



RedList
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RED LIST OF DOMINICAN CULTURAL OBJECTS AT RISK



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RED LIST

OF DOMINICAN CULTURAL OBJECTS AT RISK

Introduction

The island of Hispaniola is made up of two sovereign states: the Republic of Haiti and the Dominican Republic.

With objects dating from the Prehispanic, Colonial and Republican periods, the Dominican Republic is endowed with a unique and rich cultural heritage, characterized mainly by the encountering of three civilizations: the Taíno, the African and the European.

The Dominican Republic, recognizing the significance of its cultural richness, formally acknowledged the importance of protecting this heritage and has started to approve national laws in this regard since as far back as 1903.

The recent global rise of illicit trafficking in cultural objects has given the heritage community reasons for concern. The looting, smuggling and illegal trading of cultural goods lead to a significant loss in the understanding of history. The *Red List of Dominican Cultural Objects at Risk* has been drafted in cooperation with a team of national and international experts in order to fight this rising trend.

Purpose

Following the publication of the *Emergency Red List of Haitian Cultural Objects at Risk*, drafted after the devastating earthquake that shook the country on 12 January 2010, the *Red List of Dominican Cultural Objects at Risk* completes the protection devices regarding the island of Hispaniola.

The Dominican *Red List* aims to help art and heritage professionals and law enforcement officials identify Dominican objects that are protected by national and international legislations. In order to facilitate identification, the *Red List* illustrates the categories or types of cultural items that are most likely to be illegally traded.

Museums, auction houses, art dealers and collectors are encouraged not to acquire objects similar to those presented in the *List* without having carefully and thoroughly researched their origin and all relevant legal documentation.

Due to the great diversity of objects, styles and periods, the *Red List of Dominican Cultural Objects at Risk* is far from exhaustive. Any cultural good that could have originated from the Dominican Republic should be subjected to detailed scrutiny and precautionary measures.

The cultural heritage of the Dominican Republic is protected by the following national and international laws:

NATIONAL LEGISLATION

Decree No. 4347 which *Declares archaeological objects property of the State* (26 December 1903).

Law No. 293 which *Creates a Commission for Monuments' Conservation, works and pieces of historical, artistic or Archaeological importance* (20 February 1932).

Law No. 638-1944 on the *Erection of statues and other public monuments* (28 June 1944).

Decree No. 1397 which *Creates within the Directorate General of Tourism the Bureau of Cultural Heritage, and dictates other dispositions* (17 June 1967), and addendum Decree No. 1398, which *Charges the Bureau of Cultural Heritage the fixating of limits of the "Colonial City", within the perimeter of the city of Santo Domingo de Guzmán* (17 June 1967).

Law No. 318 on the *Cultural Heritage of the Nation* (14 June 1968), modified by the Law No. 41-00 (28 June 2000).

Regulation No. 4195 on the *Office of Cultural Heritage* (20 September 1969).

Resolution No. 416 of 1972 *Approving the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* (15 November 1972).

Law No. 564 for the *Protection and Conservation of National ethnological and archaeological objects* (8 October 1973), as amended by the Law No. 41-00 (28 June 2000).

Decree No. 2310 *Creating the Centre for Cultural Property Inventory* (6 September 1976) and addendum Decree No. 2024 *Establishing the Centre for Cultural Property Inventory as a Unit of the Office of Cultural Heritage* (9 October 1980).

Decree No. 683 *Creating and integrating a Commission in Charge of the Underwater Archaeological Rescue Programme* (28 February 1979), as amended by Decree No. 310-87 *Creating and integrating a Commission in Charge of the Underwater Archaeological Rescue Programme, dependent of the Executive Branch* (30 June 1987).

Decree No. 289-99 *Creating the Bureau of Underwater Cultural Heritage* (30 June 1999).

Law No. 41-00 *Creating the Secretariat of State for Culture* (28 June 2000).

