



VEVE

HAITIAN ART SOCIETY

NEWSLETTER

LETTER FROM THE PRESIDENT

BY ED GESSEN

Welcome to issue number 2 of VEVE. Based on the feedback we have received about the inaugural issue, it seems to be quite a hit! We are certainly pleased to have gotten that good news and hope the new issue will be equally informative. The most popular articles included personal interviews, exhibitions, and the inclusion of color photos. If you missed the first issue, you can always find it on our new website at <https://haitianartsociety.org>. You can also find additional high value content including public and private collections, reviews of art exhibitions, artist data, and a ton of other resources for the Haitian Art enthusiast. Please support our efforts by joining the Haitian Art Society from our website link (above). We have added a lot of new members and continue to grow. We sincerely thank those of you who have supported us through your membership. As health conditions continue to improve, we will be able to add more in-person activities for our members. Here is an example of a recent event we organized in Florida:

On Friday, March 12, 2021, several Haitian Art Society members and friends gathered at the Museum of Contemporary Art, North Miami, to view the "Life and Spirituality in Haitian Art" exhibition, in its closing days. This exhibit featured many selections collected and on display in the exhibit by the Isaac and Betty Rudman Trust Collection.

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LETTER FROM THE PRESIDENT

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These astounding works were collected by the Rudman's over a period of 20 years. My personal favorite was "Arbre Magique", a Vodou Ceremony by Adam Leontus. (You can see it and many other of these paintings on our website under the "Members Private Collections" area.)

I had planned on visiting this exhibit for some time, and when I received a phone call from Matt Dunn, telling me he was flying in from Washington, DC, on Friday, that sealed the visit for me. Shortly thereafter, I also heard from Larry Kent who said he would be attending from San Diego as well. I drove to Miami from St Petersburg, FL to meet the group for a 3:00PM visit at the museum. Larry had notified every Haitian Art lover and friend in South Florida, so we had quite a few locals attending also. Joining us were Susan Karten-HAS member and collector; Katie (Barr) and Ian MacDougall, HaitianArt.com gallery owners; George S and Marie Nader, Sr, Galerie Nader owners; Candice Russell-author and Haitianna gallery proprietor; Reynolds and Margarite Rolles, collectors; Robert Borlenghi-PAAM Gallery owner; and Edouard Duval-Carrie-curator and contemporary artist of global acclaim. We were greeted by Ms. Francine Birbragher-Rosencwaig, Ph.D, and Kevin Arrow, guest curator, and Exhibition Manager, respectively. Francine gave us a wonderful overview of the collection and a personal tour. Many of us gathered later for an outdoor dinner at a quaint Italian café. "Chianti kills Covid" was the operative Rx for the evening...much preferred to "Masks not Merlot". I would encourage everyone to get together in your own local cities (aka Regional Chapters) whenever a Haitian Art opportunity presents itself...as a great time was had by all.

Our Facebook page continues to be a very popular area for interchange and conversations among Haitian Art collectors on a world-wide scale. Our membership numbers have skyrocketed at that site. We absolutely need those enthusiastic guests to join and support the official Haitian Art Society organization via our website.

We are still planning to hold our Annual Conference live in San Diego in late 2021. We will keep you posted on the details.

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Arbre Magique, n.d. by Adam Leontus



**Portrait of Jean-Jacques Dessalines, n.d
by Jacques-Enguerrand Gourgue**

LETTER FROM THE PRESIDENT

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This conference will be a “paid members only” event, as we have always done in the past. Only “paid members” will receive an invitation, so JOIN TODAY to reserve your conference invitation.

We are also organizing a “Focused Virtual Event” in the near future. This will be a film screening of the film “Out of Chaos” by artist, photographer, and filmmaker Pascal Giacomini. This film depicts the artists of the Grand Rue section of Port-au-Prince. It will also be by invitation only, to “paid members”.

I sincerely hope you enjoy VEVE and we welcome your comments, ideas, and submissions for our upcoming editions.

Best Regards,
Ed Gessen, President

PS...Submission instructions for articles. If you would like to contribute an article to VEVE, please send your content to Mr. Matt Dunn, Publisher, for review and consideration. Matt’s email address is mattdunndc@gmail.com.



