Prince.
© LE CENTRE D'ART / ROBERTO STEPHENSON

2 Protective Angel, Metal sculpture,
14 x 75 in. Le Centre d'art,
Port-au-Prince.
© LE CENTRE D'ART / ROBERTO STEPHENSON

Edouard Duval-Carrié

1954 -

Edouard Duval-Carrié is a contemporary artist and curator based in Miami. He attended Le Centre d'art as a teenager before fleeing Haiti's dictatorship. He studied at McGill University in Montreal and Paris's École Nationale Supérieure des Beaux-Arts. Inspired by Haitian tradition, his works address the complexities of the Caribbean and its diaspora. His work has been displayed at the Pérez Art Museum Miami, Miami Beach Botanical Gardens, the Netherlands' Afrika Museum, Columbia College Chicago, the Museum of Civilization in Quebec City, Studio Museum of Harlem, the 54th Venice Biennale, and the Patricia & Phillip Frost Art Museum.



*Untitled, 2019,
mixed media on canvas,
30 x 48 in.
Private collection.
© PIERRE MICHEL JEAN*

Mario Benjamin

1964 -

A self-taught visual artist, Mario Benjamin immersed himself in the arts from a young age – frequenting the museums of New York and Washington, where he became familiar with international trends in contemporary art. His encounter with the respected African-American artist Lois Mailou Jones of the Harlem Renaissance movement was a decisive moment in shaping his approach to colors and balance in his compositions. A leader in contemporary art and pioneer of performance art in Haiti, Benjamin's art residencies have brought him to Europe, Asia, and the Americas. His work is presented in numerous biennales, including in Johannesburg, South Africa (1997); Havana, Cuba (1997); Venice, Italy (2001); Gwangju,

South Korea (2008), and Dakar, Senegal (2010). He also participated in the itinerant art project TRANS, hosted by the Maison Revue Noire in 2016.

Notably, Benjamin worked with the Haitian sculptor Nasson, from Rivière Froide in Port-au-Prince, contributing to the emergence of a local community of artists known as the Grand Rue sculptors – or *atis rezistans* – in Port-au-Prince, consisting of artists Jean Hérard Céleür, Guyodo, and André Eugène. Influenced by all forms of art, Benjamin vehemently challenges stereotypes of Haitian art that find a systematic relationship with native or Vodou art. He is actively involved in various activities related to the revival of Le Centre d'art.



*Crocodiles, acrylic on canvas,
16 x 20 in, Le Centre d'art,
Port-au-Prince.*

© LE CENTRE D'ART / ROBERTO STEPHENSON

Frantz Zéphirin

1968 -

Born in Cap-Haïtien in northern Haiti, Frantz Zéphirin began his career in painting in 1973 with Haitian master Antoine Obin of the École du Cap-Haïtien movement. As of 1988, Zéphirin developed his own unique style which features an array of wild animals merged with human figures. The creatures dancing across his artwork form a colorful cast of characters that portray humanity's turbulent history. Zéphirin once said: "Look, here: in every man there is an animal – a monkey, an elephant, a crocodile, a giraffe – I perceive them in a gesture, an attitude, a character trait... and then I paint them as such on the canvas." Zéphirin is known for his collaborative work, including murals and paintings with Prêfête

Duffaut, Jose Bédia, Aparecida de Ozedo, Ermelinda Ozias, Diagne Channel, Étienne Chavannes, Pascale Monnin, and Edouard Duval Carrié.

His work has been featured in many prominent magazines, including *The New Yorker*, the Swiss daily newspaper *Le Temps*, *The New York Times*, and *Smithsonian Magazine*. One of his paintings was selected for the cover of *The Immaculate Invasion*, a New York Times bestseller by Bob Shacochis. Zéphirin currently teaches fine arts at Le Centre d'art.

Guédé butterfly, sculpture,
20 x 40 in. *Le Centre d'art,
Port-au-Prince.*

© LE CENTRE D'ART / ROBERTO STEPHENSON



Lhérisson Dubréus

1971 -

Lhérisson Dubréus is the eldest of a family of eight children born in the Grande-Rivière du Nord. At the age of 10, he joined his mother in Port-au-Prince. He grew up in the "lakou" circle, a place of worship and voodoo practices. He learned the trade of beadwork while producing sieves, crosses, coffins, flags, and sequins. In 1994, he created his own workshop and in 2008, he and artist David Boyer co-founded the Kongo Lawouze workshop, located in Bel-Air. He is a member of the community of artists and craftsmen of Bel-Air. In 2015, on the invitation of Pascale Monnin to the exhibition *Lumières des ombres*, Lhérisson Dubréus joined Le Centre d'art. He has exhibited notably at the Monnin

Gallery, the Institut Français, Ateliers Jérôme, the Haitian Art Museum, the Museum of the Haitian National Pantheon, Villa Kalewes, Little Haiti Cultural Center in Miami, Havana Biennale, Pioneers Works (Brooklyn).



Romy, sculpture in cement,
mirrors and metal, 86 x 6 x 7 cm.
Le Centre d'art, Port-au-Prince.
Gift from the artist.

© LE CENTRE D'ART / ROBERTO STEPHENSON

Pascale Monnin

1974 -

Pascale is an artist born in Port-au-Prince and raised in Switzerland. This double culture nourishes a complex and whimsical imagination that she embraces in many techniques: painting, sculpture, installation and engraving. She is a third-generation member of the Monnin family, whose work as a gallery owner has been at the heart of Haiti's artistic life for more than fifty years. Pascale was Le Centre d'art's artistic director from 2014 to 2016. She has exhibited at the Grand Palais, the Villa Medici, the Agnès b Gallery, the OAS Museum, the Fowler Museum, and the Halle Saint-Pierre. She has participated in the Dak'art Biennale and the Venice Biennial. Her works are part of the

collections of the Haitian National Pantheon Museum, the Lowe Art Museum, the Waterloo Center for the Arts, and the Ramapo College of New Jersey.

