

Historical Museum of Southern Florida



# Haitian Community Arts Images by Iris PhotoCollective

#### Cover

Jakmel Art Gallery and Caribbean Cultural Center in Wynwood. Miami, FL.  
Photograph by Carl Juste. November 1, 2005.

Jakmel Art Gallery ak Sant Kiltirèl Karayibeyen nan Wynwood. Miami, FL.  
Fotograf la se: Carl Juste. 1er Novanm 2005.

## Nou lèd, men nou la

-Haitian proverb

*We are ugly but we are here*, an old Haitian proverb proclaims. At once an acknowledgement of the difficult socio-economic challenges the people on the island of Haiti have faced for over two centuries, the proverb is also a testimony to the strength of their will—a will that has allowed them to endure these external challenges and to continue on. In setting out to document the expressive traditions of Haitians living in South Florida in 2000, fieldworkers from the Historical Museum of Southern Florida (HMSF) and photographers from the IRIS PhotoCollective (IRIS) encountered this dichotomy repeatedly. As in Haiti, Haitians have encountered and endured daunting challenges to their existence and presence in the United States. Yet the traditions they continue to practice, often against tough economic odds, celebrate, honor and preserve their cultural identity.

## Nou lèd men nou la

-Pwovèb Ayisyen

Nou lèd men nou la, se sa pwovèb Ayisyen an di. Tousuit fò nou rekonèt defi difisil sosyal e ekonomik pèp nan zile Ayiti yo ap travèse depi plis pase de syèk, pwovèb la s'oun temwayaj pou fòs volonte yo—oun volonte ki te pèmèt yo sipòte defi ekstèn yo epi kontinye. Lè mounn ki t'ap fè rechèch pou Historical Museum of Southern Florida yo (HMSF) sa vle di Mize Istorik Sid Florid ak Fotograf Iris PhotoCollective yo t'ap dokimante tradisyon ki pale sou Ayisyen k'ap viv nan Sid Florid la nan lane 2000 la, yo rankontre separasyon sa-a souvan. Menmjan ak Ayiti, Ayisyen nan Sid Florid la te rankontre e kontinye ap sibi defi dekourajan nan egzistans yo e nan prezans yo nan peyi Etazini. Poutan tradisyon yo kontinye ap pratike-a, pi souvan anfas etranj sitiyasyon ekonomik ki difisil, tradisyon yo selebre, onore e travay pou prezève idantite kiltirèl yo.

## Haitians in South Florida

The Haitian Market on Felix Morisseau-Leroy Blvd (NE 2nd Ave) in Little Haiti, Miami.

Photograph by Carl Juste. October 4, 2005.

Mache Ayisyen sou Boulva Félix Morisseau-Leroy (2ème Ave NE) nan Little Haiti, Miami.

Fotograf la se: Carl Juste. 4 Oktòb 2005.



As home to one of the largest populations of Haitians outside of Haiti, South Florida constitutes a rich space for researching and assessing continuities and changes in Haitian expressive traditions. In Haiti, these traditions include various everyday practices—the cooking of foods like *soup joumou* (pumpkin soup), the playing of games such as *oslè* (a form of jacks) by young girls and the construction of handmade objects such as the metal *klakson* played by Rara band musicians. They also include performative practices, such as the telling of folktales in outdoor evening sessions and the dancing that accompanies the *konpa* music played in clubs and at family parties. Shaped from within the culture, expressive traditions communicate a distinct group or community aesthetic—what Haitian themselves refer to as their “Haitianity.”

Haitians have contributed a particularly strong sense of their “Haitianity” to South Florida. According to 2000 U.S. Census figures, the Haitian presence in South Florida represents over 50% of the Haitian population in the United States. In Miami-Dade County alone, that number exceeds

95,000, with neighboring Broward County following close behind at 74,000. The density of Haitians in South Florida has enabled them to re-shape the neighborhoods they live in according to their distinct needs, tastes and traditions. For instance, Haitian bakeries selling *savory pate* (meat pies) and fresh-baked *pen rale* (unleavened bread) can be found from Kendall to West Palm Beach. So too can record stores selling the latest recordings from konpa performers, a few of whom, like Zenglen and Sweet Mickey, are based here in South Florida. Money transfer stores like Bobby Express and Unitransfer, proliferate in Haitian neighborhoods across the state, enabling Haitians to send money to loved ones left behind. In the highly populated Haitian community of Little Haiti in Miami-Dade County, the dense concentration of Haitian businesses, social service organizations, churches and homes has added such a distinctly Haitian character to the neighborhood and made it into such a hub of business and other activities that it is often referred to by Haitians as their *laval* or “downtown.”

