

Table of Contents

Acknowledgements | 7

Glossary | 11

Introduction | 15

1 Sharing Silences: Inter-*klas* Dialogues in the Art Scene of Port-au-Prince | 57

- 1.1 Narrating Class Frictions | 59
- 1.2 Artistic *Klas* Isolation | 67
- 1.3 Institution Building: Barbara Prézeau Stephenson and *La Fondation AfricAmerica* | 75
- 1.4 Urban Sculptures as Unhappy Objects | 79
- 1.5 *Rekiperasyon* in Port-au-Prince | 89
- 1.6 The Room of Mario Benjamin | 97

2 Conditional Hospitality: *Atis Rezistans* in European and U.S. American Art Institutions | 107

- 2.1 The *Vodou* Art Network: Contemporary Haitian Art as Post-Apocalyptic Images | 117
- 2.2 *Vodou* as an ‘Authenticating Mechanism’ | 123
- 2.3 Black Hyper-Masculinity | 131
- 2.4 Towards Situated Curations | 136

3 Gestures of Generosity: Politics of Emotions at the *Ghetto Biennale* in Port-au-Prince | 149

- 3.1 Fatigued by Sameness: the *Ghetto Biennale* as a Curated Social Situation | 159
- 3.2 Artistic Poverty Tourism | 165
- 3.3 Politics of Pity and the Spiral of Moral Accusations | 172
- 3.4 Performances of Affirmation | 178
- 3.5 Deskilling as a Response to Anti-Eurocentric Benevolence | 185
- 3.6 Community Antagonism | 195

4 Between Harmony and Anger: Exhibition Spaces by Eugène, Guyodo, Getho, and Papa Da | 205

- 4.1 André Eugène’s *Musée d’Art*: ‘Big Man-ism’ at *Gran Ri* | 210

- 4.2 Frantz Jacques a.k.a. Guyodo:
Everybody likes a Good Outsider Story | 219
- 4.3 *Royaume des Ordures Vivantes* by Getho Jean Baptiste | 224
- 4.4 *Musée des Esprits e d'Art* by Alphonse Jean Jr. a.k.a. Papa Da | 238

5 Disobedient Musealities: The Master's Tools Revisited | 249

- 5.1 GUYODO at *Le Centre Culturel AfricAmerica* | 259
- 5.2 Monstrous Orders and Ugly Feeling | 264
- 5.3 Reconfiguring Hierarchies through a Politics of Deviance | 267
- 5.4 Against *Zonbi* Curators: Museums as Spaces of Care | 275

Resume: Alleviative Objects, or Translating Black Suffering into White Pedagogy | 285

Bibliography | 291

List of Illustrations | 313