

MUSEUMS IN HAITI: CURRENT ASSESSMENTS AND INTERPRETATIONS

By

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Para meus pais, Carlos e Lucia

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Mèsi anpil anpil!

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Museums in Haiti have generally been overlooked by scholars and members of the public due to a wide range of misconceptions regarding the country's precarious condition during certain periods of its history. At times, these notions have led to inaccurate assertions that 'Haiti has no museums' as well as comparisons between its museums and the museums of other nations in a manner that negatively portrays the former. In reality, however, the resilience and perseverance of the Haitian people has allowed for the continuous conservation of their tangible and intangible heritage despite times of social, political, economic, environmental difficulty. As this thesis will demonstrate through field work as well as a contextualized review of the literature and elements of Haitian history, Haitian museums are vibrant, socially important spaces where identity construction, heritage interpretation, public education, and the preservation and dissemination of cultural traditions are able to take place.

CHAPTER 1 INTRODUCTION

The environment created by social, political, and economic factors throughout Haiti's history has not always been conducive to the formation and development of cultural institutions. From unsupportive governments to unforgiving natural disasters, the country has faced its share of decaying museums and historical sites. This can be illustrated by the violent destruction of the Independence Museum, a temporary structure designed by the Haitian Government to celebrate the bicentennial of its independence in 2004 (Douglas & Prézeau-Stephenson, 2008). The museum and its priceless artifacts, which were located where the former headquarters of the Haitian Armed Forces once stood, were symbolic casualties that preceded the coup d'état of President Jean-Bertrand Aristide. The event itself, which was broadcast nationally and internationally, and the coverage of the coup d'état that took place during that time period are part of a larger web of negative publicity that has shaped Haiti's portrayal outside of its borders. Natural disasters also showed negative aspects of Haiti on mainstream media. They include a string of 2008 tropical storms and hurricanes that flooded part of northeast Haiti and the catastrophic 2010 earthquake that devastated the country. Despite continuous efforts to project a more encompassing vision of Haiti by various interest groups, many individuals still associate it with the images of poverty, instability, destruction, and violence that have accompanied its presence in the news.

Given these circumstances, it would not seem very surprising if Haiti did not have any public museums or museum-like institutions. After all, even the most rudimentary versions of museums require some degree of stability and infrastructure. It is with this sentiment, as well as general misinformation, that many individuals have asserted that

'Haiti has no museums.' The saying is sometimes amended with 'at least not like [insert well-known U.S. or European museum here],' which imposes a different set of implications. Given that many of the individuals responsible for the latter are members of the U.S. Haitian diaspora who have actually visited museums in Haiti, views of the Haitian state are not the only motivators for a vision of a museum-less Haiti. Also embedded in this statement is a comparativist view where standards from one society are inappropriately applied to another, and since museums are socially constructed structures with incongruous definitions, perceptions of whether or not they exist are sometimes just as powerful if not reflective of reality. Included in this group are visitors, museum professionals, and scholars, all of whom have a different influence in the way museums are perceived in their respective societies. And indeed, for every individual who informed me of Haiti's lack of museums was someone willing to testify to their existence. To scholars, this meant an informal debate on the history of museums in Haiti, but for many of the museum employees I spoke to in Haiti the conversation was irrelevant. To them, something that walks, talks, smells, breathes, and sleeps like a museum should be referred to as one, and that's how they viewed their institutions. And indeed, Haiti does have plenty of museums in its repertoire. From its pivotal role in the United Nations Educational, Scientific and Cultural Organization (UNESCO), its involvement in the International Council of Museums (ICOM), and the research its scholars have provided on patrimony and intangible heritage, the small Caribbean nation has not entirely been a dormant player in the museum world.

Comparisons between museums in Haiti with those in different regions, however, have led some scholars to believe that the influence of Western museums has caused a

disservice to the development of museums in Haiti. This idea can be supported by the manner in which previously mentioned statements by members of the diaspora compare Haitian and Western institutions at the expense of the former. The phrase 'Haiti does not have museums, well at least not like the MoMA,' for example, insinuates that if museums like the MoMA did not exist, the museums that do exist in Haiti would be legitimized and the country would be viewed as one that has museums. This disenfranchisement, however, is a product that cannot be solely blamed on arbitrary geographical notions, as it is rooted in interpretations of modernity and the misappropriation of industry standards across different cultures. In this sense, if all museums were compared to the size, breadth, and reach of museums like the MoMA or the Louvre, few institutions in any society would be left. Furthermore, as this thesis will argue, negative views of Western influence not only negate influences that are positive but also undermine the vast cosmopolitan world to which Haiti and its diaspora belong.

My interest in the topic rose primarily out of this view of Haiti as a multidimensional place where so many cultural influences culminate into a cohesive identity. It is a society where the past and the present can often blur into one through the symbolic references, paralleled structures, and the nature of living history. In this context, the thought that 'Haiti has no museums,' or even the addendum, seemed unlikely. For instance, the number of religious and cultural practices that have been transmitted from generation to generation parallel what many museums seek to achieve in their communities. My first research trip to Haiti, conducted over the course of six weeks between May and June of 2012, allowed me to gain firsthand knowledge of how this process works. During the course of the trip, I visited ten museums and historical

sites, four sites of memory, two museums in the planning stages, and two other museums that have been temporarily closed since the earthquake. The visits included interviews with representatives when possible, and ranged from religious leaders to museum employees and scholars. My fieldwork was based on visiting present institutions and did not include archival research. For this reason, my review of past museums relies extensively on the works of Pierre Massoni (1955), Ute Stebich (1979), Jennifer Margaret Hamilton (1984), Gerald Alexis (1995), Rachelle Charlier Doucet (2001), and Marie-Lucie Vendryes (2003).

The combination of my work on current museums and the work of previous scholars that I build upon reveals a museological history that readily fits within the regional and demographic contexts in which Haiti belongs. As I argue, this notion is dependent on a broader interpretation of the word 'museum' and the rejection of Western models or influences as challenges to the development of Haitian museums. Inadvertently, this thesis also illustrates the importance of private groups in the continuous conservation of national patrimony as supplementary to the role of the government or lack thereof, especially during turbulent periods in Haiti's history.

CHAPTER 2 HISTORICAL CONTEXT

The very first Haitian museum was initiated by a small group of like-minded European elites in the city Cap-François. The group was formally organized in 1784 as the “cercle des Philadelphes” so that its members could collectively engage in scientific inquiries, and by 1785, included enough artifacts to merit museum-like activities (McClellan III, 2000; Vendryes, 2003). This ambition to systematically collect, curate, and exhibit artifacts that could be used for research was in par with the 18th century quest to understand the “basic natural laws that formed a framework for the university and humanity” through the acquisition and display of specimens (Alexander and Alexander, 2007, p. 5-6). In the 19th century this quest led to the development of museums as we know them today, where access gradually amplified from collectors and their circles of friends to increasingly broader segments of the public. In Haiti, this materialization did not occur, as shortly after the society’s inception the colony’s future began to shift course in the subsequent revolts and battles that led to its independence on January, 1st 1804.

Following independence, the new governing powers in Haiti exhibited conflicting points of view, a split state, constant threats of invasion, civil unrest, and a burdened plantation economy (Geggus, 1989). Eventually social life resumed as cities and infrastructure were rebuilt, as were cultural institutions. The creation of the Académie Royale de Peinture took place in Cap-Haitien in 1807, and ten years later, the literary magazine *l’Abeille Hayitienne* was established, among other examples (Gizolme & Lescot, 2010). The entire course of the 19th century, however, offers no known museums (Vendryes, 2003). Hamilton (1984) suggests that the political, cultural, and

economic isolation of Haiti by Europe and North America could have impacted Haiti's lack of development in museology during that time, though it would not explain why other European influenced structures, such as a royal art academy, were implemented instead. Doucet (2001), herself does not provide an answer, but does question whether the lack of museums during this time had to do with a disregard for reinterpretations of the past and its preservation, greater priority on social services such as schools and hospitals rather than museums; or the view of museums as temples that did not service "ordinary people" (p. 61). Another possibility could relate to the structure of society during that time. The small elite who would have had the time and resources to create a museum might not have been interested in undertaking a public project of that magnitude. It would not be surprising if their alternative to museums were to own galleries and private collections, which Vendryes (2003) sees as one of the ways that heritage was preserved during that time.

The creation of formalized cultural institutions regained pace in 1904 with the preparations for Haiti's centennial anniversary of its independence, which are said to have included the establishment of a museum in Gonaïves (Vendryes, 2003). Pierre Massoni (1955) writes that the museum was built in the form of a wooden palace and contained objects and paintings that depicted the history of the Haitian independence. In 1939, fear of fire and excessive erosion of the wood prompted officials to demolish the building and transfer the collection to Port-au-Prince (Massoni, 1955, p. 154).

Shortly before then in 1938, the Musée National Sténio Vincent is established Port-au-Prince by President Sténio Vincent, who was in power between 1930 and 1941. Doucet (2011) suggests a correlation between timing of the museum's construction with

the ending of the American occupation as a symbol of autonomy. The museum housed a diverse collection that included paintings, photographs, sculptures, and historical documents meant to celebrate the past and glorify Haiti from a military perspective (Doucet, 2001). In the following decades, it slowly disintegrated until its collection was formally moved to the then newly created Musée du Panthéon National Haïtien (MUPANAH) in the 1980's (Doucet, 2001, Vendryes, 2003).

