

MansA
Maison des Mondes Africains

Amílcar Cabral

In support of a radical humanism

16.10 — 13.12.26

Press kit



© Nú Barreto — *Nha História* (2024)

From October 16 to December 13, 2026, **MansA – Maison des Mondes Africains** is dedicating an exhibition to **Amílcar Cabral** (1924–1973), founder of the PAIGC (African Party for the Independence of Guinea and Cape Verde) and a leading figure in the liberation struggles of Lusophone Africa.

Curated by **Armelle Dakouo** and **Ângela Benoliel Coutinho**, and based on an original concept by **Paula Nascimento**, the exhibition creates a dialogue between Amílcar Cabral's critical thought and contemporary artistic creation. Bringing together **nine artists**, it explores how his legacy continues to inspire and nourish contemporary practices. The works, coming from Lusophone Africa and beyond (Guinea-Bissau, Cape Verde, Senegal, Portugal), form a living geography of what Cabral called a luta.

One hundred years after his birth and fifty years after his assassination, Amílcar Cabral's ideas remain as relevant as ever. In the face of contemporary challenges — sovereignty, global inequality, population displacement and ecological crises — they offer valuable insights for understanding today's world.

Table of contents

About MansA 4

Curatorial Note 6

About the Curators 9

Exhibition Overview 11
- ↘ Nú Barreto
- ↘ Diogo Bento
- ↘ Filipa César & Sónia Vaz Borges
- ↘ Yuran Henrique
- ↘ Hamedine Kane
- ↘ Sarah Maldoror
- ↘ Mónica de Miranda
- ↘ Bento Oliveira

The Exhibition's Soundscape 30

Exhibition Catalog 31

Related Cultural Programming 32
- ↘ Discussions and Debates
- ↘ MansA Programs
- ↘ CinéMansA: Film Screenings

Exhibition Team 38

Our Media Partners 39

Plan your visit & contact us 40



© Sacha Valeix, MansA / 2026

About MansA



© Paul Labourie / MansA, 2026

MansA is a public cultural institution that's open to all and dedicated to promoting, sharing and celebrating contemporary cultures from the African worlds.

A hybrid space with no boundaries between disciplines, MansA defines itself as an artists' residence, a meeting point, a resource center and a talent incubator open to the world.
In short, it is a living laboratory that brings artists, thinkers, researchers and activists together in order to foster new forms of creation and critical analysis.Located in the heart of Paris' 10th arrondissement, **MansA** develops a multidisciplinary program, both on and off site.

The institution bears a responsibility: to provide the largest audience possible with insights to better understand the historical, cultural and political dynamics of the African worlds.

Its programming is designed in the spirit of a grand gathering, where life and emotion take center stage and people come to learn as much as to share, exchange ideas and be together.

Curatorial Note

The wave of African independence in the 1960s gave rise to a generation of thinkers, strategists, and nation-builders whose legacy continues to inform contemporary debates. Among them, Amílcar Cabral holds a unique place.

A revolutionary, agricultural engineer, humanist and Pan-Africanist, he is often cited alongside Frantz Fanon as one of the great critical thinkers of the 20th century. Like Kwame Nkrumah in Ghana and Patrice Lumumba in the Congo, he embodies the African peoples' aspiration to take back control of their own destiny.

In 1956, along with a few fellow activists, he founded the PAIGC, the African Party for the Independence of Guinea and Cape Verde, at a time when both territories were still under Portuguese colonial rule.

For Cabral, national liberation was not merely the conquest of political independence: it required a profound transformation of societies, cultures and consciousness. Drawing on the experience of independence movements that had already succeeded elsewhere on the continent, he organized for several years, while operating underground, an armed struggle backed by patient efforts to mobilize the peasant population.

"Nobody has yet made a successful revolution without a revolutionary theory."★

*All quotations are by Amílcar Cabral.

A visionary, Cabral was already theorizing in the 1960s about ideas we are debating today: postcolonialism, cultural sovereignty and decolonial ecology. For him, the land, art and culture are not peripheral to the political struggle: they are at its very heart. Thomas Sankara drew direct inspiration from this.

