

The Haitian National Pantheon Museum (MUPANAH): Between Historical Representation and the Quest for Memory

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Introduction

The Haitian National Pantheon Museum (MUPANAH) inherited the collections of the National Museum after its closure (Célius 2006: 171); it pays tribute to the heroes of Haitian independence who stood their ground and defeated the largest European army of the time. It is the perfect environment to encourage national pride amongst schoolchildren in the form of a "heroic nationalism" (Célius 2004: 38-48), as it is described in official history and school textbooks. The MUPANAH is known as a key venue for revitalising and transmitting collective memory through the conservation of the Haitian historical and cultural heritage in its care. Its mission appears to have remained unchanged since its creation (Paret, 2010). According to Article 3 of the Decree of 21 October 1982,

The mission of the MUPANAH is to commemorate and promote the memory of the Fathers of the nation, to set out the overall policy for creating and managing historical, artistic, and cultural museums via Haiti's regional and local governments in accordance with the objectives identified by the public authorities, and to play a role in preserving the country's heritage and promoting its national culture" (Decree creating the MUPANAH, *Le Moniteur* 1982).

The museum's stated mission seems to commit it to ritualise the memory of the Fathers of the nation and Haiti's struggles against slavery in every sequence displayed. This ritualisation can be seen clearly in the depictions of the indigenous army's bravery, courage, and determination as they demolished the system of slavery in the colony of Saint-Domingue, which would later become Haiti.

Attempts to understand the level of interest in Haiti's history among the public visiting MUPANAH, mostly schoolchildren, have been based on two main approaches. Firstly, addressing how different memories compete (Barthélemy 2004; Michel, 2014): the indigenous army's unprecedented victory over the slave system, on one hand, and the atrocities suffered during three centuries of slavery, on the other. Secondly, evaluating the perceptions, motivations, expectations, and feelings of the young visitors as they are confronted by the museum's content.

Every museum represents a whole within which the different parts are organically linked together (the artefact, the space, and the visitor). According to the Museology and Cultural Engineering Laboratory (LAMIC),¹ a building's visual appeal is a key factor influencing visitor satisfaction. Lionel Lerebourgs, former Managing Director of the MUPANAH, describes the museum's appearance and content by emphasising its role in constructing and structuring Haitian memory. The interior and exterior architecture features concrete cones allowing natural light to filter through:

The tomb² is lit by sunlight during the day and topped by a cone we see as the most prominent in relation to seven smaller ones [...]. This symbolic tomb serves as an antechamber to a first semi-circular room: the museum's historical gallery. It recounts the history of Haiti, from the Pre-Colombian period through to the 1940s, through a permanent exhibition divided into seven parts (Lerebourgs, 1999: 6).

Today, the gallery covers the period up to 1986, when the Duvalier regime came to an end. However, Lerebourgs' observation about the historical gallery remains valid: "It has always been the gallery most frequently visited by schoolchildren. It allows them to realign their notions of history; the panels, documents and artefacts provide an opportunity for them to relive certain periods of the country's turbulent history" (Lerebourgs 1999: 6).

This article aims to analyse the expectations and motivations of schoolchildren in terms of the MUPANAH's portrayal of slavery, and to explore the strategies used by the museum to convey messages through its exhibitions. I will draw on a series of press articles and archival documents, along with observations and interviews conducted in 2011, as well as comments left in the museum's guest book between 2012 and 2018, notably during the *Chimen Libète* (The Road to Freedom) exhibition, which ran from 20 September to 30 October 2012 and from May to August 2018. Around thirty people (baccalaureate students, university students and museum professionals) were interviewed in an attempt to understand how visitors perceive and assimilate the museumisation of their history, as well as their reception and treatment within the museum. These interviews formed the basis of the research that I conducted in 2012 (Féron 2013).