In 1941, during the presidency of Élie Lescot, the Musée du Bureau d'Ethnologie was established by legal decree as subset of the Bureau d'Ethnologie de la République d'Haïti (Doucet, 2001, Vendryes, 2003). The museum was primarily meant as a place of scholarship, in which cultural and archeological artifacts could be studied by students and members of the Bureau and used to stimulate learning among visitors (Doucet, 2001). The excitement, however, was short-lived, as by 1946 Lescot was overthrown following a period of civil unrest (Dubois, 2012). In 1950 over ninety percent of the museum's collection was relocated to the Musée du Peuple Haïtien, established the same year to celebrate the bicentennial of Port-au-Prince (Doucet, 2001). The collection was then returned by 1958, after the disintegration of the Musée du Peuple Haïtien (Doucet, 2001). It was nearly lost during a fire in 1960, and eventually neglected altogether throughout the 1970's due to lack of funding and mismanagement (Doucet, 2001).

Following the footsteps of self-memorialization that Presidents Sténio Vincent and Élie Lescot, President Paul Eugène Magloire also opened a museum during his time in power. The museum was established in Cap-Haïtien and opened in 1955 as the Musée Paul Eugène Magloire (Doucet, 2001; Vendryes, 2003). Its creation was meant

to “perpetuate the memory of the great men of the nation,” through the interpretation of objects such as historical documents, letters, military gear, and uniforms (Doucet, 2001, p. 61). In 1957, a year after the presidential term of President Magloire ended, the museum was renamed after Anténor Firmin as the Musée Anténor Firmin du Cap (Doucet, 2001). The museum marked a momentary standstill in the creation of public museums as President for life, François Duvalier, sought no undertakings from 1957, the year he took power, to 1971, the year he died. It remained active until 1990 when it was destroyed by a fire (Doucet, 2001).

Haiti’s first known art museum was established by the Collège Saint-Pierre, a private college in Port-au-Prince, which inaugurated its first art department as well as the Musée d’Art Haïtien du Collège Saint-Pierre in the year 1962 (Utebich, 1979). The need for a national museum of art had been heavily advocated by Dewitt Peters, who founded the Centre d’Art in 1944, and seemed worried that without a proper place, many of the country’s masterpieces would end up abroad, leaving little examples of Haitian art in Haiti (Alexis, 2010). In 1950, the Episcopal Bishop of Haiti, Reverend Alfred Voegeli, suggested the idea of annexing a museum to the already existed Collège Saint-Pierre (Alexis, 1995). The museum would start out with the permanent collection that the Centre d’Art had been accumulating over the years, oversee the murals of the Episcopal Church, or the Holy Trinity Cathedral, which were painted in the 1950s by Centre d’Art artists, and eventually acquisition its own objects (Utebich, 1979). Dewitt Peters became crucial to the formation of the museum, which after many bumps in the road, acquired its own building on Champs de Marts in May of 1972 (Utebich, 1979). The museum increasingly took care of improving its images and facilities. By

1995 and with the help of its Board of Trustees, the Musée d'Art Haïtien had an electronic security system, international grants for conservation, climate control improvements, and building modifications; and a sustainable working budget composed of gift shop sales, donations, and revenue from fundraising auctions (Boulos, 1995).

In the late 1970s and early 1980s the administration of the dictator Jean-Claude Duvalier sought to revitalize the government's influence of cultural institutions, perhaps as a political move to exhibit autonomy and control in a fledging state. In 1979, a presidential decree led to the creation of the Institute for the Conservation of National Heritage (ISPAN), as a function of the Ministry of Culture and Communications (Elie, 2010). ISPAN's first major projects involved the restoration of the Citadelle Laferrière fortress and the Sans-Souci Palace, which were added to the UNESCO World Heritage List in 1982, and the compiling of the "first general inventory of Haiti's historical monuments" (Elie, 2010, p. 23; UNESCO, 2012). The old national museum was reestablished in 1982 as the Musée du Panthéon National Haïtien (MUPANAH). It was housed in a structure originally intended as the mausoleum of François Duvalier, Jean-Claude Duvalier's father and president for life, which was later reserved by the Museum of the Fathers of the Nation, and finally set aside for the National Museum due to its prominent spot near the National Palace (Paret, 2010). The new setting was paired with five permanent exhibition spaces to interpret Haitian history from the pre-Columbian era to modern times, as well as a large space for traveling exhibitions (Paret, 2010). The new Musée du Bureau d'Ethnologie opened shortly after in 1984, but although it did reevaluate its educational and research mission, it did not receive the same facelift as the national museum (Doucet, 2001).

Limbé, a small town located on the road between Gonaïves and Cap-Haïtien, received its first museum, the Musée de Guahaba, in December of 1983. The museum was established by Dr. William H. Hodges, whose interest in the area began with his appointment as the director of the Hôpital Bon Samaritain (HBS), a hospital founded in 1953 to provide low cost healthcare in Limbé and the surrounding region (HBS, “History,” 2002). As an avid archeologist who acquired most of his collection by working directly in the field, Dr. Hodges hoped that the establishment of an ethnographic museum would allow “Haitians to contemplate their past and their own human nature in such a way that they will see the very image of God which is inscribed in all humans” (as cited in Hamilton, 1984, p. 1). Over the years, funding for the Musée de Guahaba has consisted of grants, donations, private funds, support from visiting scholars, and the sale of publications and reproductions of artifacts (Hamilton, 1984).

The Musée du Peuple de Fermathe, opened in 1986, has some historical similarities with the Musée de Guahaba. It begins with the arrival of the missionaries Wallace Turnbull and Eleanor Holdeman to the Kenscoff area of Fermathe in 1946 (Baptiste Haiti Mission, “Wallace and Eleanor Turnbull,” 2012). The couple married in 1948, and spent the next several years establishing the Haiti Baptiste Mission (HBM) which included a church, medical facilities, associated schools, a restaurant, shop, and spaces for other social services (Baptiste Haiti Mission, “History,” 2012). During the 57 years he spent in Haiti, Wallace Turnbull is said to have collected a wide range of items including “voodoo fetishes given up by converting witch doctors, Indian relics found through excavation, cannon balls and other items found at abandoned forts, French colonial china, anything and everything that he found interesting” (Baptiste Haiti

Mission, "Wallace and Eleanor Turnbull," 2012). Prior to the museum's construction in 1986, Wallace was said to have "built a showcase in his home to display" his collection (Baptiste Haiti Mission, "Wallace and Eleanor Turnbull," 2012).

In 1990, an extensive ten year restoration project of the Citadelle Laferrière fortress, the Sans-Souci Palace, and the Ramiers buildings by ISPAN, the United Nations Development Programme (UNDP), and UNESCO (If you define this earlier, you can just say UNESCO here) was completed, and the sites were opened to the public as the Citadelle-Musée (Doucet, 2001; Elie, 2010). These included signage, guest facilities, a kiosk near the entrance of Sans-Souci, and an exhibition space at the Citadelle explaining its history and restoration through photographs (Doucet, 2001). It would signal the last major museum project undertaken by the government until the infamous Independence Museum mentioned in the introduction. Between the years 1990 and 2001, Haiti had eleven heads of state. The transitions between presidents were often violent and at the expense of the population, its economic wellbeing, and social infrastructure (Dubois, 2012). Although the two national museums remained active, the political instability largely shifted the creation of museums to private interest groups.

And it is exactly during this environment that the Musée d'Art Nader in Croix Desprez opened its doors. The museum was originally composed of the private art collection of Georges Nader, who founded the Galerie Nader in 1966 (Gizolme & Lescot, 2010). During its 1992 opening, the staff at Nader believed it to have "the world's most important and exclusive collection of Haitian art" (Galerie Nader,

“Company History,” 2012). The museum remained open for eight more years, until it was demolished by the January 12 earthquake.

In 1993, the Musée Ogier-Fombrun opened in Montrouis. It was built atop the former l’Habitation Guillame Ogier, where a sugar cane plantation was founded in 1760. The plantation remained active until the early 1800s, when the death of its owner during a battle against runaway slaves at another plantation in 1799 led to its subsequent abandonment (G. Fombrun, 1997; M. Fombrun, 2012). In 1977 architect Gerard Fombrun acquired the ruins of the former plantation, which included a nearly intact aqueduct, and conducted a five year restoration project so that it could be visited by the public (G. Fombrun, 1997). Extensive research after the site’s acquisition prompted Gerard to also establish an interpretive site that would explain Haiti’s history and the importance of the site, thus explaining the Musée Ogier-Fombrun’s *raison d’être* (G. Fombrun, 1997). The museum was fairly active until the deteriorating health of Gerard Fombrun caused several periods of inactivity (M. Fombrun, personal communication, June 5, 2012).

In 2004, the Parc Historique de la Canne à Sucre, a site that shares a common colonial history with the Musée Ogier-Fombrun, opened its doors to the public in 2004. The site originally housed the sugar plantation of Louis de Taveau de Chambrun de Chateaublond, which was founded in 1771 and remained active as a slave plantation until 1803 (Boyer, 2012; Douby 2012). After 1804, ownership was passed on to various presidents and generals until it was acquired by Tancrede Auguste, president between 1912 and 1913, who resumed sugar production from 1895 to 1925 (Douby 2012). In 2002 the heirs of August established the Fondation François Canex Auguste so that

part of their inherited land could be used for the formation of a public interpretive site and museum (Boyer, 2012). It consists of some colonial structures as well as 18th century buildings and equipment from the period when sugar production resumed, and the museum contains pre-Columbian ethnographic artifacts.

Haiti's next and last museum to have been established to date, was the Musée Georges Liautaud in Noailles, Croix-de-Bouquets. It was established in 2008 by the Fondation AfricAméricA and l'Association des Artistes et Artisans de Croix des Bouquets (ADAAC), with financial support from UNESCO among other sources. It was named after a famous artist from the area, Georges Liautaud, and intended as a space where artists could get together to view and display contemporary works of art (Prézeau, 2009). The museum was built as a covered open-air pavilion and open grounds with an adjacent art library and computer room.

