





## Artist Kit

This document presents the artistic works in progress developed as part of Project MANIFEST. The selected 12 projects bring talented artists and collectives from 13 countries together and represent multidisciplinary creative strands from cinema to music, poetry, film, and digital art that will contribute with new artistic perspectives to re-imagine Europe's collective memory of the transatlantic trade of enslaved people. The pieces are being developed during residencies and workshops in Hungary, Portugal and Denmark. All artworks will be premiered at the project's final exhibition in Nantes, France, in Autumn 2024.

## About MANIFEST

Funded by the European Commission under the Creative Europe Programme, MANIFEST: New artistic perspectives on memories of the transatlantic trade of enslaved people aims to contribute to and enhance the re-imagination of Europe's collective memory of the transatlantic trade of enslaved people.

MANIFEST, through a participatory, innovative, and cross-disciplinary approach to artistic creation, offers a new framework to interconnect art with memory and social inclusion. It aspires to provide an updated window to a shared European missing memory. The project will feature a journey through an artistic residency, as well as provide historical and documentation support about the material and immaterial heritage of the transatlantic trade of enslaved people in an Interactive Resources Publication. All of which can be found on the project's website: [projectmanifest.eu](http://projectmanifest.eu)

The MANIFEST Consortium is composed of highly experienced partners from five different countries: Khora, a well-respected company from Denmark involved in digital AR/VR production; three different non-profit organisations with a solid background in European cultural and creative projects and activities - Pro Progressione from Hungary, CUMEDIAE aisbl from Belgium, and Gerador from Portugal; and an association based in France with a long trajectory of research around the memory of the transatlantic trade of enslaved people - Les Anneaux de la Mémoire.



## Magalie Mobetie

### Explain me what you know, if it doesn't bother you?

Through an open window, one can hear the stories of the cultivation of plants by enslaved people in the Caribbean, told by a granddaughter to her grandmother. The spectator, the figure of the «maco»/«macrelle» (meaning someone who is sneakpeaks) grows a garden under the window. Each seed planted by the latter loosens the grandmother's tongue, thus symbolising the seeds of knowledge that she delivers as the Creole garden grows. Physically composed of shutter panels and a tiban (little bench), reminiscent of the beginning of a backyard, the viewer will be able to immerse and complete this landscape through a virtual reality headset.

Magalie Mobetie

Explain me what you know, if it doesn't bother you?

Virtual Reality Artwork Video Trailer



# Bianca Turner & Luanda Carneiro Jacoel

## Kalunga XR

Kalunga XR is inspired by the symbology of the word Kalunga which means the sea, as well as the burial grounds. Kalunga is present in the dikenga dia Kôngo cosmogram. The concept is to reflect on the meanings of Kalunga nowadays in relation with the transatlantic trade of enslaved people and the Afro-Diaspora that results from this journey throughout the sea. We invite the audience to a journey inside of the cosmogram, through a durational immersive perspective, based on the spiral principles of the cosmogram. The performance is based on a communication between music, dance, installation that takes place in real time, which generates dialogue and dramaturgy with a strong relevance between body, space and time transforming the space and the audience perspectives. The installation will also be connected with a website, an augmented reality and via QR codes, inviting the visitor to experience simultaneous realities. The audience, when navigating, can choose their own journey inside the website, playing simultaneously with videos, pictures, and sound as an immersive experience on the cloud. It is like a mirroring of the installation in the cloud. An experience that transgresses and overcomes the past-present-future, inviting the experience to be simultaneous and overlapped.

Bianca Turner & Luanda Carneiro Jacoel  
Kalunga XR  
Virtual Reality Artwork Video Trailer