The museum's Education and Activities team would like the permanent exhibition on the history of Haiti to be accessible to all audiences; the guides must be able to adapt to the many different groups visiting the museum, even if the museum does primarily attract school groups. My interviews with students focused on their reason for visiting as well as their appreciation and perception of their visit. We discussed how they approached, perceived and understood the permanent exhibition and the MUPANAH in general. I also conducted interviews with professionals, especially tour guides and activity leaders, who were selected to give their impressions of the school groups and how their contributions were understood.

1 LAMIC is a research laboratory which focuses on museography, modelling, and museology at Laval University in Quebec.

2 The tomb described represents the pantheon where the symbolic remains of the heroes of Haitian independence are placed: Toussaint Louverture, Jean-Jacques Dessalines, Henri Christophe and Alexandre Pétion.

MUPANAH and the Experience of Slavery: The Temporary Exhibition From Ayiti to Haiti: Freedom Won



Fig. 1 Rotunda of the MUPANAH: the beginnings of the fight for freedom. Courtesy MUPANAH, Port-au-Prince

Carlo A. Célius ponders: "The practice of slavery has its roots far back in history, with a geographical distribution sparing no continent or civilisation. How do we go about understanding the fact that it was not until the 1990s that any clear intention to include it in the museum in a significant manner was voiced?" (Célius 1998: 249). It took a long time for the debate on the museumisation of slavery to get to Haiti. Interdisciplinary reflection was required to analyse the social stigma of slavery and conceptualise its memory (Augustin, 2012, p 205). Although the importance of making the memory of slavery available to the public in the form of a museum was acknowledged, Christine Chivallon (2005, 2012) pointed out that the matter should be handled with caution in societies which had directly experienced human-trafficking and slavery, such as Haiti. The memory of this period may be fragmented for both the descendants of the perpetrators and those of the victims, who tend to suppress their feelings of shame and lasting wounds which could "render the memory of slavery almost invisible in the public space" (Augustin 2012: 215-216). In both cases, these suppressed feelings can impede the transmission of this memory. Jean Davallon suggests numerous ways of nurturing the national collective memory:

For transmission to occur, it must be effective, or in other words, it must be articulated in verbal form or in practice. One of the best ways of expressing collective memory is through witness accounts; but it is also important to consider all the forms of oral and practical transmission of techniques, knowledge and expertise through socially defined situations, such as rituals, storytelling, perfor-

mances, interventions, debates, gatherings, learning processes, the application of techniques, etc. (Davallon 2015: 63).

A strategy must be developed to encourage efforts to commemorate a shared past in a context in which memories have been “mishandled or stamped out by the colonial power and produced under the conditions of violent slavery (Chivallon 2006: 10).

If the MUPANAH is to function as a catalyst triggering reflection among young people about their past, the extent to which the museum can overcome the gap in memory surrounding slavery remains to be seen. Two temporary exhibitions have sought to bring the unspeakable episodes haunting Haiti's collective memory into the spotlight. Alongside the permanent exhibition, which is partially dedicated to slavery, the museum organised *From Ayiti to Haiti, Freedom Won: An Exhibition at the Haitian National Pantheon Museum* in 2004 to celebrate the bicentenary of independence. This exhibition traced the country's history from the Tainos through to national independence. It was held in the midst of a period of political upheaval, which prompted a group of Haitian intellectuals to sign a petition refusing to commemorate the bicentenary of independence under Jean Bertrand Aristide, the head of state at that time. In September 2012, the *Chimen Libète/The Road to Freedom* exhibition opened at the museum. From November 2016 to January 2017, the museum also hosted the travelling international exhibition *Liberated Memories*,³ but this particular case will be discussed elsewhere.

