

GHETTO ATIS BIENNALE REZISTANS

GREEN FAMILY
FOUNDATION

DOCUMENTA
FIFTEE 

St Kunigundis
Leipziger Str. 145,
34123 Kassel

ATIS REZISTANS GHETTO BIENNALE

Atis Rezistans (Resistance Artists) is a dynamic, majority class group of artists working in the Grand Rue neighbourhood of downtown Port-au-Prince, Haiti, often in harsh and difficult conditions. This is a shifting community which is made up of experienced, mature artists, who are primarily sculptors and a range of younger emerging artists, some of whom are working in sculpture and painting, but also, more recently, photography, video, music, slam poetry, writing and performance. Much of their work relates to Haitian history and religion which is deep-rooted in their culture. Atis Rezistans | Ghetto Biennale are honoured that the Catholic Church agreed to allow this exhibition in this space as there are so many spiritual parallels between the work and the space.

In December 2009, Atis Rezistans hosted the 1st Ghetto Biennale, which was devised as a response to lack of international mobility for majority class artists which acts as a barrier between them and the global art world. The Ghetto Biennale issues an international call for artists to apply to come to their neighbourhood to make work with and the Haitian artists. Over the last twelve years Atis Rezistans have hosted over three hundred international artists and formed many strong collaborative bonds. The Ghetto Biennale is attempting to momentarily transform spaces, dialogues and relationships considered unthinkable and unworkable, into complex, transcultural, creative platforms.

Atis Rezistans | Ghetto Biennale, in documenta fifteen, wants to showcase Haitian art, and the collaborations generated by the Ghetto Biennale. We will stage performances, films and a series of discussions and debates which will inform and debate the agency, importance, influence and impact of the Haitian Revolution; discuss the radical lessons that Haitian majority class rural and urban cultures can teach people in the 21st century; and formulate an interrogation of cultural institutions, the margins and the centres of global art production.

Atis Rezistans (Künstler:innen des Widerstands) ist eine dynamische, der Mehrheitsschicht entstammenden Künstler:innengruppe, die in der innerstädtischen Nachbarschaft um Grand Rue in Port-au-Prince, Haiti, unter oft harten und schwierigen Bedingungen arbeitet. Sie sind eine sich ständig verändernde zusammengesetzte Gemeinschaft, aus reifen und erfahrenen Künstler:innen, die hauptsächlich Bildhauer:innen sind und einer Reihe jüngerer aufstrebender Künstler:innen die mit Bildhauerei und Malerei arbeiten, aber auch in den Bereichen Fotografie, Video, Musik, Slam Poetry, Schreiben und Performance tätig sind. Ein großer Anteil ihrer Arbeit bezieht sich auf die haitianische Geschichte und Religion, die tief in ihrer Kultur verwurzelt ist. Atis Rezistans | Ghetto Biennale fühlt sich geehrt, dass die Katholische Kirche zugestimmt hat, diese Ausstellung in diesem Raum zuzulassen, da es so viele spirituelle Parallelen zwischen den Arbeiten und dem Raum gibt.

Im Dezember 2009 war Atis Rezistans Gastgeber der 1. Ghetto Biennale, konzipiert als Reaktion auf den Mangel an internationaler Mobilität für Künstler:innen der Mehrheitsschicht, die als Barriere zwischen ihnen und der globalen Kunstwelt steht. Die Ghetto Biennale gibt einen internationalen Aufruf an Künstler:innen heraus, sich zu bewerben, um in ihrer unmittelbaren Nachbarschaft zusammen mit den haitianischen Künstler:innen zu arbeiten. In den letzten zwölf Jahren hat Atis Rezistans über dreihundert internationale Künstler:innen beherbergt und viele nachhaltige kollaborative Verbindungen geknüpft. Die Ghetto Biennale versucht Räume, Dialoge und Beziehungen, die als undenkbar und nicht durchführbar gelten, für einen Moment in komplexe, transkulturelle, kreative Plattformen zu verwandeln.

Atis Rezistans | Die Ghetto Biennale möchte im Rahmen der documenta 15 haitianische Kunst und einige der im Rahmen der Ghetto Biennale hervorgebrachten Kollaborationen präsentieren. Wir werden Aufführungen, Filme und eine Reihe von Diskussionen und Debatten veranstalten, die über die Wirkung, Bedeutung, Einfluss und die Auswirkungen der haitianischen Revolution informieren und debattieren; wir diskutieren die radikalen Lektionen, die die ländliche und städtische Kultur der haitianischen Mehrheitsschicht den Menschen im 21. Jahrhundert beibringen kann; und formulieren eine Befragung kultureller Institutionen, den Rändern und den Zentren globaler Kunstproduktion.

Haitian History

Haiti's history is not an easy one, but it is a significant and important one. It is the history of the decimation of the indigenous Taino Indians by the Spanish invaders. Subsequently it is the history of the most profitable, and correspondingly brutal, French colonial plantation system in the Caribbean, fuelled by the Transatlantic slave trade.

The intensity of French barbarity in pursuit of profit, coupled with rumours of the French Revolution, led to the Haitian revolution, an uprising of African and Creole slaves against the white plantation owners. Vodou was both the inspiration and precipitation of the long fight for Haiti's independence. On 23rd August 1791, a Vodou priest called Dutty Boukman performed a ceremony at Bwa Kayman, in the north of Haiti. Slaves gathered from all over the region. Boukman sacrificed a black pig for the African ancestors, and in its blood wrote the words 'liberty or death'. Inspired the slaves returned to their plantations and spread the message of rebellion. Within days the fertile plains of cash crops were burning with a passion for freedom that did not dampen for thirteen years until independence was achieved in 1804.

In May 1803, former slave and rebel leader Jean-Jacques Dessalines dramatically created the flag of the black insurgents. He took the French tricolour of blue, white and red, and ripping the white out of it, declared he was ripping the white man out of the country. The red and blue were stitched together, the initials RF (Republique Française) were replaced by Liberty or Death, and Haiti's flag was born.

The diffusion and transmission of Haitian history uses the drums, songs, dances and possessive ritual of the Vodou religion and the collective melodies and rhythms of Rara bands. Haitian history flows through the words and poems of its great literary tradition and the unique visions of its painters and flag makers. Haitian culture, history and spiritual beliefs is also replayed through the incredible work of Atis Rezistans.