“To defend the earth is to defend the human”★

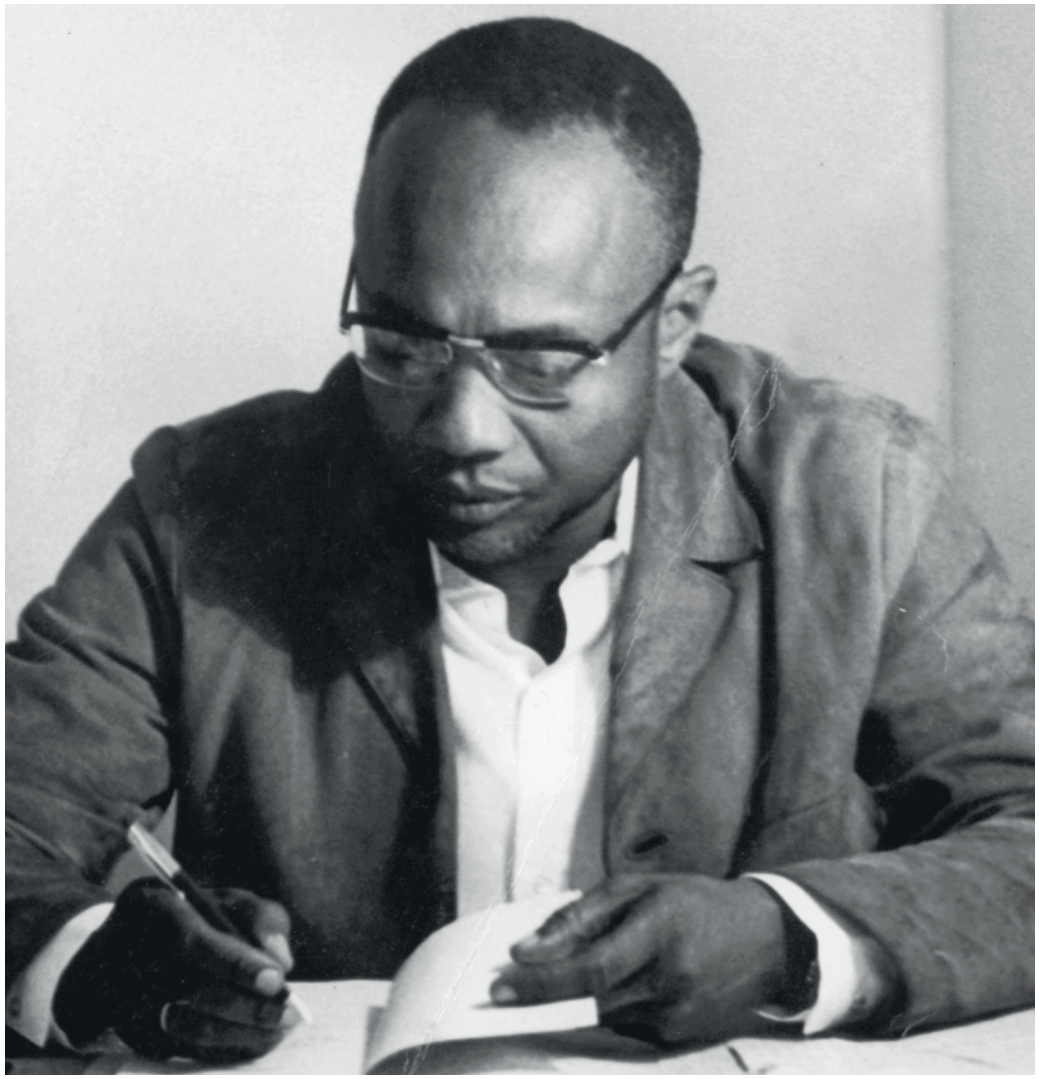
This exhibition poses a fundamental question: what does Cabral still have to teach us today? To what extent can his thinking and his approach — understanding the world in order to better transform it, viewing culture as a force for emancipation — be considered a universalist legacy, whose significance extends beyond the African continent to speak to all of humanity?

Amílcar Cabral’s influence has spanned continents and generations, inspiring figures ranging from Angela Davis, in the United States, to thinkers in Egypt, Senegal, Nigeria and Lebanon. Even today, his ideas resonate with renewed force — some even calling it “the Cabral Renaissance” — at a time when culture has once again become a battleground for resistance and mobilization everywhere. But despite its significance, his legacy still struggles to reach beyond academic and specialized circles.

“The Struggle is first and foremost political — culture is its weapon.”★

Nove artistas – Nú Barreto, Diogo Bento, Filipa César, Mónica de Miranda, Bento Oliveira, Hamedine Kane, Yuran Henrique, Sónia Vaz Borges e Sarah Maldoror – são convidados a dialogar com o pensamento de Cabral, a prolongar suas interrogações, ou a reinventar perspetivas, explorando noções que se encontram no centro de sua reflexão: identidade, nação, pertença e resistência cultural.

Arte têxtil, fotografia, instalação, vídeo, desenho: os próprios formatos carregam questões políticas. Os filmes de Sarah Maldoror, cineasta pioneira e companheira de luta, habitam a exposição como uma presença fundadora.



© DR

Representando a lusofonia africana e não só, da Guiné-Bissau ao Senegal, de Cabo Verde a Portugal, eles compõem uma geografia viva daquilo que Cabral chamava de luta.

About the Curators

Armelle Dakouo



© Bénédicte Kurzen

Armelle Dakouo is an independent curator and artistic director specializing in contemporary African and Afro-Diasporic art.

For nearly twenty years, she has been developing a socially engaged curatorial practice centered on issues of memory, archives, transmission and the circulation of narratives through exhibitions, curatorial research and international collaborations.

Having gained experience within the continent's art scenes, she was based in Senegal and then in Morocco between 2009 and 2017, where she produced several traveling exhibitions in West Africa and supported the promotion of artists of African descent by helping disseminate their works in various international contexts.

From 2017 to 2024, she served as artistic director of the *Also Known As Africa* art fair in Paris (AKAA), a platform dedicated to raising the international profile of creative works from the African world.

Among her recent projects are co-curating the Congo Biennale in Kinshasa (2022), curating Photosa in Ouagadougou (2025) — a biennale dedicated to contemporary photography — as well as projects focused on the Mediterranean region and the Caribbean scene. In 2026, she was appointed General Curator of the 15th edition of the Rencontres de Bamako, the African Photography Biennale, under the theme "*Refabulation(s)*."

Ângela Benoliel Coutinho

Ângela Benoliel Coutinho is a research fellow at the Portuguese Institute of International Relations (IPRI, Nova University of Lisbon).

She earned her Ph.D. from Paris I–Panthéon-Sorbonne in 2005 — her dissertation focused on the trajectories of PAIGC leaders between 1956 and 1980. She has also taught at the University of Paris X and at various higher education institutions in Cape Verde.

As the recipient of a postdoctoral fellowship from the FCT (Foundation for Science and Technology), she conducts research supported by several international foundations and regularly publishes articles and book chapters, while participating in international conferences — some of which she co-organizes.

She collaborates with several foundations, including the Amílcar Cabral Foundation, on preservation projects supported by the Gulbenkian Foundation and UNESCO-BREDA. She is also the scientific curator of the exhibition "Caob Verde and the United Nations 50+."

Since 2021, she has been collaborating with RDP África radio on programs dedicated to the history of Africa and Portuguese colonialism. She is also the creator of the radio program DOSSIER ÁFRICA on RTP África (honorable mention at the 2025 Mário Soares Prize for Freedom and Democracy).