Numerous studies have explored Saint-Domingue's experience of the slave trade from the perspective of shared yet conflicting memories. Gérard Barthélemy believes that “slavery currently appears to have largely disappeared from the Haitian people's living memory” (Barthélemy 2004: 128). However, the after-effects of this memory continue to shape our everyday human interactions, sometimes without us realising it (Chivallon 2010). A great deal of work to raise awareness and enhance understanding of the country's history and memory still remains to be done, and it is likely that sharing this memory through exhibitions at the MUPANAH will prompt the public to gradually re-appropriate it. A student visiting the *Chimen Libète* exhibition wrote:

I have just experienced my historical 'pandemonium'. The outcome would usually be laudable given the path trodden by our ancestors, but it takes an indecipherable turn in the current socio-political and cultural context. Slavery is no more, but freedom is yet to arrive...

This comment reflects a broad ideological spectrum that shapes the Haitian people's aspirations. According to a Haitian saying, referring to the social plan adopted by the nation's founder Jean-Jacques Dessalines, “there is no freedom without wellbeing.” In other comments, visitors viewed the exhibition as an opportunity to express their grievances and expectations with regard to the wrongs done to their compatriots. The public interprets exhibitions from the perspective of their own socio-political and cultural context. It is clear, then, that exhibitions can arouse a sense of disquiet or fury among visitors when they compare their past with the situation they are experiencing in the present.

3 <https://www.icihaiti.com/article-19584-icihaiti-histoire-exposition-memoire-liberee-au-musee-du-pantheon-national.html>.

Haiti's experience of the slave trade weighs so heavily that it would be impossible for the museum to present it in just one or two exhibitions. Fanon (1961) argues that national independence was the first step in reparations for the horrors perpetrated by colonial France, yet for many years it was only sporadically addressed in history textbooks and very occasionally in museum exhibitions. Discussing the experience appears to be so painful that attentions are focused instead on the indigenous army's heroic victory over Napoleon. Transmission is thus weakened. When Louis-Georges Tin reminds us that Haiti was once "the most prosperous colony in the world" (Tin, 2013: 18), Haitians view this statement as an insult rather than praise, since their ancestors paid so dearly for this prosperity. Several reflections must be made here. The first is that the use of the phrase 'Pearl of the Antilles', as Haiti was referred to by the slave-drivers, had nothing to do with beautiful landscapes or fertile soils. The pearl certainly shone, but it did so amid the mud and the blood of the damned with no regard for the cries of pain that rang out as bodies were whipped and quartered. The second is that prosperity was forged at the expense of the flesh and blood of hundreds of thousands of Black people uprooted from their lands and snatched from their families to fulfil the greedy, covetous dreams of people with whom they had nothing in common. This is what the museum must convey to a public eager for it to live up to their expectations.

From Saint-Domingue to Haiti: Freedom Won but Hard to Digest...



Fig. 2 *The Faces of Freedom*. Courtesy MUPANAH, Port-au-Prince

The *From Ayiti to Haiti: Freedom Won* exhibition (fig. 2) unveiled unspeakable events that had long been hidden. It cast light on the victory of the damned over the slave

drivers, now represented by the West according to Claudy Delné (2013). The slave-driving establishment's aversion to this victory owes to the fact that it was won not only on behalf of the Haitian people, but also on behalf of a world desperate for freedom. Myriam Cottias and Hebe Mattos (2016) studied the shock wave that rippled across the whole continent. Despite efforts to prevent the different peoples from coming into contact with one another, the young Haitian nation's ideals of freedom crossed borders and served as a source of inspiration for other uprisings. Cottias and Mattos (2016: 10) argue for the importance of research on the direct relationships between the Caribbean colonies and South America, from both financial and technical perspectives as well as from the perspectives of the free and the enslaved; which has been rather sporadic to date. This approach would cast further light on the influence of the Haitian Revolution on attempts at emancipation in countries still under colonial rule following the abolition of slavery, or countries that maintained the practice of slavery even after independence. On the one hand, those practicing slavery in Latin America and the rest of the Caribbean attempted to prevent access to the revolutionary and liberating ideals of the heroes of Haitian independence. On the other, they rejected the whole idea of freedom that had taken hold in the young nation. Marcel Dorigny (2019) provides a clear explanation: "Haiti was not recognised by any power at the time. By contrast, in 1815, the European powers gathered in Vienna and recognised France's claim to Saint-Domingue." Drawing on the reflections of Marlene L. Daut (2019), Casimir (2019) observes that "the country was not cast aside. The Haitian Revolution and de Vastey rejected a world where people are traded, so they themselves chose to withdraw and to cut their ties with the modern world". According to Casimir, Haiti has been fighting for modernity without slavery since the early 19th century. We can imagine the task faced by the country as it was threatened by the slave system. When we talk about the memory of slavery, we often overlook the memory of the *marrons*. This figure is important as *marrons* were runaway slaves under French colonial law (Dorigny 2019). In other words, they were slaves who had 'abandoned' the 'natural' or 'legal' setting intended for their lives: the (colonial) homestead. The *marrons* viewed themselves as free men, whereas the colonists viewed them as completely the opposite.

