

Mémorial ACTe

Caribbean Center for the Expressions of the Memory of the Slave Trade and Slavery

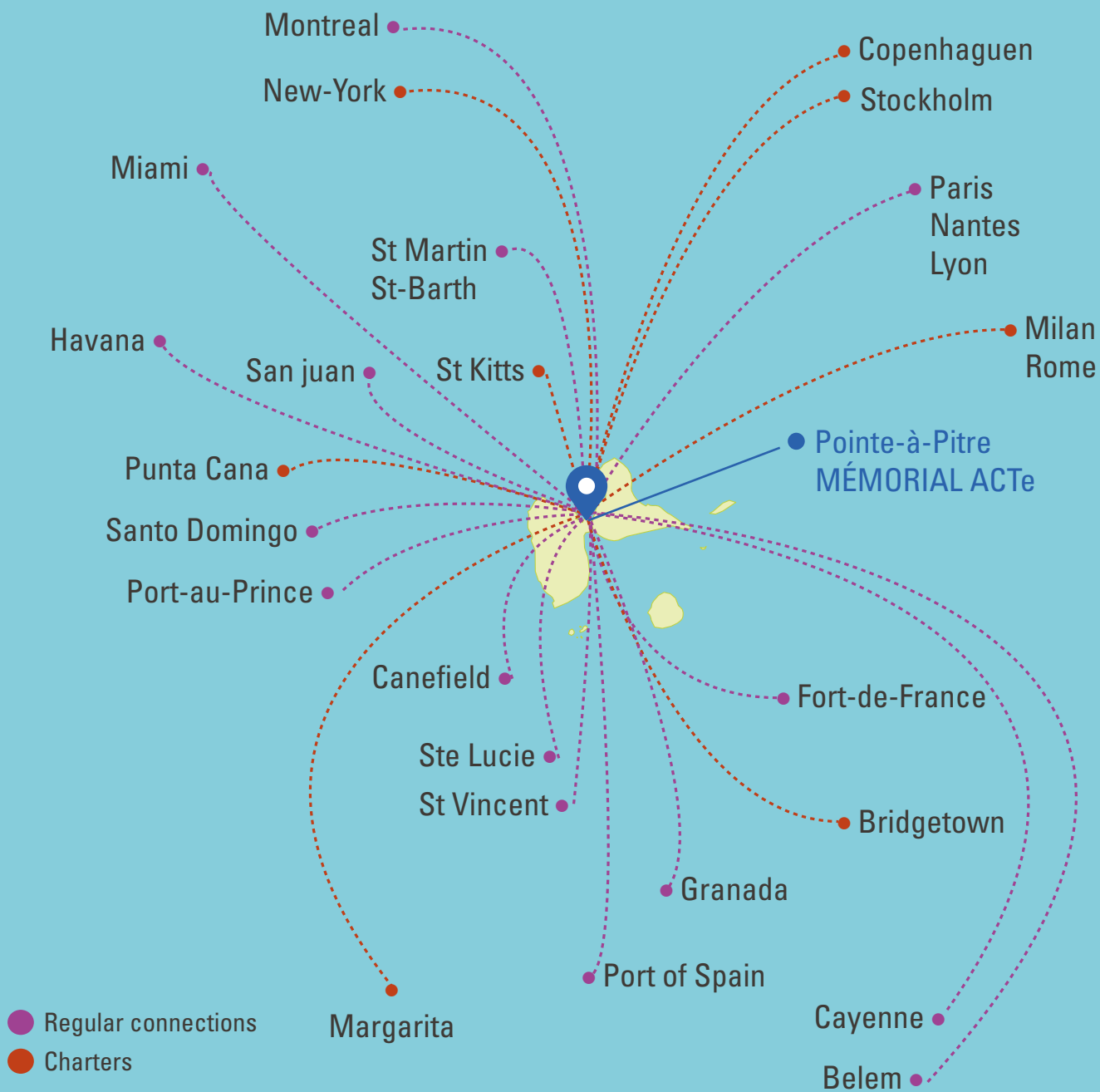
**INAUGURATION
MAY 10th 2015**

MEMORY INSPIRES THE FUTURE

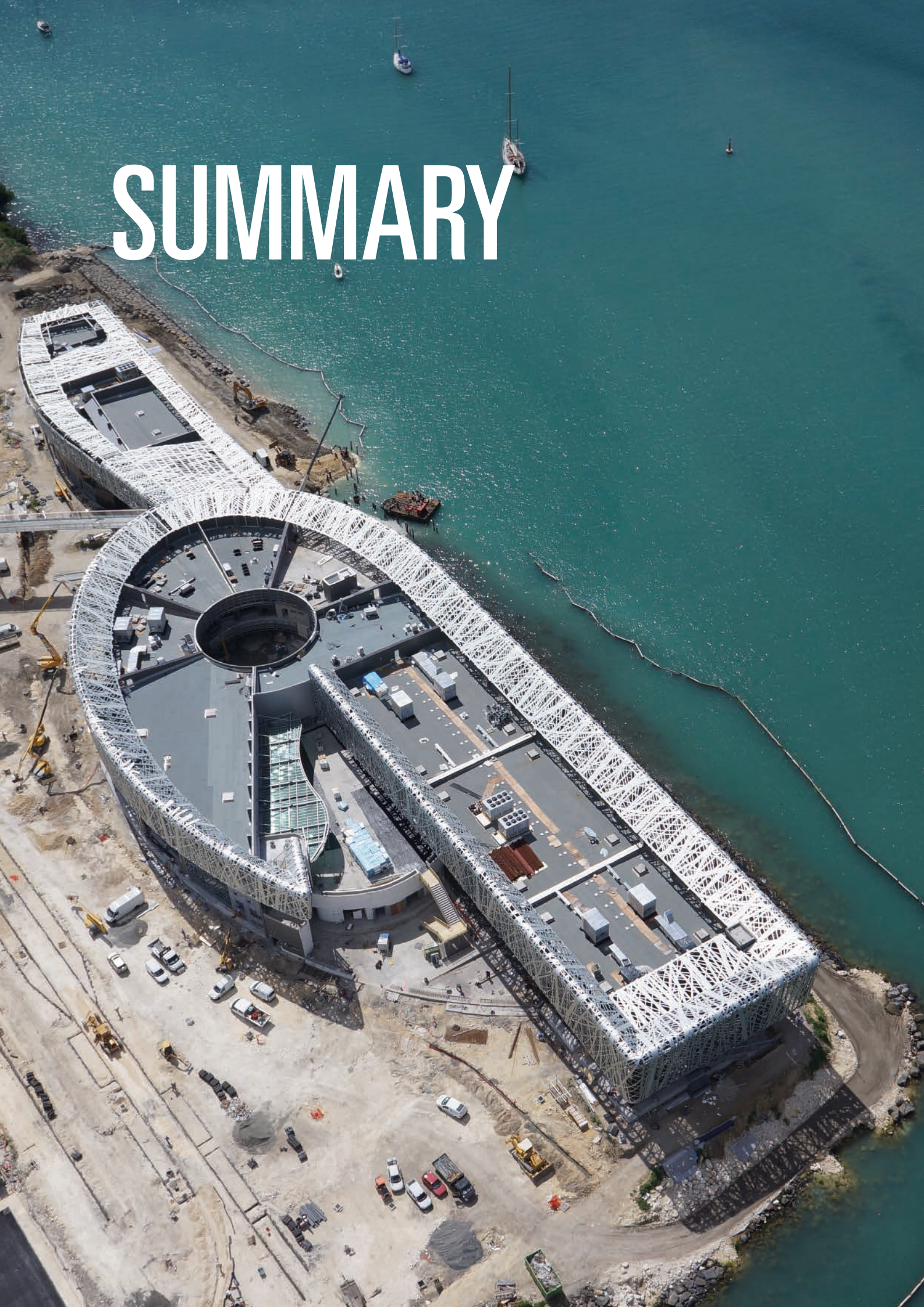


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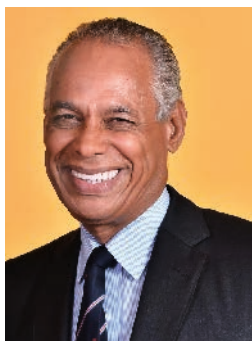
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1

FOREWORD





THE MEMORIAL ACTE: REUNITING HISTORY AND THE MEMORY OF SLAVERY FOR MORE PEACEFUL RELATIONS AMONG PEOPLE.

« *Silver roots on a black box* ». This is the architectural challenge of the Memorial ACTe. The box houses the permanent exhibition. The black façade is a tribute to the victims of the slave trade and slavery. The quartz constellation represents the millions of lost souls. The silver latticework encloses the buildings like the roots of a banyan tree and unites them with an arch covering the Commemoration Square. A monumental 150 m overpass culminates at 12 m, from the seafront

façade of the main building to Memory Hill and its orientation table. A seafront walk, a majestic staircase leading to the sea, and a panoramic garden complete the ensemble.

Firmly rooted on the former Darbousier sugar factory site, the Memorial ACTe, remarkable in its daring and spectacular architecture, becomes from now on the signature of Pointe-à-Pitre, the city at the heart of the Guadeloupean archipelago.

By spearheading this project, Guadeloupe wants to contribute to the building of a universal and shared memory of slavery. Indeed, working on collective memory, which is immaterial by nature, requires the creation of spaces, of concrete benchmarks, of recognizable beacons that can be accessed not only by the individuals who are linked by a common history but also by those who will be inspired to reflect upon that history.

It is now time to heal the wounds of the past in order to help the women and the men of this country, and of all the countries that suffered from this crime, to move forward together regardless of their origins.