Sculptural Materials

The Haitian artists all grew up in an atmosphere of junkyard make-do, survivalist recycling and artistic endeavour. Their powerful sculptural collages of engine manifolds, TV sets, wheel hubcaps, computer mother boards, medical detritus and discarded lumber have transformed the detritus of a failing economy into radical works of sculptural art. Their works reference their shared African cultural heritage, Vodou practice and a dystopian sci-fi view of the future. Their use of the readymade components is driven by economic necessity, combined with creative vision and cultural continuity.

There is also a playfulness to their use of materials, little by little you start to grasp the new language assigned to the different materials, mountain bike tyres are wings, pistons are penises, industrial springs often ribs. In their work a new Adam leaps from the post-industrial waste, raising spectres to haunt the dark landscape of globalisation.

Some of the Haitian artists use human bones in their work and a number of these pieces have already been exhibited at the Venice Biennale in 2011, the Fowler Museum, LA, in 2012, Pioneer Works, NYC in 2018 and MOCA, Miami in 2019. The use of bones in art and on Vodou altars is not disrespectful in Haiti and is deeply rooted in honouring connections with the elders and ancestors. In Haitian Vodou the world of the living and the world of the invisibles (the dead) are inseparable and the Vodou spirits are the bonds that connect the living and the deceased.

Their work is transformative on many different allegorical levels, the transformation of wreckage to art, of disunity to harmony and of artists, with no formal arts training, to being the new heirs of a radical and challenging arts practice that has reached down through both modernist and post-modern arts practice.

The 'Floating Ghetto'

Grand Rue, also known as Boulevard Jean-Jacques Dessalines, is the main road that runs a north-south route through downtown Port-au-Prince. This significant road is a vital artery that flows through and connects many disparate and historic neighbourhoods, geographies, and social groups.

Near the southern end is a close-knit area based around narrow pedestrian alleyways, small makeshift houses, and workshops producing wooden furniture and sculptures. These spaces house highly skilled wood turners, sculptors and finishers that traditionally have produced small handicrafts for the ever-diminishing tourism market. This close-knit community is surrounded in on all sides by makeshift car repairers. These car workshops provide much of the materials that are used to create Atis Rezistans artworks. This informal neighbourhood behind Grand Rue in Port-Au-Prince, Haiti is the host for each instalment of the Ghetto Biennale.

For Atis Rezistans | Ghetto Biennale we have created a suspended structure within St Kunigundis Church, which floats above and mirrors the Atis Rezistans neighbourhood in Port-au-Prince. The design of the space aims to be an extruded site plan of the neighbourhood, a representation of the mirroring present in Vodou cosmology and the floating worlds found in the paintings of Haitian master artist, Prefete Duffaut.



André Eugène

Born 1959, Haiti

Jij bosou .01 (Judge Bosou)

(2006) Book, tires, metal
& chair legs

Gede Sekey .02 (Gede Coffin)

(2009) 73 x 46 x 12in. Wood,
metal & recycled objects.

Gratis Santi .03

(2018) 73 x 25 x 15in
Wood, metal & tires

Chef seksyon .04 (Section chief)

(2000) 72 x 35 x 18in
Metal, cloth & recycled objects

Gede milite .05 (Military Gede)

(2010) 74 x 42 x 15in
Metal, tires, cloth &
recycled objects

Madame Letan .06

(2011) 61 x 35 x 14in
Wood & metal

Danballa .07

(2016) 45 x 6 x 3 ¼in
81½ x 8½ x 5½in
48¾ x 8 x 4in
45 x 8¾ x 4¼in
51½ x 9¾ x 4in
Wood, rope & metal

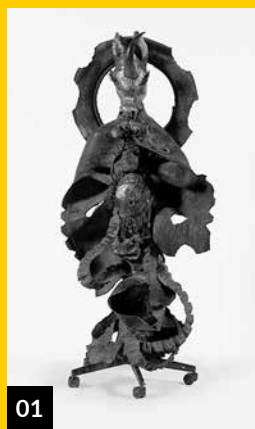
André Eugène was born in downtown Port-au-Prince in 1959. He is a leading figure in the artists' collective known as Atis Rezistans and a broader movement known as the Sculptors of Grand Rue.

Eugène fused the fetish effigy with an apocalyptic MTV futuristic vision. Much of his work is figurative using human skulls for heads and imbued with a bold sense of irony, sexuality and humour.

In 2006 André Eugène contributed to a large-scale collective sculptural work, which is a permanent exhibit at the International Museum of Slavery in Liverpool. His work has been shown at the Museum of Ethnography, Geneva; at the Parc de la Villette, Paris; the Fowler Museum, UCLA, Los Angeles; Nottingham Contemporary, UK and at the Grand Palais, Paris. His work was included in the Haitian Pavilions at the 54th Venice Biennale. Andre Eugène is the co-director of the Ghetto Biennale, which has been held in Port-au-Prince since 2009.

Eugène has previously shown at Grand Palais, Paris, Venice Biennale, Milan Triennale, Frost Museum, Florida. Fowler Museum, Pioneer Works, NYC. MOCA, North Miami

Artwork courtesy of the artist



Evel Romain

Born 1969, Haiti

Evel is a member of the artists' collective known as Atis Rezistans and has been a participant and organizer for the Ghetto Biennale since its inception in 2009.

His work has far more aesthetic parallels with traditional African work and he works with skilfully carved wood with nails attached and bound with cords.

Danballa .01

(2013) 77 x 12 x 15in
Wood, metal & rope

Danballa .02

(2010) 87 x 10 x 15in
Wood, metal & rope

Kafou (Crossroads) .03

(2011) 55 x 12 x 12in
Wood, tire, metal
& rope

Bosou (The Bull) .04

(2011) 43 x 13 x 11in
Wood, tire, metal
& rope



Evel has previously shown at Pioneer Works, NYC.
MOCA, North Miami
Artwork courtesy of the artist

Katelyne Alexis

Born 1976, Haiti

Jan Simon Lakwa (Jean Simon of the Cross) .01

(2011) 39 x 15 x 18in
Metal & recycled objects

Sen Jak Maje (St Jacques the Major) .02

(2015) 34 x 23 x 4in
Plastic, tires & doll's head

Kibodist (Pianist) .03

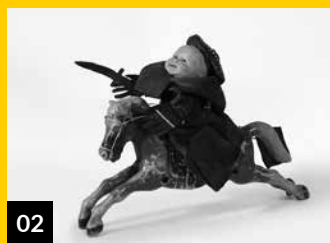
(2017) 26½ x 18 x 5in
Plastic, doll's head, sequined
cloth & keyboard

Ayiti malad (Haiti is Sick) .04

(2017) 52 x 18 x 17in
Metal, plastic, tires & dolls

Katelyne is one of the most developed female artists in Atis Rezistans and has been a participant in the Ghetto Biennale since its inception in 2009.

