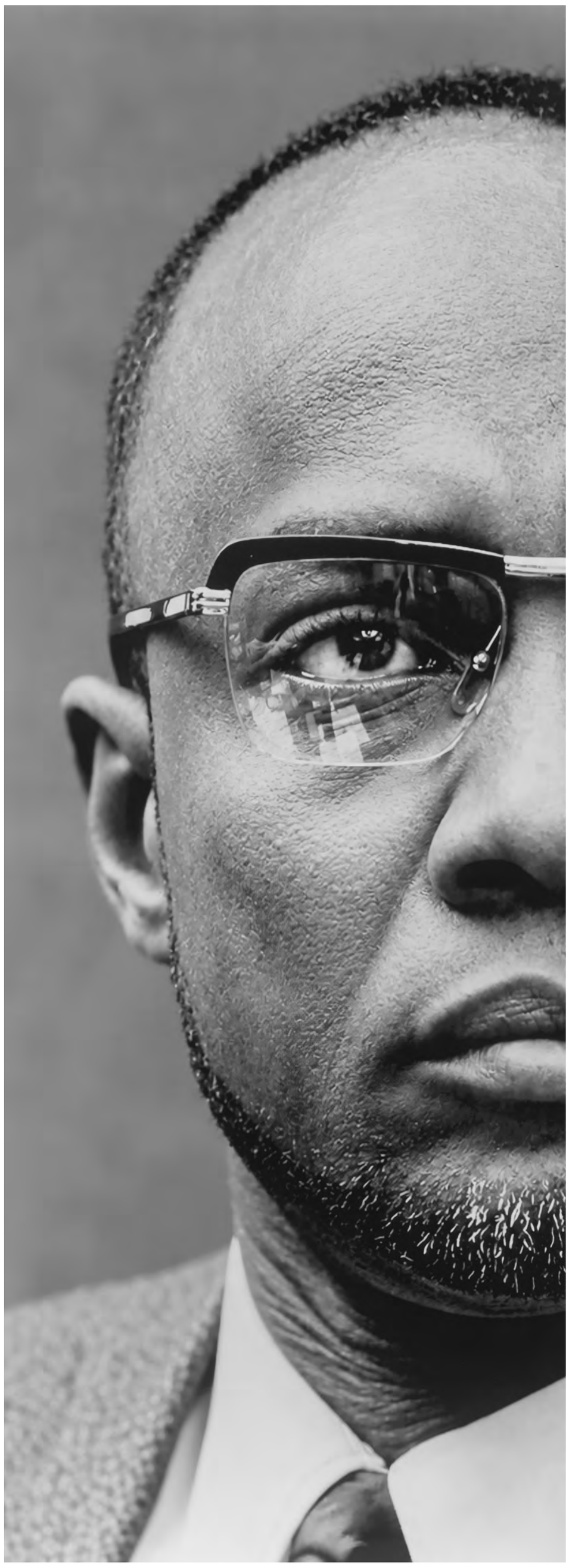


Visitor's Handbook

MansA
Maison des Mondes Africains

Cabral

Humanism

In Support of a Radical Humanism



16.10 — 13.12.26

Amílcar

© Nú Barreto — *Nha História* (2024) — Conception graphique : Studio Muro — MANSA — Maison des Mondes Africains, 2026 / Tous Droits Réservés

Amílcar Cabral

In Support of a Radical Humanism

A revolutionary, agricultural engineer and Pan-Africanist, Amílcar Cabral is among the great critical thinkers of the 20th century, following in the footsteps of Frantz Fanon. In 1956, he founded the African Party for the Independence of Guinea and Cape Verde (PAIGC) to liberate Guinea and Cape Verde from Portuguese colonial rule. For Cabral, political independence — which he championed for years through an underground struggle rooted in the mobilization of peasants — was not enough. It also had to bring about a profound transformation of societies, cultures and consciousness.

“Nobody has yet made a successful revolution without a revolutionary theory.”