The enslavement of Negroes was a crime against humanity. Its scope left lasting scars on the African continent. It is also one of the building blocks of Caribbean societies in general, and the Guadeloupean society in particular. To this very day, they still bear the stigma of that era.

It is therefore important to foster a better knowledge of the history of slave trade and slavery, not only to give testimony of the atrocities that were committed and remained concealed for too long, but also to restore in our ancestors their humanity and pay tribute to their acts of resistance.

The Memorial ACTe wants to give life to memory while reconciling it with history.

Space for celebration and reconciliation, centre of expression, site of discovery, gathering place for Guadeloupean families, crossroad of knowledge, fertile ground for research and education, abode for artists and creators: the Memorial ACTe already serves as a cornerstone for a Guadeloupean society proud of its diverse origins, of its ability to build a “living and being together” beyond the wounds of history.

A strong memorial gesture, the Memorial ACTe will also become the beacon of light of a Guadeloupe that is open to the Caribbean and to the world. »

VICTORIN LUREL
DEPUTY,
PRESIDENT OF THE REGIONAL COUNCIL OF GUADELOUPE
FORMER MINISTER OF THE FRENCH OVERSEAS TERRITORIES

2

**A UNIQUE INSTITUTION
IN THE HEART OF
THE CARIBBEAN**



KEY DATES OF THE MEMORIAL ACTE

October 26th, 2004, Victorin Lurel, the President of the Guadeloupe Regional Council made the political pledge to create a memorial on the slave trade and slavery.

In **2005**, a scientific committee was created to define the scientific scope of the project under the authority of Professor Jacques ADELAIDE-MERLANDE.

In **May 2007**, the scientific and cultural development and the programming design of the Memorial ACTe is achieved by the BICFL team of Jean Loup Pivin and Bruno Airaud, with the collaboration of Thierry L'Etang.

