



Final Report Form

LAWRENCE CULTURAL ARTS COMMISSION  
COMMUNITY ARTS GRANT FINAL REPORT

**Final reports are due one month following project completion or no later than July 1, 2018.** Please fill out this form, attach your final budget, any additional information about the project, and any documentation such as photographs, programs, reviews, or surveys, and submit it to:

Lawrence Cultural Arts Commission  
ATTN: Porter Arneill, Director of Arts and Culture  
P.O. Box 708  
Lawrence, KS 66044

Questions? Contact Porter Arneill at [parneill@lawrenceks.org](mailto:parneill@lawrenceks.org) or (785) 832-3402

**Name of Organization** Spencer Museum of Art, University of Kansas

**Address** 1301 Mississippi Street

**City, State, Zip Code** Lawrence, KS 66045

**Telephone** 785-864-4710 **Fax** 785-864-3112 **E-Mail** cmesick@ku.edu

**Project Director** Cassandra Mesick Braun; Saralyn Reece Hardy (Fiscal Agent)

**Project Title** *The Ties that Bind: Haiti, the United States, and the Art of Ulrick Jean-Pierre in Comparative Perspective*

**LCAC Grant Amount \$** 4,000 **Start Date** 09/08/2018 **End Date** 01/06/2019

*Answers to the following questions may be given here or attached to this form as a separate document.*

1) Describe the outcome(s) of this project:

With support from the Lawrence Cultural Arts Commission, the Spencer Museum of Art organized *The Ties that Bind: Haiti, the United States, and the Art of Ulrick Jean-Pierre in Comparative Perspective*. This exhibition and a suite of related programming explored the complex historical and cultural connections that have linked the United States and Haiti and resulted in indelible ties between the two nations. Visitors embarked on this journey by viewing loaned works of art by Haitian-American artist Ulrick Jean-Pierre juxtaposed with 20<sup>th</sup>-century Haitian paintings from the Spencer's permanent collection. We were able to bring Jean-Pierre to Lawrence for a week to present on his work to members of the Lawrence community.

The exhibition was especially important as a keystone of *The Unexpected Caribbean*, a symposium held at the University of Kansas during the exhibition that invited scholars and members of the public from all over the U.S. to reflect on the contributions of Caribbean history, culture, and art. It was equally vital for the University of Kansas community, as it included Jean-Pierre's portrait of Marie Laveau, a painting that served as the 2019 Common Work of Art for KU students. The impact of that painting on audiences was so great that the Spencer purchased it so it could become part of its permanent collection; it now remains on long term view in the Museum's Stewart Gallery. The portrait was originally brought to Lawrence as a loan from the artist using LCAC funds.

2) Did this project change substantially from how you described it in your grant proposal?  yes  no  
If yes, please describe why and how it changed and the impact of this change on the outcome.

- 3) Estimate how many people benefited from this project: 21,191 adults 10,596 children  
How did you collect these numbers?

According to the Museum's electronic people counters, 31,787 people experienced *The Ties That Bind* exhibition. Based on information collected about the Museum's program attendance, our audience is about 1/3 children under 18, about 1/3 college students, and about 1/3 adults.

Exhibition related programs engaged 678 people. Major programs included gallery talks by featured artist Ulrick Jean-Pierre and curator Cassandra Mesick Braun and an academic symposium on *The Unexpected Caribbean*. Guided tours and class visits served 2,371 additional people. Program attendance is measured by Museum educators and visitor experience staff and recorded in our MuseumPlus database.

- 4) Describe what the LCAC grant enabled you to accomplish in regards to this project.

The goal of *The Ties that Bind* was to explore the ways that Haiti and the United States were historically connected and how such historical connections emerge in contemporary society. The means of achieving that goal was by displaying large-scale portraits by Ulrick Jean-Pierre, all of which needed to be appropriately crated and transported to Lawrence from New Orleans, Atlanta, and Florida. LCAC funds were used to cover the considerable fees associated with these loans, which made the exhibition possible. The resulting exhibition was the most significant display of Haitian art in Kansas in the last decade.

- 5) Attach a final project budget to this form that indicates how the LCAC grant funds were expended.

Please see attached.

- 6) Attach documentation of the project to this form, please list the items attached.

