

## ART + REVOLUTION IN HAITI



THE GALLERY OF **EVERYTHING**  
23rd September - 11th November 2018

FRIEZE MASTERS [STAND F16]  
3rd October - 7th October 2018

1-54 ART FAIR [STAND S2]  
3rd October - 7th October 2018



# ART + REVOLUTION IN HAITI

On the island of Hispaniola in 1791, a revolution began during a Vodou ceremony. An enslaved people conspired to overthrow their masters. By 1804, Haiti had become the world's first Black Republic - and the first colony to liberate itself from the terrors of slavery.

In December 1945, the Parisian writer and thinker, André Breton, landed in Haiti for an exhibition by Cuban painter, Wifredo Lam. The founder of Surrealism had been invited to give a series of lectures, which would in turn incite the student intelligentsia to revolution.

He was a welcome invader. Post-Négritude writers in the region looked to Surrealism for inspiration. For literary figures like Aimé Césaire and René Depestre, Breton's anti-imperialist stance was critical to the conceptualisation of the emerging cultural identity.

Keen to explore the role of myth in society, Breton's primary interest was to attend Vodou ceremonies on the island. When fellow surrealist and French cultural attaché, Pierre Mabillet, encouraged him to visit le Centre d'Art d'Haïti, his position changed dramatically. For here he encountered a dynamic collective of self-taught artists, with practices spread across the country. The work was astonishing, it spoke of a new aesthetic. Best of all, it was fresh.

At its helm, Hector Hyppolite, the painter whose mythological canvases were executed with chicken feathers and spirit guidance. Supporting him were others, no less revelatory: Wilson Bigaud, the diarist of daily life; Castera Bazile, the instinctive devotional portraitist; Préfète Duffaut, the

*Myth is the facts of the mind made manifest in a fiction of matter.*

Maya Deren, *Divine Horsemen*, 1953

interpreter of sacred dreams; and Philomè Obin, the precise pictorial historian.

It was a visual revolution and its source: le Centre d'Art d'Haïti, the studio-gallery founded by American educator, DeWitt Peters, with local poets and writers. The encounter would prove critical for both trajectories. For Breton it was a new form of Black Surrealism. He acquired five works by Hyppolite and toured them across Europe.

As the movement caught a wave, exhibitions by the unschooled artists sprung up in Paris, Amsterdam, Vienna and Basel, in New York, Los Angeles and Washington DC. Advocates included Cuban critic José Gómez-Sicre and American writer Selden Rodman. Others included writer Truman Capote, existentialist Jean-Paul Sartre, filmmaker Maya Deren and curator René d'Harnoncourt - who had already acquired material for the Museum of Modern Art.

As the work entered private and public collections in museums across America and Europe, some saw it as an important African diaspora aesthetic. Others as so-called Popular Art. For a few it was indeed a Black Surrealism; and the connection with Breton seemed to concur.

Yet if the myth of a Black Surrealism is true, then it was born in Haiti long before Breton arrived; for it was located deep within the Vodou imaginary, in that profound and adaptable belief system which had *succeeded in breaking the chains of slavery for an entire people.*



# BEFORE LE CENTRE D'ART D'HAÏTI

Towards the end of the 1920s, Haiti underwent a cultural revolution. Its Indigenist movement – first literary, then visual – was part of an international trend of ideas and attitudes reinforced by the stigma of 19 years of American occupation. Several journals co-existed and fueled debate. Supported by younger generations from the traditional elite, including Jacques Roumain, Georges Sylvain and Philippe Thoby-Marcelin, *La Revue Indigène* emerged in 1927. It attempted to take a closer look at grassroots sources and draw inspiration from them without breaking from the aesthetic tradition of French literature.

In 1928, Jean Price-Mars published *Ainsi Parla l'Oncle* with the goal of reintegrating Vodou and Haiti's cultural heritage. Price-Mars established ethnology in the country, and his involvement was key to redefining the foundations of the Haitian community.

In visual art, the Indigenist painting movement formed around painter Pétion Savain, focused on subjects of Haitian origin (rural settings, traditional scenes, etc.) while using modern techniques but without really distancing themselves from them.