The trajectory of Haitian museums dramatically changed course in January 12 of 2010, when a 7.0 magnitude earthquake killed hundreds of thousands of people and left just as many injured and homeless. The earthquake's epicenter near the city of Léogâne caused widespread destruction to the capital and neighboring towns. In the moments after the major shock of the earthquake was felt, Elisabeth Préval, the former First Lady of Haiti described seeing a "huge cloud of dust rising from the city below carrying desperate cries of sorrow and calls for help; crowds of wounded children and adults turned white with the dust, running around, not knowing exactly where to go" (as cited in Kurin, 2011, p. 17). Images shown in the media and the accounts of other survivors illustrate a time of confusion, pain, and sorrow.

Hospitals, churches, schools, police stations, and even the most basic of infrastructure were in shambles. The National Palace and the National Airport were virtually unusable, as were many roads and systems of communication. The rubble also included both of Haiti's art museums, the Musée d'Art Nader and the Musée d'Art du St. Pierre, as well as the Centre d'Art, the Bureau d'Ethnologie, and the murals of the Episcopal Church. Varying degrees of damage also affected artifacts at the Parc Historique de la Canne à Sucre and MUPANAH (Kurin, 2011).

Just as medics, police officers, firefighters, and aid providers stepped in to help people during troubling times, however, so too did museum professionals and conservators. As Haiti's former Minister of Culture Olsen Jan Julien put it, "after trying to save people's lives, the next thing to save is peoples' reason for living" (as cited in Kurin, 2011, p. 24). The effort to save the cultural artifacts damaged by the earthquake was not small in scale. It was titled the Haiti Cultural Recovery Project and involved the combined efforts of the Government of Haiti, the Government of the United States, the Smithsonian Institution, the U.S. and Haiti Committee of the Blue Shield, the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), La Fondation Connaissance et Liberté (FOKAL), ISPAN, UNESCO, and several other partners, associations, and individual volunteers (Bertrand, 2010; Haiti Cultural Recovery Project. 2012).

CHAPTER 3 THEORETICAL FRAMEWORK

The word museum in Haitian Creole, *mize*, is an accent mark away from the word misery. As the quick response to *musée*, the word's counterpart in French demonstrates, it is not necessarily a widely used word. Although puzzled looks could also be attributed to mispronunciations on my part – one does not know how many times I might have asked for directions to misery! – the French term, which adorns the name of every self-identified museum in Haiti, does have a longer history as an institution than the term *mize*. The preference of French over Haitian Creole in administrative structures is not uncommon, but that museums are exclusively labeled with the French term demonstrate a deep association with Europe in the roots of Haitian museums as formalized institutions. In this context, it is not surprising that so many members of the Haitian diaspora turn to Europe, or now the U.S. and Canada, for museum prototypes. But as this chapter will demonstrate, the sentiment over the conditional existence of museums cannot be sustained by this and similar narratives, just as the correlation between museums and an active state society sometimes falter.

Readings of Museums

The term 'museum' carries a lot of meanings. Generally, it communicates a duty of protecting various groupings of objects, as well as buildings or natural sites, and often the instruments used to capture intangible heritage, by museum professionals, volunteers, community leaders, or religious leaders on behalf of their constituents. In remote areas of Haiti such as Limbé, local notions of the word museum may be founded on the knowledge of a single intuition, whereas metropolitan areas like Petionville or Port-au-Prince may offer a multitude of examples. Travel, as mentioned before, can

also increase the number of models used to define what museums are or what they could be. Although comparisons are natural, it is important to remember that all museums are not created equal nor do they always serve the same purpose. An institution's resources, needs, and goals may drastically differ from others, but this does not make one better or worse. As previously discussed, unfounded comparisons are unproductive and meritless. Thus, this thesis employs a wide reading of museums and utilizes multiple sets of definitions rather than using singular models. This primarily includes structures or spaces where tangible or intangible heritage are systematically collected, preserved, exhibited, and explored by scholars and experts, and members of the public. In Haiti this translates to art museums, history and ethnographic museums, permanent exhibition spaces, site museums, natural sites, and religious spaces.

As Donald Preziosi (2003) has argued, museums are a continuum of actions in a world where "virtually anything can serve as content in a museum and in which virtually anything can serve as a museum" (p. 9). In this framework, museums are an enduring apparatus used to organize and understand information, or more specifically, types of socially defined institutions whose fragmented reflections of life are synonymous with the constructs of hyperreality. Formal museum environments, which are institutions created for the sole purpose of being museums of something else, reflect the view that museums are something original to our state in human history, an extraction of nature rather than an extraction of activities we already consume. These elements allow for a construction of the past as a way of understanding the present through the isolation and extrapolation of material objects from their former surroundings, influencing the self and the 'other' through the interchangeableness of the subject and the object (Preziosi,

2003). Even in site museums or sites of memory, where things are supposedly in their environment, interpretation and oral history guide the reconstruction of memories, earlier periods, and traditions.

Pierre Nora (1989) interprets memory to be different than history, the latter referring to a confined structure while the former signaling a continuum. In Haiti, a vast amount of what might be considered to be a museum is related to memory, and sites that are often unstructured by formalized institutions. To Nora, distinguishing these sites from everything else we associate with memory is a “will to remember,” which allows certain spaces to be given more importance in collective identities than others (p. 19). These types of sites are referred to with various terminologies in the literature.

The term ecomuseum, for example, is used to label spaces where natural environments, community centers, educational centers, or exhibition halls disseminate, protect, and promote tangible and intangible cultural traditions (Rivière, 1985). Open air museums, which are similar in nature to ecomuseums, include buildings, gardens, or demonstrations of traditional activities (Davis, 2011). Site museums, also referred to as historical sites, refer to spaces that are associated with particular moments in time, or where major events have occurred, such as battles or social movements (Silverman, 2006). In their most natural states, meaning those that do not require manual upkeep from the national government, site museums can flourish regardless of the functionality of political administrations. This is particularly relevant with sites of spiritual importance, where the driving force of devotees can lead to the preservation of patrimony.

Spirituality is present in virtually all aspects of Haitian society. From theater to literature, to the visual arts music, religious and spiritual references are an

indispensable part of life that features prominently in the present just as it did in the past. One does not have to be a practitioner of Vodou to notice its presence in folk tales and legends, the way it influences painters or flag makers, or the many Kreyòl words that come directly from the religion (Bertrand, 2010). Christianity establishes its presence through the many architecturally significant churches found throughout the country, complete with sculptures, murals, and paintings. Many types of Folk art depict Jesus, the Virgin Mary, and scenes from the Bible in creative and colorful ways. And like Vodou, most denominations have an array of accompanying musical traditions that are now integrated into Haiti's internationally recognized musical heritage.

Haitian Vodou is a rich and complex element of Haitian national identity as it exists not only in spiritual practice but also in all spheres of culture, including local economy, politics, social infrastructure, and cultural manifestations (Fleurant, 2006). The religion itself as a formal practice is not centered on material possessions. While places of worship can be architecturally creative, there is no dependency on buildings since the hounfò, or Vodou temple, may be recreated in the natural environment through the dirt, trees, and riverbeds. And although objects allow for music and evoking and honoring the lwa, practitioners can be resourceful and find suitable replacements in nature itself. What matters most in Vodou is a web of practices in honor of spiritual forces and expressions of knowledge that are passed down from generation to generation through continuous practice. This includes impermanent symbols (vèvè) that must be traced, dances that must be acquired, and perhaps more important, verbal manifestations. Claudine Michel (2006) refers to the latter as oral performances that include "memories, tales, metaphoric images, proverbs, songs, prayers, and... spiritual

and artistic expressions" (p. 32). Songs are particularly vital as they can be used either to call the spirits or as chants and prayers. In addition, to these practical uses, the continued acquisition and dissemination of Vodou songs over the course of Haitian history has also led to the conservation of African words, references, and concepts that date back to the colony of Saint-Domingue or Africa and have not been conserved elsewhere (Hebblethwaite, 2012). Lastly, they are also used as an educative tool for the training of initiates and practitioners alike (Michel, 2006).

More so than a space of worship and ceremonies, hounfòs are community centers where precious written and oral knowledge is preserved, where objects of great spiritual significance whose handling is limited through hierarchy are protected, where oral histories are passed on, where initiates are instructed, where pilgrimages and major ceremonies are observed, where the public comes to solve problems and disputes, and where the most secretive elements of the initiatory religion are contained (Hebblethwaite, personal communication). Most importantly from the perspective of heritage, however, hounfòs and other Vodou sites have preserved histories and traditions that otherwise would not be available to the world today. Throughout the last two hundred years, on and off legal efforts to extinguish Vodou from Haiti have led to the persecution and oppression of practitioners, who, like their predecessors, have hidden their practices from the public eye when necessary (Olmos and Paravisini-Gebert, 2011). Since it is still not tolerated by all members of the Haitian society, and since many members of the diaspora follow contrasting religious views, the idea of Vodou temples as museums may inadvertently support their original intentions. This is

something that can only be speculated, however, and would need further scholarship to develop.

The State and National Identity

Museums play an important role in the formation of national identity through their ability to influence public perception on art, culture, history, aesthetics, intellectualism, and the monetary or scholarly value assigned to artifacts (Haacke, 1984). This ability is not an understatement, as everything from what a museum collects to how its collection(s) is displayed is affected by the constructions of narratives and its motivators (Chagas, 2010). As Annie E. Coombes (2004) explains,

The degree to which the museum as a site of the production of scientific knowledge and as the custodian of cultural property can claim a position of relative autonomy from the vagaries of party politics and State intervention, is an issue central to an understanding of the ethnographic collection's actual and possible role today (p. 279).

This concept is not only applicable to ethnographic museums but also to history museums whose primary function is the creation and dissemination of a cohesive national narrative.