1. Photograph of guests at the exhibition opening on September 7, 2018. (More images from the opening are available if desired).
2. Photograph of the exhibition installation
3. Photograph of the exhibition installation
4. Photograph of the exhibition installation
5. Photograph of the exhibition installation
6. Photograph of Ulrick Jean-Pierre's portrait *Marie Laveau* (2018; oil on canvas), which served as the University of Kansas' Common Work of Art and which is now in the Museum's permanent collection
7. Photograph from event, "Haiti, New Orleans, and the Ties that Bind," an in-gallery artist talk presented by artist Ulrick Jean-Pierre
8. Photograph from event, "Up Close: The Ties that Bind," a gallery talk with c-curators Cécile Accilien and Cassandra Mesick Braun

# Project Documentation

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**LAWRENCE CULTURAL ARTS COMMISSION  
COMMUNITY ARTS GRANT BUDGET FORM**

<b>Budget Categories</b>	<b>LCAC Grant Award</b>	<b>Requestor's Contribution</b>	<b>3<sup>rd</sup>-Party Cash Match</b>	<b>3<sup>rd</sup>-Party In-Kind Match</b>	<b>Total</b>
<b>1. Personnel</b>		\$3,000			\$3,000
<b>2. Fees and Services</b>	\$4,000	\$21,955			\$25,955
<b>3. Rental Fees</b>					
<b>4. Travel</b>		\$800			\$800
<b>5. Marketing Expenses</b>		\$549			\$549
<b>6. Materials Expenses</b>					
<b>7. Operating Expenses</b>					
<b>8. Other Expenses</b>					
<b>Total Project Expenses</b>	\$4,000	\$26,304			\$30,304

**Note:** As you write your budget justification, be sure to address the amount of your matching support, funding source(s), and how the match reflects community interest. Your budget should correspond with the plan laid-out in your project description.

**BUDGET JUSTIFICATION**

**1. Personnel**

The Museum supported the honorarium for Ulrick Jean-Pierre, which was \$3,000 for his residency in Lawrence. This fee was supported by the Museum's Integrated Arts Research Initiative, which is funded by the Andrew W. Mellon Foundation.

**2. Fees and Services**

The Lawrence Cultural Arts Commission's grant of \$4,000 supported costs to ship painting by Ulrick Jean-Pierre to Lawrence from his studio in New Orleans. The Museum covered the remaining shipping costs.

**3. Rental Fees**

**4. Travel**

The Museum supported all travel expenses for Ulrick Jean-Pierre, including airfare, lodging, and meals, totaling \$800. These costs are also supported through the Museum's Mellon-funded Integrated Arts Research Initiative.

**5. Marketing Expenses**

The Museum expended \$549 for the production of an exhibition brochure.

**6. Materials Expenses**

**7. Operating Expenses**

**8. Other Expenses**

*The City of Lawrence is an **Equal Employment Opportunity/Affirmative Action** employer.*



## The Ties that Bind: Haiti, the United States, and the Art of Ulrick Jean-Pierre in Comparative Perspective

*The Ties that Bind* explores the deep cultural and historical connections between Haiti and the United States through the eyes of contemporary artists. The exhibition features 12 paintings by Haitian-born, New Orleans-based painter Ulrick Jean-Pierre that portray striking historic figures and narrate influential events in a monumental scale. Jean-Pierre's paintings are juxtaposed with highlights from the Spencer Museum's collection of influential 20th-century Haitian art, most of which was generously donated by Mary Lou Vansant Hughes in 2011.

The major topics of this exhibition include the Haitian Revolution, the role of women as leaders, the migration of people between Haiti and the United States, and the role of religious expression in the everyday lives of Haitians.