In **January 2008** among 27 competitors, the Guadeloupean Architectural Workshop Berthelot/Mocka-Celestine (BMC) is the winner of the Memorial Acte international architectural design competition launched in June 2007 by the Region.

On **May 27th 2008**, Laying of the foundation stone of the Mémorial ACTe on the occasion of the commemoration of the 160th anniversary of the abolition of slavery and slave trade in Guadeloupe.

In **2010**, an international commission for the selection of contemporary artworks is created. The commission comprises Simon Njami, Claire Tancons and Jean-François Manicom.

In **March 2013**, Launch of the construction phase of the Memorial ACTe, the Caribbean center for the expressions and the memory of the slave trade and slavery, on the site of the former industrial estate of Darboussier, once the largest sugar producing unit of the Lesser Antilles.

March 21th 2014, Inauguration of the Memorial ACTe Project House. This is the place for information and the departure point for guided tours of the construction site that were organized from March to November 2014.

On May 10th, 2015, inauguration of the Mémorial ACTe by the President of the French Republic, François Hollande, in the presence of several Heads of State and Government from Africa and the Caribbean, on the day of the French national day of commemoration of the abolition of slavery. In Guadeloupe, a major people's festival will be organized around the Memorial.

A large festival will be held around the Mémorial ACTe on **May 27th, 2015** in commemoration of the abolition of slavery in Guadeloupe.

July 7th 2015, Grand public opening of the Mémorial ACTe.

GENESIS OF THE PROJECT

Initiated by the President of the Regional Council, Victorin LUREL and the Region Guadeloupe, with the support of the Comité International des Peuples Noirs (CIPN), which had previously initiated a similar project, the Memorial ACTe's basic intent is to offer a space dedicated to the collective remembrance of slavery and the slave trade, open to the contemporary world.

The history of slavery and the slave trade belongs not only to Guadeloupeans, nor Caribbean people, but it pertains to the whole of humanity. Offering an institution dedicated to memory and research will not only bring together all the components of the population around a common past, but will also inspire them to reflect upon liberty, fundamental freedoms and "living together". In 2014, NGOs estimated to 36 millions the number of people living in conditions comparable to slavery, thus proving that the reflections engaged by the Mémorial ACTe remain undoubtedly relevant today.

2005

THE FIRST STEP WAS POLITICAL

The President of the Regional Council, Victorin LUREL, gave meaning to the Memorial's content with the help of a scientific and cultural committee: « We are not in a Fine-Arts or Society Museum, but in a space designed to host multiple activities, multiple approaches, multiple ambitions, whose primary mission is to "live together better" ».

The scientific committee is composed of :

- Jacques Adélaïde-Merlande, historian.
- Josette Fallope, historian.
- Nina Gelabale, Director of Culture at the Regional Council of Guadeloupe.
- Martine Daclinat, Chair of the AGGH association.
- Sylvie Tersen, Heritage Chief Curator at the Regional Council.
- Raymond Boutin, historian.
- Luc Reinette, President of the CIPN.
- Jean-Pierre Sinton, historian.
- Alain Buffon, historian.
- Henri Petit Jean Roget, Heritage Chief Curator.

The scientific committee is associated with the Steering Committee comprised of some of these historians, with :

- Fély Kacy-Bambuck, Chair of the Cultural Commission of the Regional Council.
- Max Etna, former deputy director of the office of the regional council.
- Bertrand Mazur, former deputy general director of the Regional Council.
- Gerard Richard, archeologist and former heritage curator at the Regional Council.

The scientific committee designed the basic content, divided in about ten historical topics, to be integrated in the project's development, whereas the steering committee gave the project its social, political and economic momentum.

2006

SECOND STEP

MEMORIAL ACTE PROJECT 'S DESIGN AND PHILOSOPHY

The political will behind the Memorial is to describe the atrocities suffered by the victims of slavery, but also to open a window on the future: the act of remembrance as a tool to build a new society. The name Mémorial ACTe was born from this will, in keeping with numerous Anglo-Saxon trends that tie resistance to the act. A memory in action, such as the African's resistance during the slavery era, and such as the building of a Creole culture in constant change.

The goal was not only to build a "monument" that would impact the architectural history of Guadeloupe and the Caribbean, but furthermore to propose a wide range of cultural offers, including the large permanent exhibition with new technologies, pedagogy, temporary exhibitions, events and shows, as well as a specific offer for the school audience and the youth. And all of this in a spirit which:

Embraces multiple disciplines of human sciences as well as multiple means of expressions describing the reality of the slavery system initiated by Europe in the past centuries;

Overlaps with contemporary forms of enslavement linked to racism and all forms of ostracism invented by societies and human groups.

Stimulates personal and collective genealogical research;

Enables us to pause and reflect (individually and collectively) in a highly symbolic place;

Fosters the creation of a new humanism rooted within the new forms of solidarity that our Guadeloupean and West Indian societies create day-by-day;

Encourages research on slave trade, slavery and their abolitions, and sheds new light on remaining gray areas;

And, finally, confronts negationist discourses and any attempts to downplay the harsh reality of history.

The permanent exhibition displays these initial elements through about forty islands or sequences forming six archipelagos entitled:

- ① The Americas,
- ② Towards slavery and the slave trade,
- ③ The time of slavery,
- ④ The time of abolition,
- ⑤ The time after (Post-abolition and segregation),
- ⑥ Today.

THE PRESENCE OF CONTEMPORARY ART EXPRESSIONS

The artists' presence will be determined by their capacity to transcend concepts in their own way, which means their ability to go beyond mere figurative representation. The artists will be selected by three curators, Claire Tancons, Simon Njami and Jean-François Manicom, referent persons in the world of art.