In countries marked by economic disparity, political turmoil, and unwarranted foreign influence, museums become key instruments of a shared identity. Kenneth Hudson (1999) exemplifies this by chronicling museum activity in Ghana and Tanzania, where museums have been used as symbols of autonomy from foreign powers. The same is true in Latin American, where the establishment of national museums tended to closely follow independence from foreign power (Andermann, 2007). Haiti is no different. As the chapter on the history of Haitian museums illustrated, the formation of

various public museums followed periods of foreign intervention, or preceded major political changes. What is interesting, perhaps, is that continuation of said institutions during hefty political climates.

MUPANAH, for example has survived various periods of political instability since its inception in the 1980s. The fall of Jean-Claude Duvalier, the tumultuous battles between the supporters and enemies of Jean-Bertrand Aristide, and several provincial leaders, to name a few political instances, all left Haiti without continuous leadership. In addition to systematically affecting matters of national importance, circumstances surrounding these events also affected day to day activities. Yet the MUPANAH continued as a symbol of stability and progress.

The same is true during times following great environmental crisis. In May of 2012, when I visited MUPANAH for the first time, I was initially surprised by the continuation of museum activities despite times of civil unrest. From the rooftop of the museum and its surrounding garden area, a bird's eye view led visitors straight into the Champs de Mars tent city, a large complex composed of displaced earthquake victims (Figure 3-1). The eye-level view led past what outsiders can normally see at eye level and led straight to the 'backyards' of the tent city's residents. A fence between the camp and the museum starkly separated the green trees and open space from the tight quarters of the tents. In July of 2012, the camp was cleared as a part of the government's 16/6 program, a government initiative to repair sixteen neighborhoods and clear six of the most populated camps (Gaestel, 2012), and once again leads to a green park (Figure 3-2). Although eerie, the continuation of museum activities despite

sites of struggle near its doors demonstrated its role as part of the status quo, and perhaps signaled the public that life would eventually resume its former pace.

The care for public institutions, however, is completely hierarchal and perhaps based on which sites have are best able to capture patriotic sentiments. Out of the two major public museums, for example, the continuous activities of the MUPANAH are not matched by the Musée du Bureau d'Ethnologie, which has faced long periods of mismanagement. Whereas the MUPANAH provides Haitians with remains associated with its founding fathers, a chronological view of its history, and detailed biographies of its political leaders, the Musée du Bureau d'Ethnologie provides artifacts of scientific study that are largely reserved for scholarly contemplation. Its display hall is small in comparison to the MUPANAH, and does not have the same display of patriotism: the abundance of Haitian flags, repeated symbols of the country's coat of arms, and objects relating to its political history.

The same could be said of historical sites. Wilfrid Bertrand (2010) lists several sites that add to Haiti's rich national history, including

the Valière, Grâce and Morne-à-Cabris fortifications... Fort Jacques, Fort Alexandre and Fort Mercredi... the colonial houses in the Cul-de-sac plain; the Dion, Latour and Saborin coffee planters' houses in the west; Fort Oge' and the 'Petite Batterie' in the south-east; and the Platons Citadel in the south. (p. 36).

Yet as of today, the condition of many of these sites is very precarious. In her efforts to document historical sites in Haiti, Stephanie Curci (2008) exclaims that many are in a state of ample abandonment, and are victims of vandalism and theft, despite being previously restored or cared for. Theft consists of petty crimes as well as large scale operations. For instance, she describes buildings that are deconstructed so that their

materials can be used, sites cleared for farmland, metal objects melted for money, and on a larger scale, she describes the use of a helicopter during the theft of a bronze cannon in St. Louis du Sud (p. 121-122). Bluntly put, these sites just aren't as important in the construction of national identity as the two sites that do receive a great amount of government attention: the Sans-Souci Palace and the Citadelle Laferrière.

The ruins of Henri Christophe's once regal residence and the fortress that never saw combat are visual symbols of Haiti's independence and the sovereignty it has sought. Over the years, they have been featured prominently in tourism campaigns as well as in-house examples of grandeur. Their present political importance was demonstrated earlier in 2012 when President Michel Martelly visited the Citadelle to view the progress of its restoration. The meeting led to an unexpected angry outburst by the president, whose enragement over what he perceived to have been inadequate progress (the Citadelle's structure is slowly disintegrating) was filmed and broadcast to thousands of Haitians (Le Nouvelliste, 2012). The shouts of the president discredited the individuals who work for the restoration of the Citadelle while portraying him as an advocate in the eyes of the public. Since then, restructuring has taken place through the creation of a single governmental unit that now specifically oversees the Citadelle, Sans-Souci, and the buildings at Ramiers (Caribbean Journal, 2012). The choice in monuments is not necessarily due to a disregard for other historical sites, but rather an allocation of dwindling resources. According to Helaine Silvermann (2006), many countries in Latin America (and the Caribbean) struggle with balancing the glory of the past with the current economic limitations creating a "pressure of development" (p. 4). To Haiti, MUPANAH, the Citadelle, and the Sans-Souci are the equivalents of that glory.

The Conditional Existence of Museums

The conditionality of museums – ‘no museums, at least not like...’ – reflects some of the notions of modernity in Donald Preziosi’s *Brain of the Earth’s Body* (2003). Museums of all kinds are a testament to order, organization, and freedom, for the time and resources required to administer them signify the fulfillment of other needs. Ideas of modernity, however, can have a confusing relationship with development, or a quest for a future that is perceived to be better than present or past conditions. The idea that a country can have ‘no museums, at least not like...’ speaks volumes in population notions of modernity and development. It involves a direct comparison between nations where one is viewed as the ultimate goal, an unrealistic set of standards that must be achieved for a ‘better life.’ The categorization of nations against one another, from third world to first, from developing to developed, creates an ongoing process of infinite betterment, for not even the word ‘developed’ is indicative of a finished search for perfection. Comparisons between museums, where one is negated because it is not believe to as developed as another, parallel this concept. It is undertaken by the public, through the comments I have described, and through scholars and museum professionals alike.

In 1972 UNESCO hosted the *Round Table Santiago do Chile*, the first international meeting of Latin American museum professionals. The meeting focused on whether Latin American museums were “capable of meeting the challenge presented by certain aspects of social and economic development in Latin America” (Guido, 1972, p. 2). It called museum professionals from the region to interpret the role of their museums by examining the circumstances of their own societies, while using one another’s resources and support to resolve regional issues. Scholars met again a decade later,

this time with the inclusion of Caribbean museums, to evaluate their progress (Arjona et al, 1982). In the literature that ensued from the meeting, Fernanda de Camargo-Moro (1982), proposed the idea that the influence of European museums in the region was confusing given the “discriminatory classification” and “the exclusion of the cultures of Asia, Africa and [the Americas]” in European museums visited by members of that region (p. 87). In her view, while museums were busy adopting models from other countries, they could not ‘see themselves’ in the very museums they were modeling.

A lot has changed in the thirty years since this second assessment, including the formation of the Museums Association of the Caribbean in 1987 (Maréchal, 1998) and a multitude of scholarship from the region that has been essential on an international level, but Camargo-Moro’s words still echo today. Even in other contexts, they reflect a lingering feeling of inferiority that is not always reflective of daily life. In the United States, for instance, scores of naturalized minorities seek to be recognized in museums as a right towards diversity. Often, members of these minority interest groups are shocked at how slowly their cultural identity is reflected in established American museums. I often wondered, while reading their criticisms of American museums and the need for greater diversity in the display of other nationalities, whether Americans have fought similar fights in the countries they inhabit. And to return to Camargo-Moro’s statement, whether Europeans saw themselves in Latin American museums just as members of the latter wanted to see themselves in the museums of the former.

According to Rachelle Charlier Doucet, a major setback for Haitian museums has been the tendency to implement Western models that are not adapted to local circumstances (personal communication, June 15, 2012). What do these setbacks and

models look like, and when have they been implemented? Elsewhere in the literature, concrete examples of models and setbacks can be examined in several regions. While writing on the implementation of Western models of heritage maintenance in southern Africa, Webber Ndoro and Gilbert Pwiti (2005) stated that the application of foreign values in the area has led to the formation of elite circles that tend to disregard local thoughts and ideas when interpreting and managing archeological artifacts and sites. This also led to the prohibition of religious and spiritual activities on sacred sites, such as the ban of rituals at Domboshawa, in Zimbabwe or the desacralization of the Mojojo site in Botswana, which was originally reserved for religious leaders but eventually occupied by scientists and scholars (Ndoro and Pwiti, 2005). Similar criticism can be found in the work of Arjun Appadurai and Carol A. Breckenridge, in which they explain why Western models of museums do not readily fit within Indian culture as

India still has a living past found especially in its sacred places and spaces, so there is little room for “artificial” conservation of the Indian heritage... the separation of sacred objects (whether of art, history, or religion) from the objects of everyday life had not really occurred... the separation of human beings from the overall biological, zoological, and cosmological environment in which they lead their ordinary lives had barely begun (1992, p. 39).

But the same is not true everywhere, as evident in the work of Malcolm McLeod (1999) on the Manhyia Palace Museum, which was constructed by the Asante of Ghana in 1995, is particularly relevant. McLeod documents how the Asante community in Kumasi decided to start their own museum so that their heritage could be celebrated by community members as well as outsiders, such as other Ghanaians or tourists from other countries. The leaders responsible for the project used a mixture of local and

European (based on museums they had visited) practices to design the museum, of which the most critical decision was the irrelevancy of owning a collection in the manner of European museums. To the Asante, the objects related to kingship or religious rites had daily functions in addition to being historically important, and since many had been preserved for generations without issue, removing them from their original functions was counterproductive. While copies of some were showcased, the museum focused primarily on videography, effigies, and the display of an important room that served no function other than needing to be preserved. McLeod's closing argument urged readers to consider the Manhyia Palace Museum a real museum despite the lack of a collection. For him, the mix of African customs, where important heritage objects are conserved for centuries on end while still serving utilitarian functions, with European notions of display, merit a broad perspective of museums across cultural lines.