SPENCERART.KU.EDU

SPENCER MUSEUM OF ART  
THE UNIVERSITY OF KANSAS  
1301 Mississippi St  
Lawrence, KS, 66045

GALLERY HOURS

Monday CLOSED  
Tuesday 10:00am–4:00pm  
Wednesday 10:00am–8:00pm  
Thursday 10:00am–8:00pm  
Friday 10:00am–4:00pm  
Saturday 10:00am–4:00pm  
Sunday noon–4:00pm

# The Ties that Bind

SEPTEMBER 8, 2018  
–JANUARY 6, 2019



front: Gerard Valcin, *Konbit*, circa 1970, Mary Lou Vansant Hughes Collection, 2011.0333

inside overleaf: André Pierre, *Les Trois Esprits d'Nago (The Three Spirits of Nago)*, circa 1972, Mary Lou Vansant Hughes Collection, 2011.0317

inside, left to right: Gervais Emmanuel Ducasse, *Parade*, circa 1940-1976, Mary Lou Vansant Hughes Collection, 2011.0265 > Ulrick Jean-Pierre, *Marie Laveau*, 2018, Courtesy of the artist, EL2018.104 > Ulrick Jean-Pierre, *Queen Anacaona I (Native Haitian)*, 2018, Courtesy of the artist, EL2018.100

back: *angel with a trumpet*, Haiti, circa 1970, Mary Lou Vansant Hughes Collection, 2011.0332



Access expanded content for *The Ties that Bind* with the Museum's free app, available for Android and iOS. You can also check out an iPad from the Welcome Desk.

SPENCER  
MUSEUM of ART



### The Fight for Freedom & Liberty

The Haitian Revolution and notions of freedom lie at the heart of many paintings in *The Ties that Bind*. By the late 1700s, more than 90% of the population of the French colony of Saint-Domingue (as Haiti was known before independence) was enslaved people. By 1791, however, “freedom fever” spread to plantations, and over the course of the next decade, more than 20,000 Maroons (run-away slaves) would form a revolutionary army to expel French colonists and claim Haiti’s independence.

### Women as Leaders, Women of Liberty

The Creole term *poto mitan*, or “central pole,” often describes the role of women in Haitian society. Women have a fundamental role in Haitian culture, which forces them to be strong despite ongoing adversity, inequality, and injustice. Some paintings in this section acknowledge the women who toil daily to keep Haiti afloat through their work as market vendors, washers, teachers, doctors, engineers, mothers, singers, and community activists.

### Migration

As early as the 15th century, global forces such as colonial expansion and the transatlantic slave trade resulted in the complex circulation of people, ideas, practices, and beliefs around the world. The ties that bind Haiti to the United States emerge from the migration between the two countries.

### Religion & Spirituality

Born out of slavery, Vodou refers to a religion that embodies elements and symbolism from a variety of West African cultures, Native Caribbean Taíno beliefs, and Christianity, particularly Roman Catholicism. Vodou inspires many Haitian artists within this exhibition because it constitutes an integral part of Haiti’s history, culture, and soul.



### KU Common Book & Common Work of Art

Themes explored in *The Ties that Bind* offer strong connections to the 2018–2019 KU Common Book, *Create Dangerously: The Immigrant Artist at Work*, by Haitian writer Edwidge Danticat. Ulrick Jean-Pierre’s paintings offer a way to contextualize the historical events that Danticat references in her book through the medium of art. Jean-Pierre’s portrait of Marie Laveau was selected as the KU Common Work of Art to accompany *Create Dangerously*. Together, Danticat’s writing and Jean-Pierre’s artwork provide a way for students to address both historical and current connections between Haiti and the United States.



### Integrated Arts Research Initiative

*The Ties That Bind* is a collaboration of Cécile Accilien, associate professor and director of the Institute of Haitian Studies at KU, and Cassandra Mesick Braun, curator of global indigenous art. The idea for the exhibition began while Accilien served as a faculty research fellow during fall 2017 for the Spencer’s Integrated Arts Research Initiative (IARI). One goal of the exhibition is to help viewers contextualize social history through artwork. As a culmination of a multi-year collaboration supported by IARI, *The Ties that Bind* marks the first time in more than a decade that a significant display of Haitian paintings has occurred at the Spencer Museum of Art, or in Kansas.

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*This exhibition is supported by Jeff and Mary Weinberg, Jedel Family Foundation, as well as Humanities Kansas, the Lawrence Cultural Arts Commission, the Andrew W. Mellon Foundation, the Linda Inman Bailey Exhibitions Fund, Friends of the Art Museum, KU Student Senate, the Hall Center for the Humanities, KU’s College of Liberal Arts and Sciences, the Department of African and African-American Studies, the Kress Foundation Department of Art History, Student Union Activities, the KU Honors Program, the Department of History, the Department of English, and the Department of Visual Art.*