She produces very individual works, sculptures of repurposed severed doll parts pulled from the debris left by the earthquake and other recycled objects. Katelyne teaches art and runs workshops on recuperation art in local schools.



Katelyne has previously shown at MOCA, Miami, Pioneer Works, NYC.

*Jan Simon Lakwa courtesy of Mathieu Carriere
Artwork courtesy of artist*

Jean Claude Saintilus

Born 1960, Haiti

Vyej Mari (Virgin Mary) .01

(2015) 115 x 55 x 54in

Metal, net cloth, glazed paper, bible, clock, doll, plastic chair, balsam & recycled objects



Masisi .02

(2015) 23 x 24 x 55in

Net cloth, wood & recycled objects



Notre Dame de Sept Doleurs .03

(2015) 74 x 21 x 23in

Metal, cloth, plastic & recycled objects



Claude has previously shown at Pioneer Works, NYC. MOCA, North Miami, Venice Biennale, Fowler Museum, LA

Artwork courtesy of the artist

Papa Da

Born 1965, Haiti

This small altar remembers good friends and former members of Atis Rezistans and Ghetto Biennale who have rejoined the ancestors. It is painted by Michel Lafleur and displays small sculptures by Papa Da.

Badji Pou Zanmi Mouri .01 (2022) Various



01

Atis Rezistans -Ti Moun & Gran Moun

Ti Moun Rezistans are the youth of Atis Rezistans have been working alongside Andre Eugene since they were about ten years old. They are now in their late twenties and supporting themselves and their families through the sales of paintings through their facebook pages.



Londel Innocent



Wesner Basile



Jean Muller Milord



Jean Robert Palenquet



**Mario Pierre Louis -
Atis Art**



Wilerme Tegenis



**Herold Pierre Louis -
Ti Basquiat**



Michel Lafleur



Louis Kervans



**Reginald Jerry Chery
aka Twoket**



Katelyne Alexis



André Eugène

Please befriend them on facebook and/or follow them on Instagram and see all their work...everything is for sale! Gran Moun Rezistans refers to the mature artists that have been sculptors for over thirty years.

Herold Pierre Louis

Born 1996, Haiti

Herold Pierre Louis born 1996 paints remarkable paintings and often writes surreal stories which create another rich layer of meaning. His works are a significant development in the genre of Haitian painting and address themes of poverty, sexuality and embrace a mystical Afro sci-fi imaginary.

La Sirene Danger .01

Transformation

extraterrestre .02

La vie Andy Warhol .03

Le Geant Allemand .04

Les deux Lesbiennes .05

Extraterreste trois

penis .06

(2022) 60 x 120cm and
60 x 60cm, card, acrylic



01



02



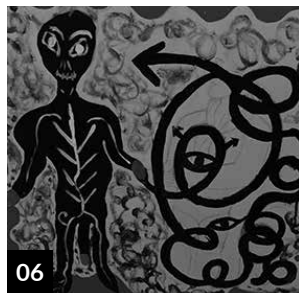
03



04



05



06

Artwork courtesy of the artist

Leah Gordon

Born 1959, UK

Caste Portrait Series

Noir .01

Sacatra .02

Griffe .03

Marabou .04

Mulâtre .05

Mamelouque .06

Quarteronnée .07

Sang-Mêlé .08

Blanche .09

(2012) Framed to 16 x 22in, nine x silver halide photographic prints

The Caste Portraits investigate the practice of the grading from black to white of skin colour, which marked the extent of racial mixing in 18th century colonial Haiti. Moreau de St Mery, a French colonialist living in Haiti, created a surreal taxonomy of race which classified skin colour from black to white using names borrowed from mythology, natural history and bestial miscegenation. Each name corresponds with a percentage of the fusion of black and white blood. As Colin Dayan, a Haitian historian, comments, 'Stranger than any supernatural fiction, the radical irrationality of Moreau St Mery's methods demonstrates to what lengths the imagination can go if driven by racial prejudice.'

Leah Gordon made the Caste Portraits depicting the nine skin varieties, with herself at one end of the scale as 'Blanche', and her partner, Andre Eugene, a Haitian sculptor, at the other end of the racial spectrum as 'Noir'. Gordon was questioning her own relationship and culpability with Haiti's history by placing herself in the series.



**Europe Supported
by Africa and the
Americas: A
Prophesy .01**

(2015) 16 x 20in

Hand printed black & white
fibre photographic hand
tinted using specialist
photographic dyes

The portraits sit alongside a prophetic photographic reconstruction of William Blake's illustration of 'Europe Supported by Africa and the Americas' from the book, 'Stedman's Surinam: Life in an Eighteenth-Century Slave Society', which was widely used by the British abolitionists.

The reconstruction, with a decrepit Europe, functions as a stark look at a future where the old economic power balances could shift and change as reparations are demanded.



Leah has previously shown *Caste* at Norton Museum of Art, Fort Lauderdale Museum of Art, Havre Magasinet Museum, Sweden, Museum of Contemporary Art, Sydney.

Leah has previously shown *Europe Supported by Africa and the Americas: A Prophesy* at Havre Magasinet Museum, Boden, Sweden, 2016. *Atlas [of the ruins] of Europe*, CentroCentro Cibeles de Cultura Ciudadania, Madrid

Artwork courtesy of the artist and Ed Cross Fine Art gallery, London

Edouard Duval-Carrié

Born 1954, Haiti

Toussaint Louverture .01

(2021) 90 x 48in

Drypoint engraving on
mirrored plexiglass

Dutty Boukman .02

(2021) 90 x 48in

Drypoint engraving on
mirrored plexiglass

In the age of revolution, the African slave colony of St Domingue launched a rebellion which created the first black Republic of the modern world. The very fact of their existence was a severe threat to the west European colonial enterprise. Shunned, boycotted, and isolated from the concert of nations, the small island nation counted on very few friends in the world.

They adopted the republican ideals that were politically acceptable in those days but dabbled as they evolved into a variety of political systems which included kings as well as emperors. Nation building is not an easy task when you have a population emanating from very disparate regions of continental Africa who had been enslaved for more than three centuries in the new world. The leaders of the Haitian Revolution and their subsequent homologues were faced with a true challenge in the face of adversity.