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Amílcar Cabral’s ideas inspired Thomas Sankara and Angela Davis, among others, and continue to resonate deeply across the African continent today. The exhibition Amílcar Cabral: In Support of a Radical Humanism explores the universal significance of his approach: understanding the world in order to better transform it, and making culture into a force for emancipation.

Nine artists — **Hamedine Kane, Nú Barreto, Diogo Bento, Mónica de Miranda, Bento Oliveira, Yuran Henrique, Sónia Vaz Borges, Filipa César et Sarah Maldoror** — engage in conversation with Amílcar Cabral’s universalist philosophy.

Through textiles, photography, art installations, video and drawing, the artists give form to the many facets of a legacy that remains all too often overlooked outside of specialized circles. Hailing from Lusophone Africa and beyond, these nine contemporary artists compose a living geography of what Cabral called “a luta”.



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★Glossary
Marked with an asterisk in the texts presenting the artworks, certain key words are included in a glossary to clarify important concepts.

Amílcar Cabral in 10 Dates

1924

Cabral is born in Bafatá (Guinea-Bissau), in a Cape-Verdean family.

1932–1945

He spends his childhood and student years in Cape Verde. The great famines of the 1940s, that decimate part of the population, leave a profound mark on his philosophy.

1945

Cabral moves to Lisbon to study agronomy. There, he meets with figures who'll play a important part in African independence movements.

1953

Back in Guinea, Cabral and his wife, Maria Helena Rodrigues, conduct the country's first agricultural census. Cabral thus deepens his understanding of the territory and its peoples.

1956

Founding of the **PAIGC**, the African Party for the Independence of Guinea and Cape Verde, in Bissau.

1959

The **Pidjiguiti** massacre, a bloody crackdown on a dockworkers' strike, marks a decisive turning point toward armed struggle.

1963

Beginning of the armed struggle against Portuguese colonial rule. In the liberated territories, the PAIGC sets up schools and organizes healthcare, agriculture and administration.

1968

Addressing the UN (United Nations), Cabral denounces the crimes committed by Portugal, and brings the PAIGC's struggle to the international stage.

1970

Operation Green Sea:
the Portuguese forces attack Conakry and attempt to assassinate Cabral, among others.

1973

Cabral is assassinated in Conakry on January 20. Eight months later, Guinea-Bissau declares its independence.

1974

The Carnation Revolution,
led by military officers scarred by the colonial wars, overthrows the Portuguese dictatorship and paves the way for the independence of the colonized territories in Africa.

1959

On July 5th, Cape Verde also becomes independent.

Hamedine Kane

Senegal | Mauritania, 1983

Commissioned by MansA, Hamedine Kane's two textile works evoke Amílcar Cabral and Sarah Maldoror, major figures of 20th-century Pan-Africanism. To create these compositions, the artist drew on archives compiled by their heirs. They became raw material for new narratives addressed to younger generations.

Cabral, attuned to culture and to ★**Negritude**, sent young activists to Havana (Cuba) to study filmmaking, so that they could document the liberation struggle. Among them were Sana Na N'Hada and Flora Gomes, who were involved in the production of the film *Mangrove School*.

As a witness to this living history, Hamedine Kane links Cabral's political activism to the birth of Guinean cinema. His multidisciplinary work (film, photography, art installation, embroidery) transforms the archive into a living material.

Nú Barreto

Guinea-Bissau | France, 1966

Nha História, "my story", in Cape-Verdean Creole — is a photographic diptych by Nú Barreto. Created for Cabral's centennial, this artwork explores transgenerational memory and collective amnesia through strategies of appropriation, repetition and destruction that challenge dominant narratives of identity and history. Based on an existing portrait of Cabral, Nú Barreto illustrates a paradox: one half of Cabral's face is right-side-up, to represent his Cape Verdean origins, and the other is upside-down to represent his Guinea-Bissau origins. More than fifty years after his death, the work examines a legacy that is still treated with ambivalence in the two countries for which he fought.

Nú Barreto develops a multidisciplinary and political practice that explores African memory and identity.