AN INTELLECTUAL PROJECT TRANSLATED INTO SPACES

- A permanent 1 500 m² exhibition space offering at least a one-hour visit,
- A temporary 700 m² exhibition hall that will host one major exhibition per year as well as multiple activities ranging from festivals to trade fairs, or even other outdoor activities,
- A 300 seat-multipurpose hall for shows, film screenings, conventions or other events (including a recurring international conference already programmed). This dimension is linked to the research component, without necessarily having a research team constantly on the premises, although cooperation ties with research institutes and universities all over the world will be established,
- A space dedicated to guest researchers is connected to a documentation centre open to the general public, next to the genealogical centre open to all for research and consultation,
- A garden – the Morne Mémoire (Memory Hill) – that can be reached by a footbridge Restaurants (including one gastronomic),
- A genealogical research centre where West Indian families will be able to consult public and private archive funds, as well as Civil Registry documents.

LOCATION IN POINTE-À-PITRE

A symbolic location with a direct link to slave trade, on the site of the former Darbousier factory, once the largest sugar plant of the lesser Antilles. The Mémorial ACTe will bring new life to the Carénage neighborhood that will in turn highlight its Caribbean rooting. Although the Memorial will be international and global by nature, it will nevertheless stay focused on the Caribbean and Guadeloupe, showing yet another perspective of transatlantic slavery, as stated in its sub-title: "Caribbean Centre of Expression and Memory of the Slave Trade".

A PROJECT THAT WILL STRENGTHEN THE DEVELOPMENT OF TOURISM AND CULTURAL ECONOMY

In addition to its numerous natural assets, Guadeloupe will now offer a cultural tourism site able to attract 300 000 visitors per year. The Region and the Tourism Committee of the islands of Guadeloupe are already working on various projects connected to the Mémorial ACTe. Thus, visitors will be invited to take tours specifically designed to discover Guadeloupe's history and heritage in the framework of a project called "the Roads of Memory". Cruise ship shuttles will also be able to berth directly at the Mémorial ACTe's dedicated pontoon.

THE ARCHITECTURAL PROJECT

Architecture – Project management:

Pascal Berthelot, Jean-Michel Mocka-Célestine, BMC agency

Fabien Doré, Michael Marton, Doré-Marton agency

Marc Mimram, Marc Mimram, Rodolphe Bard agency

TER agency

BETCI, FI engineer, SIGMA acoustics, technical design office

François Confino, scenography

Concepto, lighting design

Unavoidable by ships passing near the Pointe à Pitre coastline, the Mémorial ACTe, built on the former industrial site of Darbousier and the remains of an old sugar factory, covers a total surface of 7124 m².

Pascal Berthelot, on behalf of his team of architects, describes his project as follows:

"Architecture is like writing with shapes. It is rooted in time and forms a discourse describing our relationship to society, our vision of society. Our architectural response is tinted with emotion, because it takes the shape of the act of remembrance, the expression of a people whose memory has often been suppressed and denied. Our commitment is absolute. From now on, our work will focus on establishing a link between the monument and the town, through its morphology, its location, in order to improve urban attractiveness."

The building comprises two blocks linked by a 40 m metal arch bridge, for a total length of about 260 m, displayed on the seafront with its silver latticework scintillating day and night. The black box and silver latticework contribute to anchoring the main building to the ground, while its volume offers a sharp contrast to the relatively low and compact built environment of the city of Pointe-à-Pitre. Topography is shaped by the coexistence of the horizontal seashore and the hill.

Mémorial ACTe, in its current disposition, represents a beacon for the island and the town. In addition to becoming their new geographical center of gravity, it also symbolizes, through its cultural and intellectual dimension, their soul.

TAKING INTO ACCOUNT A UNIVERSAL SYMBOL

The black box represents the cornerstone sheltering all the riches contained in the knowledge of the past and upon which memory is being built. Its black, quartz facade pays a symbolic tribute to the countless victims of slavery and the slave trade – the constellation of speckled quartz representing millions of lost souls.

This box constitutes the basis of a root structure made from audaciously shaped silver latticework called « the Silver Roots. » The roots evoke the quest of origins to which the history of slavery and the slave trade inevitably brings us. Above all, they reflect the global impulse by suggesting growth, impulse, and motion, ... life!

A PROJECT TO BE SHARED WITH THE LOCAL POPULATION AND EXPECTED AUDIENCES

To be able to share this collective memory, it is vital that Guadeloupeans are able to develop a sense of ownership and identification with the site, and recognize their own representations of slavery and commemorations. The humanistic and universal nature of the project and the expected frequentation of the site require the building to speak also to other communities.