New World, 1979 by Gerard Valcin, part of the Betty and Isaac Rudman Trust Collection

LIFE AND SPIRITUALITY IN HAITIAN ART

SELECTION FROM THE BETTY AND ISAAC RUDMAN TRUST COLLECTION
THE MUSEUM OF CONTEMPORARY ART NORTH MIAMI
NOVEMBER 18, 2020 - MARCH 14, 2021

CURATED BY FRANCINE BIRBRAGHER, PHD

The exhibition *Life and Spirituality in Haitian Art*. Selection from the Betty and Isaac Rudman Trust Collection pays tribute to Haiti's rich cultural and artistic heritage. It features renowned twentieth-century masters from the first and second generation of artists associated with Port-au-Prince's Centre d' Art and some of their contemporaries and pupils. These artists, who have been labeled "naïve" or "primitive" for their lack of academic training—terms that carry a pejorative connotation—, played a primordial role in developing an internationally acclaimed art movement and building a distinctive Haitian identity.

Denominated today "popular artists," they shared their interests for sources related to their life experiences and an energetic Caribbean culture resulting from mixing strong African roots with American indigenous and European elements. Over thirty works provide a glimpse of their artistic production and illustrate the contributions of self-taught artists and several trained painters who, inspired by European movements such as Impressionism and Surrealism, developed distinctive styles. The paintings featured in the exhibition depict various themes, including portraits of historical figures, rural landscapes, daily activities, and religious celebrations, especially Vodou.

The show presents a selection of paintings from the Betty and Isaac Rudman Trust Collection which have never been shown collectively. In addition to highlighting works by masters such as Hector Hyppolite, Philomé Obin, Wilson Bigaud, Jacques-Enguérard Gourgue, and Gérard Valcin, it features paintings by Gesner Abelard, Laurent Casimir, Dieudonné Cédor, Jean David Boursiquot, Célestin Faustin, Guy F. Joachim, Franklin Latortue, Adam Leontus, Gabriel Léveque, Ernst Louizor, Gerda Louizor, André Normil, Abdience Obin, Roland Palanquet, Louverture Poisson, Louis Rigaud, and Dieudonné Vital.

Their works provide a glimpse of what daily life was like in Haiti and illustrate some of the cultural and religious practices inspired by an African heritage that was fundamental in building Haitian and Caribbean identities during the second half of the twentieth century.

INTERVIEW WITH RICK AND LYNNE FORGHAM, COLLECTORS.

BY LARRY KENT

[Question for Rick] Did you recognize the significance of Le Centre d'Art when growing up in Haiti?

I have some wonderful early memories of Le Centre d'Art. In the mid-1950's, my parents enrolled me in a series of Saturday drawing and painting classes at Le Centre d'Art as an extracurricular activity. On Saturday mornings I would walk by myself to the classes from our home in Turgeau. Those walks were in themselves quite an adventure and I often found myself inspired to sketch and paint the things I had seen on the walk to class; donkeys laden with their loads, fanciful buildings, the inspirations were endless. As for recognizing the significance of Le Centre d'Art as I was growing up, I was perhaps too young to have a deep appreciation for the art that was pouring forth from the center. However, I have no doubt that my exposure to this wonderful place at an early age has had a lasting impact on my "eye" for art."

[Question for Lynn] Did Rick have any influence on your taste in Haitian art?

Absolutely! Many of the paintings we love are narrative in nature and often there are little elements included in paintings that Rick will spot and point out to me, making the paintings even more meaningful and fun to live with. The artists of Haiti are great storytellers and their paintings are a visual expression of their love for spinning a tale. As for taste, I love paintings by Luce Turnier & Max Pinchinat as much as those by Seneque Obin & Andre Pierre.

When did you become serious collectors?

We actually did not become serious collectors until we had moved back to The States from Haiti. Good fortune brought us together with Beverly Sullivan and the work she was doing with Eye-Care. It did not take very long for us to get hooked on helping with the fundraising activities and of course the fun of attending the Eye-Care events in New York and Washington, D.C. There were wonderful paintings to be purchased. Walking in to an Eye-Care event was not unlike wandering through a gallery in Port-au-Prince....An explosion of color, creativity and treasures. Thanks to Eye-Care, we, like so many others before us, became hooked as collectors.

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**Portrait of a woman, 1949
by Luce Turnier**

GOOD FORTUNE
BROUGHT US
TOGETHER WITH
BEVERLY SULLIVAN
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CARE.

INTERVIEW WITH RICK AND LYNNE FORGHAM, COLLECTORS.

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Now that you are living in Mexico, have you found Mexican Art to be as stimulating as Haitian Art? Were you surprised to find Haitian Art in people's homes in San Miguel de Allende, Mexico?