Sónia Vaz Borges

Portugal, 1980

Filipa César

Portugal, 1975

Sónia Vaz Borges and Filipa César investigate the ★**PAIGC**, clandestine schools, hidden deep within the mangrove during Guinea-Bissau's struggle for liberation from Portugal (1963-1974). The first lesson is learning how to walk through the mud: practical knowledge inherited from Cabral's revolutionary agronomy. "In Guinea, the land is divided by arms of the sea, which we call rivers": the ★ **rhizome** — an organic network — is turned into an architecture of resistance.

★***Mangrove School*** brings together the research of Sónia Vaz Borges, an interdisciplinary and militant historian, and the filmmaking practice of artist Filipa César, who explores archives and postcolonial epistemologies. Together, they conduct field studies, blending oral testimonies with rhizomatic thought.

The film by Sónia Vaz Borges and Filipa César is shown in its original version with French subtitles. Portuguese and English subtitles are also available upon request.

Sarah Maldoror

France, 1929-2020

Sarah Maldoror trained in filmmaking in Moscow, where she met Ousmane Sembène. Her multifaceted body of work blends fiction, documentary and film essays. In 1978, she discovered the newly independent Cape Verde and shot two films there. For one of them she enlisted Sana Na N'Hada, who also served as artistic and cinematography consultant for *Mangrove School*, by Sónia Vaz Borges and Filipa César.

In the three films presented in the exhibition, culture becomes a way of reclaiming history. They are the last filmed records of the PAIGC before the 1980 coup that would end the alliance between Guinea-Bissau and Cape Verde.

It was in the bookstore of Alioune Diop, founder of the Présence Africaine publishing house, that Maldoror met her partner, Mário de Andrade — an Angolan poet, politician and friend of Amílcar Cabral. Cabral then invited Sarah to film the guerrilla war in Guinea-Bissau in 1970. A committed and independent artist, Sarah Maldoror put her camera at the service of liberation struggles and dedicated a project — which remained unfinished — to the life and death of Cabral.

Sarah Maldoror's films are shown in their original French version from Wednesday through Sunday at 2:30 p.m. and 4:30 p.m. Portuguese and English subtitles are also available upon request.

Mónica de Miranda

Angola | Portugal, 1976

For MansA, visual artist Mónica de Miranda revisits *Greenhouse | Island*, an excerpt from her contribution to the Portuguese Pavilion in Venice (2024), conceived with Sónia Vaz Borges and Vânia Gala for Cabral's centennial. In *Greenhouse*, Edouard Glissant's "Creole garden" becomes an image of memory.

Mónica de Miranda's other work on display, *Our bodies are older than the images or the words*, presents the body as a memorial territory that shelters personal and collective stories and saves them from oblivion. Through her research, the artist offers a reflection on the temporalities inscribed in bodies and on their capacity to preserve, to resist and to imagine alternative futures. This artwork defines memory not as a fixed place, but as a living space of transformation and possibility.

Through her multidisciplinary approach, Mónica de Miranda explores memory, gender and space through the concepts of urban archaeology and emotional geography. Combining drawing, installation, photography and sound, she blurs the boundaries between fiction and documentary.

Diogo Bento

Portugal, 1984

The ★ **Cabral ka mori** ("Cabral is not Dead") photographic series explores what remains of a man when his name has become legend. Suspended from MansA's glass roof, Diogo Bento's images are printed on fabric — a medium through which Cabral's specter hovers over the space. Far from following a chronological order, the series observes how memory forms only in fragments — somewhere between a ghostly lightness and the "right to opacity" dear to Édouard Glissant.

Bento Oliveira

Cape Verde, 1973

Bento Oliveira draws on goat skins — used for drums on the island of Santiago, they are replaced each year according to an ancestral ritual. In this maternal and placental landscape, that evokes drums and resistance, the artist gathers plastics, bones and ceramics collected from the shore. He names this gesture *Na Pundi* — "where" in Cape Verdean Creole: speech as landscape and action as revolution.

Trained as a painter, Oliveira pays particular attention to color nuances and everyday materials, in order to elevate reality into a new truth, rooted in memory and the representation of life. Cape Verde, with both its rugged topography and the sensuality of its daily life, is the eternal muse of his work.

