



RedList
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EMERGENCY

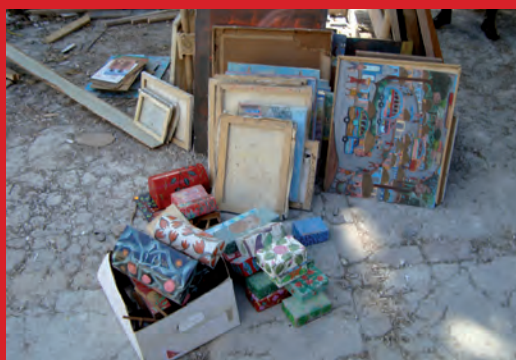
RED LIST OF HAITIAN CULTURAL OBJECTS AT RISK



ICOM international
council
of museums

EMERGENCY RED LIST OF HAITIAN CULTURAL OBJECTS AT RISK

The *Emergency Red List of Haitian Cultural Objects at Risk* is the first part of ICOM's programme for the protection of the cultural heritage of the Island of Hispaniola. It will be followed by the *Red List of Dominican Cultural Objects at Risk*.



The Art Center in Port-au-Prince. © UNESCO/Fernando Brugman

Introduction

The exceptionally rich cultural heritage of Haiti includes vestiges of the pre-Columbian, colonial, and national eras, contemporary artistic creation, cult objects and crafts. It is vital to the Haitian national identity.

Despite the protection afforded by both national and international legislation, the cultural heritage of Haiti remains severely affected by illicit traffic, which is fuelled by international demand and by the extreme poverty of the country. The earthquake of 12 January, 2010 has rendered the situation particularly dire, leaving Haitian heritage sites unprotected and vulnerable to looting, theft, and destruction.

The *Emergency Red List of Haitian Cultural Objects at Risk* is ICOM's first response to the increased risk in illicit trafficking, meeting the request of Interpol, the World Customs Organization (WCO), and UNESCO. Given the importance of cultural heritage as a unifying force among the Haitian people today, the protection of these objects and the prevention of their dispersal are essential to the ongoing reconstruction effort.

Objective

The *Emergency Red List of Haitian Cultural Objects at Risk* is designed to help customs officials, police officers, and heritage professionals identify the categories of objects most targeted by illicit traffic. The categories depicted are protected by legislation which prohibits their trade and exportation. However contemporary artistic creation and artisanal crafts are not protected by laws which relate to cultural heritage; these objects and works of contemporary creation are included in the *Emergency Red List* because the earthquake has rendered them particularly vulnerable to looting and theft.

Potential buyers of an object resembling any of those presented in the *Emergency Red List*, as well as customs and law enforcement agents, are advised to vigilantly check its provenance and relevant legal documentation.

The *Emergency Red List of Haitian Cultural Objects at Risk* is by no means exhaustive, and any object that may have originated from Haiti should be subject to careful scrutiny. The *Emergency Red List* does not aim, however, to discourage the legal trade in contemporary Haitian cultural goods, which is vital for the livelihood of artists and for the economic reconstruction of the country.

The cultural heritage of Haiti is protected by:

The following legislation has been validated by Haitian officials.

This list was under review at the time of printing, and should therefore not be considered exhaustive.

CONSTITUTION OF THE REPUBLIC OF HAITI OF 10 MARCH, 1987

NATIONAL LEGISLATION

Law of 23 April, 1940

on the historical, artistic, natural and archaeological heritage

Law of 1 July, 1983

creating the Haitian National Institute of Culture and Arts

Law of January, 1995

creating the Ministry of Culture and Communication

Law-decree of 31 October, 1941

creating an Office of Ethnology

Decree of 4 August, 1950

on the National Museum

Decree of 10 May, 1989

creating the National Heritage Commission

Ministerial order

*classifying the building and objects of the Printing House Museum (project)
as belonging to Haitian national heritage*