Reception: School Groups

Does the MUPANAH allow young Haitians (its main target audience) to explore their past as slaves and free men (taking their national pride and future prospects into consideration), or in other words, does it help them to develop a historical consciousness? To what extent do the guided tours for school groups help forge citizens who are aware of their rights and obligations? In order to answer these questions, several issues relating to the education provided by Haitian museums must be addressed. My questions apply Halbwachs' reflections on the social frameworks of memory (1925) to the memory of slavery in Haiti and its museumisation at the MUPANAH.

In many cases, interest in visiting the museum appears to come from a desire to glorify the memory of the heroes of Haitian independence, as depicted in the official historiography. It may also be related to the degree of information available about historical figures. One schoolchild confessed: "I wanted to know where President François Duvalier's remains were and I learned that the place where they are kept

has been transformed into a 'Pantheon Museum', but his remains have been replaced by those of our ancestors. I learned that it was the MUPANAH." Others are motivated by curiosity or a desire to discover history. One declared that: "Since I was a child, I've studied the history of Haiti at school and I thought it was vital to come and discover some of the artefacts that have shaped our history." Rather less enthusiastically, another pupil explained: "I was at the official exam session when a friend suggested having a look around the MUPANAH during the break, because it is quite near [...]." However, he quickly rectified: "I'm learning more about the history of my country, I now know more about my origins and who I am."



Fig. 3 Pupils around the Bell of Freedom. Courtesy MUPANAH, Port-au-Prince

Many pupils experienced their museum visit as a school trip or as a form of homework. Others wanted to familiarise themselves with the nation's history. One pupil explained that "the first visit was mostly out of curiosity and the others were more educational and to remind myself of my Haitian-ness."⁴ Among the heirs of the Haitian elite, a visit to the museum was compulsory because their families demanded that they acquire full knowledge of the nation's past. In most cases, visitors expressed their desire to get to grips with the nation's history, in which most of them viewed themselves as the (co)inheritors of the heroes. This led them to question the role that the MUPANAH is supposed to play as a cultural and memorial institution compiling and transmitting knowledge about slavery and its impact on Haitian society; not in a way that reveals the inhumanity of the system but by portraying slavery as an evil conquered by the strength and bravery of our ancestors.

The aim of my survey was to evaluate perceptions of the quality of the museum visit using a scale of satisfaction (Very satisfied – Satisfied – Not satisfied). Positive impressions were in the majority. Some respondents reported being won over by the museum's architecture, while others found the visit to supplement their national history lessons.

4 By 'Haitian-ness', I assume that the pupil meant their belonging to Haiti's unique cultural and historic context – everything that makes them feel Haitian in their soul. These characteristics relate to "the question of the existence of a Haitian culture whose historical, social and aesthetic modalities and expressions differ wholly or partially from those of other peoples around the world" (Crosley 1992: 124).