Yuran Henrique

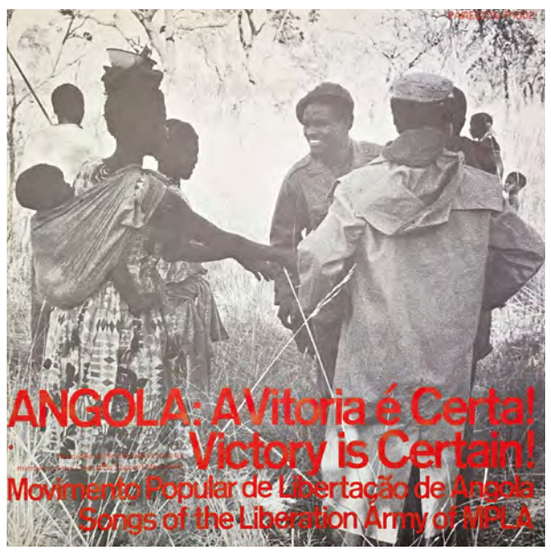
Cape Verde, 1993

Yuran Henrique invokes Orunmilá, the Yoruba ★ **orisha** of wisdom and divination, guardian of destiny.

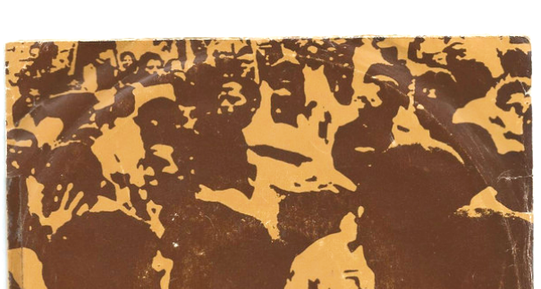
Influenced by Bento Oliveira, Yuran Henrique claims a Cabralist influence in *ORUNMILÁ*: a personal mythology populated by half-human, half-animal figures, where cosmological forms and traditional Cape Verdean craftsmanship echo one another.

Trained in São Vicente, Yuran Henrique has also been a cartoonist for *Expresso das Ilhas* since 2018. Through group exhibitions, international residencies and mural art, his practice gives shape to a popular visual language, where the art of editorial cartooning meets a personal cosmogony, exploring the transmission of ancestral knowledge throughout colonial history and its ruptures.













The Exhibition's Soundscape — by Rocé

This playlist is a musical journey through the ideas and legacy of Amílcar Cabral. It does not seek to recount his life chronologically, but rather to highlight the echoes of his ideas in protest music, revolutionary songs and the work of artists who supported the struggles for the liberation of African peoples.

Cabral viewed culture as an essential weapon for emancipation. Before achieving military victory, he deemed necessary to secure dignity, memory and collective consciousness. The songs collected for this exhibition uphold this vision: music is at once a political language, a tool for organization, a space for transmission and an act of resistance.

From Guinea-Bissau to Cape Verde, from Angola to Mozambique, this playlist brings together works that accompanied the struggles for independence. The voices of Amílcar Cabral, Samora Machel and Agostinho Neto resonate alongside revolutionary songs and chants, creating a dialogue between music, poetry and political discourse.

This selection is also the result of research and preservation efforts. Several of the recordings featured here have never been reissued in digital format and survived only on vinyl records, which can sometimes be difficult to find. To make them available once again, we had to track down these original editions and then digitize them with the utmost care. This process was as much about compiling a playlist as it was about preserving a largely overlooked sound heritage, and sharing it with a contemporary audience.

The goal is not to erect a monument to Cabral, but to show how his ideas continue to live on in musical works that transcend national borders. Each track sheds light on a different facet of his struggle: sovereignty, popular education, unity, international solidarity, the role of peasants, cultural affirmation and the need to conceive of freedom beyond mere political independence.

Listening to this selection is like stepping into a history in which music accompanies revolutions, fuels the imagination and preserves the memory of struggles. It also serves as a reminder that, for Amílcar Cabral, culture was never a mere reflection of history: it was one of its driving forces.

Rocé

An artist, producer and musical researcher, Rocé has been interested for years in the music of independence struggles, in sound archives and in the cultural exchanges between the African continent and its diasporas.