INTERNATIONAL CONVENTIONS

UNESCO Convention

*on the Means of Prohibiting and Preventing the Illegal Import, Export
and Transfer of Ownership of Cultural Property (Paris, 14 November 1970)*

UNESCO Convention

*concerning the Protection of the World Cultural and Natural Heritage
(Paris, 16 November 1972)*

OAS Convention

*on the Protection of the Archaeological, Historical and Artistic Heritage
of the American Nations, the so-called San Salvador Convention
(Santiago, 16 June 1976)*

United Nations Convention

*on the Law of the Sea (Montego Bay, 10 December 1982)
and the Agreement of 28 July, 1994 relating to the implementation
of Part XI of the Convention*

UNESCO Convention

*on the Protection of the Underwater Cultural Heritage
(Paris, 2 November 2001)*

UNESCO Convention

*for the Safeguarding of the Intangible Cultural Heritage
(Paris, 17 October 2003)*

UNESCO Convention

*on the Protection and Promotion of the Diversity of Cultural Expressions
(Paris, 20 October 2005)*

If you suspect an item may have been illicitly acquired, please contact:

Ministry of Culture and Communication

Contact: Mr. Stéfán
MALEBRANCHE, Director General
Tel: +(509) 3701 4001
E-mail:
directiongenerale@mcc.gouv.ht

Musée du Panthéon national haïtien (MUPANAH)

Contact: Mr. Robert PARET,
Director General
Tel: +(509) 2222 8337
Fax: +(509) 2222 3177
E-mail: robertparet@yahoo.fr

General Customs Administration

Contact: Mr. Jean Jacques
VALENTIN, Director General
Tel: +(509) 3701 7372
E-mail:
jeanjacques.valentin@douane.gouv.ht

THE RED LIST INCLUDES THE FOLLOWING CATEGORIES OF OBJECTS:

The photographs reproduced do not depict stolen objects; they illustrate the categories of cultural objects that are vulnerable to illicit traffic.

Pre-Columbian art

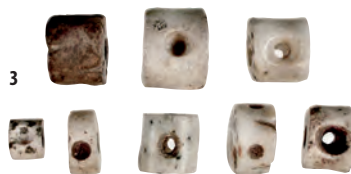
1/ Stone tools and ceremonial objects: polished axes, pestles, pendants, beads and larger objects such as stone rings, or three-pointed stones, sculpted heads and fragments of cave art with geometric or human motifs. [illus. 1-2-3]



1. Ceremonial axe, 800-1500 A.D., 16.8 x 15.3 x 3.6 cm.
© Musée du Quai Branly



2. Axe, 800-1500 A.D., 16.3 x 6.6 x 2.7 cm.
© Musée du Quai Branly



3. Beads, 1200-1500 A.D., site of En Bas Saline, ca. 1 x 1 cm.
© Florida Museum of Natural History's Historical Archaeology Collections

2/ Ceramics: figurines, plates, bowls and bottles, or fragments of objects (handles), plain or decorated with geometric motifs or human or animal heads. [illus. 4-5-6]



4. Ornament from vessel, 800-1500 A.D., 6.8 x 7.6 x 2.4 cm.
© Musée du Quai Branly



5. Bowl with decorated handles, 1200-1492 A.D., Dominican Republic, 10.3 x 19 x 16.4 cm.
© Musée du Quai Branly

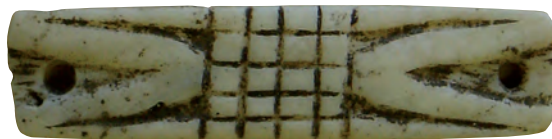


6. Ornament from vessel, 800-1500 A.D., site of El Cabo, Dominican Republic, 5 x 5 cm.
© Leiden University/Museo del Hombre Dominicano

3/ Shell ornaments: small, smooth, decorative white plaques, pendants and beads of different forms, usually made of conch. [illus. 7-8]