The Black President Series .03-05

(2020) 36 x 36in
Drypoint engraving on
mirrored plexiglass in
artist frame

Artists of that nation often find a trove of subjects to emulate, and in this case document in a colorful succession the leaders that ruled Haiti. And colorful they are as they represent the face of Black leadership in the world at their time. They also were singular as they captured the first Black figures portrayed in republican garbs.

The group of works is to be part of a much larger exhibit to be held at the National Gallery of Johannesburg concerning the artist's vision of Haiti, the first black republic for the benefit of the latest Black republic, South Africa.

Those portraits had to be reviewed, as they form part of a convention in Haiti's artistic production. Hence the new format of engraving on mirrors which forces the viewer to see themselves as part of the image. The engraving method alludes to the time prior to photography when the printing process was the only method capable of mass production and propagation of images. The pale blue colour of the mirrors was dictated by the site where the exhibit will take place. The National Gallery of Johannesburg is a Beaux Art sprawling structure built in a Netherlandish style to allude to the Dutch presence in the colonial history of South Africa. And who says Dutch says Delft.



Figge Art Museum, Davenport, Iowa. Grinnell College Museum of Art, Grinnell, Iowa. Museum of Art Fort Lauderdale. Museum of Contemporary Art North Miami. Pérez Art Museum Miami. Musée des Art Africains et Océaniens, Paris. Musée du Panthéon National Haïtien, Port-au-Prince, Haiti. Museo de Arte Contemporaneo de Monterrey, Monterrey, Mexico. The Detroit Institute of Arts.

Artwork courtesy of the artist

Pedro Lasch

Born 1975, Mexico

The Common Wind Mirror Mask Box Set .01

The River and the Bridge Mirror Mask Box Set .02

Both (2002 - 2022)

Box dimensions 12.5 x
16 x 10.5in. Mirror masks
8.5 x 11in. Interactive
sculpture, laser engraved
and hand painted wood,
with engraved acrylic
mirror masks

Colour Mask Prototypes No.1 to 5 .03

(2002 - 2010)

30 x 30 x 132cm

Painted and laser engraved
acrylic sheets, displayed on
metal stands

St. Kunigundis Common Wind Tower Painting .04

(2010 - 2022) 155 x

905cm. Hand painted

exterior banner, gesso and
acrylic on black canvas

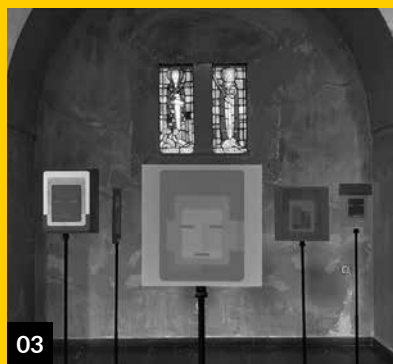
Just like these mirror masks were used during the 1st Ghetto Biennale in 2009, they are here activated with workshops. This box focuses on ruangrupa's metaphor of exhibitions like documenta or Ghetto Biennale being a bridge that spans over a flowing river of past and future collaborations. 'The River and the Bridge' appears in Indonesian as 'Sungai dan Jembatan' and German as 'Die Brücke und der Fluss'. Participants will experiment with the masks and use them to reflect on ideas of collectivity and collaboration. Please post images with these tags so we can all see them: #lumbung #pedrolasch #atisrezistans #documentafifteen





Echoing the stained-glass windows of Saint Kunigundis in Kassel, these experimental prototypes bring color to the otherwise transparent and reflective mirror mask series the artist has used in many settings around the world, including the first edition of the Ghetto Biennale in Haiti in 2009. Each prototype is unique, but all of them change dramatically with the light and the viewers' position towards it, becoming abstract faces in dialogue with the audience and the space with the sculptures from the Grand Rue.

Placed on the tower of St. Kunigundis, this banner brings back a work about numbers and political memory that the artist and Atis Rezistans collaborators painted directly on to a wall at the Grand Rue in Port-au-Prince for the 1st edition of the Ghetto Biennale in 2009. It also serves as a starting point for workshops the artist will hold in Kassel, using ideas from the 'Art Biennials and Other Global Disasters' series he began soon after the experience of the 2010 earthquake that decimated Haiti and killed friends and collaborators immediately after the first Ghetto Biennale.



Lasch has previously shown at Prospect 4 Triennial New Orleans, 2017, 56th Venice Biennale with Creative Time, 2015, Hayward Gallery, London, 2015, MUAC Mexico City, 2015, Havana Biennial, 2015, The Phillips Collection, Washington DC, 2014, Documenta 13 with ANDANDAND, 2012, PS1 MoMA, 2010, Gwangju Biennial with 16 Beaver, 2006, and Queens Museum of Art, New York, 2006.
Artwork courtesy of the artist

Camille Chedda

Born 1985, Jamaica

Views .01

(2020) 4 x 4ft

Concrete blocks, digital
tablets, printed
images, cement

This installation features stacked concrete blocks, prints, video and cement objects assembled on the blocks. Some objects may include cement bags such as those created during the Ghetto Biennale 2015. A recurrent theme in my work is construction, destruction, and temporality and to highlight aspects of cultural presentations that have been distorted to veil the subject of African enslavement, primarily for touristic gain in the Caribbean. I hope to uncover and recover aspects of a lost identity through this process.



Camille has previously shown at 2017, Relational Undercurrents, Museum of Latin American Art, CA, USA, National Gallery of Jamaica, 2019

Artwork courtesy of the artist

Demar Brackenridge

Born 2001, Jamaica

A Status Quo Diorama, Part 2 .01

(2022) Variable. Wood,
metal, acrylic

Demar has been exploring architectural structures in his work as physical manifestations of social exclusion and inequality as observed in Jamaica as well as through redlining in the United States. He will create a wall out of mixed materials like ply board and acrylic sheeting upon which he will place decorative metalwork commonly seen in the Caribbean. These grills form a basis of decoration, protection and exclusion.



Demar has previously shown at Studio 174,
Jamaica, 2018

Artwork courtesy of the artist

Sheldon Green

Born 1990, Jamaica

Sculptures out of PVC pipes inspired by kites popularly seen in Jamaica during festivals and national holidays. Jamaica has a cultural history of kite flying and Sheldon has been exploring them metaphorically, as stand-ins for human struggle, joy and growth. He will make kites which he may perform with at the event.