Memorial ACTe, field skyview © Aeroworx



Mémorial ACTe, footbridge leading to the Memory Hill © Région Gaudeloupe

THE CENTRAL PATIO

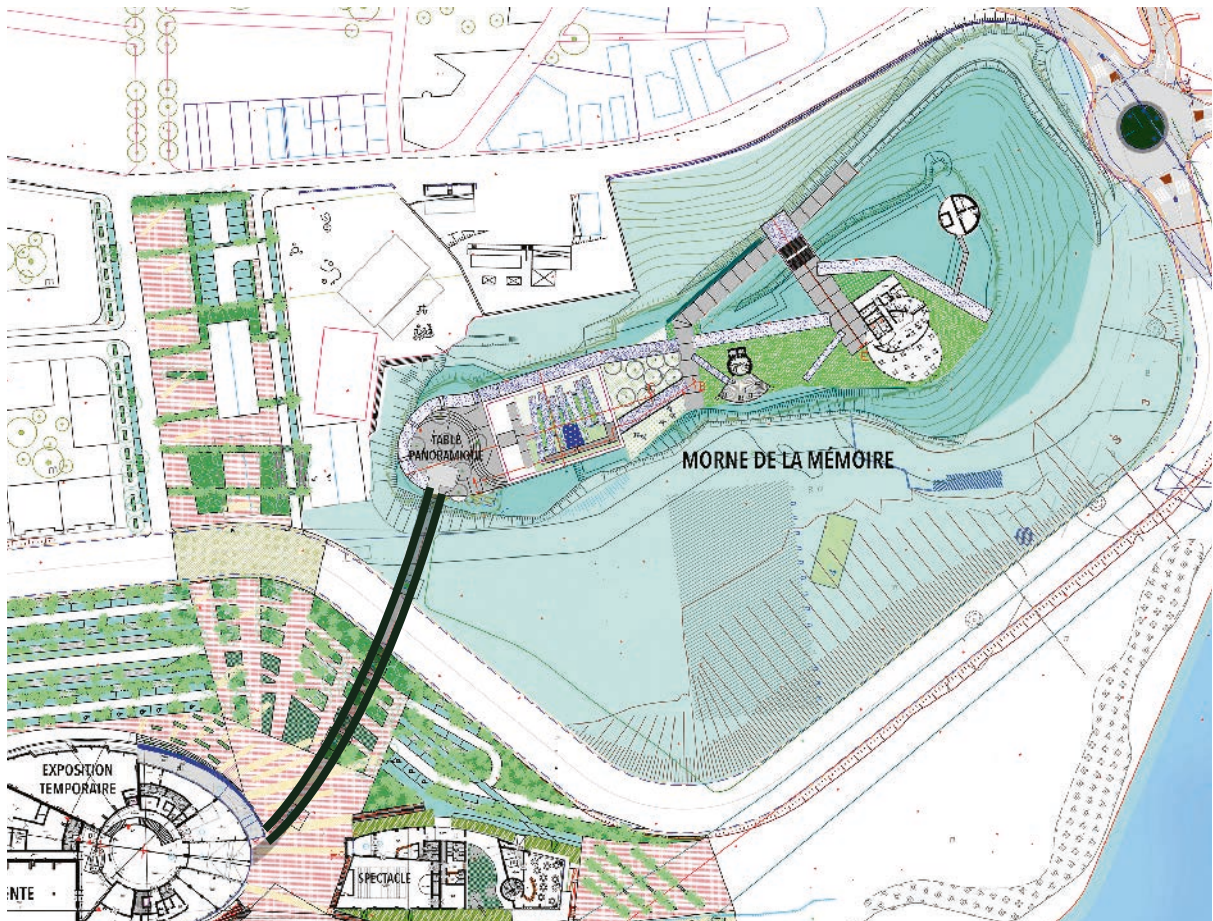
The entrance into the main building is organized around a central atrium featuring a column. This gigantic tree, made of metal, represents birth and the origin of roots that form the silver netting that envelops the building. The image speaks to many communal images of the Guadeloupean people, which are slowly on the decline in popular language such as "*fanm sé poto mitan pèp Gwadeloup*" ("Woman is the central pillar of the Guadeloupean people").



Poto mitan tree
© Région Gaudeloupe

THE FOOTBRIDGE AND THE MEMORY HILL

This links the building to the Memory Hill. Its symbolism is important in the ensemble's conception. The Mourning Memory represents the garden, a source of substance and a small space for liberty of slaves on the plantation. It subsequently subsisted in the universe of the creole case as described by Jacques Berthelot.



Memorial ACTe layout plan
Groupement BMC / Doré - Marton.

PERMANENT EXHIBITION

The permanent exhibition is structured around forty islands grouped into six archipelagos uncovering the highlights of the history of the West Indies and America, from the early seventeenth century to present day. The Confino scenography agency is in charge of the project. It had designed the praised exhibition Cités-Cinés that revolutionized French scenography as well as the contents of several World's Fairs pavilions.

While visiting the exhibition, modern tools are everywhere - audio guides, video screenings, interactive terminals and stations - without burdening the rhythm of color and light, alternating contemporary works and older works along with several heritage pieces. All content is available in French, English, Spanish and Creole (with future extensions in German and Italian).

"When we won the competition to design a memorial for slavery in Guadeloupe with the team of architects Architecture BMC-Pointe-à-Pitre, we felt a huge surge of emotion and humility to tackle a topic as broad and essential to understand the history of mankind. Unfortunately, this horrible phenomenon is not confined to History, but still exists today and will probably continue much longer! From a very structured program, we have developed a scenography designed to surprise the audience. We wanted to "physically" communicate impressions to the viewer, immersing him immediately into the topic in order to share information about this powerful history without necessarily having to endure tedious and exhaustive readings. After over five years of discussions, debates, sketches, we feel that we have achieved a concept that reflects the complexity of the history of slavery and that will offer Guadeloupe, the Caribbean and, by extension, the whole contemporary world, a tool for reflection that is necessary and even vital for our planet today." conclude Véronique and François Confino Rozen

THE 6 ARCHIPELAGOS



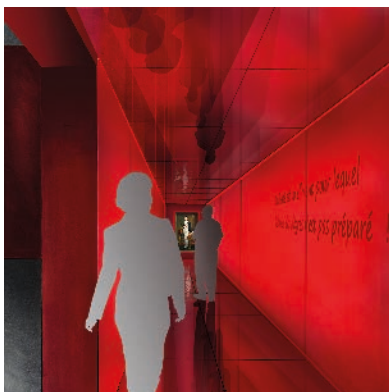
① The Americas



② Towards slavery and the slave trade



③ The time of Slavery



④ The time of abolitions



⑤ The time after



⑥ Today

ARCHIPEL 1

THE AMERICAS

In 1492, Christopher Columbus allowed Europe to gain a foothold on the multifaceted American continent, home to a diversity of peoples and civilizations, from the Arawaks to the Aztecs. The Spaniards, the Portuguese, then the French, English, Dutch and Danes conquered the Americas by force. Soon after, they fought each other in a power struggle in which corsairs, pirates and freebooters would play their part. The original Amerindian populations, although rapidly decimated by western savagery and by the diseases that came aboard the ships, still left a significant cultural imprint on the emerging “new world” and permanent legacies to our modern world.