# Stichting SKLNE

## Tyari Grani

Stichting SKLNE  
Tyari Grani  
Virtual Reality Artwork Video Trailer



Redemption project Tyari Grani will be a multimedia, interdisciplinary water project about the remnants of the Transatlantic slave trade history. Starting on land, moving onto a ship, and finalizing with an underwater theatrical performance. Completely as a VR experience. A monumental mix of a ceremonial performance of remembrance, forgiveness and redemption. Tyari Grani will host ghostly water spirits who have not yet made the transition to the realms of souls. After centuries, a liberation ceremony must take place. Jointly by descendants of enslaved people or slave owners and sailors. The piece will start at the shore with a 'Winti' priest, asking for the blessings and permission to perform a

ceremony. Asking for forgiveness, because it took so long before we gave recognition to our ancestors' sufferings and sacrifices. After that, we will embark on a ship filled with the necessary products to offer. The ship will sail to the Ocean. Accompanied by a drum percussion and then making the offerings of flowers, food, ointments, liquor and soil of the mother continent Africa. All that the land has to offer. It will not be too long before the scenery changes, water turns wild and the ship with all the people on board flips upside down into the water. There the descendants will encounter the remaining spirits of their ancestors.



# Gombo

## The Private Portrait

The Private Portrait is a virtual reality experience, that invites the public to use a headset, which materialises human memory as a 3D space, where he can see interpretations of Afro-European historical portraits, by the visual artist, Gombo. The audience then dive into the painting to listen a memory of his or her life. By addressing the public directly, in a 3D painted background, the portrait shares their point of view and tells of their experiences during the slave trade. Somewhere between a animation portrait and a portrait from documentary fiction, this work should be seen as a veritable transmedia reinterpretation of European historical sources on Black figures. It contributes to a poetic writing of new points of view on history.

Gombo  
The Private Portrait  
Virtual Reality Artwork Video Trailer





# Daniela Jakrlova Riva

## Golden Nectar

Golden Nectar investigates architectural structures that symbolize the complex tangle of political and economic forces that gave rise to racial and spatial hierarchies in the wake of the transatlantic slave trade from the end of the 15th to the 19th century. I have analyzed the slave forts and castles that were built on the West Africa's Gold Coast, along the 500 km coast of Ghana between Keta in the east and Beyin in the west by European traders. These architectures represented places where women, children and men were selected, sorted and then shipped overseas. Subsequently, I compared the plans of these architectures with floral decorations found on historic European buildings, mainly late medieval and neo-Gothic. They were sculpted or painted in the same years of the colonial push, as symbols of power and wealth. These flower decorations were used as ornamental themes or as emblematic attributes of a strong religious dimension and they embodied the politics and exalted the power of each ruler. These flowers with acuminate, blades sharp petals inspired the writing of a narrative fictional story divided into six chapters. The work aims to underline how environmental exploitation was triggered by colonialism, how destruction of nature and social oppression have always been linked to each other.

Daniela Jakrlova Riva  
Golden Nectar  
Virtual Reality Artwork Illustration



# Sylvaine Dampierre

## The words of Negroes

Sylvaine Dampierre  
The words of Negroes  
Video Installation Trailer



The installation *The words of Negroes* combines video, photography, sound creation and text, to set an immersive experience of reconnection with memory. It paints a three-dimensional portrait of Guadeloupian workers, perpetuating immemorial gestures in their cane fields and their ancient sugar factory. Embodying the rediscovered words of their slave ancestors, they drive the visitor onto the source of these words: the archive. *The Words of Negroes* proposes a journey: from the image of the timelessness human labor to the materiality of History, from sensitive intuition to the imposition of proof that lies in the archive. It leads from the present to the past, to express the links between them, to feel them.



# Inês Costa & Thiago Liberdade

## New Atlantic Atlas

This artistic research work proposes the appropriation of the image as a tool for the creation of counter-narratives, through a series of audiovisual pieces that propose new historical framings on the European collective memory and its colonial and imperial past, connecting it to the social and political repercussions in the present and future.

The project is composed of a series of audiovisual essays, each one centered on a specific visual symbol of the Portuguese colonial narrative and Portuguese national identity: the cross, the caravel, the crown, sugar and the flag. These symbols are the starting point of our research and artistic reflection. We propose a new anticolonial narrative about the memory and history of transatlantic human trafficking during the European colonial invasions questioning how we relate to history, images and memory. New Atlantic Atlas focuses on the power of images and symbols and how they have been romanticized by european invaders and traffickers. At the same time, how can we appropriate these symbols to expand readings and construct other narratives erased from the “official history”?

Ultimately we propose to question: which symbols represent us and the future that we want to build?

