

**International Memory of the World Register**  
The Three Ages of the Côte d'Ivoire

2012-59

**1.0 Summary (max 200 words)**

*Give a brief description of the documentary heritage being nominated and the reasons for proposing it.*

*This is the "shop window" of your nomination and is best written **last!** It should contain all the essential points you want to make, so that anyone reading it can understand your case even if they do not read the rest of your nomination.*

Summary

**Christian Lattier is considered as one of the greatest plastic artist in the history of modern Ivory Coast. In 1966, he wins the Grand Prix in all fields in the World Festival of Black Arts in Dakar. This work is of substantial importance for the cultural history of Ivory Coast and Africa because it symbolizes Christian Lattier's technique.**

**When the new airport in Abidjan was being built, the State sponsored several of his works of art, including "The Three Ages of Côte d'Ivoire", his largest work with more than 13 meters long and 4 meters wide.**

**The work is entitled "The Three Ages of Côte d'Ivoire". It depicts three characters from left to right which appear ever bigger. For the artist, from its first age that LATTIER identified as the colonization era to the third, with the second age in between, time of the Independences, his country and his continent will blossom socially, culturally, economically and politically. This is an optimistic vision of Africa which is marked in a momentum for progress.**

**In 2000, when the interior of Abidjan's airport was being renovated, the work was taken down as were some Christian Lattier's works of art which decorated the place. Unlike the others, it was not destroyed but it was collected by Mr SOSSA, the Ivorian architect of the Palace of Culture who informed Mr KONATE, curator of Christian LATTIER's collection. From 2000 to November 2011, the work of art lay under the stairs of the Palace of Culture, waiting for a place adapted to its dimensions, after the restoration which was needed.**

**2.0 Nominator**

**2.1 Name of nominator (person or organization)**

**Prof. Yacouba KONATE, University of Cocody-Abidjan**

**2.2 Relationship to the nominated documentary heritage**

**Curator of Christian LATTIER's collection**

**2.3 Contact person(s) (to provide information on nomination)**

**Rose Lattier**

**2.4 Contact details**

**Name: Rose Marie Ange LATTIER**

**Address: 16 BP 1306 Abidjan 16**

**Email: rlattierk@yahoo.fr Tel.: (225) 07 08 93 00**

**Telephone:**

**(225) 05 62 52 04**

**Facsimile:**

**Email:**

**Email: konatey@gmail.com**

### 3.0 Identity and description of the documentary heritage

#### 3.1 Name and identification details of the items being nominated

If inscribed, the exact title and institution(s) to appear on the certificate should be given

*In this part of the form you must describe the document or collection in sufficient detail to make clear precisely what you are nominating. Any collection must be finite (with beginning and end dates) and closed.*

Name: **The Three Ages of the Côte d'Ivoire**

Date of creation: **1972**

Description and identity of the work:

“The Three Ages of the Côte d'Ivoire” is a bas-relief, a gigantic/monumental sculpture designed to be hung on a wall. It is a one-of-a-kind work in Ivory Coast and worldwide. It measures more than 7 meters high and 4 meters wide with 1.5 meter deep. With 45km of jute string used around iron structures, it weighs 2.5 tons. The work's author is Christian LATTIER and the owner is the Lattier family.

Professor Yacouba Konaté, Art Critic and Researcher, is the curator of Christian LATTIER's collection.

---

#### 3.2 Catalogue or registration details

*Depending on what is being nominated, appending a catalogue can be a useful way of defining a collection. If this is too bulky or impractical, a comprehensive description accompanied by sample catalogue entries, accession or registration numbers or other ways of defining a collection's size and character can be used.*

The registration details of “The 3 Ages of the Côte d'Ivoire” are precised in Prof. Yacouba Konaté's book entitled *Christian Lattier, Le sculpteur aux mains nues*, SEPIA Edition, 6, avenue du Gouverneur Général Binger, 94100 SAINT-MAUR. The extracts are attached. In this very book, we can find the unique photograph of the work which was standing as it was especially designed to be displayed at the airport. The photo extracted from the book is attached to the nomination form.

---

#### 3.4 History/provenance

*Describe what you know of the history of the collection or document. Your knowledge may not be complete, but give the best description you can.*

The work “The Three Ages of the Côte d'Ivoire” was part of/integrated to the Félix HOUPHOUËT-BOIGNY airport in Abidjan. It was not taken into account in the renovation of the airport and thus, it found itself without destination. Collected just before it was too late, the work, after a transition in the Palace of Culture in Abidjan, is today sheltered in the National Library in Abidjan.

---

### 4.0 Legal information

#### 4.1 Owner of the documentary heritage (name and contact details)

Name: Rose Marie Ange LATTIER

Address: 16 BP 1306 Abidjan 16 Tel : 225 07 08 93 00

Email: rlattierk@yahoo.fr

Telephone

Facsimile

Email

Tel.: 225 07 08 93 00

E-mail: rlattierk@yahoo.fr

---

#### 4.2 Custodian of the documentary heritage (name and contact details if different from the owner)

---

Name: **Rose Marie Ange LATTIER** Address : **16 BP 1306 Abidjan 16** Tel.: **225 07 08 93 00**  
Email: **rlattierk@yahoo.fr**

---

Telephone:  
Tel.: **225 07 08 93 00**

Facsimile:

Email:  
Email: **rlattierk@yahoo.fr**

#### 4.3 Legal status

Provide details of legal and administrative responsibility for the preservation of the documentary heritage

**Private status. Property owned by the LATTIER family.**

#### 4.4 Accessibility

Describe how the item(s) / collection may be accessed

All access restrictions should be explicitly stated below:

**The work is intended to be displayed in a public space. However, for the time being, the needs for its renovation do not allow to achieve this purpose. It is currently packaged, awaiting the renovation work at the National Library in Abidjan.**

*Encouraging accessibility is a basic objective of MoW. Accordingly, digitization for access purposes is encouraged and you should comment on whether this has been done or is planned. You should also note if there are legal or cultural factors that restrict access.*

#### 4.5 Copyright status

Describe the copyright status of the item(s) / collection

*Where copyright status is known, it should be stated. However, the copyright status of a document or collection **has no bearing on** its significance and is not taken into account in determining whether it meets the criteria for inscription.*

There is a copyright status. It will be declared at the BURIDA in Ivory Coast.

#### 5.0 Assessment against the selection criteria

##### 5.1 Authenticity

*Is the documentary heritage what it appears to be? Have identity and provenance been reliably established?*

**This work is authentic as it results from an original technique that Christian LATTIER called “sculptural expression”. Not many were those who imitated this technique successfully. The work itself was designed in 1972 for Abidjan’s new airport. From this very moment to 2000, it overlooked the check-in hall. Therefore, we can say that it has been seen over and over again by millions of passengers who boarded a plane in Abidjan. Christian LATTIER is the undisputed author. The work bears his signature.**

##### 5.2 World significance

*Is the heritage unique and irreplaceable? Would its disappearance constitute and harmful impoverishment of the heritage of humanity? Has it created great impact over time and/or within a particular cultural area of the world? Has it had great influence (positive or negative) on the course of history?*

**This work is of substantial importance for the cultural history of Ivory Coast and Africa because it symbolizes the technique of Christian LATTIER, an artist considered as the greatest plastic artist of the history of modern Ivory Coast. This technique, consisting in creating sculptures in the round from string, could be taught in a teaching museum dedicated to the artist.**

##### 5.3 Comparative criteria:

Does the heritage meet any of the following tests? (It must meet at least one of them.)

### 1 Time

*Is the document evocative of its time (which may have been a time of crisis, or significant social or cultural change? Does it represent a new discovery? Or is it the “first of its kind”?*

« **The Three Ages of the Côte d’Ivoire** » depicts the time when artists such as Paul AHYI in Togo, Boubou KEITA in Mali, Iba N’DIAYE in Senegal try to go beyond the boundaries of the “negro art” by proposing a new art for the new times. This is how Christian LATTIER invented his technique which is the “first of its kind”. Indeed, this sculpture goes beyond wood and stone and establishes string as a material.

### 2 Place

*Does the document contain crucial information about a locality important in world history and culture? For example, was the location itself an important influence on the events or phenomena represented by the document? Does it describe physical environments, cities or institutions that have since vanished?*

Christian LATTIER was born in 1925 in Ivory Coast. He studied in schools of Fine Arts in France before going back to Ivory Coast where he died in 1978. He was an art teacher at the National Institute of Fine Arts. The main exhibition hall in the Palace of Culture bears his name. There is also a “Christian LATTIER” prize which rewards young artists periodically.

### 3 People

*Does the cultural context of the document’s creation reflect significant aspects of human behaviour, or of social, industrial, artistic or political development? Or does it capture the essence of great movements, transitions, advances or regression? Does it illustrate the lives of prominent individuals in the above fields?*

The title of the work is « **The Three Ages of the Ivory Coast** ». It depicts three characters from left to right which appear ever bigger. For the artist, from its first age that LATTIER identified as the colonization era to the third, with the second age in between, time of the Independences, his country and his continent will blossom socially, culturally, economically and politically. This is an optimistic vision of Africa which is marked in a momentum for progress

### 4 Subject and theme

*Does the subject matter of the document represent particular historical or intellectual developments in the natural, social and human sciences? Or in politics, ideology, sport or the arts?*

The work « **The Three Ages of the Côte d’Ivoire** » depicts developments of the political, social and artistic history of Ivory Coast.

### 5 Form and style

*Does the document have outstanding aesthetic, stylistic or linguistic value? Or is it a typical exemplar of a type of presentation, custom or medium? Is it an example of a disappeared or disappearing carrier or format?*

The work « **The Three Ages of the Côte d’Ivoire** » is unique as string and metal have been put together in a monumental work for the first time.

### 6 Social/ spiritual/ community significance

*Application of this criterion must reflect living significance – does documentary heritage have an emotional hold on people who are alive today? Is it venerated as holy or for its mystical qualities, or revered for its association with significant people and events?*

*(Once those who have revered the documentary heritage for its social/ spiritual/ community significance no longer do so, or are no longer living, it loses this specific significance and may eventually acquire historical significance.)*

## 6.0 Contextual information

### **6.1 Rarity**

**In total, there are some twenty works of LATTIER possessed by the family in Ivory Coast, and another twenty or so in the Ivorian private collections. LATTIER's works are rare and much sought after by collectors worldwide.**

---

### **6.2 Integrity**

**LATTIER's work needs to be restored and treated before being settled back. It is designed to be exhibited indoors but it could be settled outdoors if adequate means are made available to varnish it.**