For a couple who loves Haitian Art turning us loose in Mexico was in many ways like being back in Haiti all over again. The artisan markets of Mexico are an explosion of color and the artists whether working in metal, clay, wood, or paints are wonderfully creative. Restraint when it comes to making purchases is often quite difficult as the temptations are literally everywhere. As for Haitian Art in San Miguel, it pops up all the time! The ex-pat community of San Miguel is a well traveled group and many of them made trips to Haiti over the years. Who could visit Haiti without making an art purchase? We have friends who have a wonderful early Georges Liautaud "Sirene" floating above a water feature in the entrance to their home, a purchase made during a trip to Haiti in the 1950's.

You have jokingly referred to your collection as "Kent-Mexico" Please explain that honorific to our readers?

Larry as you will recall we got to know you early on during our Eye-Care years. You mentored us as beginning collectors and helped refine our eye and collecting style. It was not long before we had a number of paintings in our collection that had once been yours as you donated generously to Eye-Care over the years. Now there is not a room in our house that does not display a painting with the "Larry Kent Provenance".

Why did Eye-Care mean so much to both of you?

Eye-Care was an organization that offered us an opportunity to reconnect with Haiti and give back to Haiti in a concrete and meaningful way. We made friends and lasting connections to Haiti that never would have been possible had the organization not existed. Our last trip to Haiti was in 1997 on an art buying trip with Beverly and friends, a trip we will never forget, so yes, Eye-Care rekindled our connection to Haiti which continues to this day and for that we are most thankful.

How has Haitian Art influenced your lives?

Living with art is such an enriching experience. Walking around our house we are constantly reminded to smile by paintings that depict events such as a "Disrupted Wedding" or a beautiful panier (basket) of Haitian Fruits. Haitian Art also reminds us that there are different ways of seeing things and explaining events that occur in the natural and supernatural world.

[Question for Rick] As a new board member, what insights would you like to share with our members?

Collecting can be a fascinating and fun journey. Not only is there the excitement of making a purchase and bringing it home to add life and color to your surroundings, but there are the lasting friendships that are formed as you get to know fellow collectors, dealers, and often the artists themselves. To a new collector I would say, visit as many collections as you can, visit The Haitian Art Society website and familiarize yourself with the results of recent auction sales.

Where do you see Haitian Art in ten years?

That is a somewhat difficult question to answer. I think that there will always be a market for good paintings by the early artists. And that goes for the early trained artists such as Lucien Price & Luce Turnier and others as well as the self-taught artists like Philome Obin, Toussaint Auguste, et al.

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INTERVIEW WITH RICK AND LYNNE FORGHAM, COLLECTORS.

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What we would all like to see is of course a continued emergence of young artists following the path more recently laid down by Philippe Dodard, Edouard Duval-Carrie and their younger contemporaries.

Where do you buy Haitian Art?

The short answer is...Whenever and wherever a great opportunity comes along! Lately there have been many fine works offered by numerous auction houses around The United States. Of course there are a number of galleries who have access to some of the greatest collections and these galleries have been a valuable resource for us over the years.

Do you have any other comments?

In closing Lynne and I would like to express our gratitude to all the artists of Haiti whose art has enriched our lives and made our connection to Haiti is an ongoing lifelong experience.

Rick & Lynne Forgham
San Miguel de Allende, Mexico
January 03, 2021



Luce Turnier's Atelier, 1960s by Luce Turnier

THE FUTURE IS HERE

BY CARINE FABIUS, GALERIE LAKAYE, LOS ANGELES, CA

The term “Haitian Art” really rankles among many artists from Haiti because they don’t appreciate being lumped into a category, which obviates individuality, and is largely perceived to be populated by the artists, who burst onto the scene in the 40s and 50s. Those works were designated “Primitive” and “Naïve,” terms that were and still are interchangeable to most. My understanding is that Primitive refers to art from cultures unexposed to industrialization (think tribal masks from African nations—even if others were later inspired by them), while Naïve refers to an art genre typified by simple, childlike motifs lacking in perspective, which is practiced and appreciated throughout the world, including Haiti. Never mind that Naïve art can be quite sophisticated. So, Naïve art is a genre, which does not mean the artist is naïve. If we want a better label for this type of art, we will have to get together with Poland, Italy, France, Croatia and all the other countries whose celebrated artists continue to work in that beloved genre.