Le Centre d'Art was founded against this backdrop of intellectual stimulation and a quest for a strictly Haitian aesthetic. It also resulted from the frustration of these young Haitian elites in the wake of anti-superstition campaigns perpetrated by the Catholic Church with the support of the Lescot government. The institution was founded by several players of the Indigenist movement, some upon their return from studying in Europe or the United States, including Georges Remponeau, Antoine Derenoncourt, Maurice

Borno, and Philippe Thoby-Marcelin. Following on from this movement and against all odds, le Centre d'Art eventually moved past Indigenism and prompted a profound shift in artistic and social norms.

The main factor was definitely the institutionalisation of practices. Through training, exhibitions, sales, international promotion and stimulation of the domestic market, le Centre d'Art helped broaden the social base of artistic creation, thus contributing to the establishment of an atmosphere of healthy competition. Moreover, by including artists from humble backgrounds coming from all around the country, DeWitt Peters and his associates provided visibility to these previously disparaged social groups and allowed groups that did not know each other to meet and exchange ideas.

While the philosophical position and initial approach of le Centre d'Art laid the groundwork for the emergence of popular, naive and primitive art, it ultimately took legitimisation from the outside for this new kind of art to achieve national recognition.

Excerpt from *The Renaissance of Le Centre d'Art*, by Louise Perrichon-Jean, 2018

First Published in catalogue accompanying the exhibition *The Art of Haiti: Loss, History and Memory* (Colorado Springs Fine Arts Center at Colorado College)

© Louise Perrichon-Jean

To le Centre d'Art and DeWitt Peters,  
whose accomplishment is one of the most  
encouraging and rewarding in the world  
today. It has been indeed a fine experi-  
ence to know the painters, the place,  
the director.

Truman Capote  
Guest book of le Centre d'Art, 1948



You have given humanity a platform from  
which to speak - simply and without guile  
- at a time when the voices are dying.

Arthur Miller  
Guest book of le Centre d'Art, 1953



This is the first time since 1939  
that visiting an art museum has felt  
new again.

Jean-Paul Sartre  
Guest book of le Centre d'Art, 1948



I came to Port-au-Prince after  
reading about the art movement in  
several publications. This visit has  
exceeded all my expectations. Now I  
can see that there is a real future  
for art here in Haiti.

Willem Sandberg  
Guest book of le Centre d'Art, 1949

1943

American artist  
DeWitt Peters arrives  
in Haiti as part of  
a teaching project  
initiated by the  
Haitian government

1944

APRIL

creation of le Centre  
d'Art in Port-au-Prince  
by DeWitt Peters, Albert  
Mangones, Philippe  
Thoby-Marcellin and  
others

MAY

inauguration of  
le Centre d'Art

OCTOBER

René d'Harnoncourt,  
Vice-President  
of the Museum of  
Modern Art in New York  
acquires 2 paintings by  
René Vincent

painters Philomé  
Obin, Rigaud Benoit  
and Adam Léontus  
join le Centre d'Art

1945

JANUARY

Cuban art critic  
José Gómez-Sicre  
gives first lecture  
at le Centre d'Art

1945

FEBRUARY

Philomé Obin sends  
his first painting to  
le Centre d'Art

MARCH

José Gómez-Sicre  
organises an exhibition  
of Haitian art in Cuba

SEPTEMBER

a branch of le Centre  
d'Art opens in  
Cap-Haïtien, under  
Philomé Obin

painters Hector  
Hyppolite and  
Castera Bazile join  
le Centre d'Art

DECEMBER

André Breton arrives  
in Port-au-Prince with  
Wifredo Lam — and  
gives his first speech on  
Surrealism

exhibition featuring  
Philomé Obin and  
Wifredo Lam opens  
at le Centre d'Art

1946

JANUARY

President Lescot  
is overthrown

1946

JANUARY

solo exhibition of  
Wifredo Lam at  
le Centre d'Art

Wilson Bigaud joins  
le Centre d'Art

Smithsonian Institute,  
Washington DC  
acquires Haitian  
paintings

MARCH

René d'Harnoncourt,  
from the Museum of  
Modern Art in New York,  
visits le Centre d'Art

NOVEMBER

*La Presse Parisienne*  
borrows Haitian works  
for the *Exposition  
internationale de  
peinture* in Paris

1947

JANUARY

exhibition of Modern  
Art from Ecuador,  
Haiti and Peru in Paris,  
supported by UNESCO