## Ayisyen nan Sid Florid

Father walking daughter home from school in Little Haiti, Miami.

Photograph by Carl Juste. October 4, 2005.

Papa ki sòt chèche pitit fi-l lekòl epi k'ap kondui-l lakay li nan Little Haiti, Miami.

Fotograf la se: Carl Juste. 4 Oktòb 2005.



Sid Florid, ki tankou lakay pou younn nan pi gran popilasyon Ayisyen andeyò Ayiti, fòme youn espas ki rich pou fè rechèch e evalye sa k'ap kontinye fèt nan tradisyon Ayisyèn lan. An Ayiti, ou jwenn nan tradisyon sa yo plizyè pratik chak jou tankou kizin manje tradisyonèl yo kou wè soup joumou, jwèt tankou oslè jenn tifi jwe, e konstriksyon materyèl alamen ak bagay tankou klakson ou pito twonpèt an metal mizisyen bann Rara yo konn jwe-a. Ou jwenn tou pratik oral, tankou rakonte kont deyò anba galri epi bal ak mizik konpa yo jwe nan klib e nan bal kay mounn. Tradisyon ekspresiv sa yo ki pran fòm anndan kilti-a, montre youn gwoup apa osnon youn estetik nan kominote-a-sa Ayisyen yomenm rele “Ayisyènte.”

Ayisyen yo kontribye oun sans apa ki ase fò nan “Ayisyènte” yo nan Sid Florid. Daprè youn resansman nan lane 2000 nan Etazini, presans Ayisyen nan Sid Florid reprezante plis pase 50% popilasyon Ayisyèn lan nan peyi Etazini. Nan konte Miami-Dade sèlman kantite sa-a depase 95.000 ak konte Broward ki tou pre-a ki gen 74.000. Gwoupman Ayisyen yo nan Sid Florid la vin pèmèt yo reyòganize kominote y'ap viv ladan-n lan dapre bezwen, gou e tradisyon yo genyen. An

nou di, boulanjri Ayisyen yo k'ap vann pate e pen rale ou ka jwenn yo depi Kendall rive West Palm Beach. Rekòd chòp yo tou vann dènye albòm gwoup konpa ki fèk parèt yo ak atis yo, enpe nan gwoup yo tankou Zenglen ak Sweet Mickey, gen baz yo nan Sid Florid la. Magazen k'ap transfere lajan tankou Bobby Express e Unitransfer, gaye nan tout katye Ayisyen nan eta Florid la, e yo pèmèt Ayisyen yo voye lajan bay fanmi yo kite dèyè. Nan kominote ki gen anpil mounn tankou Little Haiti nan Konte Miami-Dade, w'ap jwenn youn konsantrasyon biznis Ayisyen tankou òganizasyon sèvis sosyal, legliz, ak kay ki ajoute youn touch toutafè Ayisyen nan katye-a e fè-l tounen youn sant dafè ak lòt aktivite tou kote Ayisyen renmen rele-l souvan downtown osnon “laval.”

## Continuities in South Florida Haitian Traditions

Store fronts along Felix Morisseau-Leroy Blvd  
(NE 2nd Ave) in Little Haiti, Miami.

Photograph by Robert L. Stone. May 14, 2005.

Devan magazen yo sou Boulva Félix Morisseau-  
Leroy (2ème Ave. N.E) nan Little Haiti, Miami.

Fotograf la se: Robert L. Stone. 14 Me 2005.