Still, “Primitive” and “Naïve” bug me, and feel outdated, to put it nicely. As a gallerist, I have gone back and forth on how to label the art on our website. I thought about replacing Naïve with “Intuitive,” but all artists are intuitive. Then I considered “Outsider,” but that’s something else entirely. I thought I hit the jackpot with “Self-taught,” but so many of today’s Haitian, self-taught artists create work that can only be called modern. In the end, does it matter whether they attended art school or not? Artists with MFAs may have strong opinions on this question. But as a longtime collector and art dealer, that’s certainly not the first question that comes to mind when I fall in love with a piece. Still, genres do matter because they exist in multiples; and let’s face it, we want art buyers searching for a genre they love—especially online— to be able to find what they’re looking for! I think the appropriate label here is Conundrum.

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THE FUTURE IS HERE

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And then there is the “Haitian Masters” classification. I do like the “Masterworks” categorization used in the first issue of VEVE, and I know there is a debate around the delineation of the early works. [Editor’s Note - Haitian Masterworks was the title of the recent exhibit at the Figge Art Museum referred to in VEVE Issue 1] However, the future is here. And the thing is this: Haitian and Haitian-American artists are currently creating such dynamic work, that I would like to see us open up that “Masters” category; from being the most important part of the treasure hunt, to include today’s established and emerging masters, whether they create work that is Naïve, Contemporary, Avant-garde, or otherwise. It’s especially important for those who think they know what “Haitian art” is, when they’ve only seen the tip of the iceberg. Or in our case, the ocean.

Here are six contemporary artists whom I’ve been following. One is a graphic art student, who gravitated toward fine art—Mafalda Nicolas Mondestin; another is the daughter of a determined woman who arrived in Miami by boat when she was three-months pregnant with the artist. She is an architecture student who also took a right turn into fine art—Francesca Lalanne. Three of the artists are so busy creating and exhibiting around the world that they don’t have enough work for me to buy or exhibit at the gallery! —Charles Philippe Jean-Pierre, Patrick Eugene, and Shneider Léon Hilaire (Mafalda Nicolas Mondestin, too).

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Schneider Leon Hilaire, “Quand Il Fait Ombre,” (from the Legends of Haitian Nights series)

THE FUTURE IS HERE

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Another has taken the rubber sculptures we've seen over the years and turned them inside out. He paints rubber sheets with thick layers of paint, and then carves through the paint to reveal his symbols underneath—Reginald Senatus (Redji).

Some of these artists live in Haiti, some in the States. We should all be supporting and recognizing them, not as "Haitian artists," but as brilliant artists who come from Haiti. Relative to its size and output, Haiti is one of the biggest sources for Black art in the world. Which means that art coming out of Haiti has always fallen and continues to fall into all the genres that exist the world over. As collectors, we love what we love, but having fun discovering new artists serves to put our collections in context. And that benefits everyone, regardless of labels.



Mafalda Nicolas Mondestin, "Your Absence is Heard, But your Presence is Felt", 10" x 8"



Reginald Senatus, "Ezili", 10" x 5", oil, rubber, wood.