Article 64 regarding the *Right to Culture* of the Constitution of the Dominican Republic, proclaimed on 26 January 2010.

INTERNATIONAL INSTRUMENTS

The Hague Convention of 14 May 1954 *for the Protection of Cultural Property in the Event of Armed Conflict* (adhered, 5 January 1960), the first Protocol (adhered, 21 March 2002) and the Second Protocol (adhered, 3 March 2009).

UNESCO Convention of 14 November 1970 *on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* (ratified, 7 March 1973).

UNESCO Convention of 16 November 1972 *Concerning the Protection of the World Cultural and Natural Heritage* (ratified, 12 February 1985).

Should you suspect that a cultural object originating from the Dominican Republic may be stolen, looted or illegally exported, please contact:

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RED LIST OF DOMINICAN

IMPORTANT NOTE: A *Red List* is NOT a list of actual stolen objects. The cultural goods depicted are of inventoried objects within the collections of recognised institutions. They serve to illustrate the categories of cultural goods protected by legislation and most vulnerable to illicit traffic.

ICOM wishes to thank all of the institutions and people who so generously provided the photographs presented in the Dominican *Red List*. All objects reproduced in this *Red List* belong to collections located in Santo Domingo, Dominican Republic.

PREHISPANIC PERIOD

(7th - 15th centuries)

The copyright for the images in this section belongs to the Fundación García Arévalo in Santo Domingo, Dominican Republic.

Vessels and tableware

Ceramics > "Potizas", effigy vessels and "caritas de indios": Pots, handles and handle fragments ("*caritas de indios*"). Made of ceramics (clay, terracotta), may be decorated with geometrical motifs, humans, animals or hybrids. Effigy vessels represent, in the central body, a person or animal. [1–2]

1. Ceramic heart-shaped "*potiza*", Taíno culture (11th - 15th centuries), 27 x 22.8 cm.

2. Ceramic effigy vessel, Las Yayas (San Juan de la Maguana), Taíno culture (11th - 15th centuries), 18 x 20.4 cm.



Various materials > Plates, pots and spoons: Made of stone, ceramics, terracotta and/or from seashells. The rims have strips incised with geometrical motifs; handles are shaped as humans or hybrids. [3]

"Burenes": Ceramic plates or pots, round and flat.

Vessels: Made of wood or ceramics, may be adorned. Wood with humanoid faces and/or animal representations; ceramic vessels with incisions or colours.

3. Ceramic pot, Taíno culture (11th - 15th centuries), 18 x 22.5 cm.



Utilitarian objects

Stone > Mortars and pestles: Mortars, unadorned, and pestles (conical or polygonal) which may be carved with geometrical, human, animal or hybrid figures. [4–5]

Various materials > Axes: Made of stone or seashells. May be shaped as human beings, animals or flower petals. [6]

Axe handles: Made of wood, carved in the shape of humans or animals.

Seashells > "Guayzas" (masks): Human faces with perforated eye sockets and the mouth showing its teeth. [7]

4. Humanoid stone pestle, Taíno culture (11th - 15th centuries), 20 x Ø 13.3 cm.

5. Conic stone pestle with geometric designs, Taíno culture (11th - 15th centuries), 24 x Ø 11.5 cm.

6. Stone petaloid ceremonial axe, Taíno culture (11th - 15th centuries), 22 cm.

7. Seashell "*Guayza*", Taíno culture (11th - 15th centuries), 9.5 x 7 cm.



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Objects for religious or ceremonial use

Wood > Furniture: Tables and stools with a high back (“*duhos*”), decorated and carved in the shape of human beings and/or animals. [8]

Vessels: Adorned with humanoid faces and/or animal representations. [9]

Maracas: Made from a single piece of wood. Length: 20-40 cm. [10]