Ex Mente. 2019. Painting, engraving and collage on paper, 16 x 20 in. Private collection.

© MAFALDA NICOLAS MONDESTIN

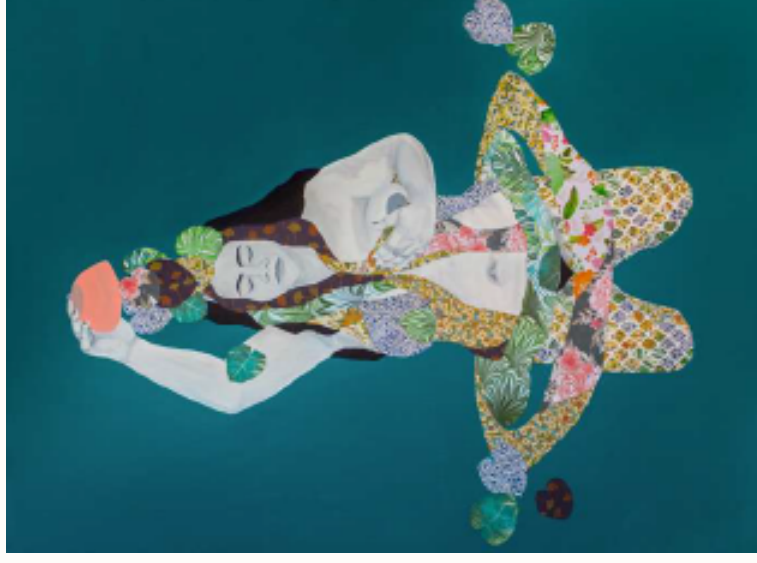


Mafalda Nicolas Mondestin

1982 -

Mafalda is an artist who grew up between Haiti, the United States, and Canada. She studied graphic design at Valencia Community College in Florida. In 2012, after several years as a freelance graphic designer, she moved back to Haiti to devote herself to painting. As of 2013, she has headed artistic programming for the AfricaAmerica Foundation. Her artistic approach brings together several mediums such as painting, drawing, and engraving. Mafalda's work is abstract and varied, her bright colors and luminosity are the links that unite her work. She lives and works in Haiti, dividing her time between Cap-Haïtien and Port-au-Prince. She regularly animates Mafalda Nicolas Mondestin's creative

workshops at Le Centre d'art. Her work has been exhibited at Le Centre d'art, at the Institut Français of Port-au-Prince, at the Villa KALEWES, at Art Beat Miami, and in Paris at the auction "Haiti: The Artistic Exception, Haitian Art from 1940 to Today," organized by PIASA.



Beny. 2017. acrylic on canvas, 30 x 40 in. Le Centre d'art, Port-au-Prince. Gift from the artist. © LE CENTRE D'ART / ROBERTO STEPHENSON

Tessa Mars

1985 -

Tessa Mars' artistic career began in 2008 with her participation in the fifth Transcultural Forum of Contemporary Art in Port-au-Prince organized by AfricaAmerica. Tessa Mars' work is crossed by Caribbean influences and is marked by a quest for identity that feeds on both personal and national stories, questioning the position of women in insular contexts and societal violence. Her work has been presented at the Georges Liautaud Museum in Croix des Bouquets, at the Institut Français of Port-au-Prince, at the Agnès b gallery, in the exhibition "Haiti, Kingdom of this World," at the Venice Biennale and at the Berlin Biennale. In 2019 Le Centre d'art hosted her exhibition "Ile modèle" in Port-

au-Prince. She participates in numerous art residencies such as the Alice Yard space in Trinidad and Tobago and Residency Unlimited (New York) supported by the Davidoff Art Initiative. In 2020, she started her residency with *The Rijksakademie van beeldende kunsten* in Amsterdam.



A SELECTION OF LE CENTRE D'ART EXHIBITIONS POSTERS

The Centre d'art has organized 273 exhibitions in Haiti and abroad since 1944.

TEXT

Le Centre d'art and Serge Piedscialzi
(Indiana, France)

TRANSLATION

Tessa Martin

GRAPHIC DESIGN

Chiqui Garcia & Coline Delaunais
Brussels, Brussels

PHOTO CREDITS

Le Centre d'art, The Smithsonian
Institution, The Gallery of Everything,
Réunion des Musées nationaux –
Grand Palais, Roberto Stephenson,
Wendy Désert, Pierre-Michel Jean,
Maïfald Nicolas Mandestlin.

COVER IMAGE

Fritzner Louis, Jungle, oil on canvas,
28 x 48 in. Le Centre d'art,
Port-au-Prince
© LE CENTRE D'ART / ROBERTO STEPHENSON

Le Centre d'art is proud to thank its major
partners, whose generosity and dedication
makes it possible for the publication
of the brochure.



Fondasyon Kreyansan ak Libète,
Fondation connaissance et Échange



**OPEN SOCIETY
FOUNDATIONS**

Antonio Joseph (1927-2018), Unlabelled,
Silkscreen on paper, 28 x 29 in.
Le Centre d'art, Port-au-Prince
© LE CENTRE D'ART / ROBERTO STEPHENSON