© Bénédicte Kurzen

Exhibition overview

↘ Nú Barreto 12
Nha História

↘ Diogo Bento 14
Cabral Ka Mori

↘ Filipa César, Sónia Vaz Borges 16
Mangrove School

↘ Yuran Henrique 18
Untitled Orunmilá Series

↘ Hamedine Kane 20
Amílcar Cabral and Sarah Maldoror

↘ Sarah Maldoror 22
Fogo, Fire Island | Carnival In The Sahel | Carnival In Bissau

↘ Mónica de Miranda 26
Greenhouse | Island and Our Bodies Are Older Than the Images or the Words

↘ Bento Oliveira 28
Na Pundi

About

Nú Barreto

Nú Barreto was born in 1966 in Guinea-Bissau. He lives and works in Paris.

A graduate of the École nationale supérieure des Arts et Industries graphiques (Les Gobelins), Nú Barreto has developed a multidisciplinary and socially engaged body of work. First gaining recognition in 1998, when he represented Guinea-Bissau at the Lisbon World's Fair, he has since pursued an international career as one of the leading figures in contemporary African art. Drawing, his medium of choice since childhood, fuels an incisive narrative of contemporary Africa and its violence. At the heart of his work, the *homo imperfect* embodies an alter ego of humanity confronted with its contradictions and responsibilities: a body distorted by pain and fear, a screaming mouth that expresses suffering and collective memory against a naked, vertigo-inducing backdrop.

The chair and the ladder, recurring motifs in Nú Barreto's work, symbolize the instability of African states and a broken social ladder, while animals and discarded objects evoke West African folklore. Nú Barreto nevertheless retains a deep faith in humanity. By mocking his homo imperfect, he paves the way for moving beyond it and reveals a message of hope.



Nú Barreto has developed a multidisciplinary and socially engaged body of work.

Preview of the featured work
↘ Nha História





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About

Diogo Bento

Diogo Bento was born in 1984. He lives and works between Lisbon (Portugal) and São Vicente (Cape Verde).

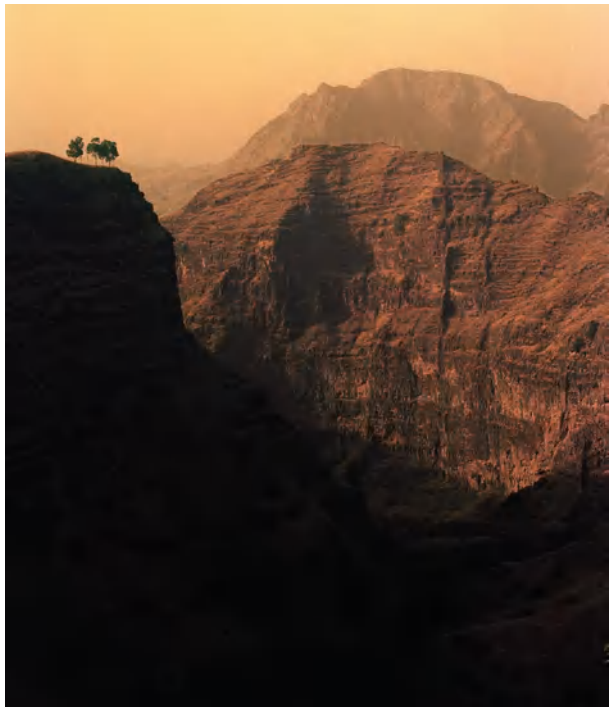
His artistic practice, at the intersection of photography and art installation, explores landscapes as a space where cultural, political, ecological, and symbolic issues converge. Diogo Bento is particularly drawn to contested territories, shaped by contemporary processes of appropriation, domestication and transformation, often in postcolonial contexts. His work, informed by ecology, architecture, science and agriculture, examines (de)coloniality, social justice and the ecological crisis, while casting a critical eye over the visual language of photography.



His approach focuses on traces, accumulated strata and the latent meanings of a landscape.

An exhibition curator, photographer and cultural producer, he is a founding member of AOJE, an organization dedicated to photography, and has participated in several artistic and educational initiatives, including the Catchupa Factory – Novos Fotógrafos residency (2016–2022). He is currently pursuing a Ph.D. in media arts at the Lusófona University of Lisbon, where he also teaches documentary photography.

Preview of the featured work
↘ Cabral Ka Mori







© DR

About

Sónia Vaz Borges et Filipa César

Sónia Vaz Borges is a Cape Verdean historian and socio-political activist based in the United States.

Her research and work focus in particular on histories of African resistance, mobility and diaspora experiences. She earned her Ph.D. in philosophy from Humboldt University in Berlin. She is the author of *Militant Education, Liberation Struggle, Consciousness: The PAIGC education in Guinea Bissau, 1963–1978*. (Peter Lang, 2019). She is currently a researcher at Humboldt University in Berlin. As part of her academic work, Sónia Vaz Borges is currently developing a book project centered on her concept of the "walking archive" and the processes of memory and imagination.

Filipa César was born in Porto (Portugal) in 1975 and currently lives and works in Berlin. Her work ranges from filmmaking to writing and exhibition design.

She explores the fictional dimensions of film editing, the relationships between moving images and their reception, as well as the economic, poetic and political issues that permeate the practice of cinema.

Filipa César's research on the imaginaries of the Guinea-Bissau liberation movement — considered a laboratory for decolonial epistemology — began in 2011 and has given rise to numerous collective projects such as *Luta Ca Caba Inda* and *Mediateca Onshore*. Her work has been presented internationally at film festivals, biennales and art institutions.

Prévia da obra apresentada
↘ Nha História





© DR





About

Yuran Henrique

Yuran Henrique was born in 1993 in Mindelo (Cape Verde). He lives and works between Cape Verde and Spain.

Through sculpture, painting, photography and art installation, he explores the potential of materials such as fabric, steel and pigments.

Playing with shifts in scale, illusions and the juxtaposition of everyday objects, his work — at the intersection of sculpture, painting, photography and art installation — questions how we assign value and attention to the world around us. In so doing, he reconfigures our relationship with the environment and social interactions, while bringing to light narratives that challenge hegemonic forms of knowledge.