Inês Costa & Thiago Liberdade  
New Atlantic Atlas  
Audiovisual Installation Illustration



# Unity

## Decode Noir / Black Atlantic

Blood Lines - a critique of hierarchies that legalised, monopolised and morally endorsed Transatlantic slave profiteering. Portraits of national icons (printed paper reproductions) are affixed to the floor as a memorial to millions enslaved and tortured for the profit of elites and nations that are yet to pay reparations. In context with other slave memorial artworks, Blood Lines addresses the invisible, ongoing violence of infatuation with royalty and conspicuous consumption. The degradation of portraits by foot traffic serves the message.

Black Atlantic Space-Time - a rising consciousness of shared historic trauma and intangible heritage informs a concept of identity centred on Black Atlantic rhythm codes. Through the dark paralysis of the Middle Passage, dance is spoken word (featuring Kamau Braithwaite). Drum-dance circles of innovation and tradition are technologies of emotional transformation. Through rhythms encoded in collective muscle memory, the Black Atlantic body touches the cosmos – past, present, future. When culture-bearers and scholars their knowledge, the Black Atlantic Rhythm map becomes a virtual meeting place of diaspora music and dance, healing and unity – Afrocentric space-time.

Deirdre Molloy & Aurélie Capelle-Sigère  
Decode Noir / Black Atlantic  
Floor-Adhesive Print Installation and Interactive Map