In researching the presence of expressive traditions in South Florida, HMSF relied extensively on community knowledge and partnerships with established cultural organizations such as Sosyete Koukouy. Traditional artists were defined as those who practiced their skills on a regular basis and with a level of proficiency that was highly recognized by the community, either through patronage or by reputation. In other words, HMSF fieldworkers asked about the particular bakers from whom community members order their children's communion and wedding cakes, the drummers they hire to perform at local Vodou ceremonies and other events, the church services they regularly attend in order to hear the choir sing traditional Kreyòl hymns, and the costume designers they commission to design or sew for their local Carnival bands and dance troupes. Using these criteria, fieldworkers were able to document over 30 artists practicing more than 12 types of expressive traditions in the South Florida Haitian community, including storytelling, traditional cooking, games, dance, seasonal arts and crafts, sewing and a variety of musical forms.

The high level of skill demonstrated by the identified artists represents years of practice and training under the informal tutelage of a parent, or a formal apprenticeship to a master artist. Woodcarver and sculptor Emmanuel Simeon, for instance, learned to carve as a child from his father, along with

his seven brothers. The family's combined skill enabled them to open and operate a furniture store in Haiti. Talented bakers Marie Montes, Mona Baptiste and Fernande Beauzile all learned to cook from their mothers. Choreographer Dieudonne Daphnis learned traditional dance from his older brother, a founding member of the troupe Haiti Tchaka Dance. Artists who acquired their skills through formal apprenticeship with master craftsmen in Haiti include metal sculptor Almann Ulysse, who studied for a time with internationally renowned artist Georges Liautaud, and Elisson Pascale, who learned to play the drums from percussionists at the Vodou ceremonies he attended as a youth.

Regardless of where they acquired their skills, the stunning craftsmanship or performative expression of each of the identified artists represents an intensely personal commitment to the tradition. "Baking is my therapy," Marie Montes proclaims, when asked why she continues to bake cakes for family weddings and the community's special occasions. "It's how I'm called to serve the community and God," explains Boniface Laurient, who directs the Notre Dame D'Haiti Catholic Church's Kreyòl-singing choir. Artists repeatedly identified an intangible and often spiritual connection to the traditions they practice and suggested that this connection is what has seen them through the various obstacles they have confronted in South Florida.



## Tradisyon Ayisyen yo k'ap Kontinye nan Sid Florid

A cook at La Difference Restaurant boils chicken  
on an outdoor stove in Little Haiti, Miami.

Photograph by Carl Juste. October 4, 2005.

Youn mounn k'ap kuit oun poul nan youn  
recho nan La Difference Restaurant nan  
Little Haiti, Miami.

Fotograf la se: Carl Juste. 4 Oktòb 2005.

Pou fè rechèch sou prezans tradisyon ki esprime karaktè ak san-timan yo nan Sid Florid la, HMSF ki vle di Historical Museum of South Florida, te konte anpil sou konesans e asosyasyon kominote-a ak òganizasyon kiltirèl ki etabli deja tankou Sosyete Koukouy. Nou te defini atis tradisyonèl yo, mounn ki pratike metye yo regilyèman e sou youn nivo konpetans kominote-a rekonèt e apresye anpil, swa sou repitasyon swa sou patronaj. Kidonk, mounn ki t'ap fè entèvyou pou HMSF yo t'al dèyè kèk mounn anpatikilye ki fè gato pou mounn nan kominote-a ki konn kòmande gato lakay yo pou kominyon ak maryaj pitit yo; tanbouye tou, yo konn lwe sèvis yo pou seremoni Vodoun ak lòt okazyon, sèvis legliz yo konn asiste regilyèman pou yo ka tande koral la chante chan tradisyonèl nan lanng Kreyòl, e koutiryè yo konn fè desine osnon koud pou bann kanaval yo osnon twoup dans. Ak enfòmasyon sa yo, mounn k'ap fè entèvyou yo te kapab dokimante plis pase 30 atis ki pratike plis pase 12 diferan tradisyon espresif nan kominote Ayisyen Sid Florid la, tradisyon tankou rakonte kont, kizin tradisyonèl e jwèt, dans, atizay ak atizanal, kouti epi diferan fòm mizik.

Teknik wo nivo atis nou idantifye yo te demontre nou, sa reprezante anpil lane y'ap pratike e antrene sou senp kontwòl oun paran, osnon youn fòmèl aprantisaj a youn mèt atis. Travayè sou bwa ak eskiltè Emmanuel Simeon, te aprann taye bwa depi l'te timoun lan men papa-l, ansanm ak sèt frè-l yo.