Based in Praia since 2014, he participated in the exhibition "Visual Arts – Cabo Verde Contemporâneo" (2016), followed by the Cerveira Biennale in Portugal (2017). During a residency at CAAM (Spain), he created the "Calendars" series, which was exhibited at the museum in 2018. In 2022, he joined the Ásíkó art school (Lagos), received the *Africa No Filter Emerging Artists Fellows* grant, and collaborated with designer Angela Brito to transform his paintings into prints for São Paulo Fashion Week.

Preview of the featured work
↘ Untitled Orunmilá Series





© DR

About

Hamedine Kane

Hamedine Kane is a Senegalese-Mauritanian artist and filmmaker born in 1983. He lives between Brussels, Paris and Dakar.

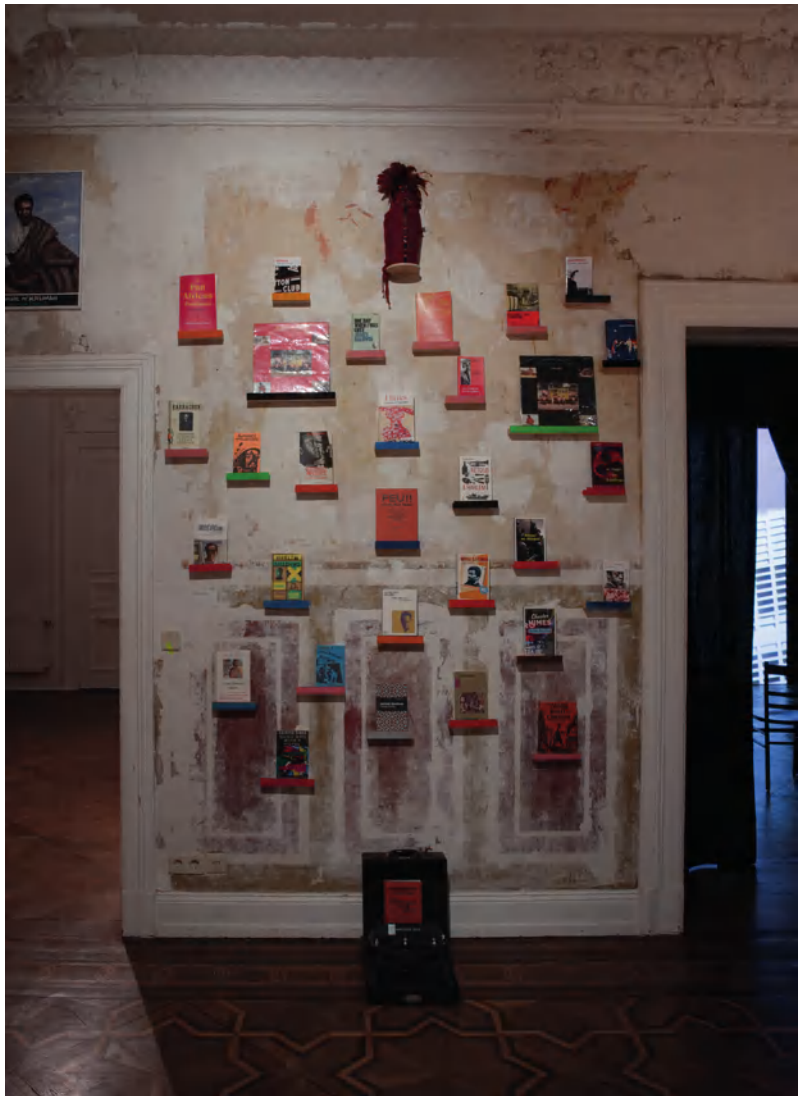
His artistic practice explores the themes of migration and borders through film, photography, performance and art installation.



Trained as a librarian, he studied the book trade in Paris before moving to Brussels in 2004.

In his work, Hamedine Kane views borders not as symbols, boundaries or obstacles, but as spaces of passage and transformation. As a co-founder of *L'École des mutants*, he is interested in the transmission of postcolonial knowledge.