THE BLACK MADONNA

The first black woman of the Caribbean was a Saint: the Blessed Virgin Santa Maria de Guadalupe.

Christopher Columbus “discovered” America in 1492. One year later, on his second voyage, he landed on an island that he named Santa María de Guadalupe, or Guadeloupe as we know it today.

After leaving Hispaniola on January 4th, 1493, Christopher Columbus made the decision to cross the Atlantic Ocean on January 6th. On the night of the 13th to the 14th February, a violent storm broke out and separated the two remaining ships, the Niña and the Pinta. As the conditions worsened, the crew began to fear for their lives. Christopher Columbus, according to the log book of his first voyage, decided to draw lots to choose which of the two ships would go on a pilgrimage to Santa María de Guadalupe to light a candle.

Back in Spain, Columbus went to Estremadura and visited the Santa María de Guadalupe Royal Monastery to fulfill the vow he made. He promised the monks to name after the Black Madonna one of the many islands of the archipelago he had just explored and where he wished to soon return.

On Wednesday September 25th 1493, the admiral sailed back to the West-Indies, leading a fleet of 17 vessels carrying 1,500 people. On November 3rd 1493, after a swift crossing, he reached the shores of an island that he named Dominica, or Domenica, in reference to the day (a Sunday) of its “discovery.” He then made an overnight call in front of an island that he called María Galanda (Marie-Galante) after his flagship. The following day, on November 4th, the fleet sailed off to the large neighboring island that they had spotted to their starboard the day before. True to his promise, Columbus named it Santa María de Guadalupe (Guadalupe is derived from the Andalusian Arabic wada lubben, meaning ‘hidden river’).

Columbus landed on the island of Basse-Terre (known as Caloucaera to its original inhabitants) and stayed there for six days before sailing off to the North. Sighting the heights of another island, he named it Santa María de Montserrat, after the famous Catalan Black Madonna (therefore satisfying the abbot Bernard Boyl, who had carried a copy of her statue aboard).

THE CONQUEST OF THE AMERICAS

If the conquest of the Americas was begun by the Spaniards and the Portuguese, the French, English and Dutch soon joined them. For four centuries, from 1492 to the end of the 19th century, the European powers competed for the control of the American colonies.

One year after the “discovery” of 1492, Christopher Columbus returned to Hispaniola (present day Haiti and the Dominican Republic) to start the conquest of this island. With the advantage of their military organization, their horses and steel swords, the Spaniards soon subdued the island and went on to conquer Puerto Rico (1508), Jamaica (1509) and Cuba (1511). The natives who accepted the Spanish domination were shared among the conquerors. Those who resisted or rebelled were enslaved by Columbus. From 1494 to 1500, in the first chapter of what would become the transatlantic trade, several thousand Amerindians were deported to the Iberian Peninsula, crammed in the holds, without enough food or proper clothing. Half of them starved or froze to death before even reaching Europe; those who survived the journey and were sold in the ports of Andalusia and usually died of disease after a few months. In 1508, facing a growing shortage of labour, the Spanish Crown granted the settlers of the Greater Antilles the authorization to transport



Notre-Dame de Montserrat, XVIII^e siècle
Gravure, 19 x 23 cm,
Fonds M.ACTe coll. Région Guadeloupe.

to their colonies indigenous people from the so-called “useless islands” - those where gold could not be found. Between 1508 and 1518, some 15,000 to 30,000 natives from the Bahamas, along with several thousand natives of the Leeward Islands (Aruba, Bonaire, Curaçao) were deported to the Greater Antilles. This local Caribbean slave trade also affected tens of thousands of natives of the coasts of Venezuela, Trinidad and the Orinoco River basin, enslaved in the pearl fisheries of Cubagua and Margarita (in present-day Venezuela).

In 1503, the fiercest opponents to European conquest, the Caribs, were condemned to perpetual slavery. In 1511, slaver raids against the so-called “Cannibal islands” were authorized; from Hispaniola and Puerto Rico, they attacked Guadeloupe, Dominica and depopulated the Virgin Islands and Barbados.