The issue at hand does not seem to be whether 'Western models' influence the non-Western, but more so situations where an outsider demands a certain model without adaptation. In the case of Haitian museums, outside influences have not made difficult demands with frequency. When describing challenges facing Haitian museums, for example, Gerald Alexis, who has worked in curatorial and administrative roles both in the Musée du Panthéon National Haïtien (MUPANAH) and the Musée d'Art Haïtien, described differences in the use of electricity, air conditioning, and HVAC systems in both museums. According to him, the MUPANAH met those standards so that it could host international exhibitions that would not travel to museums with lesser standards, while the art museum opted for natural, local solutions that were sustainable and within their budget (personal communication, October 15, 2012). The influence here was a

matter of choice, and institutions all around the world work towards accommodating one another as it is known that drastic changes in the way an object is cared for can cause damage. As an example, American museums follow Japanese techniques of scroll conservation just as a Japanese museum might follow American standards when caring for an American object.

Influence is no longer, if it ever was, truly one sided. In the words of Kevin Robins (1999), the other “is no longer simply ‘out there’, but also within” (p. 22). With increasing globalization both economically and politically, as well as culturally, higher levels of interconnectivity blur the lines of what is pegged as ‘Western influence.’ In the case of Haiti, where as many as one out of every six Haitians lives abroad (FCO, 2012, "Haiti"), distinguishing various types of influences can be complicated as many Haitians now live in the regions that are negatively accusing influence. With the number of NGOs throughout the country, or even its influence abroad with, for example the founding of the Haitian Heritage Museum (HHM) in Miami, lines can be blurred. Rather than create a productive discussion, arguments of Western influence assume certain regional implications rather than paint a complete picture of how ideologies from multiple regions affect any given country. In the case of Haiti, the overwhelming attention on European influence of museums sometimes overshadows African influence. No scholar of Haitian culture denies the African influence of the way information is organized and disseminated in Vodou, or on the strong oral traditions and performativity current in Haitian culture. Of the ‘West,’ we also see many positive influences such as the creation of art museums (Malraux, 2004), or assistance in conserving damaged paintings or artifacts. Whether positive or negative, Haitian museums are just as affected by

European principles as they are by its African roots and continued relationship with the continent.

Views of Western influence in Latin American as negative also undermine the historical relationship between Europe and the Americas. In *The Optic of the State* (2007), Jens Andermann explores the roles of Brazilian and Argentinian museums in the formation of national identity. It becomes evident that from the onset, museums in both countries not only applied European methods of museology but also routinely sought European approval for such applications. Even over time, as each nation developed their institutions according to their own needs, collaboration and the exchange of ideas did not cease. While writing about English colonies, John M. Mackenzie (2009) describe a trajectory that started with Western models of chronology and colonial mentality, but that within time adhered to local logic. “It become obvious,” he writes, “that any attempt to replicate the great institutions in Europe or U.S.A. in global scope was not possible” (p. 268). Museums adapted, as might have been expected, to their own circumstances.

When Doucet spoke of development, or more specifically of foreign models infringing on development, it reflects a certain level of mismanagement that has continued in some of the museums that currently exist in Haiti. But while some private museums do seem to slowly vanish, so do certain public institutions, and in both categories, many flourish. With Haiti’s interconnectivity with the world, abroad and foreign become loosely applied terms. What is evident, however, is that such notions are active in the conception of museums through the idea that certain regions hold a greater standard. As I’ve sought to explain in this chapter, however, such notions are

historically unfounded as there are plenty of examples of positive influence, historical connectedness, and the blurred lines between what is Western and what is not. Of the state, it can be said that museums play a pivotal role in the Haitian government that has enabled their continuation despite situations that would otherwise appear to inhibit them.



Figure 3-1 View from the MUPANAH rooftop in May of 2012.



Figure 3-2 View from the MUPANAH rooftop in October of 2012.

CHAPTER 4 CURRENT MUSEUMS

The museums chronicled in this chapter provide a general survey of active museums in Haiti. Some institutions, such as the Musée Numimastique in Cap-Haïtien, are not included due to lack of activity and difficulty of access. Sites of memory include the two most well-known sites, the Citadelle and the Sans-Souci, and Vodou temples include three of the oldest temples in Gonaïves. Sites were visited in May, June, and October of 2012, and included interviews with museum personnel when possible. Appendix A is a directory of each site, Appendix B lists funding sources, staff sizes, and entrance fees, and Appendix C documents the state of physical collections. The description of each site focuses on demonstrating how exhibition areas, community usage, or current undertakings reflect the prominent role of museums in Haitian society and national identity and how each institution is comparable the institutions often used to negate their existence as museums.

Musée d'Art Haïtien du Collège Saint-Pierre

The 2010 earthquake caused \$200,000 worth of damage to the Musée d'Art Haïtien (TLCF, 2012, "Homepage"). While money for a full restoration is being raised, the staff plans on conducting minimum repairs so that at least part of the museum will open to the public by December 2012 or January 2013 (C. Corbanese, personal communication, October 2, 2012). Serious fundraising to reopen the museum did not initiate until 2012, when museum friends, supporters and employees came together to establish the Toussaint Louverture Cultural Foundation Inc. (TLCF), the Musée d'Art Haïtien Support Committee of New York. The overall function of the TLCF is to "stimulate artistic creativity, and support Haitian cultural activities in Haiti and in the

United States,” though currently it is focusing on the museum (TLCF, 2012, “The Foundation”). The TLCF’s fundraising campaign includes donation auctions, a monetary donation drive, and a partnership with the Musée du Louvre, where an exhibition of Hector Hyppolite’s work was shown earlier this year. The profits from the exhibition’s catalog, which focuses on the life of the artist and is being sold worldwide, benefit the restoration fund (TLCF, 2012, “Hector Hyppolite Catalog”).

The majority of support for the reopening of the museum has come from members of the diaspora, as well as artists, art historians, critics, and scholars working in Haiti. Although it has received significant aid from the Haiti Cultural Recovery Project, enabling much of its collection to be saved, remaining backing has been a product of its staff, board members, and the TLCF. The general public itself has not publically lamented its closure as a group, though its post-earthquake condition is a reminder to all of those who work or live in the surrounding neighborhoods (Figure 4-1). The pristine condition of the museum’s restaurant, a business that is not directly related to the museum, provides some insight into the difficulty supporters have witnessed towards allocating large amounts of funds toward the non-profit institution. For many artists and art students however, the loss of the space is a daunting symbol of the challenges facing contemporary artists in Haiti’s difficult art market.

Musée d’Art Nader

When the building housing the Musée d’Art Nader and the part of the for-sale Nader collection collapsed, photos of Georges Nader, Jr. and his family personally searching the rubble for the salvageable pieces quickly surfaced in the media. The family, along with volunteers from the Haiti Cultural Recover project, eventually saved an astounding 15,000 pieces of art, 1,000 of which belonged to the museum (Kurin,

2011). By September 2011, eighteen of the pieces in most critical condition were restored through the Haiti Cultural Recovery Project (Kurin, 2011). The rest were sent to the third and second floors of the Galerie Nader, where they remain today (Figure 4-2).

The destruction of the Musée d'Art Nader has not discouraged the Nader family from wanting to display its private and public collection. In 2012 Georges Nader, Jr. reached out to the newspaper *Le Nouvelliste* about the need of creating a national museum. The article focused on the Nader family, its collection, and why interested parties should collaborate with them on the creation of a new art museum (Augustin, 2012). Since the article, Georges Nader, Jr. and Frantz Large Nader have written a preliminary unpublished document that outlines the museum they want to build. The document begins with a justification of the need of an art museum, continues with lists of administrative needs such as security, conservation, a restaurant, and gift shop, and ends with a description of the categories of Haitian art that should be collected. A final section on Vodou defines as its own collection area so that objects, performances, and lectures regarding Vodou may be undertaken. The final section lists the next steps that should be taken, from "draw a first draft of the project" to "build the museum," with an expected deadline of 2015. Efforts to reopen an art museum by the Musée d'Art Haïtien and the Musée d'Art Nader demonstrate not only the importance of an art museum to cultural groups but also how that importance does not readily fit into the government, which funds a public history museum, a public ethnography museum, and the historical sites, but does not play a major role in Haitian museums about art.

Musée du Panthéon National Haïtien (MUPANAH)

MUPANAH provides visitors with a chronological view of Haitian history from the island's first inhabitants to present day politics; while the temporary exhibition room

displays a wide range of topics which in the recent past have included the history of the Haitian flag and a survey of female Haitian artists. The opening of temporary exhibitions often involves a visit from museum personnel from other museums, important governmental officials, the president, and the first lady, who often contribute the text for at least one text panel. On a regular day, large crowds of school children, tourists, and locals can be seen throughout the museum. On a particular occasion, I also witnessed children outside of school groups who opted to go to the museum on their own. Tours are included in the ticket price and can be received in French, Haitian Creole, and English.

Some recent changes in the museum include a new 'MUPANAH' page on Facebook, the popular social networking website, that was launched in March of 2012. The page is regularly updated with exhibition information, digital versions of pamphlets and visitor guides, and photographs of museum objects, temporary exhibitions, and visitors. The availability of this resource greatly amplifies the museum's reach and its ability to connect with former, current, and future visitors. The new web presence greatly expands the role of the MUPANAH as a symbol of Haiti's resilience and a testament to its history. The web presence, along with the strong social component of its exhibition openings, demonstrates the MUPANAH's strong role as a reflector of Haitian national identity. This is reflective both in the elite society, who attend the openings, as well as in the general public who visit it during regular days.