Visiting the museum led many young people to reflect on their identity and existence: "What would I be like now without this version of my people's past? What would my future have been like if a different model of society had been in place?" These words are representative of the many questions posed by the young visitors. The museum can quench their thirst for knowledge, as well as contributing to their search for an identity and providing consolation in the face of modern-day adversity. The museum is, therefore, an example of an appropriate educational policy for civic education.

Satisfaction levels vary according to visitors' expectations. Some had hoped to make discoveries, as described by one student: "I was expecting to discover new things besides what is said about national history in books and in the street." Others expected to find a space for leisure, discussion, and reflection at the museum once the visit was over: "Before my first visit, I wondered if there would be a space to sit and discuss with other students. But I was disappointed to find us all standing around in the courtyard. There was nowhere to sit down and exchange experience and nothing to eat besides *Papita*.⁵" Another group thought that they would find an exhibition about specific periods in history: "I've always been interested in the history of the independence battles, so I expected to see an exhibition about history focusing on the revolutionary period, as it is referred to at the museum". These opinions are representative. Many young people were keen to participate in any activity that would take them away from their daily routines.

Answering questions about the past appears to prompt reflection on the future. The young people expressed a desire to find more meaning in their visit. John H. Falk (2009) modelled the museum visitor experience according to identity-based motivations. He attempted to develop a predictive model of the visitor experience, allowing museum professionals to better respond to visitors' needs. The young people I interviewed expressed needs, expectations and satisfactions that reflected quite accurately those raised by Falk in relation to both identity and collective memory. The following diagram is not a circle but a spiral, suggesting that answers to visitors' questions encourage them to return.

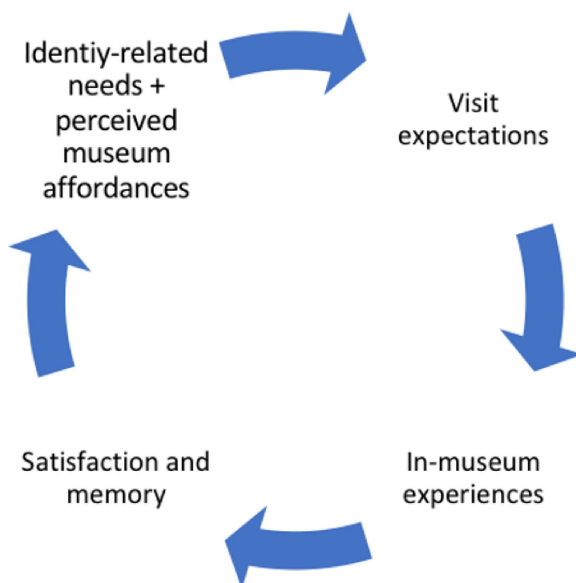


Fig. 4 Spiral of visitor needs identified by the museum.

⁵ *Papita* is a plantain product eaten in the form of chips. It is a widely marketed by-product in Haiti

Evaluating the School Audience at MUPANAH

The approach taken by many researchers (Allard 2003; Falk 2009; Chivallon 2013) to museum audiences, especially adolescent school visitors, was useful in analysing my interviews. Michel Allard (2003) urges us to accept that pupils cannot understand, see, or learn everything in a single visit:

There is a great temptation to have them make the most of their visit and to show them all the treasures exhibited in the display cases. More often than not, pupils get bored. They grasp only a tiny fraction of all the knowledge we would like them to acquire. (Allard 2003: 42).

There was a degree of discontent among the young people when it came to the route and duration of the visit, the explanations given by the guides, the number of artefacts exhibited and the historical events not covered by the exhibition. Other comments related to their personal visits, which I will return to later.

With regard to their reasons for visiting the MUPANAH, most of the responses revolved around the need to find out about their social and ethnic origins, inform themselves about the richness of their culture and seek their own identity. The students' responses demonstrated their awareness of the past and support for the museum's promotion of Haiti's history and culture. They also revealed the important role played by schools in their quest for identity. Their words suggest that over the course of their education, their interest in culture plays a major part in their search for meaning in their lives as they seek an awareness of where they come from, who they are, and how they should approach the future. This entails questioning the past, selecting moments of glory, and identifying with a group; the search for identity gives rise to historical consciousness. Different forms of transmission can change the way in which the museum's message(s) are received or even provoke aversion among some schoolchildren. Allard believes that this particular audience must be handled very carefully.