Examples of the artist’s work





© Courtesy Hamedine Kane

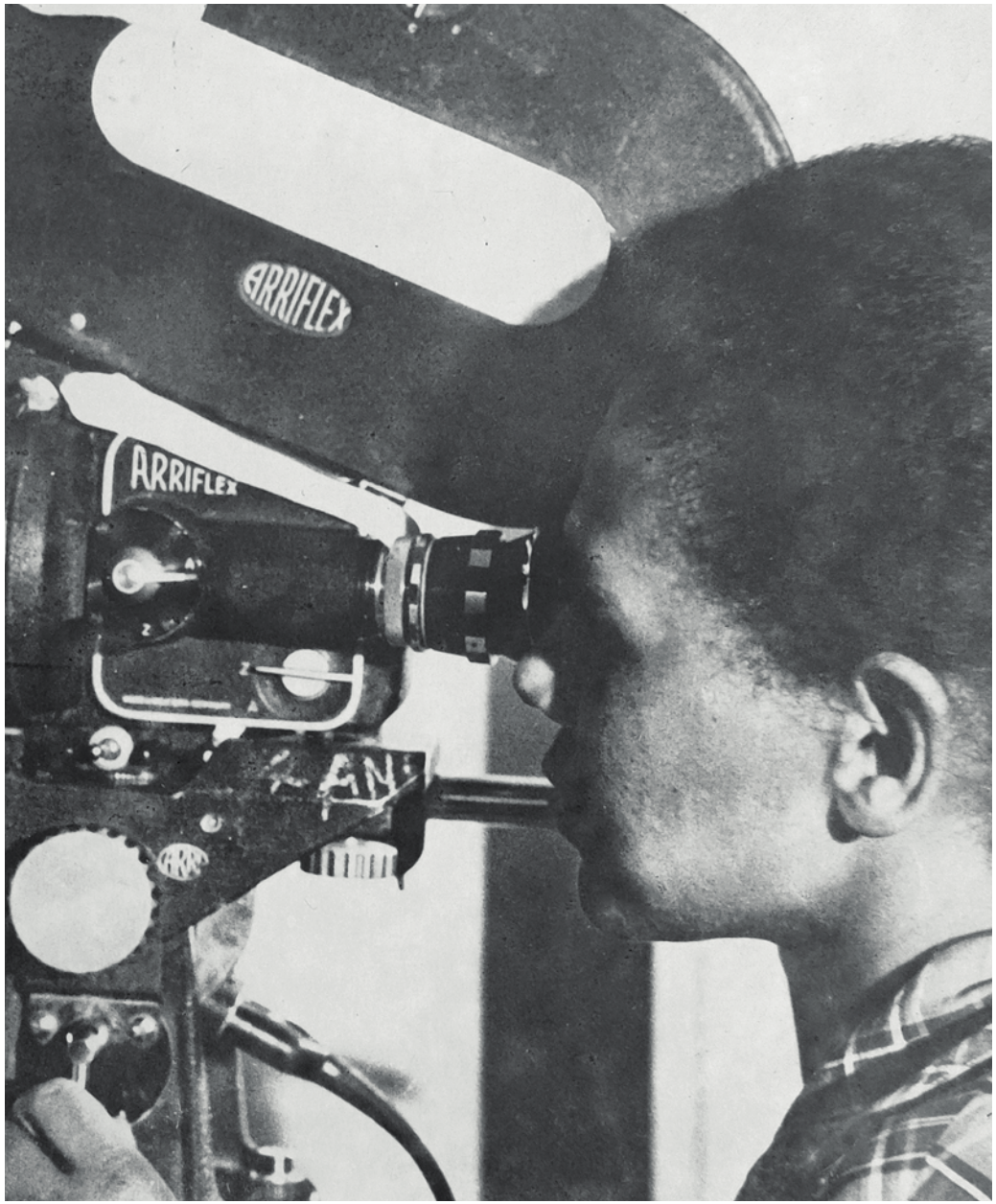
About

Sarah Maldoror

All throughout the century, Sarah Maldoror (1929–2020) has committed herself, through her films, to documenting the struggles for independence and their complex legacies.

A pioneer behind the camera, she helped shape a new African imagination, fueled by a renewed representation of the Black body, by the prominent role of women in the ongoing struggles and by the persistence of a humanistic and sensitive approach, of which she was an unparalleled ambassador.

Her work is that of a resolute humanist who celebrated art and the artist's commitment as an act of freedom.



© René Vautier

Preview of the featured films (1/3)

Fogo, Fire Island
1979, 34 minutes
França

Directed by | Sarah Maldoror
Cinematography | Pierre Bouchacourt, Sana Na N'Hada
Sound | Henri Roux
Editing | Salvatore Burgo

On the volcanic island of Fogo, in Cape Verde, a legendary story inherited from the Portuguese colonizers continues to be celebrated every May 1st. On this rocky, arid and wind-swept island, the legend inspires jousting tournaments and horse races that are very popular with the locals.



© Courtesy Annouchka de Andrade and Henda Ducados

Preview of the featured films (2/3)

Carnival in the Sahel

1979, 28 minutes
France / Cape Verde

Directed by | Sarah Maldoror
Cinematography | Pierre Bouchacourt
Sound | René Bichet
Editing | Salvattore Burgo

The filmmaker captures the festival preparations and the parade in Mindelo. In the absence of a commentary, the viewer is swept away by the power of the images and the pride of Cape Verdeans. In the film, culture is a means of reclaiming history, the foundation of national liberation and a way to resist colonial domination.



© Courtesy Annouchka de Andrade and Henda Ducados

Preview of the featured films (3/3)

Carnival in Bissau

1980, 18 minutes
France / Guinea-Bissau

Directed by | Sarah Maldoror
Cinematography: | Jean-Michel Humeau
Sound | Thierry Sabatier, Josefina Lopes
Editing | Sylvie Blanc
Music | Bonga

Since Guinea-Bissau gained independence in 1974, after five centuries of Portuguese colonial rule, its people have celebrated their annual carnival in Bissau, the capital city. Originally, the celebration was reserved for the colonizers. But little by little, the people of Guinea-Bissau have made this popular event their own, collectively building an imaginary world that reverses the dynamics of colonial domination.



© Courtesy Annouchka de Andrade and Henda Ducados

About

Mónica de Miranda

Mónica de Miranda was born to Angolan parents in Porto (Portugal) in 1976, and currently lives and works between Lisbon and Luanda. A Portuguese visual artist, filmmaker, and researcher of Angolan descent, she develops a practice at the intersection of image, memory and diasporic narratives.

Her interdisciplinary practice critically explores the intersections between politics, gender, memory, space and history.

Her work, which encompasses drawing, art installation, photography, film and sound, straddles the line between documentary and fiction.

She is the founder and artistic director of *Hangar* in Lisbon, an art and research center that promotes creation and exchanges among artists and researchers, particularly those from the Global South. She has also worked as a researcher at the University of Lisbon, where she coordinated the research cluster "Post-Archive: Politics of Place, Memory, and Identity."

Her work has been presented at numerous international events, notably biennales (Sharjah, Lagos, Lubumbashi, Berlin, Dakar, Casablanca, Malta, etc.) and many art institutions around the world. In 2024, she represented Portugal at the Venice Biennale with the project *Greenhouse*.



Preview of the featured work
↘ Greenhouse | Island





© Matteo Losurdo

About

Bento Oliveira

Bento Oliveira was born in 1973 in Santo Antão, an island in Cape Verde.

The rugged topography, the sensuality of the landscape — both in terms of geography and population — and the locals' daily lives under the sun are the driving forces behind his visual and poetic journey.