8. Wooden “*duho*”, Taíno culture (11th - 15th centuries), 43.3 x 73.6 x 25 cm.

9. Wooden funerary urn, Sierra de Bahoruco, Taíno culture (11th - 15th centuries), 69 x 30 x 30 cm.

10. Wooden one-piece maraca, Taíno culture (11th - 15th centuries).



Various materials > Artefacts and ornaments: Made from wood, stone, seashells, manatee rib-bones, sometimes gilded. Shaped into geometrical figures, humans or animals. [11–12–13–14]

“Pintaderas”: Stamps made from mud, ceramics, clay or wood, for decorating the body (concentric circles, geometrical or animal figures). Dimensions: 5-20 cm. [15]

11. Manatee rib vomit spatulas with humanoid and reptilian shapes, Taíno culture (11th - 15th centuries), 33 and 29 cm.

12. Manatee rib “*cohoba*” inhalator, Taíno culture (11th - 15th centuries), 8.6 x 5.8 cm.

13. Stone twin amulet representing two men joined at the feet, Taíno culture (11th - 15th centuries), 16.7 cm.

14. Seashell belt, Taíno culture (11th - 15th centuries), 110 x 5 cm.

15. Wooden “*pintaderas*”, Taíno culture (11th - 15th centuries).



Sculptures and mural paintings > Zemís: Ceramic, terracotta, stone, wood or bone figures. In the shape of human beings or animals. Maximum height: 1 m.

Trigonoliths: Stone three-pointed zemís (triangular) representing abstract or geometrical figures, humans, animals or hybrids. [16]

Petroglyphs: Stalactites or rocks with geometrical, abstract or figurative (human beings, animals, objects) motifs. Sculpted, incised, using the stone’s natural relief or outlined with a furrowed or dotted groove (may be coloured).



16. Humanoid stone trigonolith, Taíno culture (11th - 15th centuries), 18 x 20.5 cm.

COLONIAL AND REPUBLICAN PERIODS (15th - 20th centuries)

Vessels and tableware

Glasses and stemware: Glasses (blown glass) and stemware (glass or porcelain) with geometrical, floral and/or animal figures carved around the rim. Height: 5 cm (glasses) and 15 cm (stem-glasses). [17]

Containers: Vessels made out of ceramic, glazed ceramic or porcelain; may be plain, decorated with low reliefs, monochromatic colours, landscapes and/or geometrical motifs. Pitchers made out of metal (silver, copper, bronze) or from carved wood; may be gilded and/or have bone or mother-of-pearl inlays. [18–19]

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Tableware: Metalwork (copper, bronze, pewter, silver, gold), glass, ceramics, glazed ceramic or porcelain. Decorated with landscapes, geometrical or floral motifs and/or gilded. [20]

17. Cristal glass, Spanish Galeon "Conde de Tolosa", 1724.
© Museo Naval de las Reales Atarazanas

18. Clay container, end of the 19th century, 33 x Ø 41 cm.
© Private collection

19. Silver pitcher, Spain, 17th century, 14 x Ø 12.5 x Ø 11.5 cm.
© Alcázar de Colón

20. Ceramic bowl, Talavera (Spain), 16th century, 10 x Ø 30 cm.
© Museo Naval de las Reales Atarazanas



Sculpted objects

Wood, limestone, marble or metal decorative or commemorative funerary sculptures and plaques. Representing secular or religious themes.

Sculptures in glazed ceramic or porcelain (sometimes painted with landscapes, or geometrical or floral motifs) or metalwork (copper, bronze, silver, gold); representing people, animals, angels, saints, etc. [21]

Stone and marble statues may be carved in high relief.