ESSAY ON LIBATION, 1988 BY LAFORTUNE FELIX

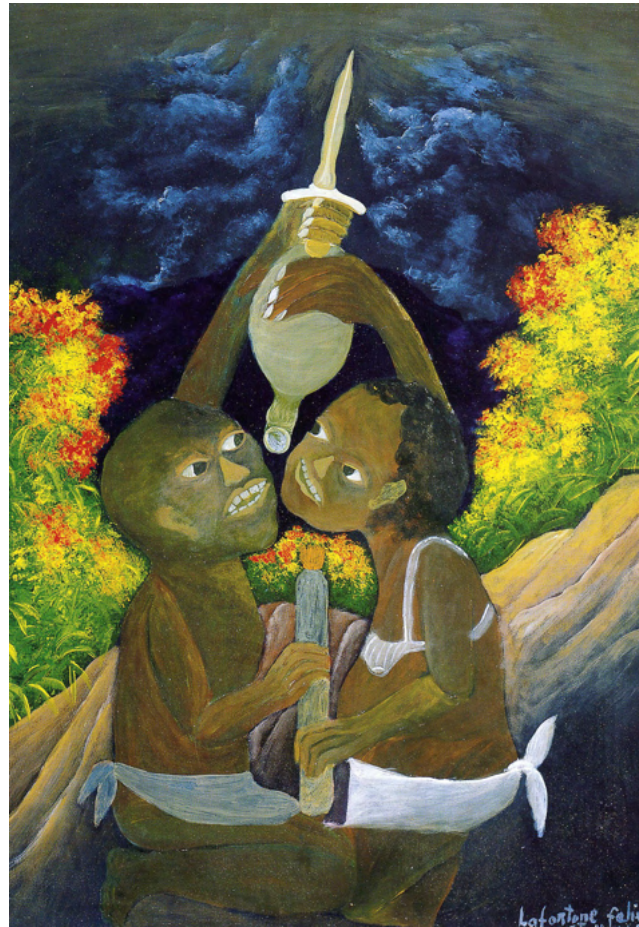
BY KAREN MCCARTHY BROWN, PROFESSOR OF ANTHROPOLOGY AT DREW UNIVERSITY

Twins sit on rocky ground in this painting. The sky is dark and a storm is brewing. Wherever there are twins, people need to be careful. This is a sensitivity that Haiti shares with many of the people of West Africa. Twins need to be treated evenhandedly. What is given to one must be given to the other, and in the same measure. Twins are hypersensitive and they are prone to jealousy. Also, they tend to go bad quickly, like fruit left on the ground. If one twin dies at birth, he or she is said to have been “eaten” in the womb by the other twin. Twins can even turn on their own parents and kill them. Many folktales circulate in Haiti about twins in which one is exceptionally good, and the other exceptionally bad.

Sitting on the left of the female twin in Lafortune Felix’s painting, the boy raises his left hand. He appears to be summoning spirits with his knife, a common Petwo ritual gesture. In the language of Vodou his is “working with his left hand”, a description often given to excessive Petwo ritualizing. In the meantime, the female twin sits on the right, pouring a libation onto the earth. She is feeding the ancestors, giving them something to drink, a gesture that every Haitian who serves the spirits performs automatically, and not only in ceremonial contexts, but also when opening a new bottle of rum or taking a fresh cup of water. The libation is poured with her right hand.

In Vodou, right and left are associated with Rada and Petwo spirits, the two major pantheons of Vodou spirits in urban Haiti. The left hand, and the Petwo spirits, are used for the affairs of the larger world, the world beyond the extended family, and for those things that have to do with money and power. The right hand is for Rada work. Working with the Rada spirits, also known as root spirits or African spirits, keeps people in touch with the Vodou spirits, who live in Ginen, a water parallel world below the earth.

It is significant that Lafortune Felix’s twins are not in combat. They represent two sides of the coin of Vodou spiritual activity, two dimensions of human potential. The Vodou spirits, like those who serve them, are understood to have both constructive and destructive sides. In the Vodou perception of things, both of these primal energies must be recognized in the spirits and both must be “served” in them, just as both must be recognized and attended to in the self.



Tracing the Spirit: Ethnographic Essays on Haitian Art: from the Collection of the Davenport Museum of Art. The Davenport Museum of Art, 1995.

A GLIMPSE INTO THE CREATIVE MIND OF TESSA MARS

BY RACHELE VIARD

Recently I was afforded the opportunity to interview Haitian visual artist Tessa Mars, who is part of a new generation of Haitian artists. Mars, the daughter of renowned author Kettly Mars, has exposed her work nationally and internationally including Canada, France, Italy, Trinidad and Tobago, and the United States. Currently she is a resident at the Rijksakademie van Beeldende Kunsten in the Netherlands, home of Amsterdam Impressionism.

As a young child Mars was encouraged by her parents and family to explore her curiosity. "I have always been a curious and handy child, very committed to understanding how the objects and tools around me work. I liked "touching" things, making, and repairing things, and my two grandmothers fed into my interest by teaching me how to sew, knit, embroider and letting me use their colors (pencils, chalks, paint tubes and fabrics), they were both dedicated to their creative hobbies," Mars said.

Her artistic journey began with drawing and painting classes early on from Haitian artists. With each of them she learned a specific skill. As a pre-teen Valcin Il taught her the basics about the proportions of the human body, Ménard Derenoncourt colors and light, and Ralph Allen observation. Tools that she still applies to date. However, what stands out the most for Mars "My biggest take away from those weeks of being around them was grasping how, using the same tools, they were able to create wildly different universes."

When posed the question if her mother Kettly Mars encouraged her creativity, she explains that "Both my parents gave me the freedom to cultivate my love of knowledge and of experimentation. I had the run of the library and no books were forbidden, be it the very "adult" novels, the technical science manuals, and the colorful art monographs. They never tried to guide my explorations in any one direction beyond calling my attention to a certain notion or subject or bringing clarification on certain points."