7. Pendant in the form of a face (*gualza*), 800-1500 A.D., site of En Bas Saline, 4.25 x 4 cm.
© Florida Museum of Natural History's Historical Archaeology Collections



8. Decorative conch shell plaque, 800-1500 A.D., site of El Cabo, Dominican Republic, 4.8 x 1 cm.
© Leiden University/Museo del Hombre Dominicano

4/ Wooden objects: human or animal figures, containers and stools in old, polished brown or black hard wood. [illus. 9-10]



9. Ceremonial stool (*duho*), 800-1500 A.D., Hispaniola, 42.4 x 30.4 x 71.5 cm.
© Musée du Quai Branly



10. Large wooden cylinder, 800-1500 A.D., Gonâve Island, 91.4 x 45.7 cm.
© National Museum of the American Indian, Smithsonian Institution

AN CULTURAL OBJECTS AT RISK

Cult and spiritual objects

Large diversity of objects, essentially voodoo and Christian (and sometimes Freemason). The voodoo objects are often decorated and made from vegetal elements, textiles, metals, clay or cement. They are functional, figurative or abstract: sculpture, furniture, containers, jewellery and clothing. [illus. 11-12-13-14-15-16]



11. Drum (*asòto*) made of wood and skin, 19th-20th century, 142 x 52 cm.

© Musée du Panthéon national haïtien (MUPANAH)

12. *Saint Jacques* flag, cloth embroidered with sequins, 19th-20th century, 79 x 77 cm.

© Fondation pour la préservation, la valorisation et la production d'œuvres culturelles haïtiennes (FPVPOCH)

13. Ritual maraca (*asson*) and bell, 19th-20th century, *asson*: 29 x 10 cm. © FPVPOCH

14. Wooden *Bawon* cross, glass, cloth and metal, 19th-20th century, height: 122 cm.

© FPVPOCH

15. Altarpiece painted by Wilson Bigaud, ca. 1960, 160 x 196 cm.

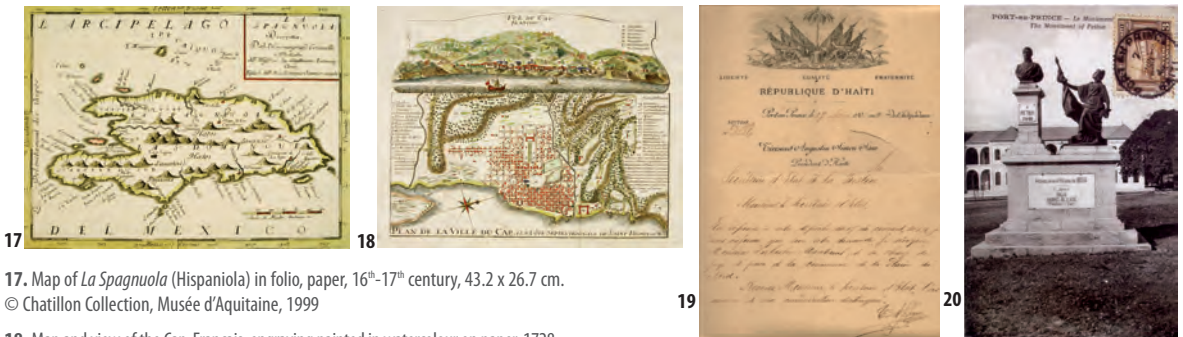
© Eglise épiscopale d'Haïti

16. Iron cross from the old Cathedral of Port-au-Prince, ca. 1850, 138 x 99 cm.

© MUPANAH

Historical documents

Archives, manuscripts, maps, ancient books, rare printed materials, relating to the history of Haiti. [illus. 17-18-19-20]