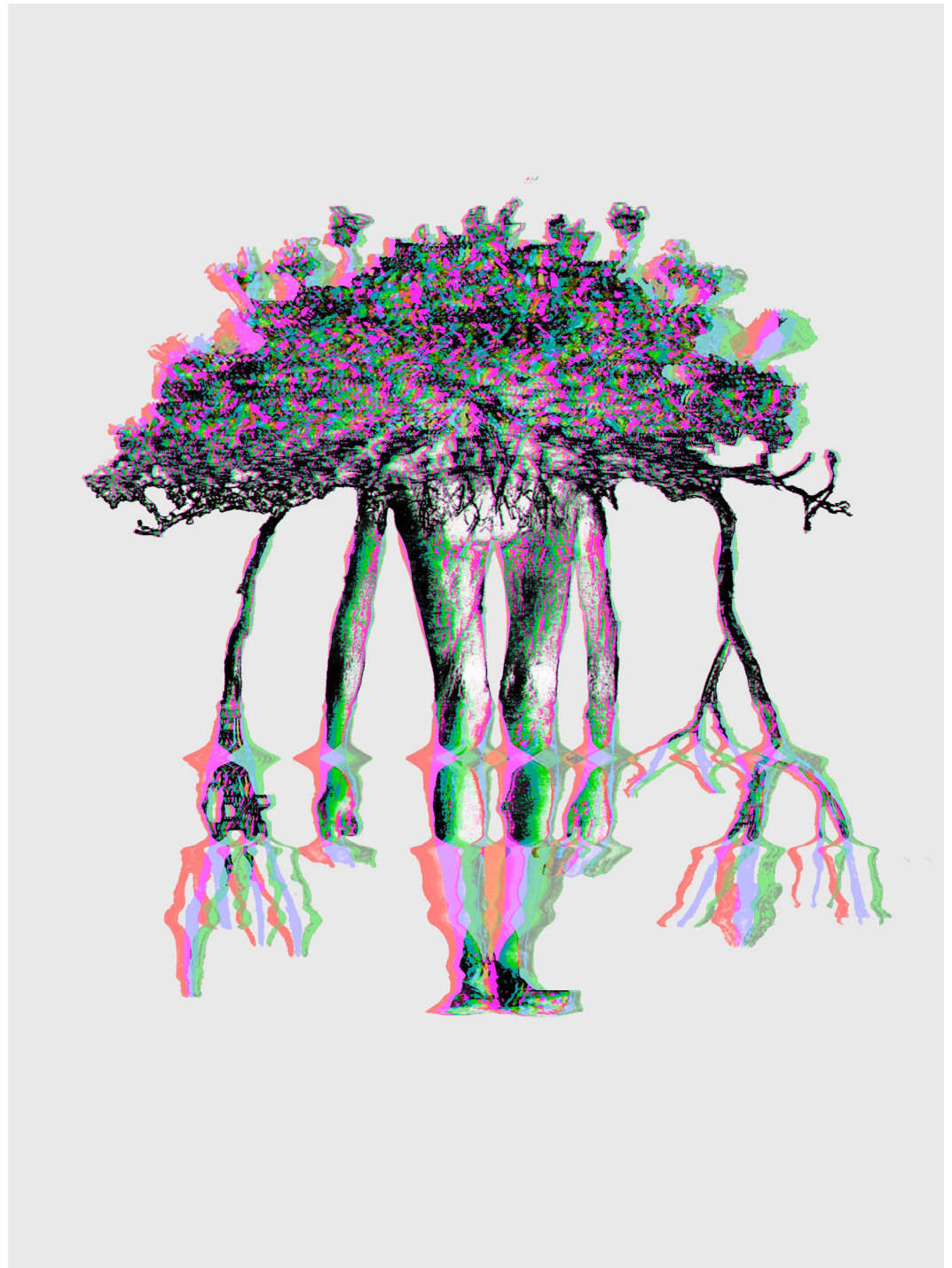
# David Gumbs

## Kepone 700

This project aims to immerse the visitor into a mysterious virtual tropical world partly submerged. Inspired by the banana field plantation in the French West Indies. As a metaphorical space re-imagining new worlds, new hybrids inspired by the colonized islands and the ongoing consequences of the transatlantic trade.

This immersive VR project is inspired by the troubling reality of an ongoing environmental disaster taking place right now in the French West Indies: The slow massacre of the local population due to the “Chlordecone molecule”, better known as Kepone. An ongoing genocide where the contaminated plantation soils have polluted the islands’ rivers, agriculture and sea shores. Having for a consequence the alarming rate of prostate and breast cancer in families that worked in those fields. These numbers show that Guadeloupe and Martinique islands are the winners in cancer-related deaths.