Nou la ansanm, 2019. Acrylic on canvas 121 23/25 × 243 21/25 in

A GLIMPSE INTO THE CREATIVE MIND OF TESSA MARS

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Mars goes on to explain that, “My mum started writing in earnest when I was ten, so I was old enough to observe and accompany her through her journey as a writer and in this way, she had a big influence on how I understand creativity. When I chose to study visual arts in 2003 both my parents encouraged me.” It is then no wonder how she thrived and carved for herself the career she has.

After obtaining a License in visual arts in France at Rennes 2 University in 2006, Mars returns to her native country and secured a job as a Cultural Projects Coordinator alongside artists Maxence Denis and Barbara Stephenson at the AfricAmérica Foundation.

In 2012, after dealing with the after effects of a car accident, which led to a long recovery, she found a way to represent her body in her work and persevere. In 2015, during an artist residency at the Alice Yard space in Trinidad and Tobago, she created an alter ego called Tessalines (a fusion of the artist’s name and that of the first Haitian emperor, Dessalines).

“Tessalines started as a joke that turned serious very quickly, a joke about elections and how Haitians make use of the heroes of the revolution to defend their current agendas. This memory serves as a reminder to let myself play and consider ideas no matter how ridiculous they may seem at first. My humor is one of the traits that I like the most about myself but sometimes I forget that it is also where some of my best ideas come from.”

It is via Tessalines that Mars researches the notions of identity, femininity, history and resistance. Her first solo exhibition, Tessalines et Moi, in 2016 at the French Institute in Port-au-Prince, Haiti, tell a very personal story and comprises the work she produced during her residency in Trinidad and Tobago.

When speaking of what inspires her creativity, Mars said “I am still very much that curious kid that likes to use her hands. I find a very deep satisfaction in problem solving by creating, fabricating, repairing, making things work in new ways. That’s how I understand the world, and that’s key to understanding the work I do. I’m trying to puzzle through many questions, questions that have to do with who we are and how we got to be this way and why. I read a lot about history, decoloniality, feminism because I am looking for myself in this world, gaining and losing certainties over and over again, and finding new answers in every new body of work that I make.

I pay close attention to the production of black and queer artists and scholars worldwide and to that of Caribbean women in particular. The answers I find in their work to the questions I have about my place as a black woman in the world are very nourishing to me. I like the works of Kelly Sinnapah Mary from Guadeloupe, Oneika Russel from Jamaica, Dalton Gata who lives in the Dominican Republic and that of many others.”

For the past couple of years, Mars has been contemplating new mediums, installations and papier maché. “One medium I have been most excited about recently has been papier maché, a technique that is a staple of the Haitian craft scene but that is virtually left untouched by Haitian visual artists to my knowledge. I’m looking forward to where this technique will take me, a whole new world of ideas is opening to me.”

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A GLIMPSE INTO THE CREATIVE MIND OF TESSA MARS

(continued from Page 13)



Tessa Mars

<http://www.tessamars.com/p/home.html>

<https://www.instagram.com/emasstar/?hl=en>

<https://www.facebook.com/tessa.mars.77>

Rachele Viard

<https://www.caribbeanessence.net/about>

ART MARKET BRIEF

BY MATT DUNN

A rare, early historical work by Cap-Haitien artist, Frantz Gaspard, from 1948 called "La morte de Dessalines" was sold on March 28th, 2021 for \$3800. This painting was deaccessioned from the San Francisco Museum of Art. According to the label on the painting verso, the painting acquired by the museum on January 15, 1958. The painting shows the assassination of Jean-Jacques Dessalines at Pont-Rouge, near PAP. The soldier in green, on the lower left is probably Alexandre Sabes Petion, who allegedly planned the ambush with Henri Christophe.



IN MEMORIAM

BILL BOLLENDORF (1941-2020), GALLERY MACONDO

BY ED GESSEN

Bill left us late last year in mid November, 2020, after a long bout with cancer. He passed quietly but has left his great spirit with us. I knew Bill as the proprietor of the Macondo Gallery, a world famous art gallery specializing in Haitian Art, one of Bill's many passions. He made countless trips to Haiti, discovering the island as a poor tourist in 1974. He never left until he ran out of funds some three months later.

Bill befriended many artists there who ultimately became lifelong friends, and shortly thereafter, he opened his storefront gallery and eclectic boutique, in Philadelphia. Bill's gallery grew and became a repository of information about Haitian Art and artists, as he dedicated much of his life in documenting their stories. After 5 years, he moved the Macondo to Pittsburgh. Eventually, it became an on-line gallery.