17. Map of *La Spagnuola* (Hispaniola) in folio, paper, 16th-17th century, 43.2 x 26.7 cm.

© Chatillon Collection, Musée d'Aquitaine, 1999

18. Map and view of the Cap-Français, engraving painted in watercolour on paper, 1728,

ca. 35 x 24 cm. © Chatillon Collection, Musée d'Aquitaine, 1999

19. Letter signed by the president Tirésias Augustin Simon Sam, paper, 1902, 17 x 30 cm.

© Collection of Jacques de Cauna. Iconography of Haiti, 1980

20. Postcard representing the monument to Alexandre Pétion, ca. 1905, ca. 15 x 10.5 cm.

© Centre international de documentation et d'information haïtienne, caribéenne et afro-canadienne (CIDIHCA)

Coins, medals, stamps...

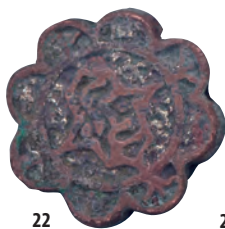
Instruments of exchange or commemoration, in a variety of materials such as gold, silver, copper, or paper. [illus. 21-22-23]



21



22



23

21. Silver coin worth fifty cents (*Liberté*), 1895, Ø 2,9 cm. © Musée de la Banque de la République d'Haïti

22. Medal from Puerto Real in enameled bronze, early 16th century, Ø 3,5 cm. © Ayizan Velekete Foundation

23. Stamp representing a painting by Geo Remponeau, paper, 1946, ca. 3.1 x 2.5 cm. © Private collection

Equipment and tools

Utilitarian objects in metal or wood, originating from military or industrial facilities, plantations, or domestic life, such as weapons, parts of uniforms, diverse utensils, and slave chains. [illus. 24-25-26-27-28-29]



24



25



26



27



28



29

26. Iron rod and foot shackles, 18th century, length: 80 cm. © Musée d'Aquitaine, 2009

27. Canon in cast iron of the Citadel Henry, 18th century, length: 343 cm. © Institut de sauvegarde du patrimoine national (ISPAN), 2009

28. Terra cotta sugar-loaf mould, 18th century, 40 x 15 cm. © Musée d'Aquitaine, 2009

29. Terra cotta molasses container, 18th century, 45 x 30 cm. © Musée d'Aquitaine, 2009

24. Cavalry pistol offered to Toussaint Louverture by the Executive Directory of the French Republic, 1790-1800, wood, steel and copper, 39 x 17.5 x 4.5 cm. © MUPANAH

25. Iron slave chains and shackle, 18th century, length: 150 cm. © Musée d'Aquitaine, 2009

Architecture and urbanism

Construction elements, bells, historic furniture, commemorative plaques, stelae and funerary ornaments, fountains. [illus. 30-31-32-33]



30



32



31



33

30. Stone plaque from the main house of a colonial coffee plantation, 18th century, 50 x 25 cm. © ISPAN, 2010

31. Colonial fountain by Ducommun, 18th century, 230 x 80 cm. © Collection of Jacques de Cauna. Iconography of Haiti, 1980

32. Fountain *Ti Amélie* painted in oil, 19th century, figure: ca. 90 cm. © CIDIHCA

33. Bronze Liberty bell, 1791, 47.5 x 40 cm. © MUPANAH

AN CULTURAL OBJECTS AT RISK

✱ Within the categories of Haitian cultural objects presented on grey background, the objects and works of contemporary creation are not protected by laws which relate to cultural heritage but have been rendered vulnerable to looting and theft after the earthquake.

✱ Crafts and popular traditions

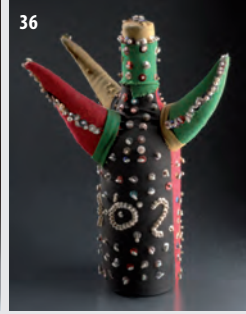
Costumes, musical instruments, toys, and domestic and work-related objects, generally decorated and colourful. [illus. 34-35-36]



34



35



36

34. *Rara* costume, cloth embroidered with glass beads and sequins, 19th-20th century, 71 x 72 cm. © FPVPOCH

35. *Danbala Laflanbo* jar, painted terracotta, 19th-20th century, 69 x 53 cm. © FPVPOCH

36. Decorated bottle, glass, cloth and glitter, 19th-20th century, 25 x 8 cm. © FPVPOCH

✱ Fine arts

Traditional or contemporary works, by self-taught or trained artists.