Fanmi an te mete talan yo ansanm pou te louvri e fè fonksyon youn magazen founiti an Ayiti. Patisyè ki gen talan tankou Marie Montes, Mona Baptiste e Fernande Beauzile, yotout se manman yo ki te aprann yo fè manje. Dansè Dieudonné Daphnis te aprann dans tradisyonèl nan men gran frè li, oun manm fondatè twoup Haiti Tchaka Dance. Atis ki aprann metye yo ak oun aprantisaj enfòmèl—sa vle di san yo pa pase nan youn lekòl pwofesyonèl—ak mèt atizan an Ayiti, nou ka jwenn: eskiltè Almann Ulysse ki te etidye youn fwa ak oun atis ki gen renome entènasyonal, nou vle di Georges Liautaud; e Elisson Pascale ki te aprann bat tanbou nan men tanboye nan seremoni Vodoun li te konn ale lè l'te piti.

Kèlkeswa kote yo te aprann teknik yo, espresyon sansasyonèl chak atis nou idantifye yo, reprezante youn angajman entans pèsone pou atis la nan tradisyon li. "Fè patisri s'oun terapi pou mwen," se sa Marie Montes di, lè w'mande-l poukisa li kontinye ap fè gato pou maryaj nan lafanmi yo e pou okazyon espesyal yo nan kominote-a. Bonifas Laurient k'ap dirije koral an lanng Kreyòl nan legliz Notre Dame D' Haiti-a di: "Se konsa yo rele-m pou sèvi kominote-a ak Bondye." Atis yo toujou montre youn koneksyon sakre e souvan espiyèl a tradisyon y'ap pratike yo e yo fè konprann ke koneksyon sa se sa ki mache ak yo atravè anpil obstak yo konfwonte nan Sid Florid la.

## Changes and Challenges

Sugarcane for sale in Little Haiti, Miami.  
Photograph by Robert L. Stone. May 14, 2005.  
Kann y'ap vann nan Little Haiti, Miami.  
Fotograf la se: Robert L. Stone. 14 Me 2005.



The economic challenges many traditional artists face in South Florida greatly affect their ability to keep practicing their skills. For example, while in Haiti a skilled woodcarver may find ample work constructing furniture, in South Florida he or she must compete with the easy access to and affordability of goods in the area's many furniture stores.

At the same time, many Haitian artists have found new outlets for their art forms in South Florida through non-profit cultural organizations or the cultural affairs departments of city governments. Storytellers like Liliane Nerette Louis, for instance, are just as likely to be found performing the traditional tales of Bouki and Ti-Malice to library and school audiences as to their grandchildren. Aspiring metal sculptors have been able to work with Almann Ulysse due to apprenticeship grants from the State of Florida's Folklife Program. These outlets furnish some economic incentives to traditional artists.

Many artists identified their continued practice and teaching of traditional skills as an important means of educating new generations of Haitian-Americans in South Florida about their culture and a homeland many have never seen. For this reason, dance ensembles like Soul's Vibrations, Sosyete Koukouy and the Ovida Alva School of Dance regularly instruct youth groups and adults in the Haitian community.

Similarly, community activist Edeline Clermont continues to teach her children, local youth and community groups the traditional games played by children in Haiti, including oslè and kay (a counting game). For Nancy St. Leger, the dance director of Sosyete Koukouy, passing on traditions has special meaning; community dance classes offered by the New York chapter of Sosyete Koukouy enabled her to re-connect with her culture when she herself was a teenager. Leger's experiences are shared by a new wave of young Haitian-Americans, many of whom are adapting Haitian traditions to new artistic forms.

*Sonje premye lapli ki te leve mayi ou.* Remember the first rain that made your corn grow, another Haitian proverb proclaims. Like the rain, Haitian traditions and the artists who practice them play a vital role in South Florida. As tradition bearers, the artists retain skill sets that are recognized and utilized by community members. This dynamic exchange within the community plays a critical role in reinforcing its cultural values. In addition, the traditions provide an important access point for teaching a new generation of Haitian-Americans and the general public about Haitian culture. This is rain for good corn indeed.