As a newly interested Haitian Art collector, and art novice, I often called or emailed Bill asking questions. He always had time to thoughtfully respond, although I was not much of a buyer. In early 2000 he suggested that I should join The Haitian Art Society, as they were having an Annual Conference in Montreal. I joined and I went to Canada. That was the beginning of many trips that I attended along with Bill's companionship. We went on many trips together including Washington, New York, San Diego, Los Angeles, Miami, Chicago, Waterloo, and Haiti. Needless to say, we shared many adventures together along the road! Another of Bill's passions was photography. He was able to chronicle all these trips through his brilliant photos. Being together with Bill on these trips was one of the highlights of these adventures for me! I also have several of his paintings hanging in my home today...each with a custom frame that he hand-built in his garage! In 2010, Bill and his wife Madelyn, hosted The Haitian Art Society conference in Pittsburgh.

The "new" Macondo Gallery, Bill's home, was a treasure trove of art filling every square inch of his large four story home! Although Bill will be dearly missed, his daughter, Isabelle, has graciously given The Haitian Art Society permission to reproduce his research, photography, and biographies from the Macondo Gallery so that Bill's legacy will remain and endure. He will be dearly missed by his family and his many friends from around the globe.

IN MEMORIAM

NED KEITH HOPKINS (1935-2020), HAITIANARTHOPKINS.COM

Ned Keith Hopkins passed away November 22, 2020, in Stockton, California, after a brief illness. Ned was born July 11, 1935, in Peoria, Illinois to Henrietta and Keith Hopkins. He loved classical music, history, reading and collecting art. He relished his time as editor of the Peoria Central High School Opinion. In 1953, Ned enlisted in the Army and was stationed in Japan. He returned to study at Pasadena City College, transferred to Occidental College where he finished his B.A. degree Magna Cum Laude and Phi Beta Kappa, and completed post-graduate work in East Asian studies at Harvard. After working in Japan both as a teacher and a P.R. associate, Ned taught history in Turlock, California. That's where the National Education Association found a new staff recruit. Ned worked in New York for NEA and switched to New York State United Teachers during the 1970s where he was Assistant to the President, Al Shanker.

Ned rejoined NEA as an organizer on the so-called "Flying Squad"—NEA staff who supported state and local associations across the country. He settled in California in the 1980s and retired in 1997 from the California Teachers Association as an Associate Executive Director. Ned jumped into spirited discussions on the proper use of the umlaut, bilingual education, vouchers, and California's Proposition 98. Sue remembers Ned saying with utter conviction, "Nothing will ever replace the IBM Selectric II." They married in 1990.

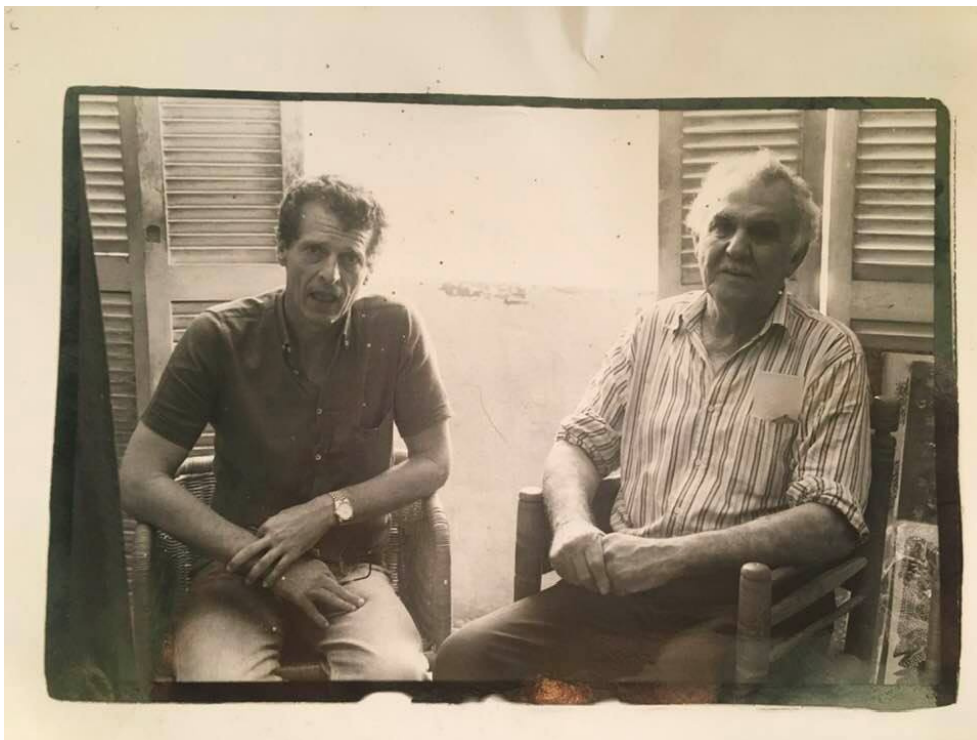
In retirement, Ned was a member of the San Joaquin County Grand Jury, the Stockton Symphony Board of Directors, and the Micke Grove Zoo Board of Directors. He put his extensive collection of Haitian art online (www.haitianarthopkins.com), and proudly showed his paintings to members of the Haitian Art Society in 2014. He was happiest when planning his next journey and visited over 25 countries. Ned's passion for animals included five parrots (an African grey parrot, a noble, a severe, and two hyacinth macaws), his rescue dogs (Feisty and Mellow), and his cats (Fredo and Heidi). Sue denied him the pleasure of owning a pot-bellied pig, so Ned donated to their cause.