Musée du Bureau d'Ethnologie

At the beginning of my visit to the Bureau d'Ethnologie on Saturday, October 13 of 2012, the site was virtually deserted. Without the rush of professors, administrators, and students, the grounds of the museum felt largely desolate. By the end of my visit,

however, a group of Vodou priests and priestesses in the garden area were midway through a lively meeting, drummers and dancers in the courtyard patiently waited for the remainder of their group for an afternoon performance, and in the steps to the museum's entrance, a group discussed of the role of museums in Haitian society.

The museum's building itself houses the administration of the Bureau, a library and an exhibitions area. When I visited the site in October 13, the exhibition area consisted of two cases and one exhibition were on display. The first case was dedicated to anthropology, and included a wide range of cultural artifacts that had religious, artistic, or functional meanings. The second case focused on archeology, and included examples of archeological artifacts throughout Haitian history. It was organized by a color-coded wheel where each slice contained a period in Haitian history. The exhibition area included an exhibit on the syncretism of Haitian Vodou. It consisted of a large wall featuring several posters of Catholic Saints and their associations in Vodou, and a *poto mitan*, the "center post" through which the lwa (Vodou spirits) flow during ceremonies. The exhibition itself did not seem cohesive as lack of space required work desks to be placed between the main wall and the *poto mitan* (Figure 4-3). Today, the museum is virtually unrecognizable from my description, as the festivities of *fet gede*, a Vodou festival where ancestors are celebrated, has transformed the available cases and display areas into *fet gede* inspired exhibitions. The opening involved a big celebration where people were able to view the new displays in addition to celebrating the festival.

The museum is primarily known for its extensive ethnographic collection, which although recovered after the Earthquake, was mixed-matched in large containers sent to the MUPANAH for storage. Museum employees such as Charite Joseph, for

example, are individually matching each artifact with its photograph and registration number so that the collection may be reorganized. Despite the lengthy process, however, Joseph is hopeful because of the new appreciation for the collection that has been instilled in him by Erol Josué, the new director the museum (C. Joseph, personal communication, October 13, 2012). Erol Josué, a Vodou Oungan (priest) and scholar of the religion, has taken leadership of the museum since the beginning of October. His current priority is the re-organization of the collection and its relocation from the MUPANAH storage into the grounds of the Bureau. His next major priority is to 'rethink' the museum so that it may provide a modern interpretation of ethnology to the Haitian people (personal communication, October 13, 2012).

Josué's position in the museum has re-highlighted the museum's position as a community center for Vodou, as evident per the new exhibition, the festival, and the ongoing use of the space. In some ways, it provides a different aspect of national identity than is found at the MUPANAH. Whereas the MUPANAH provides a history that has already been completed, the Bureau utilizes its objects to create living history, a space where the traditions associated with Haitian culture are able to take place.

Musée Ogier-Fombrun

The Musée Ogier-Fombrun is located on a beautiful site filled with gardens that adorn its outdoor artifacts, sculptures, amphitheater, and main exhibition hall. The main exhibition hall tells the history of Haiti from 1492 to 1804 (Figure 4-4), while a side hall includes a chapel and a separate area that displays examples of furniture from the colonial area. It was inherited by the sculptor Mireille Fombrun, one of the daughters of Gérard Fombrun who now runs the museum. It contained the registrarial issues above, no staff, and a non-catalogued collection. After closing the museum for a period of time,

Mireille re-opened it with a new mission and strategy. The new mission focuses on transforming the museum into a site for historical interpretation, where slavery and Haiti's contribution to the world are interpreted to transmit ideas of national identity and heritage. The strategy includes a restoration plan to fix the collection and revamp the exhibition areas (M. Fombrun, personal communication, June 5, 2012). A part of the strategy contains a marketing plan to lessen the museum's association with the nearby beach resort Moulin Sur Mer, which is also owned by the Fombrun family. Associations between the two will only continue formally through the Moulin Sur Mer Foundation, an organization created so that part of the resort's profits could be distributed to the museum and the neighboring community. At the moment, this has included the construction of a water well in the neighboring city as well as the continuous donation of \$2 U.S. per overnight hotel stay to the museum.

To target education and access, Mireille has hired two guides and an accountant and personally visited neighboring schools in addition to mailing information packets to other institutions. From March to October, the changes started to yield results as more than two thousand school children came through the museum's door (M. Fombrun, personal communication, October 13, 2012).

The Musée Ogier-Fombrun is an important asset to Haiti's placement on a global scale, as it has been a vital element of UNESCO's slave route project, which will eventually include tourist routes to major places that tell the history of the Atlantic slave trade. As one of the major themes of Haitian museums, the history of slavery and the slave trade provide a forum where the past as well as the current conditions of Haiti may be interpreted and discussed. In personal communication, Mireille has often noted

the difficult task in providing such a forum. Since most of her target audience involves school children, a major challenge has been selecting a narrative for the explanation of slavery that does not promote angst towards present day Europeans.

Musée du Peuple de Fermathe

The small degrees of change that have occurred at the Musée du Peuple de Fermathe since its exhibitions were originally installed is not reflective of its ongoing public appeal. Despite appearing virtually unchanged from previous photographs, the museum receives an overwhelming number of school tours. During a teacher led tour that I had the pleasure of observing, some children stayed closely to their teachers, who pointed at different artifacts while asking questions, while others lingered behind to re-inspect whichever objects they found to be more interesting. Their excitement translated into loud laughs, comments, and the usual gasps young children make while holding their hands up and hoping to be picked to answer a question. What the museum lacked in object conservation was more than made up for with local educational value.

The Musée du Peuple de Fermathe is unique in the repertoire of Haitian museums as the only institution whose collection includes cultural artifacts regions outside of Haiti and Latin America, natural history objects and display about fauna and flora, and other science materials that cover topics such as astronomy (Figure 4-5). The availability of such topics is important both to casual visitors as well as in education, as teachers may use said resources to engage students. It is interesting that only one museum in Haiti deals with science since natural history was one of the major components of the first museums to appear in other Latin American and Caribbean countries. Although most other museums do contain ethnological and archeological

collections, they still present such objects in the interest of identity and historical narrative, and not primarily as a way to teach science to visitors.

Musée de Guahaba

The Musée de Guahaba tells the history of Haiti from the perspective that three great cultures – the Indigenous populations, the Europeans, and the Africans – combined together through an entangled history that led to the melting pot of contemporary Haitian culture (Figure 4-6). To tell its narrative, the museum employs diagrams, artifacts, paintings, and ample use of text. It receives only enough funding to staff an individual to open and close the museum for school groups or scheduled visitors.

Dr. Hodges' grandson, who lives and works at the Hôpital Bon Samaritain (HBS), mentioned that part of the issue regarding the lack of activity in the museum can be credited to the absence of an individual as eager as his grandfather to overlook the space and two other separate storage units. He also explained that despite its degrading condition, the museum is still visited by school groups, who play games or each lunch in the outside area while smaller groups make their way through the museum. The lush garden and playground were originally intended to accommodate the children waiting outside, but continuous vandalism by the community led the hospital to cease maintaining the play area. When I visited the site however, it was exactly that area that was being used by the community. While the museum was empty, children climbed what remained of the playground while adults and teenagers played soccer in the patch of grass. Groups of young girls gossiped on the benches after school while women used the museum's water spicket to bathe and wash clothes. These may not be

the original functions of the museum but they are the community needs it is currently fulfilling.

Musée Georges Liautaud

Osias Taylor Marie Faëdra, an artist in Croix-des-Bouquets, accompanied me on my visit to the Musée Georges Liautaud in May of 2012. We began the visit by viewing the art works that hung on the concrete walls that border the west side of the museum complex. Osias carefully viewed each object, casually pushing through the overgrown foliage as if it had always been there. The integration of the recycled wall pieces with the nature that surrounds it did not feel all that unnatural, and though I assume that a clear pathway once existed there, it did not make the experience any less 'museum like' for her. Osias continued the visit by viewing the objects in the main exhibition space, a covered stage like area in the open air that featured flat metal pieces (Figure 4-7). After viewing the works, Osias, who made two of the pieces of art on the show, explained the benefits of the local museum. It allowed her to reflect on the works in her genre, and learn of new artists.

At the time of the visit, visitors could be found using the computers in the community computer room, a space designed to enhance access to technology. On the opposite side of the main exhibition space, a room of the same size contained a book collection and other works of art. Daniel Pael, the current director of the Musée Georges Liautaud, hopes the museum can grow and continue being a part of the local community (personal communication, May 31, 2012). After all, the Musée Georges Liautaud is a great example of how a museum may be created on behalf of its community, as it serves not only the general public but the active artist village that

surrounds it. It also demonstrates how there really is no standard for museum creation; two freights and an open area work perfectly well for the museum and its needs.

Parc Historique de la Canne à Sucre

The Parc Historique de la Canne à Sucre suffered sizable damage from the 2010 Earthquake, but the damage was quickly restored and the artifacts that needed care were conserved in the Haiti Cultural Recovery Project (Kurin, 2011). There are no visible signs that anything was ever damaged, and when I visited, the museum was active with visitors in the park area, restaurant, and bar. The park area includes an exhibition hall that houses a collection of pre-Columbian archeological artifacts among other collections and nearly twenty viewing areas of the sugar cane process. These include a train from the 18th century, an animal powered mill, and a distillery. In addition to regular museum and visitor functions, the site also hosts a range of popular cultural events including large music festivals. The collections illustrate the two major themes of Haitian museums: colonial history and slavery and reconstructing the identity of the island's original indigenous population.