21. Wooden statue of an angel playing a harp, probably from Spain, 16th century, 36 x 27 cm. © Alcázar de Colón



Objects of a religious nature

Various materials > Ritual objects and amulets: Made from ceramics, porcelain, bone or metalwork (copper, bronze, silver, gold); decorated according to their use. Small and elongated jet (black stone) pieces; carved and/or unpolished. [22–23]

Metal > Reliquaries: Made from pewter, circular, with floral motifs. They contain a space to keep an image, with a glass to protect it. [24]

Chalice, tabernacles and patens: Made from copper, bronze, silver and gold. May be engraved with floral or religious motifs. [25]



22. Gilded silver holy water dispenser and sprinkler with religious motifs, Santo Domingo, beginning of the 20th century, 17.8 x Ø 12.7 cm, sprinkler 20.3 cm. © Iglesia de Santo Domingo

23. Jet amulets shaped as figs and fists, Spanish galleon "Conde de Tolosa", 18th century, 1.2 cm. © Museo Naval de las Reales Atarazanas

24. Pewter reliquaries, Spanish galleon "Nuestra Señora de Guadalupe", 1724, 4.9 x 3.8 x 0.45 cm. © Museo Naval de las Reales Atarazanas

25. Gilded silver chalice engraved with religious motifs, Santo Domingo, beginning of the 20th century, 25 x Ø 15 cm. © Iglesia de Santo Domingo

Accessories and decorative objects

Metal > Jewellery and accessories: Made from copper, bronze, silver, and/or gold; sometimes with precious stones. [26]

Various materials > Paintings, drawings, engravings and frames: Paintings (on metal, wood, paper, canvas) and engravings (on paper), with secular (portrait, historic scenes, etc.) or religious themes.

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Pencil or ink drawings (on paper). Wooden frames, may be gilded. [27]

26. Jewellery made of gold and precious stones, Spanish galleon "Conde de Tolosa", 18th century, max. 1.7 x min. 3.2 x min. 1.5 cm. © Museo Naval de las Reales Atarazanas

27. "Swearing into Office of the President Alejandro Woss y Gil", Luis Desangles, oil on canvas, Santo Domingo, 1903, 71 x 97 cm. © Museo Bellapart



Daily life

Various materials > Pipes: Made from bone, glazed ceramic or porcelain; with geometrical or floral motifs. [28]

Suitcases, chests and boxes: Leather suitcases, chests carved from bone, brass chests and boxes. With ornaments made from iron and/or metalwork. Metal jewellery boxes (copper, bronze, silver, gold). Reliefs and inlays with geometrical, floral and/or animal figures. [29]

Bone > Dice and combs: Dice with protruding tips and unadorned carved combs (length: 6-15 cm). [30]

Wood > Furniture: From carved wood, may have geometric, floral and/or animal figures in relief. Sometimes ornamented with bone and mother-of-pearl inlays and/or gilded.

Metal > Seals: Copper, bronze, silver or gold. [31]



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28. Bone pipes, The Netherlands, 19th century, 7-15 x 5 cm. © Museo Naval de las Reales Atarazanas

29. Metal chest coated in kid leather and gold, Spain, 16th century, 12 x 20 x 13 cm. © Alcázar de Colón

30. Ivory dice, Spanish galleon "Conde de Tolosa", 18th century, 1 x 1 x 1 cm. © Museo Naval de las Reales Atarazanas

31. Metal papal seals, Vatican, Ø 5 x 0.5 cm. © Museo numismático del Banco Central

Numismatics and philately

Coins: Made from silver, copper, billon (silver-copper alloy), bronze, pewter or gold. Most appear distorted. May be stamped with a key, small cross or the assayer's symbol. The flip side usually presents the mint's symbol. [32-33]

Stamps: *Reales*, cents or pesos; illustrated with the national shield, scenes from Dominican history or other themes. [34]



32



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34



32. Silver coin of 8 *reales*, Mexican galleon "Nuestra Señora de la Pura y Limpia Concepción", 17th century, Ø 4 cm. © Museo numismático del Banco Central

33. Silver coin of 1 peso, Philadelphia Mint (USA), 1897, Ø 1.6 cm. © Museo numismático del Banco Central

34. Dominican stamp of 1 *real* in ordinary paper illustrated with the national shield, Santo Domingo, 1865-1909, 2 x 1 cm. © Museo numismático del Banco Central

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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