David Gumbs  
Kepone 700  
Virtual Reality Artwork

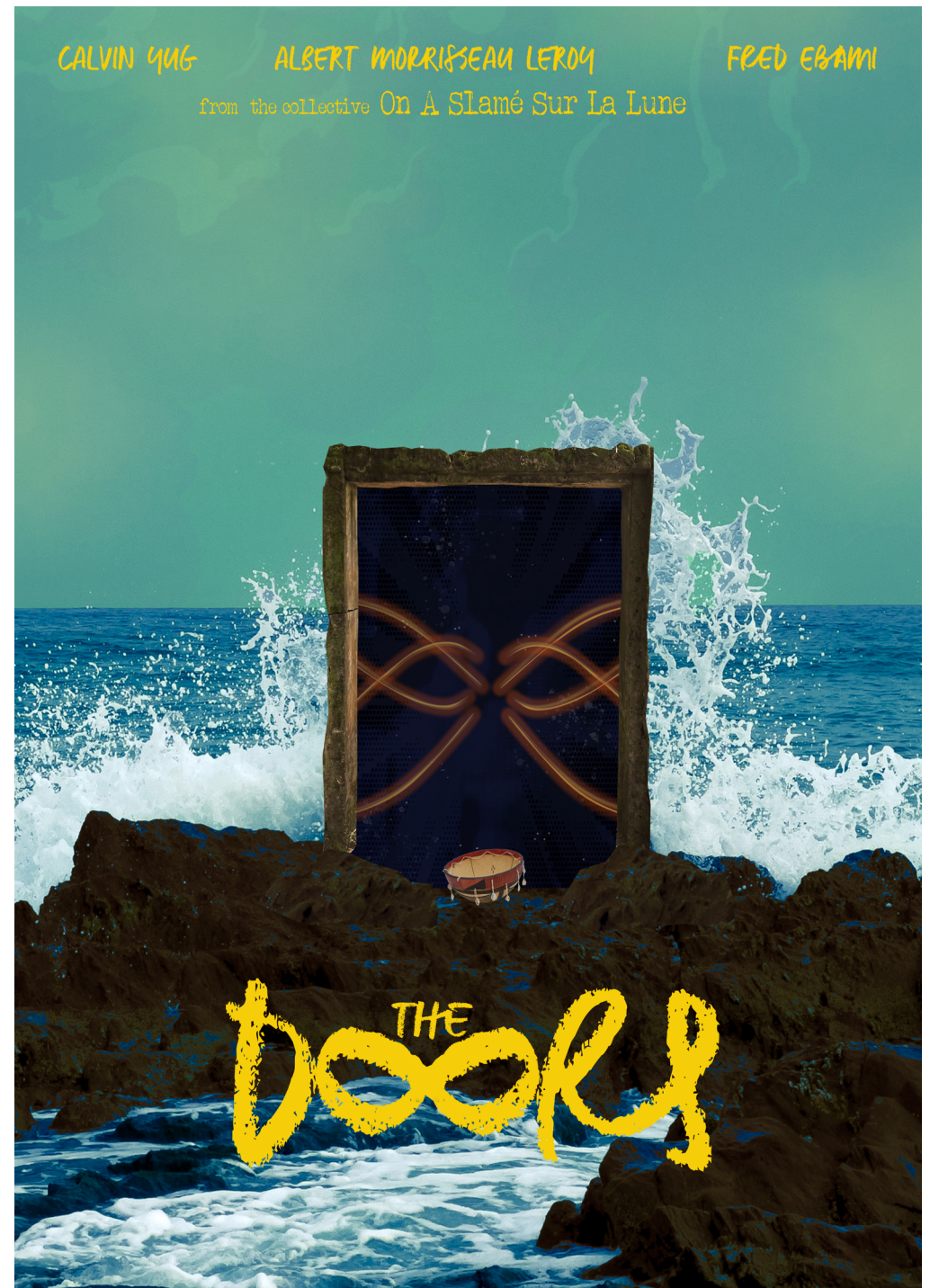


# On A Slamé Sur La Lune

## The Doors

The doors open a «return door» in space and time for the uprooted, deported men and women. We are invited to walk with them, to accompany them in an act of memory. On the way back, «the doors of no return» face us. The starting point of the deportation point of dehumanisation. We have to cross them to grasp the story and go up part of the thread. The doors question the impact of doors of no return on society, dehumanisation, alienation, and the creation of the «black» man as an identity, a fixed entity. What we leave when we leave, what travels in silence. The journey is made equipped with an object, allowing us to see the invisible. The doors invite us to open our interior doors and fix the horizon in the direction of the nights and the days, which rise to sing another humanity. Seize «the doors of no return». Walk and accompany towards the door of return. Open our inner doors, our view of the world.

On A Slamé Sur La Lune  
The Doors  
Augmented Reality Installation





# Alecia McKenzie & Laís Andrade

## The Sea is our Story

During the MANIFEST residency in Zsennye, Alecia McKenzie and Laís Andrade discussed how to produce a complete and unified project, in several “chapters”, that would adhere to their respective visions as a filmmaker and as a writer-painter. Alecia McKenzie completed the first study of a painting and Laís Andrade used this image for a video evoking the sea - the theme of our project. They also furthered their research on the transatlantic trade of enslaved people and discussed additional research needs, particularly relating to objects and to the ports from which slave ships sailed. As the presentation shows, their project will incorporate video, WhatsApp audio, objects, a mural-type painting alongside other artwork, and poetry with improvised jazz vocals.





# The Acoustic Heritage Collective

## Sonic Boom

The cracking sound produced by the movement of the whip reaches speeds greater than the speed of sound, thus generating a sonic boom. This sound effect has been shown to be incredibly stressful to the human ear and, therefore, has been associated with subjugation, oppression, torture and human slavery.

The Catalan industrial revolution, which generated so much pride for the country, was financed to a large extent by the wealth generated by the slave businesses that the Catalans carried out in the Americas, especially in Cuba. The Indianos, the name given to these «adventurers» and «merchants» who returned from the Americas with a large fortune, built large houses and buildings of modernist and neoclassical architecture that today are a great point of reference, a source of pride and a tourist attraction for the Catalans.

Sonic Boom is the name of this sound sculpture. A mechanical arm with a whip will occasionally activate, generating a cracking sound. Each whip will activate different images that will show the wealth generated in Catalonia during the years of slavery.

After the click, silence. A metaphor for the active effort that has been made to keep this part of history hidden.

The Acoustic Heritage Collective  
Sonic Boom  
Audiovisual Installation Trailer