APRIL

DeWitt Peters  
receives the Haitian  
*Honour and Merit* order

Philomé Obin exhibits  
at the Pan American  
Union, Washington DC

1947

JULY

*Le Surréalisme en  
1947* opens at Galerie  
Maeght in Paris, organ-  
ised by André Breton  
and Marcel Duchamp,  
featuring paintings by  
Hector Hyppolite

SEPTEMBER

André Breton exhibits  
works by Hector  
Hyppolite in Prague,  
Paris, Basel and Berlin

1948

JANUARY

Hector Hyppolite  
is exhibited at the  
American-British Art  
Center, New York

JUNE

Hector Hyppolite  
dies in Port-au-Prince,  
at the age of 54

exhibition of Haitian  
Art at the Pan  
American Union,  
Washington DC

Rockefeller Foundation  
grants study  
fellowships to three  
Haitian artists

JULY

Selden Rodman opens  
Haitian Art Center in

1948

OCTOBER

painters Préfète Duffaut and Sènèque Obin join le Centre d'Art

the Museum of Modern Art acquires paintings by Philomé Obin and Jacques Enguerrand-Gourgue

André Breton writes an essay on Hector Hyppolite

1949

APRIL

Museum of San Francisco acquires a painting by Louverture Poisson

JULY

Jean-Paul Sartre visits le Centre d'Art

Robert Saint-Brice joins le Centre d'Art

1950

JUNE

exhibition *19 Haitian Painters* opens at the Stedelijk Museum in Amsterdam

1951

JANUARY

the Museum of Modern Art acquires a painting by Wilson Bigaud, *Assassinat dans la Jungle*

solo exhibition of Castera Bazile at le Centre d'Art

MARCH

inauguration of the murals of the Sainte-Trinité Cathedral in Port-au-Prince — a collaboration between Wilson Bigaud, Philomé Obin, Castera Bazile and others

*50 Haitian Paintings* opens at Palacio Nacional de la Cultura, in Guatemala

exhibition *19 Haitian Painters* travels to Kunsthhaus, Bern

1952

FEBRUARY

exhibition *Haitian Painting* at Galeria Reger in Mexico

1953

FEBRUARY

solo exhibition of Préfète Duffaut at le Centre d'Art

Georges Liautaud joins le Centre d'Art

1954

JANUARY

10th anniversary of le Centre d'Art

Seattle Museum acquires seven Haitian paintings

MARCH

exhibition of Haitian painting at Galerie St. Etienne in Vienna

DECEMBER

solo exhibition of Wilson Bigaud at le Centre d'Art

1955

Castera Bazile exhibits at the Pan American Union in Washington DC

*10 Haitian Painters* opens at Galleria dell'Obelisco, Rome

1956

*Haitian Painting from Private Collections* at Morgan State College, Baltimore

*Contemporary Haitian Paintings* opens at the Santa Barbara Museum of Art, California

1959

exhibition *19 Haitian Painters* travels to Musée de la Ville de Paris

solo presentation of Georges Liautaud sculptures at 5th Sao Paulo Biennale, Brazil



HOMMAGE À JOHN CAMPBELL



18ème  
EXPOSITION  
DU  
CENTRE D'ART

du 12 au 14  
15 JANVIER  
1955

PAR  
JACQUES  
BAZILE

LE CENTRE D'ART



99ème  
Exposition

du  
10 au 12  
11 Mars  
1955

Sous le patronage de Mr. Jean F. Bierre

25<sup>ème</sup> EXPOSITION DU  
«CENTRE D'ART»

du 15 au 20 JANVIER  
1955

LAM

du 15 JANVIER au 1 FÉVRIER 1955

Le Centre d'Art a l'honneur de présenter une exposition de Lam, un artiste d'origine indienne, qui a vécu et travaillé au Canada. Cette exposition est la première d'une série de trois, qui seront organisées par le Centre d'Art. Elle sera suivie d'une exposition de Lam, un artiste d'origine indienne, qui a vécu et travaillé au Canada. Cette exposition est la première d'une série de trois, qui seront organisées par le Centre d'Art.



110<sup>ème</sup> Exposition

LE CENTRE D'ART

présente

Wilson Bigaud

du 15 Décembre 1954 au 4 Janvier 1955.