After completing elementary school in Ribeira Grande, he moved to the island of São Vicente, where he first experienced a deep connection with the surrounding landscape. It was there that he discovered the visual arts as a means of expressing his emotions and concerns.

A graduate of the Fine Arts program at the Federal University of Pará (Brazil), Bento's practice focuses on weaving together memories.

He uses local and accessible materials, explores indigenous craftsmanship (ceramics, weaving techniques and the use of materials tied to the land and daily lives of island communities), and develops a contemporary, forward-looking language while maintaining a deep respect for traditions.

Preview of the featured work
↘ Na Pundi





© DR

Universo sonoro da exposição

MansA convidou Rocé, rapper e produtor de origem argelina, para conceber a banda sonora da exposição.

Born in Bab-el-Oued (Algeria) in 1977 and raised in Val-de-Marne, Rocé is a multifaceted artist. Close to the Mafia K1Fry collective, he was one of the first artists signed to DJ Mehdi's label. As the son of resistance fighter and anti-colonial activist Adolfo Kaminsky, he infuses his music with the commitment and hope passed down by his parents.

A specialist in the music of independence struggles from a pan-African perspective, he is recognized for his work in researching, unearthing and disseminating rare and politically engaged African and Afro-diasporic repertoires. His approach thus made him the ideal artist to design the exhibition's soundscape.



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Exhibition Catalog

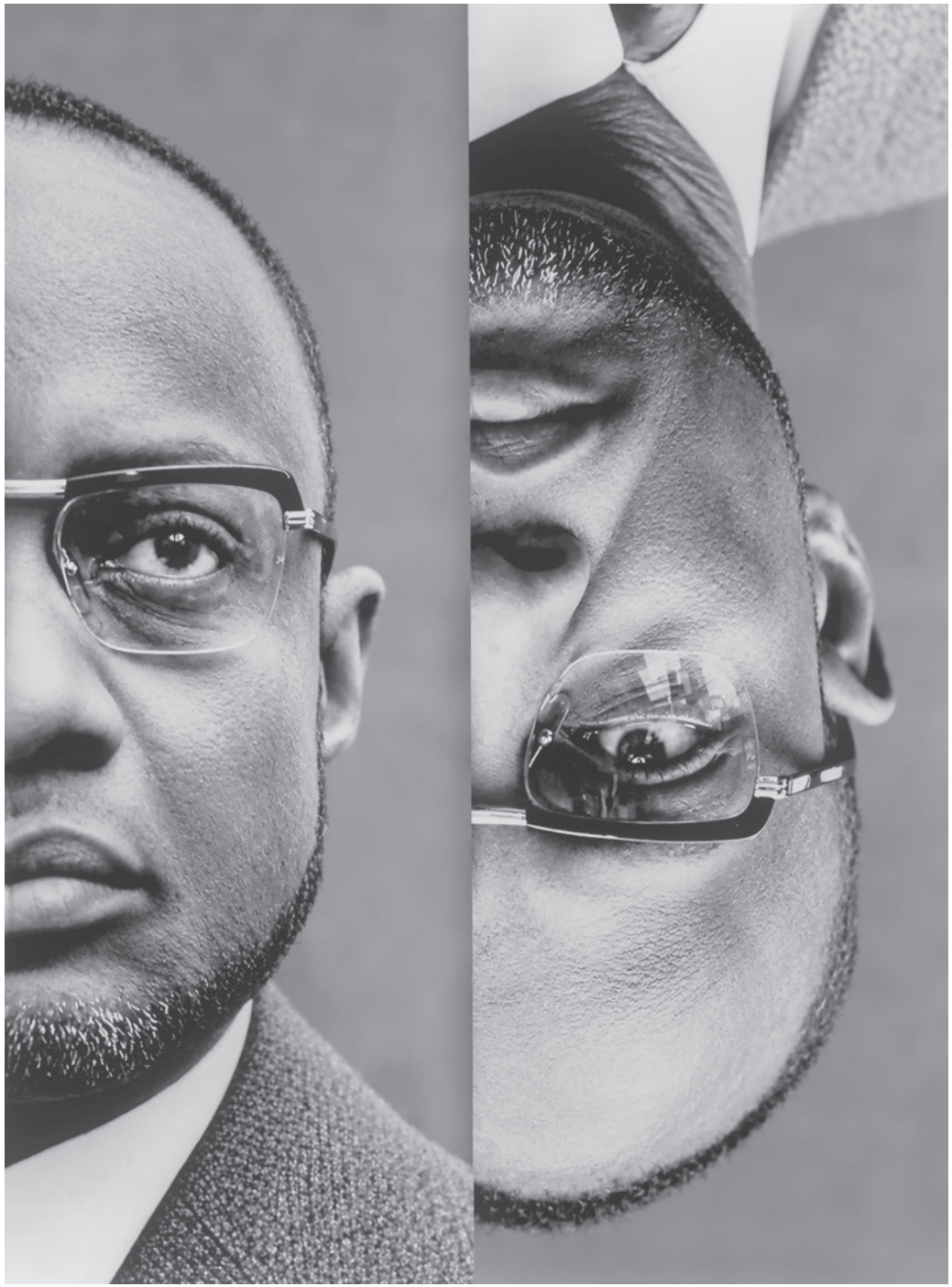
A true extension of the exhibition, this catalogue, available for purchase on site and online, preserves its memory while offering new perspectives and ways of reading.

The catalogue extends the exhibition *Amílcar Cabral: For a Radical Humanism* and broadens its perspectives. Alongside the works presented in the exhibition, it brings together contributions by **Abel Djassi Amado, Amzat Boukari-Yabara, Armelle Dakouo, Annouchka de Andrade, Zoubida Debbagh, Angela Benoliel Coutinho and Seloua Luste Boulbina**. Researchers, thinkers and cultural practitioners bring together their perspectives to shed light on the political, historical, cultural and intellectual dimensions of Cabral's legacy.