Ned is survived by his wife, Sue Kenmotsu, his siblings Terry Hopkins and Kyle Green, his children Kathleen Hopkins (Brett) and Keith Hopkins (Emily), his grandchildren Joseph Craig (Nina), Luana Branch (Daniel), Mitsuko Gomez (Justin), Sumiko Noelani Hempel (Daniel), and his delightful great-grandchildren: Ezra and Declan Craig, Logan and Remy Branch, Amaya and Justin Gomez, and Daniel and Leilani Hempel. He is interred at Cherokee Memorial Cemetery in Lodi. According to his wishes, no service will be held.

IN MEMORIAM

MICHEL MONNIN (1940-2020), MONNIN GALLERY

Michel Monnin left us this Friday, November 13, 2020. He had just celebrated his 80th birthday on October 26 and was looking forward to spending time in Port-Salut. He who never sat down at a table if he was to be the thirteenth couldn't avoid the date fate had reserved for him that Friday. We are organizing this Sunday, November 22, 2020, from 2pm, a "virtual" ceremony of remembrance where everyone can join us and celebrate the departure of this man who was a pillar for his family as well as the artistic community. We will later take him for his final rest in Port-Salut, on a hill in Viot overlooking the sea with the wind in the ti-madanm grass....A Mapou will receive some of his ashes and his favorite dog will watch over him. His horse is gone but his last mount perhaps the white horse that his mother had drawn on the family grave picked him up to join Roger and Freda Monnin, his parents, as well as Boris and Dallas, his children who preceded him too soon. His friends Manès Descollines, Saint-Louis Blaise, Carlo Jean-Jacques, Fritz Saint-Jean, Captain Joubert, Reginald, Issa, Michelle and Raymond, Clara, Anne, Jean-Marie Drot, and André Pierre are already there waiting for him. We are reassured, he is not alone. Sunday the artists will find easels and paint at their disposal to commemorate the occasion.



Michel Monnin and Issa El-Saieh, Gallerists

UPCOMING EVENTS

PAN AMERICAN ART PROJECTS - May 11, 2021

Virtual Auction featuring the Glenn Stokes Collection

PAN AMERICAN ART PROJECTS - May 23, 2021

Virtual Auction featuring the Glenn Stokes Collection on Invaluable.com

Haitian Heritage Festival - May 30, 2021 @ 11:00 AM

The Haitian Heritage Festival is not just a festival but a Haitian cultural experience, with Haitian food, music, traditional folklore, Rara, dances, a Haitian Documentary, and Haitian History. The festival is also a fundraising event developed to assist the Caribbean American and Heritage Foundation and its efforts of reaching the Haitian people at risk living in Southern California and Haiti.

Location

Leimert Park Village

43rd Place

Los Angeles, CA United States + Google Map

Website:

www.leimertparkvillage.org



Rêve de tous, Etienne Chavannes, Oil on canvas, 30 × 24 in

VEVE CREDITS

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

Matt Dunn - Editor-in-Chief

Larry Kent - Editor, Interviews

Ed Gessen - Editor

VEVE logo by Chawne Paige

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

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

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



Angels and Lions, n.d. by Jasmin Joseph, collection of Le Centre d'Art