## Chanjman ak Defi yo

First Communion at Holy Family Catholic Church in North Miami.  
Photograph by Carl Juste. May 7, 2005.  
Premye kominyon Legliz Holy Family nan North Miami.  
Fotograf la se: Carl Juste. 7 Me 2005.



Defi ekonomik anpil atis tradisyonèl ap fè fas ak yo nan Sid Florid la afekte kapasite yo pou yo kontinye pratike metye yo nan Sid Florid la. An n'pran kòm egzanp, pandan pi bon dansè tradisyonèl yo an Ayiti ka jwenn djòb nan twoup dans nasyon peyi-a osnon penpennen nan youn seri lòt twoup dans ki genyen, enben pa genyen okenn twoup pwofesyonèl konsa nan Sid Florid la. Danlansanm, dansè tradisyonèl nan kominote Ayisyèn yo nan Sid Florid la travay foutaym, pandan y'ap kontinye danse aswè ak nan wikenn yo. Pandan an Ayiti, youn espesyalis travayè sou bwa ka jwenn anpil travay nan konfeksyon mèb, nan Sid Florid la li dwe rantre nan konpetisyon ak machandiz ou jwenn fasil e ou ka achte nan anpil magazen yo vann mèb.

Antretan, anpil atis Ayisyen jwenn nouvo debouché pou atizay y'ap pratike-a nan Sid Florid la atravè òganizasyon kiltirèl ki pa gen pwofi, osnon depatman zafè kiltirèl nan gouvènman vil yo. Moun ki konn rakonte kont yo kou wè Liliane Nerette Louis, se pwobab ou ka jwenn yo ap rakonte kont tradisyonèl Bouki ak Ti-Malice yo pou piblik ki nan librer ak lekòl yo, kòm pou pitit pitit yo tou. Librer ak lekòl yo anplwaye atis kou wè Jan Sebon pou anseye etidyan-l yo atizay fè fanal. Apranti eskilti sou metal yo te kapab travay ak Almann Ulysse akòz bous pou aprantisay ki sòt nan pwogram aktivite sou fòklò eta Florid. Debouché sa yo founi kèk ankourajman ekonomik pou atis tradisyonèl yo.

Anpil atis konsidere pratik ak ansèyman metye tradisyonèl y'ap kontinye pratike-a kou youn zouti enpòtan pou edike nouvl jenerasyon Ayisyen-Ameriken nan Sid Florid sou kilti yo e youn patri anpil nan yo pa janm wè. Pou rezon sa-a, gwoup dans kou wè *Soul's Vibrations*, Sosyete Koukouy e lekòl dans Ovida Alva ap enstwi gwoup jenn yo epi granmoun nan kominote Ayisyèn lan regilyèman. Pou menm rezon sa yo, aktivis kominote Edeline Clermont kontinye ap anseye timounn li yo, jenn ak gwoup kominote ki sou plas jwèt tradisyonèl timounn an Ayiti jwe, ankontan jwèt oslè ak kay. Pou Nancy St Léger, direktè dans nan Sosyete Koukouy, pase tradisyon yo a lòt mounn, fè sans anpil; dans klas yo te konn ofri nan branch Sosyete Koukouy Nouyòk te fè-l rekonècte ak kilti li lè li te jenn tifi. Léger pataje eksperyans li yo ak oun nouvl vag jenn atis Ayisyen-Ameriken, e anpil nan yo ap adapte tradisyon Ayisyen nan nuvo fòm atistik yo.

*Sonje premye lapli ki te leve mayi ou,* se sa youn lòt pwovèb Ayisyen di. Tankou lapli, tradisyon Ayisyen e atis k'ap pratike yo, jwe youn wòl vital nan Sid Florid la. Kòm majòjon tradisyon, atis yo konsève youn seri konesans manm kominote-a rekonèt e itilize pandan y'ap chèche kenbe aspè enpòtan nan idantite kiltirèl yo. Echanj dinamik sa-a ki fèt la, jwe youn wòl kritik anretou, nan ranfòse idantite kiltirèl kominote Ayisyen nan zòn lan. Anplis, tradisyon yo yomenm founi youn pwèn daksè enpòtan pou edike youn nouvl jenerasyon Ayisyen-Ameriken e piblik la anjeneral. Sa se lapli pou bon mayi vre.