# ANDRÉ BRETON AND VODOU IN HAITI

Breton arrived in Port-au-Prince in December of 1945 to present a series of lectures facilitated by Pierre Mabille, a long-time surrealist colleague who was serving as the French cultural attaché in Haiti. The Haitian president Élie Lescot (along with many of his ministers and approximately 600 other people) attended Breton's first lecture, entitled *le Surréalisme et Haiti*. The lecture immediately preceded dramatic events, and Breton appears to have been caught off guard when Haiti erupted into strikes and protests initiated by students with a self-declared interest in Surrealism. The Lescot government was overthrown within a month. During this tumultuous period, Breton continued to give his lectures, and in his final talk specifically addressed the notion of freedom, which he described as an *ideal* that required a *constant recreation of energy*. Freedom, Breton declared, *must exclude all ideas of comfortable balance and instead be conceived as continuous rebellion*.

Breton and Mabille were soon after expelled from Haiti by the military triumvirate that assumed temporary power until elections could be held. It is possible that Mabille was expelled due to pressure by the United States government. He had stocked the library at the French embassy with a substantial selection of Marxist literature otherwise unavailable to young Haitian intellectuals. Breton subsequently spoke little about the events, perhaps due to his own tenuous status as a political exile in the US. However, even after returning to France later in 1946, he remained circumspect. In a rare comment in interview with Jean Duché in that year, he downplayed Surrealism's role in the uprising: *Let's not exaggerate. At the end of 1945, the poverty,*

*and consequently the patience, of the Haitian people had reached a breaking point.*

Breton's visit to Haiti, the work of Hyppolite, and the notion of ritual and initiation as repetitive acts with political implications strongly informed the subsequent conception of *Le Surréalisme en 1947*, the exhibition which was held in Paris at the Galerie Maeght. The exhibition sought to lead the visitor through a physical path of initiation that did not attempt to replicate that of Vodou, but instead used syncretic symbolism to propose a new avenue of political liberation in post-war France.

The exhibition catalogue made this intention (and its inspirations) clear with its full-page opening image, a reproduction of a painting by Hyppolite of the Iwa Papa Lauco. Originally a man and the first Vodou priest, Papa Lauco presides over initiations of priests and maintains the knowledge of healing. That political liberation firmly and centrally included independence for the former colonies was further made clear by the prominent inclusion of Aimé Césaire's poetry.

Abbreviated version

First published in: Geis, T. *Myth, History and Repetition: André Breton and Vodou in Haiti* (Pomona College Museum of Art), 56-67.

© Terri Geis

## THOUGHTS ON HECTOR HYPPOLITE

I retain a vivid memory of the first painting by Hector Hyppolite that I ever saw, because of the immediate thrill of pleasure it gave me. It was hanging near the foot of the stairway leading up to the exhibition rooms of le Centre d'Art d'Haïti. The time was December 1945.

Le Centre d'Art was in fact a charming old house in the rue de la Révolution, where an American, DeWitt Peters, was engaged in the happy enterprise of assembling the artistic output of a certain number of Haitian painters, most of them self-taught. In addition, he tried to encourage or awaken a sense of vocation in these artists by keeping an open studio, equipped with paper and crayons, at the disposal of anyone who wished to try his hand.

The picture which brought me to a halt as I was walking past pervaded me as though it were the first exhilarating breath of spring. Even before I had become conscious of its subject matter it struck me immediately as possessing the pure gift of happiness. It evoked the same sensations as a beautiful sunny day in the country, gently waving grass, sprouting seeds, buttercups, the iridescence of insects' wings, the tiny clashing cymbals of the flowering creepers, the clusters of fruit being juggled by the season's hands. In the centre, the kind of glimpse of the sky one can obtain from a clearing in a forest.