Kites on the Rise .01

(2022) Various,
PVC Pipes



Henrike Naumann & Bastian Hagedorn

Born 1984,
East Germany,
West Germany

We propose the Museum of Trance as a fictional institution that explores the sonic culture phenomenon of the 90ies German music genre Trance. Built around the organ, the central instrument of worshipping ceremonies, the work tries to interlace the structural elements of ethnographic historization and the museology of cultural formations. St. Kunigundis is right next to where the legendary club Stammheim (1996) and before Aufschwung Ost (1994) were pumping their techno beats, which must have been heard during the church's Sunday services. The trance organ connects these different spiritual spheres – as if the beats were still blasting.

The Museum of Trance .01

(2022) 270 x 350 x 120cm
Furniture pieces, CD-
stands, organ pipes,
sound system, sound
composition



Artwork courtesy of the artist

L USA

Vessel to honor and express gratitude to Atis Rezistans + Ghetto Biennale community members' extraterrestrial and inter-dimensional entities, spirits, and holaetherial beings .01

(2022) (12 x 12 x 24in)

Rosary from St. Kunigundis
given to L by priest, rosary
case, fishing pole segment,
skull air freshener, toy elf,
ruler, pendulum, glass bottle
and rum, glass bottle and
German liquor, drafting
compass, brass chalice,
programmed computer
hardware, aerospace-grade
stainless steel Astral Oracles
wand, Astral Oracles
beaded necklace

Union with omni- dimensional mother .02

(2022) 50 x 46 x 101cm

Ceremonially charred chair,
beeswax, chrome spheres,
brass sphere, brass pentacle,
lead, amber, quartz crystal,
hematite, Italian lake washed
stone and brick, Lumerian
crystal, seashell, bricks from
St. Kunigundis

L is a Los Angeles based mage who practices folk and interdimensional magic. They were invited by the Atis Rezistans + Ghetto Biennale community to Documenta to serve the group and members with metaphysical assistance. All of L's work in this exhibition is attuned towards the well being of everyone involved during Documenta and beyond.

Each of L's spells, amulets, ritual tools, talismans, and alchemical formulations have a specific intention and magical function. They are always programmed towards generating benevolent and expansive states of being and living, as well as in creating protective shields from unwanted aetherial and physical beings.



**Elemental Christ
consciousness
ceremonial altar .03**

(2022) 62 x 62 x 183cm

Mixed media

Variable dimensions

**Talismans, amulets,
devotional and
ceremonial
accoutrements .04**

(2022) Mixed media

Variable dimensions

Every item utilized in L's magic has a metaphysical or vibrational purpose, which often creates peculiar or absurd juxtapositions. Sometimes materials are altered or charged in ritual before they are amassed into their final state. When the objects are combined into their respective microcosms, they produce a cumulative energy that is greater than their individual essence. L draws upon knowledge obtained from a lifelong practice of American and European folk ritual, astral projection, divination, ceremonial magic, internal and external transmutation, and occultism.

L is grateful for Maison Anonyme, 2Good Luck, A.S.T.R.A.L.O.R.A.C.L.E.S, Espiritutara, and DF for their esoteric perfumes, ritual jewelry, and protection technologies which have been utilized in L's creations here.



03



04

L has been the subject of solo exhibitions at Marlborough, New York, NY; Stems Gallery, Brussels, Belgium; JOAN, Los Angeles, CA; Center for Land Use Interpretation, Wendover, NV; Utah Museum of Contemporary Art, Salt Lake City, UT. Select group exhibitions including L's work have been held at The Getty Museum, Los Angeles, CA; Gagosian Gallery, Beverly Hills, CA.

Artwork courtesy of the artist

Lafleur & Bogaert

Born 1981, Haiti.
1966, Belgium

Famasi

Mobil Kongolè .01

(2019 - 2022) 80 x 60 x 40cm (Blue) - 150 x 60 x 30cm (Yellow)
70 x 40 x 40cm (Red)
- 180 x 50 x 30cm (White) Electric lights, Congo Blue filter sheets, hand painted cardboard, plastic buckets, multicolored pills, rubber bands and pairs of scissors

Revolutions per Minute (RPM) .02

(2017 - 2022) 50 x 50 x 10cm. Car parts, metal paint, tachometers, and wind speed meters

Bonbon Tè Majik .03

(2022) 4 x 2 x 3m Construction trailer, clay, sugar, baking powder, eggs, and paintings.

Michel Lafleur (Haiti) and Tom Bogaert (Belgium) are two artists who work together as the collaborative art duo Lafleur & Bogaert. They began creating art together in 2013 when they met at the 3rd edition of the Atis Rezistans / Ghetto Biennale in Port-au-Prince, Haiti.

Mobile pharmacies are the main source of medicine for many Haitians. Street vendors carry spires of curved paper covered with pills — painkillers, antibiotics, Viagra knockoffs, condoms, abortion pills and cough syrups. Lafleur & Bogaert present 4 mobile pharmacies in the chapel of the the St. Kunigundis Church





02

A series of four sculptural tachometers built to measure the number of (counter) revolutions Haiti has known since the Slaves Revolt of 1791-1804. RPM stands for revolutions per minute, and it is used as a measure of how fast any machine is operating at a given time. LaFleur & Bogaert present their revolution counters on hand-painted dashboards with corresponding symbols that represent the stories behind the revolutions.



03

Production and sale of edible magical mud cakes and candy made with clay from the Großalmerode clay pit near Kassel. While the myth exists that people in Haiti have had to resort to eating dirt due to extreme poverty, the reality is that mud cakes, or 'bonbon tè', are traditionally used as a dietary supplement -- typically during pregnancy, due to the mineral content of the mud.

After a visit to the historical Großalmerode clay pit near Kassel, LaFleur & Bogaert got together in Haiti in March 2022 to prepare for this project. For documenta fifteen, LaFleur & Bogaert will make mud cakes in their yellow construction trailer in the garden of the St. Kunigundis Church with Großalmerode clay and mud. Experimenting with different recipes, flavours, motifs, and designs, LaFleur & Bogaert offer the cakes to the public who can then eat or collect the 'Bonbons Tè Majik.'

<https://www.instagram.com/lafleur.bogaert/>

They were awarded first prize by juror Ylinka Barotto —curator at the Guggenheim in NYC—for their 'Famasi Mobil Kongolè' and recently they were selected for a 2022 Revolution residency and exhibition at the Santa Fe Art Institute in the US.