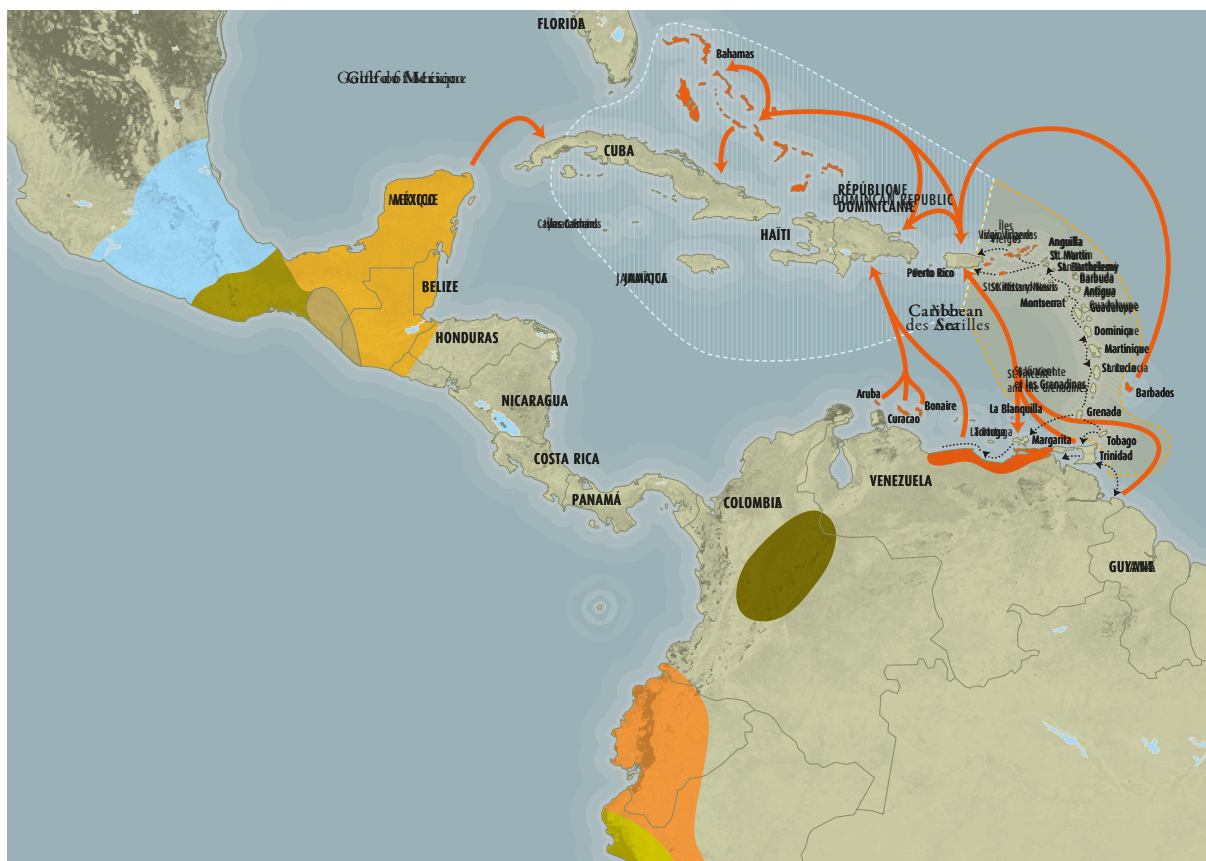
In 1625, spurred by soaring tobacco prices, the French corsair Pierre Belain d’Esnambuc, who had been a regular of the Lesser Antilles for several years, founded a small colony of tobacco planters on the island of St Christopher. Ten years later, on June 28, 1635, L’Olive and Duplessis started a colony in Guadeloupe and in September of the same year, d’Esnambuc built a small fort in Martinique. In spite of the islanders’ resistance, the Lesser Antilles were progressively occupied by the French and English, until May 31, 1660 and the treaty of Basse-Terre which limited the Carib territory to the islands of Dominica and St Vincent.

AMERINDIANS AND RESISTANCE

The Americas were populated by different types of civilizations; in the Antilles, Christopher Columbus was faced with two major sociocultural blocs: the Tainos and the Kalinagos. Not all islanders tolerated the aggressive European presence; the Kalinagos were notoriously indomitable. Colonisation entailed more harm than good to these communities: forced labour, deportation, slavery and disease that wiped out entire populations.

The Taino-Arawak civilization of Bahamas, Cuba, Jamaica, Hispaniola and Puerto Rico was akin to the organization of the South American chiefdoms. The Kalinago societies ubiquitous to all the islands of the Lesser Antilles between Trinidad and Puerto Rico consisted of a pan insular league of autonomous villages without any form of central governance. At the time, the population of the Greater Antilles varied between 200,000 to 500,000 people, while the population of the Lesser Antilles was estimated to reach some 40,000 people.

Despite their resistance, the Tainos of the Greater Antilles were subjected to forced labour and were decimated and later exterminated by the viruses and diseases of the old world in less than twenty years after the Spanish conquest. In the Lesser Antilles, the Kalinagos were hostile to any foreign presence and they fiercely resisted the Spaniards, preventing them from ever occupying one of their islands. In their effort to repel the Spaniards, they destroyed countless numbers of ships, plantations or villages in the Spanish colonies of Puerto Rico, Trinidad, Venezuela and Margarita. In 1625, as they were eventually weakened by 130 years of relentless fighting and despite a fierce resistance, they had to give up the island of St Christopher to the English and French, who progressively took over their archipelago. Decimated by wars and diseases, they tried to play a subtle game of alliances pitting the French against the English, until they gradually disappeared from the political stage of the islands. Many of them joined the populations of “Free Coloured People,” and several communities survived in Dominica, St Vincent and Trinidad.