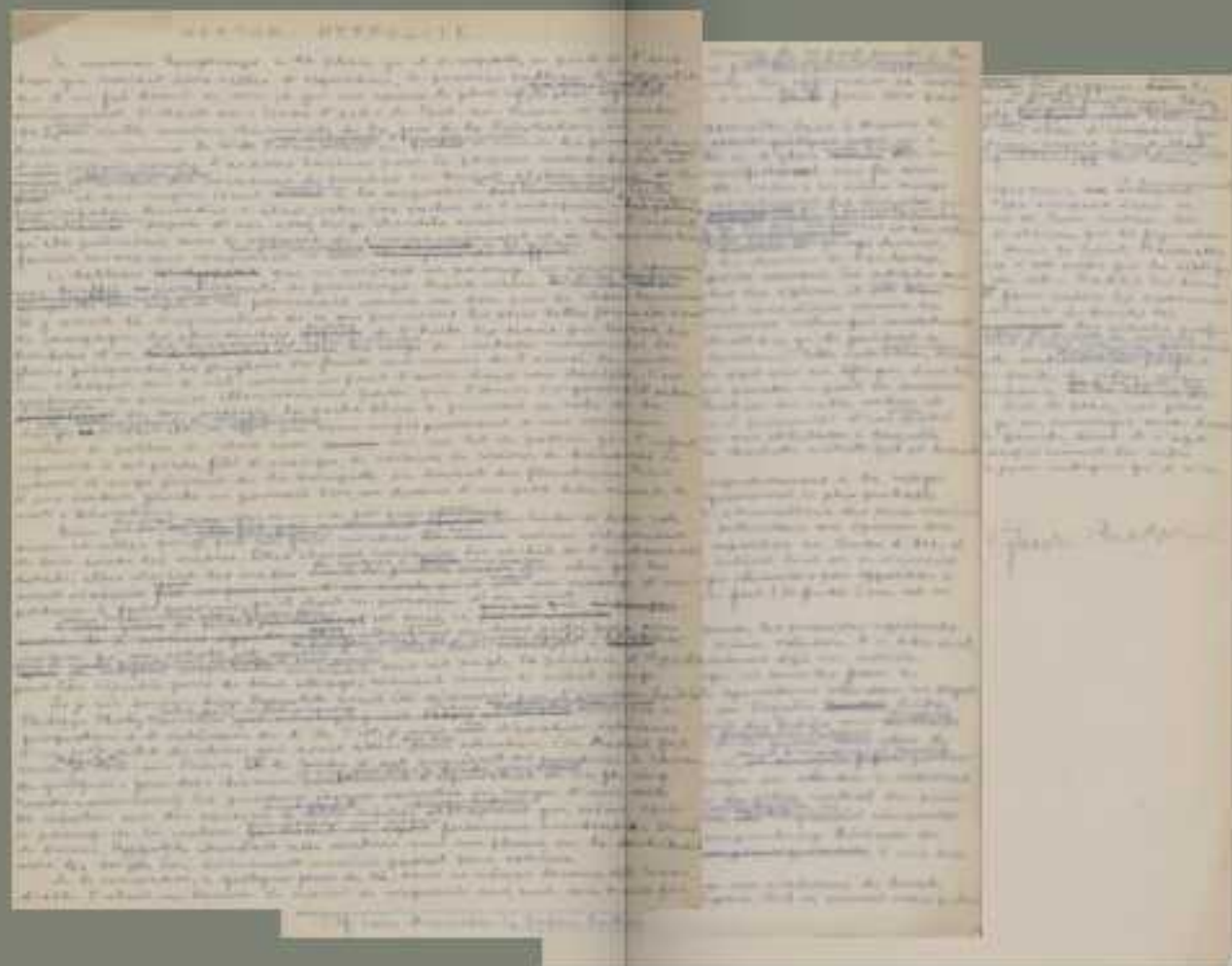
Although no one at le Centre d'Art had, until that moment, paid any particular attention to this work or to those others by the same artist which I was able to have shown to me that same day, there was no doubt at all that they ... all carried the stamp of total authenticity, and were the only ones to convey



the unmistakable impression that the artist who had created them had an important message to communicate, that he was the guardian of a secret.

I cannot emphasise too forcefully my conviction that this secret is all-important: a severe distinction should be made between the means of expression that a man is led to create for himself, however humble these may be in certain respects, and the comparative skill with which he is able to manipulate borrowed means. Considered from this point of view, Hyppolite's painting may be certified as being entirely unalloyed, ringing as clearly as virgin metal.

If I remember rightly, Hyppolite was originally discovered by the Haitian writer Philippe Thoby-Marcelin when he was accompanying Peters on a tour of the interior of the island, in search of new talent. It was, I believe, the



In July 1945, on his way back from Cap-Haïtien, DeWitt Peters stopped in Manrouis for a little refreshment and perhaps, he thought, a small glass of rum. When he arrived at the inn, he noticed primitive yet original and subtle decorations on the doors and windows. He inquired about the artist who had made them and was told that it was a building painter by the name of Hector Hyppolite who lived in St Marc.