Criticism of the museum rarely concerned the exhibits themselves. Exhibition curators are obliged to select pieces according to their condition, while taking into account the average visitor's capacity to absorb information. The permanent exhibition takes a transversal approach to the history of Haiti, whilst still attempting to meet its young audience's expectations in terms of creating a more modern atmosphere. The respondents' satisfaction levels may be interpreted as recognition of the efforts made by the museum to please its audience. Although very few respondents stated that they did not find any part of the visit of interest, a few noteworthy criticisms were made. Firstly, the absence of a shop and the ban on photography restricts the existence of any tangible mark of the visit. This criticism should be taken into consideration: young people must be informed about the impact of their contact with the unique, fragile artefacts on display at the museum. Camera flashes can damage the artefact or even destroy it completely, but few people understand the ban on photography at the museum. Young people must be taught that

the measure will allow them to repeat the experience in the future and allow others to experience it too. They also criticised the fact that "there is no space for students to debate, discuss and exchange ideas after the visits." Meanwhile, some students wished to spend more time looking at the artefacts when the guides were evidently under pressure to finish the visits within a certain amount of time.

However, dissatisfaction among a small number of respondents does not equate to overall discontent. The interviews raised a series of points that represent a challenge for museums faced with the need to modernise and meet new public expectations, such as visitor-artefact interaction, interactive screens, cafeterias, recreational areas, etc. Baccalaureate students (older teenagers) were more critical of certain aspects of the museum. Another complaint was that "the guides pay more attention to foreign tourists than to us", although this merits further clarification as other respondents expressed their satisfaction with the guides' professionalism. There is no reason why a guide should prioritise foreign visitors, as everyone is supposed to be treated the same in a democracy.

Incompetence among the guides was also an issue raised by the respondents. Since they arrive at the museum with expectations linked either to their own research or the information they have received from a person they trust (parents, friends, teachers, etc.), any detail or answer that contradicts their expectations could prompt young people to think that the guide is incompetent. Poor performance from a guide may arise from a number of different causes. Once, I saw a guide let their group of students complete the visit unaccompanied. Allowing young people partial autonomy as they visit the museum is strongly recommended by Michel Allard: "... it is important to find a balance between total control and a completely hands-off approach" (Allard 2003: 47). In response to my neutral question, the guide replied: "...I've been working since this morning! [It was 14:45] The worst thing is that I don't know when I'll finish because there are a lot of visitors." In general, stress among guides is a source of concern for museums as it can affect visitor satisfaction.

Encounters with Young People: The Need for Sensibilisation and Shared Experience

Young people visiting the MUPANAH discover a vast and diverse heritage. The historical gallery in particular allows them to get to grips with a history that affects who they are, how they perceive themselves, and what others think of them as Haitians. Yet the interviews also point to new considerations. The public display a consistent desire to familiarise themselves with the past and to honour the heroes of Haitian independence or, at the very least, to get informed and discuss the past with others. According to the accounts, they also want to contrast the historical narrative presented by the exhibition with those taught in textbooks or in the classroom, and to memorise information they are exposed to during their visit, where they have come into contact with artefacts and images representing different periods in the country's history.



fig. 5 Partial view of the permanent collection. Courtesy MUPANAHA, Port-au-Prince

The survey data shows that this school audience constructs a collective image of the past based on the museum's layout and presentation. Their interpretation of the messages conveyed by the exhibition point to a strong demand for the kinds of contemporary exhibition methods that facilitate the transmission of knowledge. These expectations also concerned the content. The use of devices enabling contact with the artefacts creates a sense of pride that is particularly desirable in the case of the slave rebellion that led to the nation's independence. The interviews provided the means to measure the impact of the display methods used at the MUPANAHA to stimulate political sensibility and thought among its young audience. They also showed the benefit of the school visits to the museum in terms of developing understanding and absorption of Haiti's past. The museum is an invaluable tool for knowledge transmission, provided that the visits are structured around a formal museum education programme. Educating citizens who will guarantee institutional durability and oversee Haiti's social, economic, political, and cultural development remains one of the main duties of the Haitian education system.