Glossary

★ Cabral ka mori (ou Cabral ka more)
This phrase first appeared following the brutal assassination of Amílcar Cabral in Conakry on January 20, 1973. It means "Cabral is not dead" and features prominently in the poetry and popular music of Guinea-Bissau and Cape Verde. It conveys the idea that Cabral's political legacy has continued to be upheld and celebrated after his death.

★ Bissau Carnival
It is a folk culture event that has been held annually in the capital of Guinea-Bissau since independence, during Carnival. Groups representing various ethnicities come together to parade through the city's main streets, showcasing a variety of traditional art forms: dance, music and theater. Cardboard masks are crafted specifically for the occasion, featuring a wide variety of designs and depictions, reflecting the great cultural richness of Guinea-Bissau.

★ Creole Garden
The Creole garden is a space where edible, medicinal, aromatic and ornamental plants coexist. Rooted in practices developed in the Caribbean's slave-holding and post-slavery societies, it serves as a space for subsistence, autonomy and the transmission of knowledge. The coexistence of different species resonates with Édouard Glissant's concepts, as he conceives of the world in terms of "Relations" and encounters.

★ Kriol
According to linguists, a Creole is a language that arises from mixing several European and African languages. The first Creole to emerge in the Atlantic was that of Santiago Island in Cape Verde.
It then became a lingua franca in that archipelago, in present-day Guinea-Bissau and in Casamance (Senegal). Kriol is now studied around the world and a symbol of national identity in both Cape Verde and Guinea-Bissau, even though it has not yet been granted official language status in either country.

★ Mangrove School
In Portuguese Guinea, access to education was highly unequal. In 1964, the PAIGC established a school system in the regions under its control, starting with 50 elementary schools. By 1972, there were 164 schools. Located deep within the forest to evade bombings, these schools were built with simple materials: roofs made of straw or palm fronds, and benches made of branches or planks.
Students had to be over 10 years old to attend, so they could react quickly in the event of an attack.

★ Negritude
In 1930s Paris, Black students and intellectuals from Africa and the Caribbean came together to examine colonial experience, racism and Black cultures. Among them, Aimé Césaire, Léon-Gontran Damas and Léopold Sédar Senghor contributed to L'Étudiant noir, a journal in which the term "negritude" first appeared, coined by Césaire.
Fueled by transatlantic intellectual exchanges and by the ideas developed around the Nardal sisters, Negritude affirmed Black cultures, experiences and identities in the face of colonial assimilation.
It became a major literary and intellectual movement of the 20th century.

★ PAIGC
On September 19, 1956, Amílcar Cabral and five comrades founded the African Party for the Independence of Guinea-Bissau and Cape Verde (or PAIGC) in Bissau. The party launched an armed struggle in 1963. Its strategy, drawn from various revolutionary experiences but above all from the social, political and geographic realities of the territory, placed central emphasis on mobilizing the people. In the liberated zones gradually brought under PAIGC control, new political, educational and healthcare systems were established.
After Guinea-Bissau and Cape Verde gained independence, the PAIGC held power in both countries until the two parties split in 1981.

★ Rhizome
A rhizome is an underground stem that serves as a food reserve, allowing certain plants to store nutrients and grow horizontally. It can produce new roots and new shoots at various points. Ginger and bamboo grow in this way. Édouard Glissant draws on this image to conceptualize what he calls "Relation": an identity that is constructed through connections with others, as opposed to the "single root."

★ Orisha
The orishas are spiritual forces or deities originating from Yoruba religious traditions, primarily found in the regions that are now called Nigeria and Benin. They are intermediaries between humans and supreme god Olorun, and are associated with various forces, natural elements, activities and dimensions of existence. With the transatlantic slave trade, the worship of Orishas crossed the Atlantic and evolved amid different contexts, notably within Santeria in Cuba and Candomblé in Brazil.

About MansA

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.

The institution bears a responsibility: to provide the widest 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.

Continue the experience online

Check out our website today — it is a dynamic space where you can follow the MansA adventure day by day.

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