Philippe Thoby-Marcelin, 1948



exterior decoration of a tiny rum shop which had drawn their attention to him. They had persuaded Hyppolite to come to Port-au-Prince, where le Centre d'Art acquired his paintings for a few gourdes each (I cannot remember how many, or even the rate of exchange at the time, but I know the amount represented the equivalent of twenty-five American cents).

These paintings were executed with some kind of enamel paint on the flattened-out surfaces of cardboard beer crates which were nearly all torn and patched together so that, even when they had been painted they still presented an extremely uneven surface. Lacking paintbrushes, Hyppolite spread his colours with a feather or smeared it on with his fingers. His material circumstances seem to have been desperate even by Haitian standards.

I met him a few days later at the premises of le Centre d'Art. He was less than fifty years old, black-skinned, fine-featured, of typical attractive Guinean appearance. His extreme reserve, coupled with the great difficulty he had in expressing himself in French, unfortunately made a coherent conversation almost impossible. When I learnt, a few months ago, of his death I regretted all the more that it had proved impossible for me to draw from him an explanation of his motivations.

Nevertheless, studying the development of his pictorial work, and gleaning what facts I could during my stay in Haiti about his present existence and his past activities, it became perfectly clear to me that his whole artistic output manifested a limitless faith in the revelations and practices of the Vodou cult, as well as a quite remarkable aptitude for evoking concrete images of the cult's presiding divinities.

As far as I am aware, Hector Hyppolite's paintings are the first ever to record actual Vodou scenes and divinities, and in this respect alone, as primitive religious paintings, they would carry considerable importance. Until Hyppolite, Vodou iconography was limited to vèvers, drawings traced on the ground around the central pillar of the peristyle in which the ceremonies took place. These drawings, very probably of Caribbean Indian origin, which are symbolic evocations of particular divinities, are geometrical in their precision and are created by sprinkling lines of flour or wheat or maize. They are marvellously poetic in their effect.

Hyppolite's vision succeeds in reconciling superb realism with exuberant supernaturalism. He has an extraordinary capacity for expressing the sense of anguish which pervades the Haitian climate and for suggesting, through the fusion of greenery and blight, the blurred, elusive image of the country's foliage. Another aspect of his work is that the results of visual perception blend perfectly with the results of mental representation.

Abbreviated version

First published in: Breton, A.,  
*Le surréalisme et la peinture*  
(Paris: Gallimard, 1965), 308-312

Translation by Simon Taylor in:  
Breton, A., *Surrealism and Painting*  
(New York: Harper & Row, 1972), 308-312

© André Breton / Simon Taylor

This is the body of art which will  
revolutionise modern painting.

André Breton, 1940



Hector Hyppolite, Marinet, c. 1945.  
oil on cardboard, 51.6 x 69.8 cm

On the plane of psychological intensity rather than of plastic harmony one should notice, in his Marinet, how the worm-shaped personage on the left, whose state of terror the artist wishes to convey to us, attempts to defend himself from being run through by the sword by raising his arm - but an arm drawn in dotted lines, doubtless to signify that he does not in fact possess an arm at all.

André Breton, 1940

**HECTOR HYPPOLITE**

1894-1948

(Saint-Marc, Haiti)

Hyppolite was both artist and Vodou priest, whose chicken-feather paintings of spirits and rituals became legend in his own lifetime. Fêted by André Breton and Wifredo Lam, Hyppolite died suddenly, just three years into his artistic career.

**WILSON BIGAUD**

1931-2010

(Port-au-Prince, Haiti)

Nurtured by fellow artist Hector Hyppolite, Wilson Bigaud was considered something of a prodigy. His fearless verve and wit won him international acclaim for his mise-en-scènes, which explored the social side of Haitian life, love and tragedy.

**PRÉFÈTE DUFFAUT**

1923-2012

(Jacmel, Haiti)

Celebrated for floating landscapes and dream-state depictions of his hometown of Jacmel, Préfète Duffaut was considered one of the most influential of the Haitian artists, whose artistic practice was closely aligned to his own spiritual beliefs.

**ROBERT SAINT-BRICE**

1893-1977

(Pétionville, Haiti)

Robert Saint-Brice was a Vodou priest, whose chance encounter with an American painter led to a dynamic career. Saint-Brice was considered one of the most unusual of artists, and his near-abstracts inspired the 1970s Saint-Soleil movement.