Given young people's desires to develop an identity that reflects their past, which tends to be strongest during late adolescence, the MUPANAHA and the Ministry of National Education and Vocational Training face a significant challenge. These institutions should work together to achieve the established objectives set for the teaching of history. A plan for institutionalising the link between the two institutions should be drawn up. In Haiti, the responsibility of the education system is not clearly defined, if it exists at all, in terms of the museum visit experience of pupils and students (verifying reception of the messages conveyed by the museum, observation and contact with artefacts and images, etc.). In the absence of any clear responsibility, schools have little control over the knowledge acquired by students at the museum. Bringing these two sources of knowledge together would allow young people to discover a viable project for building a country based on dignity and respect amidst the chaos of its past and present. By treating the two in isolation, the

museum's capacity for education is curtailed. As long as the museum visit triggers a desire to return later among young people, it will play a part in their sense of identity and prompt them to reflect on their own "responsibility in history" (Létourneau 1997).

Conclusion

I decided to undertake this study in the light of the growing number of school visits to the museum in recent years. This trend contradicts the prevailing tendency to view young people as "uprooted" or "walking amnesiacs" (Létourneau 2004: 327), although it is important not to overlook the high levels of illiteracy that can only expedite the forgetting of history. Pierre Bourdieu rightly argues that while culture is determined by individuals' social, cultural, and national characteristics, the paradox is that the first principle of culture is to reject this original link (Bourdieu & Darbel, 1969: 161-167).

I will conclude by returning to the pertinent remarks made by young people throughout the interviews. We have mentioned their criticisms with regard to the operation of the museum, so let us now consider the museum's content. The period of slavery, followed by the slave rebellion and Faustin Soulouque's imperialist era, as illustrated by his gold crown, caught their attention in particular. The preference for studying slavery and the Revolution in Haitian schools is so apparent that it prompted Marie-Lucie Vendryes to propose a project for a history of slavery museum with the aim of "preserving the memory of slavery and presenting the history of this period of dehumanisation" (Vendryes 2000: 15-19). The project is based on similar intentions to the 'Routes of Enslaved Peoples' project (UNESCO 2010, 2018), which never came to fruition despite a Haitian committee being established in 1993 for this purpose.

Against all odds, young people did not reject the exhibitions on Haiti's history. On the contrary, their presence at the museum is crucial for the acquisition of a museum-based culture and an understanding of culture in the broader sense. Their criticisms show that young people are looking for a lively, multi-sensory experience at the museum; in my opinion, they are driven by a desire to understand the history of Haiti in all of its facets and to reaffirm their identity and civic consciousness (Saillant 2012). Despite the negative aspects mentioned, I believe that the experience is a positive one on balance, not because of any particular device used to facilitate young people's experiences but because of their own motivation. As a result of their willingness to learn, young people enjoy experiencing the past through the exhibition and this contributes to the construction of their historical consciousness. One thing is clear: we must work towards reconciling Haitian society with itself and its history. We must encourage young people to reconstruct the memory of traumatic events and take ownership of them. Although the museum has the means to begin this reconstruction and cast light on the "human condition" (Postman 1989), it is important that more museums like the MUPANAH are created. In terms of historical content, a museum focusing specifically on the memory of slavery should also be opened. We must seek to build on the momentum established by the *From Ayiti to Haiti: Freedom Won* and *Chimen Libète* exhibitions.

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