Sans-Souci Palace and the Citadelle Laferrière

The grounds leading up to Sans-Souci Palace contain a large courtyard with vendors, a ticket kiosk, and Henri Christophe's chapel. The site is closed off with a main gate that is only opened for those with Sans-Souci admission tickets, tickets that also allow access to the Citadelle, though they are not checked there. Purchasing the tickets was a stressful event, as the attendees did not allow us to purchase a ticket that did not contain a guide. After ample arguing against having a guide, they explained to us that the site's deplorable condition required all visitors to be accompanied by an official guide. This did not explain, however, why the \$10 US guide fee was applied to every

individual's \$5 US ticket. Later on during our visit, we encountered a tourist without a guide. The tourist explained that after arguing with the attendees, he asked to see a price chart that was mentioned in a travel book. After a little more arguing, the tourist was able to enter at the minimum charge. After our visit was over, we returned to the visitor kiosk to demand an explanation. The attendees admitted to coercing us into a higher price because as foreigners with a rental car and guide – they thought the person of Haitian descent who was traveling with us was being paid to do so – we obviously had money. The Haitian in our party avidly argued with them on the immorality of their actions, but they told him refunds were not possible. Through a twist in their conversation, they came to believe that I was a journalist writing about my experience at the Citadelle, at which point they immediately approached me in case I wanted the refund that had been mysteriously denied to my Haitian friend but was all of the sudden available to me. When I relayed the experience to an ISPAN employee at a later meeting, it turned out to be a common problem they were trying to fix.

Regardless of our initial troubles, the guide was very helpful and offered contextual information to each and every aspect to the Citadelle and the Sans-Souci Palace. Although Henri Christophe's Chapel, located at the bottom entrance of Sans-Souci, was closed until its roof could be renovated, all other monuments were open to the public. On our way past the Chapel and into the main entranceway for the Palace, two workers manually picked weeds from between the rocks. On an archway, another man tirelessly tried to take a nap in the mid-day heat. The site itself was refreshingly left as natural as possible, without added signage or modern adaptations. After surveying everything, we drove ourselves and our guide to the first Citadelle entrance. This

entrance is the farthest point achieved by any motor vehicle, and is composed of a large shaded courtyard filled with vendors selling fruits, snacks, and drinks. Although we opted to walk the long trail up to the Citadelle, donkey rides were available by independent operators.

Unlike Sans-Souci, the Citadelle had ample modern changes to facilitate the viewer's experience. This included stairways in unsafe areas, lights, signage, and bathrooms, though the highest areas offer no security fences or boundaries to keep visitors from falling or jumping off. A special exhibits room, currently closed to the public, contained decaying interpretative text panels depicting the history of the Citadelle and the renovations originally done by ISPAN and its partners. The room will soon feature a new exhibition by Kenrick Demesvar, a PhD Candidate in Ethnology and Heritage Studies at the Université Laval in Canada and a member of Haiti's Ministry of Tourism. The main courtyard of the Citadelle featured the greatest number of workers, as guards, UNESCO personnel, researchers, and conservators moved between the offices and the site itself. Throughout various areas, conservators could also be seen working directly with the building by making adjustments or calculations.

As discussed earlier, the Sans-Souci and the Citadelle are important symbols of Haitian sovereignty and identity. Unlike most Haitian museums, however, they also provide direct revenue to neighboring towns through the services associated with visitors. Thus, the sites are a vital element of local society on an economic level.

The Holy Trinity Cathedral

The Holy Trinity Cathedral, known by several names that range from the National Cathedral to the Cathédrale de Sainte Trinité, became a living museum of Haitian art, culture, and religious spirit over the course of its existence. It was rebuilt as a church six

times between 1866 and 1924, when it acquired its final shape as a Cathedral (Delatour, 2011). The Cathedral contained priceless stained glass murals that were painted in the 1880s by Frederick Cole, and a stunning collection of religious murals painted by Haiti's premier Centre d'Art artists in the 1950s (Delatour, 2011; Pierre, 2011). This Episcopal Cathedral, where murals containing Vodou symbols and sites such as Saut d'Eau waterfall and Souvenance Vodou temple could fit into their environment perfectly, became the cosmopolitan nature of Haitian society, where multiple cultures, ideas, and traditions blend together as a single nation (Delatour, 2011).

The Cathedral completely collapsed during the earthquake. Only three out of fourteen murals were saved – “Baptism” by Castera Bazile, “Last Supper” by Philomé Obin, and “Native Procession” by Préfète Duffaut – and all of the historic stained glass windows were either broken or stolen (Pierre, 2011; Vilaire, 2011). When I visited the site in May of 2012, the fence surrounding the Cathedral was dotted by a few tents, all of which neighbored sets of debris that did not make it to the church side of the fenced area. A UN woman dressed in a brown police uniform casually parked her car and asked a passerby to take a portrait of her in front of the Cathedral while on the other side, a group of women sang mass under a makeshift roof attached to the Cathedral's fence. On parts of exposed wall spaces, spray-painted messages such as “Vive Haïti” shared stories of hope and sorrow. The entire site was as dreary as walking by the collapsed National Palace before its debris began to be cleared in October of 2012, and since the Cathedral already has a history of reconstruction, it could be in its future to once again rise in Port-au-Prince's downtown skyline.

Vodou Temples

In June of 2012, I visited Gonaïves, a city in Northern Haiti that is internationally recognized as a Vodou center, to ask Vodou leaders – priests and priestesses known as hougans (males) and manbos (females), or as *sèvitè* – and practitioners if they shared the view of the hounfò as a museum. The visit included the following temples: Nan Souvenans and La Soukri, where we encountered willing participants, and Nan Badjo, where we did not encounter willing participants. I was accompanied once again by Nina Hein and E. Savoir Fleurimond, as well as a guide whose father is a hougan in Miami.

Nan Souvenans was established over two hundred years ago (Segal, 1996), and is composed of a large complex filled with sacred trees, worship places, houses, and courtyards. At first, the people we encountered were reluctant to talk to us without the presence of the manbo, who was always in business. It took a long time to convince them that all we wanted was their opinions, and that none of the questions were related to Vodou directly but to their own experiences. We also had to spend a long time discussing the words *mize* and *musée*, which I defined as places where history and traditions are preserved and shared with the local community. With time and increasingly less hesitance, we begun to receive answers that described Nan Souvenans as a place to “celebrate memories,” to “celebrate everyone,” and as some individual added, to celebrate Haitian history because it is important to do so. Since the people we spoke with have lived in the Souvenans complex their entire lives, questions about whether the temple protects material possessions did not feel relevant to responders, though one said that if you donate an object to the temple you can come back and see it. Almost everyone did state the temple’s duty in the protection of the

many ancient trees found within the complex, as they are the homes of the lwa. Oral history and traditions were said to be preserved generation by generation by those who are born in Nan Souvenans. These individuals are responsible for passing on traditions so that heritage is preserved for all of Haiti. In the topic of education, the responders said that people can come to see and learn, a broad statement followed by the example of people coming to learn how to drum. After our discussion, we were led around the premises as some of the participating respondents thought we should not leave without learning more about Vodou.

La Soukri was established sometime before independence (Saint-Lot, 2003), and contains a complex similar to Nan Souvenans. During our first visit, a lively day time ceremony was taking place under a covered patio. Children and adults silently watched as female practitioners danced and sang in unison to the beat of the male drummers. The manbo and other members of the hierarchy sat in a prominent spot where they could view the ceremony. When the manbo became approachable, she heard our case and agreed to meet us the next day. When we returned for our allotted meeting time, we were asked to wait outside of her house, which is the closest to the building holding the main altar space. We witnessed several transactions between the manbo a group of priestesses who had come to receive higher training, and had precedence over us to the manbo's presence.

Our meeting with the manbo and her assistants took place in front of the main altar space, where objects of devotion and offering honor the lwa Ezili Dantor. It involved multiple interpretations of each concept to ensure lessen the possibility of miscommunication. For example, when asked if the La Soukri was a place where

people come to learn, the manbo said that it was “not a place where people come to learn [but one where] they come to watch, dance, and celebrate.” Later, however, she said that everyone could come to see and ask questions, as we had done, and which by definition, was a type of learning. In regards to heritage, the manbo agreed the temple’s duty in preserving historic objects (some of which have been around since the temple’s inception). The more historically important objects, however, are only brought out during special yearly ceremonies while less important ones can be seen in altar spaces or with more frequency. This is similar to art museums, where 98 percent of collections are kept in storage and away from public view. The manbo was particularly attracted to talking about heritage from a global perspective, stating the temple’s role in preserving Vodou heritage for people all over the world. Indeed, the temple receives many international visitors during its biggest ceremonies on August 15, December 24, and January 6. For her, it was also valuable that even those who have not visited the temple in person have the opportunity to see it on TV, as many of its festivals have been broadcast. In closing, she reiterated the transmission of knowledge from generation to generation, and the temple’s role in training priests and priestesses from other temples. Our last course of action was participating in a protection ceremony, where we were asked to think of positive things we wanted in life or for other people.

Saut d’Eau Waterfall

There are many important places other than Vodou temples that are important to practice and worship (Michel, 1996). These include a host of spiritual sites such as waterfalls, forests, and fields whose significance is primarily based on how practitioners view it within their cosmology and belief. When asked whether a waterfall could be seen as a museum, Erol Josué, the director of the Musée du Bureau d’Ethnologie, mentioned

their non-static nature. To him, sites such as Saut d'Eau, a waterfall in Ville Bonheur of Central Haiti, are alive and have energies that are always changing with each new year. As a third generation Vodou priest, he sees the new water that constantly flows, the new spirits, and the new practitioners, as a constant recycling of tradition (H. Josué, personal communication, October 13, 2012). If our set of museum definitions includes transitory spaces whose definition is continuously altered by its community, then Saut d'Eau is an important element of Haiti's museological history.

During the last one hundred and fifty years, Saut d'Eau has been visited by thousands and thousands of pilgrims, many of whom have taken great personal or financial sacrifices to visit its powerful waters. Some of this magic can be attributed to the waterfall's beginning, an 1842 earthquake that destroyed Cap-Haïtien but turned the Saut d'Eau into a vibrant home for many a lwa (Glaziert, 1983). The region has also been home to other spiritual phenomenon, including an apparition of the Virgin Mary in 1848 among to other sightings (Glaziert, 1983).