Artwork courtesy of the artist

Simon Benjamin

Born 1979, Jamaica

The Memory held within Water .01

(2022) Dimensions variable. Multichannel video Installation with Yellow Sun Gravel, White Rum, Church Bells, candles, Candle Sticks, Frankincense, Copal

The Memory Held within Water is a site-specific audio-visual installation by Simon Benjamin in collaboration with Claude Santilus, a member of Atis Rezistans. The fictional non-linear film with ancillary video text transcripts is inspired by Claude's profile in the POTOPRENS catalog, where he describes himself as a man of the community and shares his deep connection to the ancient water well in the yard of his familial home in Grand Rue, Port-Au-Prince.

As a Jamaican migrant living in the US, without familial ties to place; the Caribbean sea connects me to notions of home, community, not based in particular geography but located in the fragments of memory and imagination, with the absence or abundance of water as a throughline.



Artwork courtesy of the artist

Laura Heyman

Born 1968,
United States

Don't Move Again .01

(2009 - 2022) 13 images
size 40.64 x 50.8cm. 29
images size 50.8 x 63.5cm
42 pigmented inkjet
prints, mounted on
diebond and wood.
Purpose built wood
structure: baltic pine,
photographs mounted on
diebond and wood

Don't Move Again is an ongoing series of images made with an 8 x 10 camera in Port-au-Prince, Haiti. The work began as an outdoor portrait studio operating in the Grand Rue neighborhood during the first Ghetto Biennale and continued in the local community for the next decade, expanding to include a wide range of people living in Port-au-Prince; politicians, workers, friends, artists, vendors, NGO staff.

Within the construct of formal portraiture, participants direct all aspects of their image, determining how the world should see them, their attitudes and perspectives expressed through the locations and poses they choose and the energy they project to the camera and beyond it.



Laura Heyman has previously shown at Wonderland Art Space, Copenhagen, DK, Museum of Photographic Arts, San Diego, CA, Senko Studio, Viborg, DK, Philadelphia Photo Art Center, Philadelphia, PA, Luggage Store Gallery, San Francisco, CA, United Nations, New York, NY
Artwork courtesy of the artist

Roberto N Peyre & John Cussans

Born 1971, Sweden
& UK

Ponto for Banbah Moira .01

(2012) 6 x 10m
Marble gravel

Roberto N Peyre

Front Line Assembly (Gran Bwa) .02

(2022) Varies, local soil

Ponto for Banbah Moira was negotiated by Roberto N. Peyre and John Cussans following their involvement in the second Ghetto Biennale in 2011. It was inspired by their mutual recognition of connections between Haitian Vodou- and other afro diasporic ritual, Western Esoteric-, and Native American ritual, and also ceremonial use of talcum powder on the dance floors within the Northern Soul culture in the UK. In their performance installation, so called Ponto-, Kolam- or Veve like diagrams are drawn summoning the spirit of Banbah - an afro European goddess in early medieval annals of North European ethnogenesis. For Documenta the drawing will be expanded and readjusted in relation to the Kunigundis Church now hosting the Atis Rezistans/Ghetto Biennale.

The Front Line Assembly (Gran Bwa) artwork is made up of faint markings of soil resembling and re-assembling the fronto parallell withholding gaze of the erected wild animal we call humans.

The childish flocking tendency and lush splendor forces us to evoke a truly living landscape and the zeitgeist of the Kunigunde church. The work is equally inspired by our relation to our biotope, the true cross regalia of Saint Kunigunde and the Vodou connaissance of mystere Gran Bwa - holy spirit of the woods.



Artwork courtesy of the artist

Roberto N Peyre, Jean Louis Huhta aka Dungeon Acid & Jean Claude Saintilus

Roberto 1971,
Sweden, Jean-Louis
1966, Sweden, Jean
Claude Saintilus
1960, Haiti.

Jann Pase'l Pase & Mache Nap Mache (Walk the Walk & Talk the Talk) .03

(2013) 5 x 10m
Performance event and
social sculpture, live
sound system



JANN PASE'L PASE.. consists of an immersive public runway, a live session merging electronic club music with Haitian traditional Vodou percussion rhythms. The runway will be ready available for everyone present to "walk the walk". The artwork take as its departure the curiosity and voyeuristic desires, anxieties, tensions, or pleasures at stake within the uniquely international, transcultural, transracial, and hbtqia+, biennale environment significant for the Ghetto Biennale, downtown Port au Prince.

In JANN PASE'L PASE.., everybody is welcome and encouraged to indulge in physical appearances, to show off, to express and/or consummate throughout gazes, gestures and moves; languages, aura, patterns of embodiment and biological splendours, within the rhythm session.



The Ponto for Banbah Moira .01 drawing was created through a series of ritual workings at the Cross-Bones Graveyard in Southwark, London in June 2012. The drawing and its obliteration was performed, a video recorded and projected at the exact spot, for the group show 'There is Not and Never Has Been Anything to Understand' at ASC Space near the graveyard in London.

Jann Pase'l Pase & Mache Nap Mache (Walk the Walk & Talk the Talk) .03 was originally staged at opening of Ghetto Biennale #3, 2013.

Artwork courtesy of the artist

Studio Verve Architects Vivian Chan, Martina Vanin

Malaysia, 1974
Italy, 1987

The Floating Ghetto .01

10.3 x 10.7m Cardboard
boxes, metal mesh, metal
supports, cables.