Notre Dame d'Haiti Catholic Church Choir. The Kreyòl hymns sung by the choir are one of the many reasons Haitian near and far attend services here. For generations, devout Catholics from all over Haiti have been composing religious hymns. The Catholic Church officially recognized and collected the songs in the 1960s.

Photograph by Pablo Martínez Monsivaís. February 13, 2006.

Koral Katolik Legliz Notre Dame d'Haiti. Chan Kreyòl yo, koral la chante-a, se younn nan anpil rezon Ayisyen ki pre e lwen asiste sèvis isit la. Pandan lontan, Katolik ki devwe yo toupatou Ayiti, y'ap konpoze chan relijiye yo. Legliz Katolik ofisyèlman rekonèt epi koleksyone chante yo depi lane 1960 yo.

Fograf la se: Pablo Martínez Monsivaís. 13 Febriye 2006.



Annual Gede celebration at Tap-Tap Restaurant on Miami Beach. Gede, the Vodou spirit of death and regeneration, is celebrated every November with religious ceremonies and secular musical performances.

Photograph by Robert L. Stone. October 30, 2004.

Selebrasyon anyèl Gede nan Tap-Tap Restaurant nan Miami Beach. Gede, espri Vodoun ki reprezante lanmò ak repwodiksyon, yo selebre li chak Novanm ak seremoni e pèfòmans mizik pwofan.

Fotograf la se: Robert L. Stone. 30 Oktòb 2004.



Carnival costume designer and masquerade bandleader Carl Montes fits a costume frame on Felicia Ali Salazar. His band, Party Room Squad, has been competing in the annual Miami Carnival for over ten years.

Photograph by Pablo Martinez Monsivais, April 30, 2005.

Koutirye kostim kanaval e chèf bann apye Carl Montes ap ranje ou rad sou Felicia Ali Salazar. Bann li, Party Room Squad, nan konpetisyon nan Kanaval anyèl Miyami depi plis pase dizan.

Fotograf la se: Pablo Martinez Monsivais, 30 Avril 2005.



Artist Jude "Papaloko" Thegenus paints dancer Ovida Alva in preparation for a Gede performance at Jakmel Art Gallery in Miami. He will perform a *banda*, the raucous dance and drum rhythm associated with the Vodou spirit of Gede.

Photograph by Carl Juste, November 1, 2005.

Atis Jude "Papaloko" Thegenus ap pentire dansè Ovida Alva nan preparasyon pou youn pèfòmans Gede nan Jakmèl Art Gallery. Li pral danse youn *banda*, ou rit tanbou ak dans devègonde yo asosye ak espri Gede nan Vodoun.

Fotograf la se: Carl Juste, 1er Novanm 2005.



Sisters and bakers Mona Baptiste and Fernande Beauzile frost one of the many communion cakes they are asked to make each May. Haitians celebrate a child's first communion with elaborate preparations and parties. Cakes in the shape of lambs and altars are popular designs for communion celebrations.

Photograph by Robert L. Stone. May 14, 2005.

De sè patisyè Mona Baptiste e Fernande Beauzile ap glase younn lan anpil gato kominyon yo ba yo fè chak mwa me. Ayisyen selebre premyè kominyon youn timounn ak anpil preparasyon epi fèt. Gato yo ki gen fòm mouton e lotèl se desen ki popilè pou selebrasyon kominyon.

Fotograf la se: Robert L. Stone. 14 Me 2005.



Cook Liliane Nerette Louis shells peas for *duri djon-djon* (black mushroom rice), a traditional dish made from dried mushroom leaves.

Photograph by André Chung. February 4, 2005.

Kizinyè Liliane Nerette Louis ap kale pwa pou diri ak djon-djon, ouon pla tradisyonèl yo fè ak fèy sèch djon-djon yo.

Fotograf la se: André Chung. 4 Fevriye 2005.



Clothes designer and seamstress Michelle Joseph sews a *boul* (a ball-shaped accessory carried by flower girls at weddings). Haitian community members often commission handmade clothing in the form of wedding dresses, communion dresses and baptismal gowns.

Photograph by André Chung, February 3, 2005.