It receives daily visits as well as large pilgrimages at the end of September, the middle of July, and during Holy Week (Glaziert, 1983; Wilentz, 1987). The July ceremonies receive the greatest amounts of people due to the yearly festival Notre Dame de Mont Carmel, also known as the festival of Vièrge Miracle, or the miracle of the Virgin. For nearly a week, Catholics celebrate the Virgin Mary while Vodouists celebrate Èzili Dantò, a lwa associated with the Virgin Mary (Wilentz, 1987). The lines between both are often blurred, with participants sometimes belonging to both Vodou and Catholicism. As Michel S. Laguerre once observed, "participants do not differentiate

between Christian and vodun [sic] practices” which makes outsiders unable to tell “where folk Christianity ends and vodun [sic] begins” (as cited in Glaziert, 1983, p. 318).

The entrance of the waterfall is protected by a blue and white gate with two small kiosks with gated windows on both of its sides. “Parc Naturel Saut d’Eau” is painted above the gate, while the phrase “*Aidez nous a mieux construire la cascade par votre participation,*” help us to build a better waterfall with your participation, is painted underneath the windows of the two kiosks. During ‘business hours’ a stand holding a locked box is brought to the front of the gate. The box is only for foreigners, as Haitians or people of Haitian descent do not have to pay to get in. This practice is common in other parts of Haiti as it is in other countries, and is based on the idea that people should not be kept from visiting that which is theirs by birthright.

The wide walkway from the gated entrance to the waterfall is a paved mixture of ramps and stairs, with blue and white fences on both sides for walking support. At the base of the waterfall is a blue and white structure with beat up doors and some graffiti, which is repeated in the walls shaping the landscaping. In every possible crook along the edges of the surrounding mountain are candles and empty bottles of rum. Metal crosses, old metal altars, and other material possessions from previous ceremonies blend with the natural environment (Figure 4-8). Women, men, and children bathed in the river with soap they brought from home. Some came with hougans or manbos for special ceremonies. Others played in the water or lay on the rocks. The waterfall is mostly reserved for those who are willing to take their chances walking over slippery rocks or along the edges of the waterfall. Many times the sound of the water hitting the rocks are the only sounds available. Although information about the waterfall is passed

on among family members, visitors from other places can easily learn more by paying one of the many independent guides. Although guides often have a more physical role in other waterfalls that cannot be easily reached without guidance, at Saut d'Eau their primary purpose is in the oral explanation of the site's history and its strong associations with the spirits.



Figure 4-1: Earthquake damage of the Musée d'Art Haïtien.



Figure 4-2: Pieces from the Musée d'Art Nader permanent collection.



Figure 4-3: Lobby of the Musée du Bureau d'Ethnologie.



Figure 4-4: The Musée Ogier-Fombrun.



Figure 4-5: Fauna display at the Musée du Peuple de Ferme.



Figure 4-6: Display at the Musée de Guahaba.



Figure 4-7: Main exhibition area of the Musée Georges Liataud.



Figure 4-8: Entrance of Saut d'Eau.

CHAPTER 5 CONCLUSION

Haitian museums offer a dynamic insight into the complex role of museums in societies whose histories are filled with political turmoil, natural disasters, and economic hardships. As reflections of ongoing cultural and societal needs, they disprove several misinterpretations about museums and the state, primarily the continuation of functioning public museums despite periods of lacking an administration. With Haiti's reputation as the 'poorest country in the Western hemisphere,' even the idea that it *could* have museums is enough to stir different interpretations of museums, let alone the reality that Haitian museums are socially significant centers where community members gather to dance, sing, talk, learn, debate and study. They offer stability in times of unrest, assurance in times of uncertainty; and partnerships in times of need. Most importantly however, they demonstrate to the individual that his or her tangible and intangible heritage is valuable and worthy of reflection.

Despite facing many challenges, such as the deplorable conditions of some museum collections (see Appendix C) or the difficulty of raising funds, Haitian museums have been fairly active in the two years since the 2010 earthquake. The Musée Ogier-Fombrun and the MUPANAH are going to do exchange visits so that each institution's tour guides may experience another museum; the Haitian Heritage Museum in Miami will host a fundraiser for the Musée Ogier-Fombrun this December; UNESCO's route for the memory of slavery is active and offering Haiti a major role in the planning process; the partnership between the Musée d'Art Haïtien is and the Louvre museum; among many other examples of collaboration between various museums. As these examples demonstrate, Haitian museum professionals are actively seeking partnerships in

different parts of the world and are seeking to share ideas and resources and disproving ideas that Western models are setting them back.

As this thesis demonstrated, Haitian museums are comparable to museums in other regions as centers of the protection and dissemination of heritage, and even offer models that other regions would benefit from exploring – such as the open format of the Musée Georges Liataud. It disproves notions that ‘Haiti has no museums’ by not only fitting Haitian museums within the literature but through field work that demonstrates each museum’s functions and role in Haitian society. As previously mentioned, it also discredits the conditionality of Haitian museums by asserting Haiti’s long history with the ‘West’ and drawing from literature that defines museums through broad terms that do not exclude non-universal museums. In closing, this understudied element of Haitian culture should be further explored as many other questions remain. From archival research to surveying the role of museums in the classroom, the field is open to new possibilities and interpretations, yet characterized by a lack of scholarship. Until then, however, Haitian museums will continue regardless, even if those who are not fortunate enough to visit them believe they do not exist.

APPENDIX A
DIRECTORY OF MUSEUMS

Musée d'Art Haïtien du Collège Saint-Pierre

Bois Verna, Port-au-Prince

Musée d'Art Nader

Collapsed. Galerie Nader
50 rue Gregoire, Petionville
Phone Number: (509) 3709-0222
E-Mail: galerienader@hotmail.com
Website: www.galeriedartnader.com

Musée du Panthéon National Haïtien (MUPANAH)

Rue de la République; Place des Héros de L'Indépendance, Port-au-Prince
Phone Number: (509) 2943-5194 / 3417-4435 / 2514-0740
E-Mail: mupanah@yahoo.fr

Musée du Bureau d'Ethnologie

2 Avenue Magny et Oswald Durand, Port-au-Prince

Musée Ogier-Fombrun

Augier, Montrouis
Phone Number: (509) 4693-3018 / 3422-5909
E-Mail: museeof@moulinsurmer.com
Website: www.moulinsurmer.com/Museum-Ogier-Fombrun

Musée du Peuple de Fermathe

65, Fermathe, Mission Baptiste
Phone Number: (509) 3255-9807

Musée de Guahaba

1, Limbe, HT1110,
Phone Number: (509) 3922-7118

Musée Georges Liautaud

Village de Noailles, Croix des Bouquets

Parc Historique de la Canne à Sucre

Route de Tabarre, 509, Port-au-Prince
Phone Number: (509) 511 8051 / 556 5893
E-Mail: parc-historique_dela_canneasucre@yahoo.fr
Website: www.parchistorique.ht

APPENDIX B
PRICES, FUNDING AND STAFF SIZE

Table B-1: List of entrance fees, funding, and staff size.

Museum	Entrance Fees	Funding	Staff
MUPANAH	C: .50 S: \$1.25 A: \$3 F: \$3*	P, G, A	L
Musée d'Art Haitien	Closed	P, Gr/Fd	L
Musée d'Art Nader	Closed	Closed	n/a
Musée de Guahaba	Donations*	P, A	S
Musée Bureau d'Ethnologie	Free	G	L
Musée Peuple de Fermathe	Donations*	P, A	S
Musée Georges Liautaud	Free	Gr/Fd	S
Musée Ogier-Fombrun	C: \$2, SL \$2, A: \$5*	P, Gr/Fd, A	S

Legend:

Entrance Fees: C: Children, S: Student, A: Adult, F: Foreigner (Converted to US dollars)

Funding: P: Private, G: Government, Gr/Fd: Grants/Foundation, A: Admission/Donation

Staff Size: Small(s): 1-4, Medium(m): 5-9, Large(l): 10+

*Contain a different price for school groups.

APPENDIX C
GENERAL CONDITION REPORT

Table C-1: Condition of buildings and (exhibited) collections.

Name	Collection	Building
Musée d'Art Haïtien	The collection is currently being stored in large freight containers outside of the museum.	Leaking roof; broken windows; damaged storage area.
Musée d'Art Nader	The collection is being housed at the Galerie Nader. Many of the damaged pieces were restored after the earthquake.	Collapsed during the earthquake.
MUPANAH	Some paper artifacts are in deteriorating condition due to being in constant display; the remainder of the exhibited collection appeared to be in good condition.	Pristine condition.
Musée du Bureau d'Ethnologie	Artifacts need to be reorganized matched with proper identification.	Roof needs to be fixed, new storage area needed.
Musée Ogier-Fombrun	Some paintings contain water damage; some artifacts have been painted green; the aqueduct was mortified and needs to be restored.	Roof needs to be fixed.
Musée du Peuple de Fermathe	Many objects are on degraded condition due to constant exposure.	No known problems.
Musée de Guahaba	Many objects are on degraded condition due to constant exposure.	No known problems.
Musée Georges Liautaud	Collection items may appear worn out but are intended for outdoors.	No known problems.
Parc Historique de la Canne à Sucre	Pristine condition and post-earthquake restoration.	Pristine condition.

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BIOGRAPHICAL SKETCH

Natália Marques da Silva was born in São Paulo, Brazil in 1987. She has a Bachelor of Art: Art History from the University of Central Florida where she studied votive offerings . At the University of Florida, where she earned a Master of Arts in Museology and a graduate certificate in Latin American Studies, her research expanded to include object identity as well as critical museology.