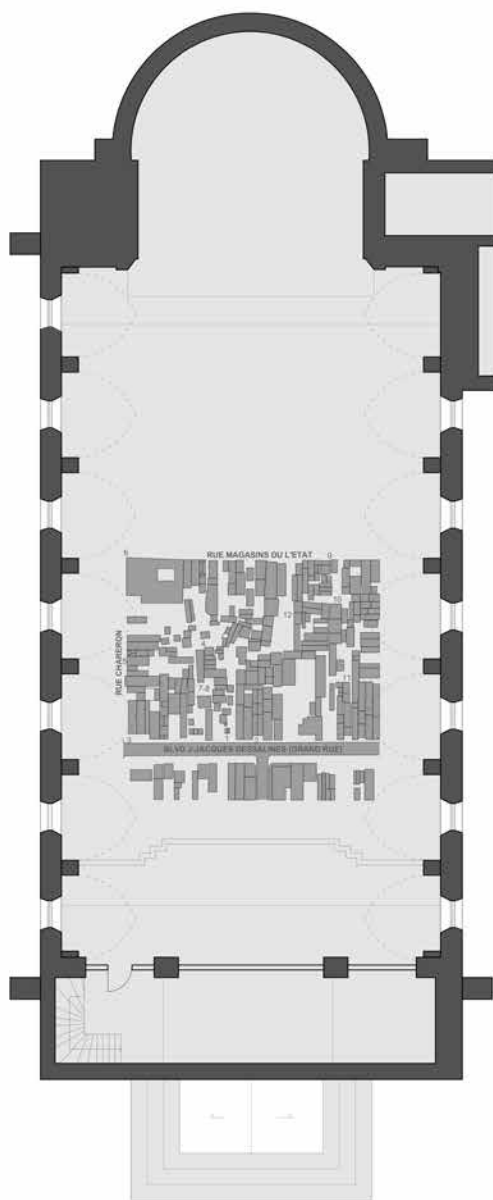
The ghetto of Grand Rue in Port-Au-Prince in Haiti is the host for each instalment of Ghetto Biennale. A shanty town at best; the 'streets' of the ghetto are more like zigzagging alleyways; absent of planning laws or official land titles/plots. Various artists- both local and foreign- install their work within the few weeks spent at the Biennale. There is an inherent beauty to this ghetto.

The design of the show at Documenta aims to show the compression and decompression of space and the cacophonous nature of ghetto as a 5th elevation – a 'floating ghetto/floating city' ceiling (essentially an extruded site plan of the Ghetto Biennale site) adding to the chaotic nature of the experience as the viewer traverses the length of the Church through the exhibition. The sea of building volumes looming above; letting in slivers of light (streaming from the high- level church bay windows) through; informs the placements of key artworks and exhibits; delineating voids from solids- providing a shifting movement of shadows across the church floor as the day progresses and is indeed reflective of how artworks are interweaved within the fabric of the Ghetto at the Biennales.



Based on research by Ghetto Architects (Viv Chan, Maccha Kasparian and Yuk Yee Phang) at the 2011 Ghetto Biennale.

Artwork courtesy of the artist



THE FLOATING GHETTO

**This programme of ten films lasts two hours in total, with one minute breaks between films. The programme begins at 10am every morning and runs on a two hour loop.*

The following films were all made during cultural arts festival held in two adjacent Port-au-Prince, the capital of Haiti.

GHETTO BIENNALE

ATIS REZISTANS

FILM SCREENINGS

The Ghetto Biennale

(2015) 3 minutes

Short introduction to the Ghetto Biennale, a unique cross-cultural arts event in Haiti.

Filmmaker: Ghetto Biennale

Crew: Various

Original Format: Various

Making 'Pa Gen Plis Ewo'

(2019-2022) 2 minutes

A short video about the process of working with the street welders in Port au Prince to make "Pa Gen Plis Ewo" (No more Heroes), Jaime Gili's contribution to the Ghetto Biennale 2019. The piece has the shape of a truck bumper, and has written in it reminders of the history of the relationships between Haiti and Venezuela, where Haiti and its soldiers were crucial for the independence of the South American country in 1816. In exchange, slavery was abolished in the new republic. Recently, however, the so-called "oil diplomacy" and its corruption, have made things murky between the two.

Filmmaker: Jaime Gili

Crew: Angelo, Ti Boss, the street welders of Port au Prince.

Original Format: iPhone X

The Sculptors of Grand Rue

(2008) 32 minutes

Film essay documenting a collective of majority class artists in Port au Prince, Haiti and a meditation on the links between sex, death and creativity. This film was made in 2008 when all the artists were part of Atis Rezistans but currently only Andre Eugene and Claude Saintilus remain in the group and Guydo and Celeur Jean-Herard are independent of the group.

Filmmaker: Leah Gordon

Original Format: SD

Pa Bouje Ankò

(2009) 11 minutes

Pa Bouje Ankò uses the studio portrait to play with embedded hierarchies between photographers, participants and viewers. In November 2009, for the first Ghetto Biennale, I opened a portrait studio in Port-au-Prince, Haiti where members of the local community could have their portraits made for free. The film, made during this period, highlights the performance inherent to the medium of photographic portraiture as individuals stand before the camera arranging and editing their appearance and persona, as the audience watches from inside and outside of the frame.

Filmmaker: Laura Heyman and

Johnna MacArthur

Crew: Jonas LaBaze

Original Format: DV

The Tele Geto Sign Painting Video

(2012) 14 minutes

Video shot during the 2nd Ghetto Biennale in Port-au-Prince, Haiti in December 2011 documenting the painting of a sign commissioned for a special Ghetto Biennale tap-tap truck promoting the Tele Geto project. Tele Geto was created as a mock television crew by members of Ti Moun Rezistans during the first Ghetto Biennale in 2009 using a modified plastic oil can as a camera and a stick as a microphone. After the Haiti earthquake in 2010 the filmmaker sent members of Ti Moun a flip-video recorder so they could report on life in their community in the wake of the disaster.

Filmmaker: John Cussans

Mezanmi, Men Chaloska Pral Pran Prezidan!! #GadonPeyi

(2015) 5 minutes

Mezanmi, Men Chaloska Pral Pran Prezidan!! #GadonPeyi is a short film that documents the exact moment when Chaloska, the Haitian folk character based on the 18th century Sheriff Charles Oscar Etienne, announces that he will run for President in the Haitian Presidential Election of 2016. This film is shot through the lens of the citizen in the Grand Rue neighborhood of Port-au-Prince, Haiti during the Ghetto Biennale.

Filmmaker: Viktor El-Saieh

Crew: Jenna El-Saieh, Jean Emmanuel El-Saieh, Adolf Alzuphar

Poetry and Protest in Two Parts at the 5th Ghetto Biennale

(2017) 8 minutes

Part one is a tribute to Haitian poet and writer, Felix Morisseau-Leroy. Known in Creole as Moriso, he was considered the Father of the Creole Renaissance, who bravely spoke for Haiti's majority classes. His poem Boat people/bot pipil recounts the tragic history of slavery and revolt while referring to the heartbreak of undocumented Haitian migrants who make the treacherous voyage to the United States. Unable to afford airline tickets or visas, these people risk their lives making the 700 mile/1100 km ocean crossing to flee repressive and violent subjugation in the hope of a better life.