Koutirye ki fè modèl rad e kouti Michelle Joseph ap koud youn boul (youn akseswa ki gen fòm youn boul fidonè pote nan maryaj). Fanmi Ayisyèn e manm kominote yo souvan yo kòmande rad ki fèt alamen tankou wòb maryaj, wòb kominyon e wòb batèm yo.

Fotograf la se: André Chung, 3 Fevriye 2005.



Woodcarver and sculptor Emmanuel Simeon constructs a headboard for a bed. Talented woodcarvers in Haiti often work as furniture makers and general carpenters.

Photograph by Robert L. Stone, May 12, 2005.

Travayè sou bwa e eskiltè Emmanuel Siméon ap konstwi youn tèt kabann. Travayè sou bwa an Ayiti ki gen talan yo souvan yo travay kòm ebenis e chapantye tou.

Fotograf la se: Robert L. Stone, 12 Me 2005.



Musician Limone Joseph has been playing the conch for over 20 years. According to oral tradition, the sound of a conch shell was used by slaves as a signal to begin the revolt that launched the Haitian Revolution in 1791.

Photograph by Robert L. Stone. May 13, 2005.

Mizisyen Limone Joseph gen 20 lane depi l'ap jwe lanbi. Daprè tradisyon oral, son lanbi y'ap soufle s'oun bagay esklav yo te konn itilize pou kòmanse revòt ki te lanse Revolisyon Ayisyèn lan nan lane 1791.

Fotograf la se: Robert L. Stone, 13 Me 2005.



Nancy St. Leger, Dance Director of Sosyete Koukouy, at a dance rehearsal. The festive colors of her costume indicate that she is rehearsing a *Kongo*, a courting dance between a man and woman.

Photograph by Photograph by André Chung. October 2, 2005.

Nancy St. Leger, Direktè twoup dans Sosyete Koukouy, nan repetisyon dans. Rad ki gen bèl koulè ge ki sou li-a vle di l'ap repete youn dans Kongo, ou nan file bay payèt ant youn fi ak youn gason.

Fotograf la se: André Chung, 2 Oktòb 2005.



Baker Marie Montes (center), daughter Muriel Montes (left) and daughter-in-law Michaelle Montes put the finishing touches on Nicole Montes' Sweet Sixteen cake. Underneath the elaborate frosting is a vanilla spice cake, the most commonly found cake at Haitian parties and social events in the United States.

Photograph by Carl Juste. January 29, 2005.

Patisyè Marie Montes, pitit fi Muriel Montes e bèlfi Michaelle Montes ap mete dènye men sou gato Nicole Montes ki pral fete 16 zan li. Anba kote yo glase-a, se youn gato vaniy epise, ou kalite gato ou jwenn pi souvan nan fèt Ayisyen e evènman sosyal nan peyi Etazini.

Fotograf la se: Carl Juste. 29 Janvyè 2005.



Metal sculptor Almann Ulysse displays one of his works. The art of making *fè koupe* (metal sculptures from flattened oil barrels) developed among blacksmiths in Haiti during the 1950s. The process involves sketching a design on the sheet metal and cutting it out with a hammer and a chisel.

Photograph by André Chung. February 5, 2005.

Eskiltè sou metal Almann Ulysse ap egzibè youn lan travay li yo. Atizay fè koupe se youn bagay fòjwon an Ayiti te dekouvri nan lanne 1953. Metòd la, pami lòt bagay, se fè youn desen sou metal la epi koupe-l ak oun mato epi youn sizo.

Fotograf la se: André Chung. 5 Fevriye 2005.



Choreographer Ovida Alva at a dance rehearsal. Haitian traditional dance rhythms include among others, the *Yanvalou*, *Ibo* and *Kongo*—each of which is associated with particular movements, drum rhythms and colors.

Photograph by Bob Stone. August 6, 2005.

Koregraf Ovida Alva nan repetisyon dans. Nan dans rit tradisyonèl Ayisyen nou ka jwenn pami tandòt: Yanvalou, Ibo, e Kongo—chak gen mouvman, koulè ak rit tanbou pa yo.

Fotograf la se: Robert L. Stone. 6 Out 2005.