1/ Paintings and other images: naturalistic or imaginative narrative images, often in bright, shimmering colours, on a variety of supports such as canvas, cardboard, or hardboard. [illus. 37-38-39]



37



38

37. Portrait of Léger-Félicité Sonthonax, oil on canvas, late 18th century, ca. 60 x 45 cm. © MUPANAH

38. Portrait of Louise Chancy, oil on canvas, ca. 1816, 94 x 75.5 cm. © MUPANAH



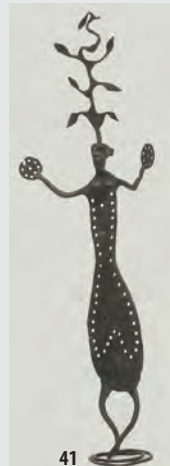
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39. Hector Hyppolite, *Promenade sur mer* [Promenade by the sea], oil on cardboard, ca. 1947, 48.3 x 66 cm. © Musée d'Art haïtien du collège Saint Pierre

2/ Sculptures: made of iron, bronze, clay, or wood, classical or other, religious or secular. [illus. 40-41-42]



40



41



42

40. Bust of Toussaint Louverture, sculptured in bronze by Edmond Laforestrie, ca. 1870, 77 x 63 x 69 cm. © Palais national, Port-au-Prince

41. Georges Liautaud, *La sirène diamant* [The Diamond Mermaid], forged and rolled iron, ca. 1960, 45.7 cm. © Musée d'Art haïtien du collège Saint Pierre

42. Jean Baptiste and Joseph Maurice, *Femme* [Woman], mahogany wood, 1970, 86 x 15.2 x 30.5 cm. © Musée Nader

ICOM AND THE PROTECTION OF CULTURAL HERITAGE

The International Council of Museums (ICOM), created in 1946 to represent museums and museum professionals worldwide, is committed to the promotion and protection of natural and cultural heritage, present and future, tangible and intangible. With a unique network of over 40,000 members in 138 countries and territories (2018), ICOM is active in a wide range of museum-and heritage-related disciplines.

ICOM maintains formal relations with the United Nations Educational, Scientific and Cultural Organization (UNESCO) and has a consultative status with the United Nations Economic and Social Council (ECOSOC) as an expert in the fight against illicit traffic in cultural goods. ICOM also works in collaboration with organisations such as INTERPOL and the World Customs Organization (WCO) to carry out some of its international public service missions.

The protection of heritage in the event of natural disaster or armed conflict is also at the core of ICOM's work, thanks to its Disaster Risk Management Committee (DRMC) and through its strong involvement in the international Blue Shield. ICOM has the ability to mobilise expert networks in the field of cultural heritage from all over the world thanks to its numerous programmes.

In 2013, ICOM created the first International Observatory on Illicit Traffic in Cultural Goods in order to reinforce its action in fighting illicit traffic.

The Red Lists have been designed as practical tools to curb the illegal trade in cultural objects. ICOM is grateful for the unwavering commitment of the experts and institutions who generously contribute to the success of the Red Lists.

The Red Lists are available at the following address: <http://redlist.icom.museum>

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*U.S. Department of State
Bureau of Educational and Cultural Affairs
Washington, D.C.*

ICOM international
council
of museums

22, rue de Palestro - 75002 Paris - France
Tel.: +33 (0)1 47 34 05 00 - Fax: +33 (0)1 43 06 78 62
E-mail: illicit-traffic@icom.museum - Website: <http://icom.museum>