Part two is a homage to singer, songwriter and former mayor of Port au Prince, Manno Charlemagne. His song International Organizations/ Organizasyon Mondyal is a paradigm of his revolutionary influence on modern-day Haitians, Manno wrote his own songs and sang them as the voice and conscience of Haiti's oppressed. In December 2017, we organized a tribute to Manno who had died the week before. Ghetto Biennale participants sang his songs in a hot, crowded yard while sipping rum and beer. Manno would have loved that.

Filmmaker: Gina Cunningham

Performers: Katelyne Alexis and

Kombatan aka Patrick Ellie

Original format iPhone movie to H.264

Zafè Fatra

(2013) 9 minutes

Today's Haitian youth—that is, anyone born after the mid-1980s—are so accustomed to fatra (trash) as the backdrop to their daily lives that they can't even remember a time when the streets in urban Haiti were clean. A situation frustrating for many citizens, some young musicians are singing about the trash problem and urging their communities to clean up, even as state support is lacking and the waste management authority is overwhelmed. This documentary short explores these musical efforts to combat trash, and presents reactions from the vocalists about how they view their environment and their future.

Filmmaker: Kendy Vêrilus

Crew: Camera: Kendy Vêrilus, Kindly Pierre |

Editing: Kendy Vêrilus, Jacksonson Cléus | Director

of Photography: Kendy Vêrilus | Research: Rebecca Dirksen | Translations and Subtitling: Rebecca Dirksen

and Kendy Vêrilus | Executive Producer:

Rebecca Dirksen

Original Format: HD

Invisible Mirrors

(2009) 16 minutes

Video shot during the Ghetto Biennale in December 2009. During the bumpy car ride that begins at the Oloffson hotel, passes via the Grand Rue and eventually arrives at a replica of the Florentine Boar in a park close to United Nations Square in downtown Port-au-Prince, Reginald Jean Francois tells us stories about the Bwa Kayiman ceremony, the use of secret mirrors in Vodou, black and white magical technologies, pigs in Haiti and the UN war against the chimères (local armed gangs) in 2004. When we arrive at the monumental pig, Reggie shows us how, when the UN peacekeeping forces arrived after the US supported coup d'état against President Aristide, they ceremonially defaced the monumental boar, presumably under the misguided assumption held by certain evangelical groups in Haiti that the effigy was worshiped by Vodouists.

Filmmaker: John Cussans

Original Format: MPEG-4 AVC

Plezi Gede (Enjoy Gede)

(2012) 6 minutes

Romel Jean Pierre is an artist and filmmaker born in Port-au-Prince, who co-founded Tele Geto, a media broadcast from low-income neighbourhoods in the city. Shot in its streets, Plezi Gede is an experimental video exploring the spirit of the dead, Gede, through Vodou.

Filmmaker: Romel Jean Pierre

Original Format: HD

**Atis Rezistans
Kolektif:
Andre Eugene,
Evel Romain &
Wilerme Tegenis**
Born Haiti

Papa Legba is a Vodou spirit, who serves as the intermediary between the lwa and humanity. He stands at the crossroads between the living and the invisibles and holds the keys to both worlds. He is commonly associated with dogs. Papa Legba is invoked at the beginning of every ceremony. Papa Legba has his origins in the historic West African kingdom of Dahomey, located within present-day Benin. He usually appears as an old man on a crutch or with a cane, wearing a broad-brimmed straw hat and smoking a pipe, or drinking sparkling water. The dog is sacred to him. Legba is syncretized with Saint Peter, Saint Lazarus, and Saint Anthony.

Papa Legba .01

(2022) Car chassis, chains,
recycled metal

Bawon Samedi .02

(2022) Recycled oil drums

Gran Brijit .03

(2022) Recycled oil drums





Bawon Samedi (Baron Saturday), is the Vodou of the dead. He is a loa of the dead, and is the head of the Gede family of loa and married to Gran Brijit. Together, they are the guardians of the past, of history, and of heritage. He is usually depicted with a top hat, black tail coat and dark glasses or is frequently depicted as a skeleton. He is noted for disruption, obscenity, debauchery, and having a particular fondness for tobacco and rum. The Bawon is syncretized with Saint Jerome.

Gran Brijit (Great Brigitte) is mother of the Gede and the consort of Baron Samedi in Haitian Vodou. She wears purple dresses, drinks rum infused with hot peppers and is symbolized by a black rooster. Like Bawon Samedi and the Gede family, she is foul-mouthed and obscene. She has been syncretized and represented by various saints, usually those depicted with fire or snakes, including Brigid of Kildare and Mary Magdalene, although she is usually syncretized with Saint Brigid.



Eugene has previously shown work at MOCA, N. Miami, US, Pioneer Works, NY NY, Milan Triennale, Grand Palais, Paris, Nottingham Contemporary, UK Fowler Museum, LA, Los Angeles, the 54th Venice Biennale, Parc de la Villette, Paris
Romain has previously shown work at MOCA, N. Miami, US, Pioneer Works, NY NY.
Artwork courtesy of the artist

Atis Rezistans

Katelyn Alexis (HT)
Wesner Bazile (HT)
Adriana Benjamin (HT)
Jerry Reginald Chery aka Twoket (HT)
Patrick Elie aka Kombatan (HT)
André Eugène (HT)
Londel Innocent (HT)
Louis Kervans aka Bakari (HT)
Jean Jonas Labaze (HT)
Michel Lafleur (HT)
Jean Muller Milord aka Soso (HT)
Jean Robert Palenquet (HT)
Herold Pierre-Louis (HT)
Mario Pierre-Louis aka Praela (HT)
Evel Romain (HT/US)
Jean-Claude Saintilus (HT)
Reginald Senatus (HT)
Wilerme Tegenis (HT)

Ghetto Biennale

Cat Barich (DE)
Simon Benjamin (JM/US)
Tom Bogaert (BE)
Demar Brackenridge (JM)
Nanne Buurman (DE)
Vivian Chan (GB)
Camille Chedda (JM)
John Cussans (GB)
Edouard Duval-Carrie (HT/US)
Leah Gordon (GB)
Sheldon Green (JM)
Bastian Hagedorn (DE)
Jean Louis Huhta (SE)
Laura Heyman (US)
L (US)
Pedro Lasch (MX/US)
Henrike Naumann (DE)
Carima Neusser (SE)
Roberto N Peyre (SE)
Martina Vanin (IT)
Elizabeth Woodroffe (BB/GB)



*Scan code for Ghetto Biennale
website and pdf of this booklet*

*Curation André Eugène & Leah Gordon
Production Manager Cat Barich
Graphic Design Elizabeth Woodroffe*