André Fouad performs a Kreyòl poem from his collection of poetry, *Etansèl mom yo* or *Fire of My Roots*. He represents a new generation of Haitians who have been taught to read and write in their native language. Though it has been the one language spoken by all Haitians for over two centuries, the Haitian government did not officially permit instruction in Kreyòl until 1983.

Photograph by Pablo Martínez Monsivais. April 29, 2005.

André Fouad nan youn pèfòmans powèm nan lanng Kreyòl, ou nan powèm ki sòti nan koleksyon pwezi *Etansèl mom yo*. André reprezante ou nan jenerasyon Ayisyen ki aprann li ak ekri nan lanng natif natal yo. Byenke Kreyòl se youn lanng tout Ayisyen ap pale depi plis pase de syèk, gouvènman Ayisyen pa t'janm pèmèt enstriksyon ofisyèlman jouk nan lane 1983.

Fotograf la se: Pablo Martínez Monsivais. 29 Avril 2005.

*Haitian Community Arts: Images by Iris PhotoCollective* was organized by Dr. Joanne Hyppolite, Curator for Community Research at the Historical Museum of Southern Florida. The exhibition was first displayed at the Historical Museum from September 28, 2006 to January 14, 2007.

*Haitian Community Arts: Images by Iris PhotoCollective* se Dr. Joanne Hyppolite ki se Konsèvatè pou Rechèch nan Mize Istorik Sid Florid la ki te òganize-l. Yo te montre ekspozisyon sa-a pou premye fwa nan Mize Istorik la depi 28 Septanm 2006 rive 14 Janvyè 2007.

### Acknowledgements/Remèsiman

The Historical Museum of Southern Florida thanks the following individuals and organizations for their contributions to this exhibition.

Historical Museum of Southern Florida la ap remèsye mounn sa yo nou pral site la-a, epi òganizasyon yo pou kontribisyon yo nan okazyon ekspozisyon sa-a:

#### Iris PhotoCollective

Carl Juste, André Chung, Pablo Martínez Monsiváis, Luis Rios

#### Guest Photographer/Fotograf Envite yo

Robert L. Stone

#### Field Research & Catalogue Text Translation/

Mounn ki t'ap fè rechèch yo pou HMSF ak tradiksyon tèks ki nan ti liv la se

Frantz "Kiki" Wainwright

#### Project Advisors/Konseye yo

Jan Mapou Denis

#### Artists/Atis yo

Ovida Alva  
Margaret Mitchell Armand  
Mona Baptiste  
Fernande Beauzile  
Weiselande "Yanui" Cesar  
Edeline Clermont  
Robenson Clotaire  
Dieudonne Daphnis  
Carol De Lunch  
Ginnette "Man Laye" Etienne  
Gabriel Fleurier  
Andre Fouad  
Ingrid Illera

Limone Joseph  
Michele Joseph  
Cathelus "Tonton" Laguerre  
Boniface Laurient  
Liliane Nerette Louis  
Louines Louinis  
Emmanuel Merisier  
Carl Montes  
Marie Montes  
Nicole Moreta  
Lochard Noel  
Paul Noel  
Notre Dame D'Haiti Choir

Elisson Pascal  
Max Freesney Pierre  
Joseph "Ti Wouj" Senatus  
Jan Sebon!  
Emmanuel Simeon  
Nancy St. Leger  
Jude "Papaloko" Thegenus  
Yolande Thomas  
Almann Ulysse  
Raymonde Vertyle  
Frantz "Kiki" Wainwright  
Emile Wilnord

The Historical Museum of Southern Florida tells the stories of South Florida and the Caribbean through collections, exhibitions, educational programs and publications. As part of the museum's mission, its Community Research Program has been documenting Greater Miami's diverse cultural communities since 1985. The Haitian Community Arts Project highlights the traditional arts of South Florida's Haitian community, the largest in the United States.

The project was funded in part by a grant from the National Endowment for the Arts.

© 2007 Historical Museum of Southern Florida



*Your Story, Your Community... Your Museum*

**HISTORICAL MUSEUM  
OF SOUTHERN FLORIDA**

305.375.1492 [www.hmsf.org](http://www.hmsf.org)  
101 West Flagler Street Downtown Miami



