En Voyage
Hybridity and Vodou in Haitian Art
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Curated by the Exhibition Seminar, Art and Art History Department under the direction of Fredo Rivera, Assistant Professor of Art History

January 25–March 18, 2018
Faulconer Gallery, Grinnell College
Previous Exhibitions of the Exhibition Seminar
Art and Art History Department, Grinnell College

Thirty-Three Views of the Floating World: An Exhibition of Japanese Prints
Professor Anne Burkus
5 May–18 May 1987
Print and Drawing Study Room, Burling Library

Diversity and Change: Images of the Country and City in 19th and 20th Century Art
Professor Susan Strauber
17 November–15 December 1989
Print and Drawing Study Room, Burling Library

The Artist’s Vision
Professor Tony Crowley
3 May–20 May 1991
Print and Drawing Study Room, Burling Library

Images of a Changing World: Modernity in Nineteenth-Century Prints
Professor Susan Strauber
30 April–5 June 1993
Print and Drawing Study Room, Burling Library

The Inventive Perspectives of Giovanni Battista Piranesi
Professor R. Timothy Chasson
4 May–22 May 1995
Print and Drawing Study Room, Burling Library

In a New Light: African Art at Grinnell College
Professor Victoria Rovine ’86
1 May–31 May 1997
Print and Drawing Study Room, Burling Library

Ghost Dance: Exhibiting Paradox. Edward S. Curtis Photogravures
Professor Jenny Anger
28 January–17 March 2000
Print and Drawing Study Room, Burling Library

Walking a Tightrope: German Expressionist Printmaking 1904-1928
Professor Jenny Anger
1 April–April 2002
Faulconer Gallery

I Saw It: The Imagined Reality of Francisco Goya’s Disasters of War
Professor Susan Strauber
13 August–12 September 2004
Faulconer Gallery

Giovanni Battista Piranesi: Grandeur and Fantasy. Visions and Views of Rome
Professor R. Timothy Chasson
22 January–25 February 2007
Faulconer Gallery

Repeat, Reveal, React: Identities in Flux
Professor Jenny Anger
29 January–21 March 2010
Faulconer Gallery

Against Reason: Anti/Enlightenment Prints by Callot, Hogarth, Piranesi, and Goya
Professor J. Vanessa Lyon
3 April–2 August 2015
Faulconer Gallery
Curatorial Team

James Caruso, Art History
Jasper Cole-Kink, Art History
Moises Herrera, Art History
Abdiel J. Lopez, Sociology
Claire Ma, Art History
Vivien Makos, Art History and Classics
Ellen Taylor, Art History
Charlotte Richardson-Deppe, Studio Art and Gender, Women’s, and Sexuality Studies
Leinā’ala Voss, Sociology

Photograph of the nine curators at the Pérez Art Museum Miami.
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Acknowledgements

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We would like to acknowledge the Faulconer Gallery and staff, and the following members of the Faulconer Gallery’s team: Director of Exhibition Design Milton Severe, Director of Faulconer Gallery Lesley Wright, Curator of Academic and Community Outreach Tilly Woodward, Associate Director of Art Gallery/Curator of Exhibitions Daniel Strong, and Administrative Support Assistant Constance Gause. We would also like to extend our thanks to the curator of the Print and Drawing Study Room, Kay Wilson, for her guidance and generosity regarding the Print Room’s collection. We would also like to thank Director of Academic Support for Writing and Speaking Janet Carl for her careful edits and Senior Creative Content Strategist LeaAnn Henry for helping us produce this catalogue.