The catalogue also features a selection of rare or previously unpublished photographs, as well as an annotated version of the Soundtrack created by Rocé, placing the music within the history of struggles, independence movements and the circulation of ideas to which Cabral's work belongs.

More than a record of the exhibition, this publication serves as an archive, a tool for passing on knowledge, and an invitation to continue engaging with Cabral's thought in the present.

→ Available from 31 October



© Nú Barreto — *Nha História*, 2024

Related Cultural Programming
↘ Discussions and Debates

Echoing the exhibition, MansA offers a rich and multidisciplinary cultural program featuring debates, concerts, performances and film screenings, with the aim of furthering reflection on the ideas of Amílcar Cabral and highlighting their universal significance.

This program aims to feature the diversity of interpretations and contemporary resonances of his work through the intersecting perspectives of artists, intellectuals, academics and activists from around the world, with a particular focus on voices from the African continent.

↘ October 22, 2026
"To Defend the Earth is to Defend the Human":
Cabral, a Pioneer of Regenerative Agriculture?

↘ October 29, 2026
Amílcar Cabral and Culture as a Tool for Liberation

↘ November 5, 2026
Feminisms in African Liberation Struggles:
What Connections to Today's Movements?



© Paul Labourie, MansA / 2026

Related Cultural Programming
↘ MansA Programs

→ November 3rd, 2026
Listening session for the Super Papa Djombo podcast with Jérémi Nureni Banafunzi (producer)

→ November 19, 2026
with Mayra Andrade

MansA Radio

→ November 26, 2026
Discussion on current events in Cape Verde, in light of the 2026 presidential election

hors—champ

→ December 3rd, 2026
Tina: A Tool for Resistance & Memories of Women from Guinea-Bissau
With Daniela Da Fonseca Gomes Nazaré

BANDE SONORE

→ October 27 and 28, 2026
→ November 9, 2026
→ December 7, 2026
A series of four CinéMansA screenings dedicated to Amílcar Cabral

CinéMansA

→ December 13, 2026
On the closing night of the exhibition, a live performance of tina — the traditional musical repertoire of the women of Guinea-Bissau — will bring this programming series to a close.



© Paul Labourie, MansA / 2026

CinéMansA

Film Screenings (1/4)

→ 27 de outubro de 2026
Nouvel Odéon (6th arrondissement, Paris)
8:00 p.m.

Concerning Violence

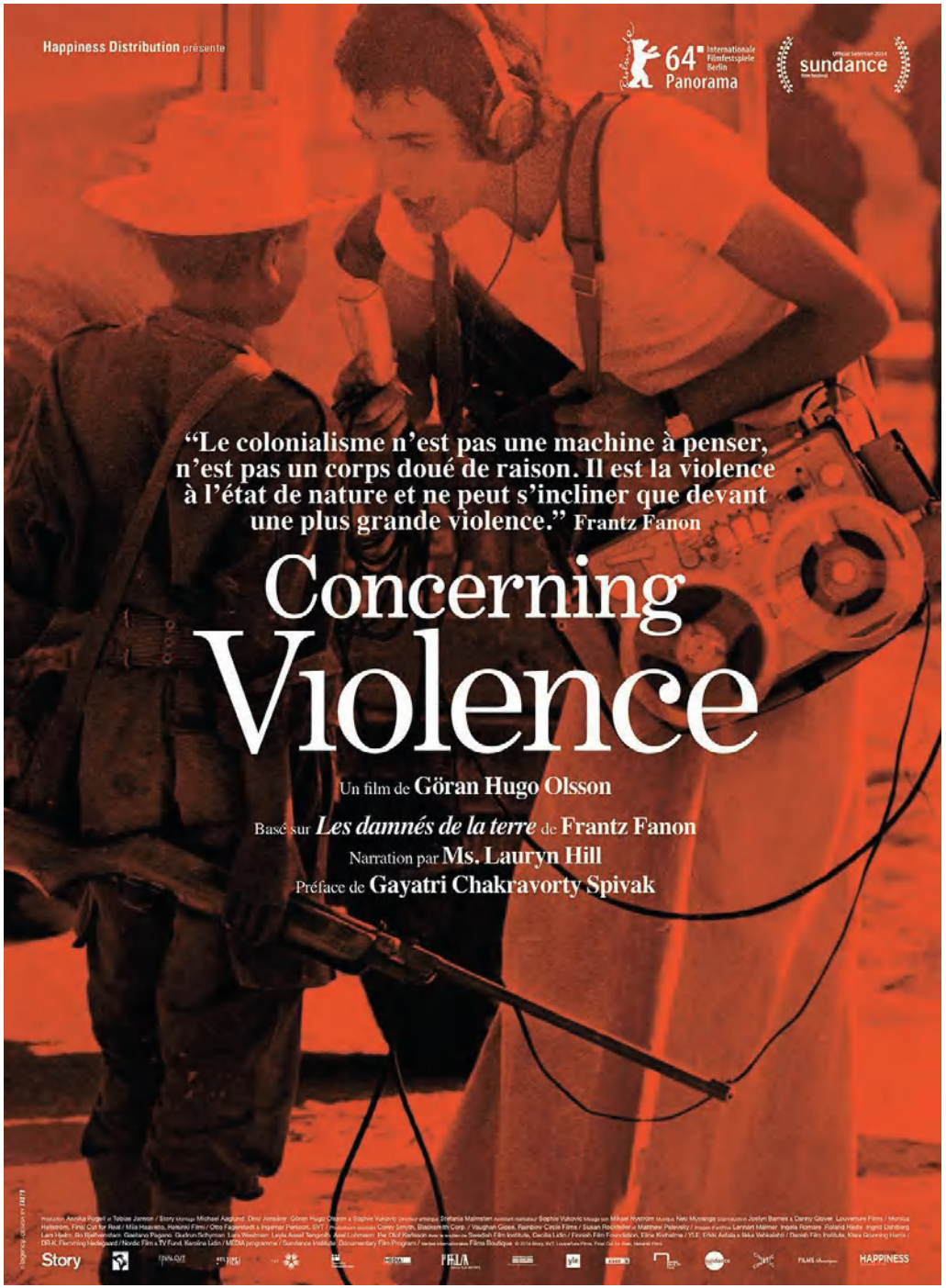
2014
United States, Sweden, Denmark
Documentary film

Director | Göran Hugo Olsson

"Colonialism is not a thinking machine, nor a body endowed with reasoning faculties. It is violence in its natural state, and it will only yield when confronted with greater violence." (Frantz Fanon, *The Wretched of the Earth*, 1961)

Through Fanon's writings, Concerning Violence brings together archival footage and a series of interviews, tracing the history of African peoples and their struggles for freedom and independence.