**CASTERA BAZILE**

1923-1966

(Jacmel, Haiti)

Lauded for his metaphorical depictions of Haitian culture, Castera Bazile was a sensitive and intimate artist, whose practice evolved after exposure to art-making at le Centre d'Art. The much loved Bazile passed away in his early 40s.

**PHILOMÈ OBIN**

1892-1986

(Bas-Limbé, Haiti)

Considered by most to be the grandmaster of the historical Haitian narrative, Philomè Obin's distinct figurative style captured the complexity of the past and the hierarchies of the present with fine-tipped precision and one-point perspective.

**GEORGES LIAUTAUD**

1899-1991

(Croix-des-Bouquets, Haiti)

Originally a blacksmith by profession, Georges Liautaud forged cemetery crosses until introduced to figurative sculpture. He went on to become one of the most innovative members of le Centre d'Art, with a solo show at the 1959 São Paulo Biennale.

**WESNER LAFOREST**

1927-1966

(Haiti)

Little is known of Wesner LaForest, yet the handful of paintings discovered in the basement of le Centre d'Art reveal a master of colour with a gifted impressionist style.



Murals of the Sainte-Trinité Cathedral in Port-au-Prince - a collaboration between Wilson Bigaud, Philomé Obin, Castera Barile and others.

As part of its ongoing investigations into alternative art-makers of the 20th century, The Gallery of **Everything** presents **ART + REVOLUTION IN HAITI**.

This immersive, three-venue exhibition recalls the moment in 1946 when Surrealism descended on a former slave colony - and rewrote not just history, but art history.

To illustrate the story, The Gallery of **Everything** presents period artworks from le Centre d'Art d'Haïti - many of which have never been shown in the UK - alongside original material from the collection of André Breton, the founder of Surrealism.

**ART + REVOLUTION IN HAITI** will be the first time such an in-depth overview of the movement has ever been held in a commercial context.



THE GALLERY OF **EVERYTHING**  
4 Chiltern Street, London W1  
Sunday 23rd September to  
Sunday 11th November 2018

FRIEZE MASTERS [STAND F16]  
Regent's Park, London NW1  
Wednesday 3rd October to  
Sunday 7th October 2018

1-54 ART FAIR [STAND S2]  
Somerset House, London WC2  
Wednesday 3rd October to  
Sunday 7th October 2018

The Gallery of **Everything** is a commercial forum for non-academic and private art-making. The gallery's roster includes historical master artists and newly discovered authors. Events include group and solo exhibitions, talks, readings and happenings.

All proceeds from sales go to support The Museum of **Everything**, a British non-profit organisation, committed to the advancement, integration and celebration of artists and makers beyond the cultural mainstream.

The Gallery of **Everything**  
[www.gallevery.com](http://www.gallevery.com)

The Gallery of **Everything** would like to thank the archive of le Centre d'Art d'Haïti, as well as the archives of Ramapo College and Atelier André Breton for their support in the making of this project. Thanks also to Dawn Ades, Wendy Asquith, Maria-Clara Bernal, Carlo A. Celius, John Cussans, David Fleiss, Marcel Fleiss, Terri Geis, Leah Gordon, Peter Haffner, Sydney Jenkins, Constance Krebs, Axelle Liautaud, Louise Perrichon-Jean, Elizabeth Stewart and Jose Zelaya.

Images courtesy of:  
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CASTERA BAZILE  
RIGAUD BENOIT  
WILSON BIGAUD  
ANDRÉ BRETON  
MINIUM CAYEMITTE  
AIME CÉSAIRE  
TRUMAN CAPOTE  
RENÉ DEPESTRE  
MAYA DEREN  
WILMINO DOMOND  
PRÉFÈTE DUFFAUT  
JOSE GÓMEZ-SICRE  
JACQUES-ENGUERRAND GOURGUE  
RENE D'HARNONCOURT  
HECTOR HYPPOLITE  
EDGAR JEAN-BAPTISTE  
WESNER LAFOREST  
WIFREDO LAM  
GEORGES LIAUTAUD  
ADAM LEONTUS  
PIERRE MABILLE  
ANDRÉ NORMIL  
PHILOME OBIN  
SÈNÈQUE OBIN  
DEWITT PETERS  
FERNAND PIERRE  
SELDEN RODMAN  
JEAN-PAUL SARTRE  
ROBERT SAINT-BRICE  
DENIS VERGIN