We are also grateful to the staff of the Waterloo Center for the Arts. In particular, we would like to thank those involved in the process of loaning crucial works from the Waterloo’s extensive Haitian art collection for our exhibit: Curator Chawne Paige, Registrar and Curator Elizabeth J. Andrews, and Director Kent Shankle. We are also thankful to the directors at the Figge Art Museum in Davenport, especially Director of Education Melissa Mohr, whose tour of the museum’s Haitian art collection and other exhibitions taught us the importance of an object’s history and placement within a museum.
In August 2017 we visited Miami through generous funding by the College’s Institute of Global Engagement along with support by the Instruction Support Committee’s Innovation Fund (which funded our museum visits throughout Iowa during our fall break). Thank you to Curator María Elena Ortiz for giving us a tour of the Perez Art Museum of Miami and reminding us to be mindful of our gallery space and of the importance of accessibility. We also visited the Vizcaya Museum and Gardens, where Curator Gina Wouters led us on a tour. We deeply appreciated Wouters imparting upon us her knowledge of catalogue design, which became crucial to our catalogue development process, as well as her own curatorial advice. We would also like to acknowledge Museum of Contemporary Art-North Miami and staff, specifically Grants Manager Miguel Seco, who gave an essential talk on creating a cohesive theme for an exhibition. We are especially grateful to Jon Mogul ’85 for leading us through a tour of The Wolfsonian-FIU. The tour was not only enjoyable but also provided us with vital insight into the later stages of exhibition planning.

Thank you to artist Edouard Duval Carrié, who invited us into his home studio, supported our class efforts, and whose own art sparked our interest in the history and culture behind Haitian Vodou.

Finally, we would like to thank Professor Fredo Rivera, whose teaching, mentorship, and expertise has made this exhibition possible.

— The En Voyage Student Curators
Preface

by Fredo Rivera
Assistant Professor of Art History

Martinican philosopher Edouard Glissant opens his book *Poetics of Relation* with the example of the boat: the boat as womb, the boat as a site of trauma, and the boat as a space of traversal above the abyss. The analogy of the boat informs this exhibition. Glissant writes: “Relation is not made up of things that are foreign but of shared knowledge. This experience of the abyss can now be said to be the best element of exchange.”¹ The abyss, while a dark and harrowing concept, becomes a space of creation, a projection of the unknown that catalyzes relation. The boat, a vehicle for transport and exchange, provides a fascinating bridge across cultures and geographies. Glissant here echoes something evident within Haitian art, as claimed by artist Edouard Duval-Carrié: that “displacement creates new forms and aesthetics.”² This exhibition aims to introduce the creative brilliance of Haitian art and visual culture. Beyond appearing as an art that is joyful and vivid on the surface, many of Haiti’s political and economic nuances emerge from the canvas, or are embodied within sculpted form. One major challenge within this exhibition, planned over the course of a single semester, was to provide a critical thematic with which to explore the rich tapestry of Haitian art.

Our exhibition, *En Voyage: Hybridity and Vodou in Haitian Art*, is part of a regularly offered course in Art History at Grinnell College — the Exhibition Seminar. Nine student curators had the unique opportunity to engage with Haitian art collections throughout Iowa, as well gain a deeper understanding of Haitian art through interactions with Visiting International Fellow and Miami-based artist Edouard Duval-Carrié. Course-embedded travel allowed each curator to identify their interests, and contribute to various components of the exhibition, from catalogue design work to its very installation. Each student brought a sense of passion and professionalism that is reflected in the exhibition. Many of the works draw from the expansive collection at the Waterloo Center for the Arts in nearby Waterloo, Iowa. The staff was incredibly generous, allowing curators to explore exhibitions and their vault space in order to select works for the exhibition. It was through
these engagements that students concocted their thesis — to look at Haiti through a lens of migration, displacement, and creation.

The opportunity to teach the Exhibition Seminar was especially poignant. In 2004 I participated as a student curator for *I Saw It: The Invented Reality of Goya’s Disasters of War*, an Exhibition Seminar led by Professor Susan Strauber. This course was a defining moment of my undergraduate career, an opportunity to consider imagery of war and spectatorship. My experience as an instructor for the course was enhanced by our course-embedded travel to Miami and throughout Iowa, made possible by the Innovation Fund offered by the Instructional Support Committee, with additional support from the Institute for Global Engagement. It allowed me to grow closer to the group of curators and to witness both their brilliance and dedication to this unique endeavor. The Exhibition Seminar itself provides a voyage — a hands-on experience that familiarizes students with museum culture and the curatorial process.

Many of the debates we had in class and throughout our travels were about the politics of displaying Haitian art. We hope our exhibition opens you to the world of Haiti — to see Haiti as a point of relation, to Iowa and beyond.

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2 Quotation from interview with Edouard Duval-Carrié in his studio, 26 August 2017. Recorded by curators Charlotte Richardson-Deppe and Ellen Taylor in their curatorial field notes.