The contemporary aesthetic approach of Concerning Violence offers audiences a new analysis of the mechanisms of colonialism, providing a different perspective on the origins of present-day conflicts.



CinéMansA

Film Screenings (2/4)

→ 28 de outubro de 2026
Nouvel Odéon (6th arrondissement, Paris)
2:00 p.m.

Àma Gloria

2023, 84 minutes
France
Fiction

Directed by | Marie Amachoukeli

Cléo is just six years old. She adores Gloria, her nanny who has raised her since birth. However, Gloria must return urgently to Cape Verde to be with her children. Before she leaves, Cléo makes her promise that they'll see each other again as soon as possible — so Gloria invites her to visit her family and her island during one last summer together.



CinéMansA

Film Screenings (3/4)

→ November 9, 2026
Nouvel Odéon (6th arrondissement, Paris)
8:00 p.m.

Resonance Spiral

2024, 92 minutes
Portugal, Guinea-Bissau
Documentary

Directed by | Marinho de Pina, Filipa César

The Mediateca Onshore in Malafo, a village in Guinea-Bissau, is both an archive and a community space dedicated to agropoetic practices.

While in the mangrove swamp, and as a recording of Amílcar Cabral discusses feminism, the filmmakers explore the contradictions in representing the community.



CinéMansA

Film Screenings (4/4)

→ December 7, 2026
Nouvel Odéon (6th arrondissement, Paris)
8:00 p.m.

Cuba, Une Odyssée Africaine

(Part 1 / Part 2)
2007, 2 parts of 59 minutes each
United Kingdom, France
Documentary

Directed by | Jihan El Tahri

Africa was one of the main — yet little-known — theaters of the Cold War. Caught between the Capitalist and Socialist Blocs, the newly independent countries represented a kind of third way.

African revolutionary figures such as Lumumba, Cabral and Neto called upon Cuban guerrilleros to support their liberation struggles, giving Cuba a central role in the Third World nations' offensive strategy against the colonialism of both old and new empires.



An exhibition conceived by...

→ **DGENERAL DIRECTION**
- ↘ Executive Director: Elisabeth GOMIS
- ↘ Deputy Executive Director: Christelle FOLLY

→ **CURATORIAL TEAM**
- ↘ Co-curators: Armelle DAKOUO, Ângela COUTINHO, based on an original concept by Paula NASCIMENTO, assisted by Maria João TEIXEIRA

→ **PROGRAMMING & CULTURAL OUTREACH**
- ↘ Programming Coordinator: Zoubida DEBBAGH
- ↘ Programming Assistant: Louis HERBÉ LÉONARDI
- ↘ Head of Cultural Mediation and Audience Development: Cyrielle ANDRÉ

→ **PRODUCTION**
- ↘ Head of Production: Irene BERALDO
- ↘ Production Coordinator: Karine LAGRANGE
- ↘ Production Managers: Carla LAFOURNIÈRE, Sarah PROVOST, Mariam SERHAN

→ **COMMUNICATIONS**
- ↘ Head of Communications and Partnerships: Axel BUSQUE
- ↘ Visual and Editorial Coordination: Margaux DESLANDES, Sarah PROVOST
- ↘ Visual and Editorial Coordination Assistant: Hope DEGRI-KOGUI
- ↘ Digital Communications Manager: Merry CASSINDA BUNDO
- ↘ Graphic Design: Studio Muro Claire MUCCHIELLI et Miriam BETOUX
- ↘ Press Relations: Frédérique MIGUEL

→ **EDITORIAL**
- ↘ Editorial Secretaries: Camille FONTAINE, Victor BARROS
- ↘ Translators: Daniela CERDEIRA, Magali PIERRET, Gregory PIERROT
- ↘ Content Manager: Margaux DESLANDES
- ↘ Editorial Project Manager: Mariette KOUAME

MansA extends its sincere thanks to the Institut Français in Portugal, the French Embassy in Portugal, the French Embassy in Guinea-Bissau, the Franco-Bissau-Guinean Cultural Center, the National Center for Crafts and Design of Cape Verde, the Mindelo Cultural Center, the Association of Friends of Sarah Maldoror and Mario de Andrade, the Amílcar Cabral Foundation, the Mario Soares and Maria Barroso Foundation and the Basso Foundation and the collectors Ricardo Barbosa Vicente, Ana Marta Clemente, Manuel Macedo Alves and Francisco Vidal.

Our Media Partners







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BANTUMEN

Plan your visit & contact us

↘ Amílcar Cabral: In Support of a Radical Humanism

October 16 – December 13, 2026

MansA — Maison des Mondes Africains
26 rue Jacques Louvel-Tessier, Paris 10th arrondissement
Metro Goncourt (line 11) or République (lines 11, 3, 5, 8, and 9) *No Line 8 until April 2027.*

The exhibition is free and open to all, Wednesday through Sunday from 2 p.m. to 7 p.m., upon reservation via our website mansa.fr

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For any additional information or to contact us regarding the exhibition, please reach out to:
→ **Press Relations**
presse@mansa.fr



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