Native American Slave Trade Island Carib attacks 1500-1620



Native American Slave Trade



Island Carib attacks



Depopulated area



Island Carib cultural are



Chimuw Taino-Arawak



Maya



Inca



Zapotec et Mixtec



Chibcha



Mochica & Chimuw



Artefacts et pendentifs en Tumbaga

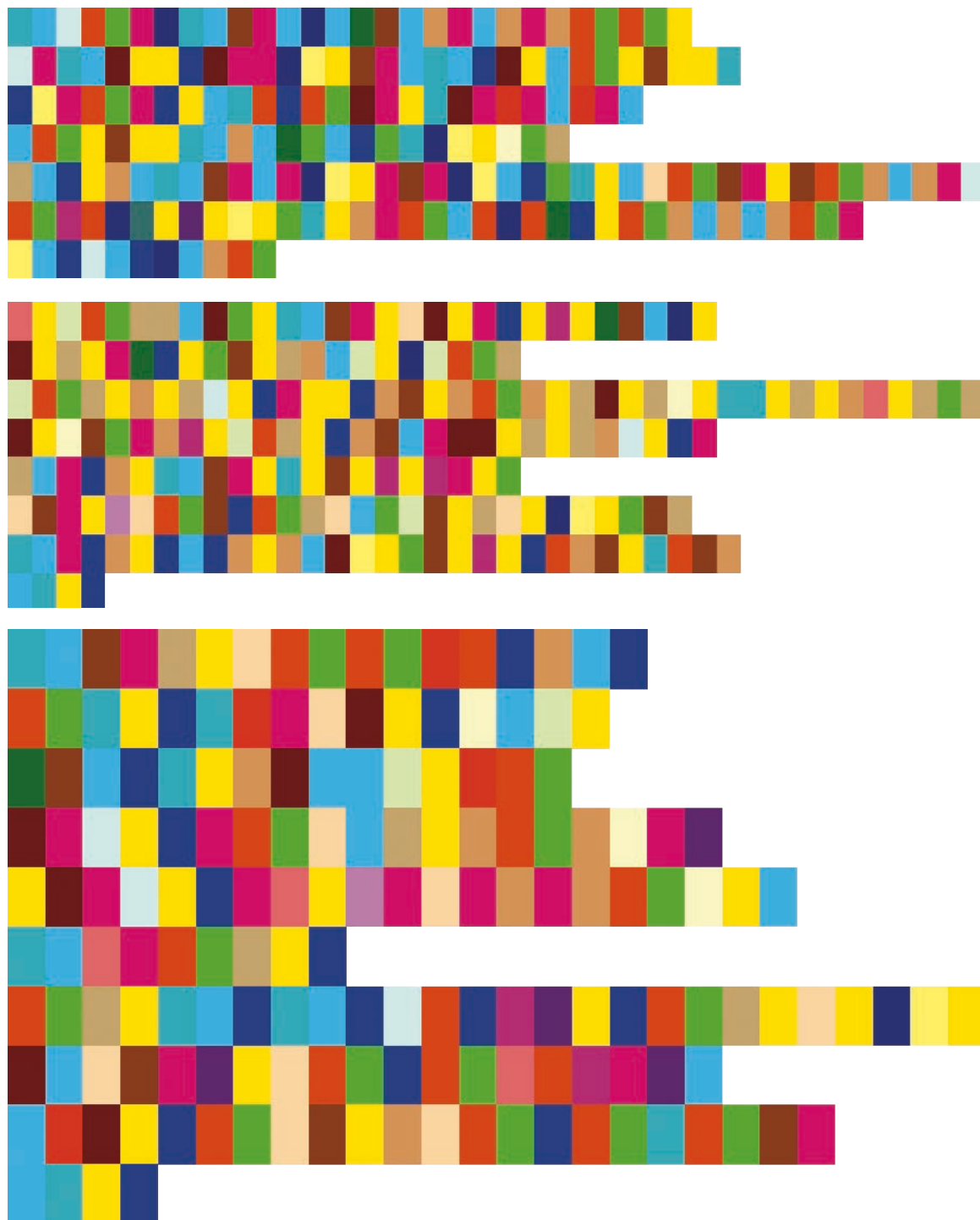
Alliage d'or, de cuivre et d'argent

600-1500, Colombie

Fonds M.ACTe, coll. Région Guadeloupe.

Thierry Alet *La Voleuse d'enfant*

Is black a colour? The Guadeloupian artist Thierry Alet could have pondered this question, which inevitably brings back the memory of slavery. Yet, rather than losing himself in reasoning over this academic issue, Alet decided to give his answer. As an artist, he chose to use the palette he has before him to reverse the burden of proof. Rather than using a unique colour bearing the seal of historical, artistic, social and racial conventions, as the writer Edouard Glissant did with his One-World concept, he chose to transform the "One-Colour" world into a new dogma.



***La Voleuse d'enfant*, 2015**
Tryptique, blocs de bois peints
Trois modules d'environ 100 x 140 cm chacun
Fonds M.ACTe, coll. Région Guadeloupe.

PIRATES, CORSAIRS, FREEBOOTERS AND BUCANEERS

When the corsairs, by order of the king, carried on their activities until the second half of the 19th century, the Freebooters and pirates pursued their increasingly dangerous trade until the end of the century. The piracy tradition never completely disappeared in the Caribbean where it is still present nowadays.



Figurehead,
Early 19th century,, bois
Fonds M.ACTe, coll. Région Guadeloupe.

ARCHIPEL 2

THE RISE OF SLAVERY AND THE AFRICAN SLAVE TRADE

The transatlantic trade and the enslavement of Africans in the Americas was a chapter of the long history of world slavery, whose Mediterranean origins stem from the most ancient antiquity. It appeared shortly after the European conquest of the Americas and the impossible enslavement of the native Amerindians decimated by diseases; its establishment is contemporary with the first protests from some clerics and humanists appalled by the abomination perpetrated on the indigenous people. Later, they inspired the intellectuals and abolitionists of the 18th and 19th centuries. Black slaves were abducted from a developed African continent with vast kingdoms that had appeared during the middle ages, far from the colonial archetype of the “noble savage” living in the wild in a remote village on a continent without history. The slave trade was organized as a system of barter with many of these West African kingdoms and was centralized in coastal towns and places such as of Ouida in Benin, Elmina in Ghana, Gorée in Senegal and Luanda in Angola. For four centuries, some 13 million people were enslaved and deported to the Americas, many of them dying during the crossing.

THE ORIGINS OF SLAVERY

Most of the ancient great civilizations practiced slavery. In the west, serfdom replaced slavery, while the Muslims generalized the practice around the Middle-East.

Some scientists claim that slavery is attested since the period of the European Neolithic age. Most major civilizations of the antiquity used it, including China, India, the kingdom of Siam, Mesopotamia and the Egypt of the Pharaohs.

In the Middle Ages, from the 6th century on to the 11th century, serfdom gradually replaced slavery. Serfs had no legal existence: they were tied to the land they farmed, and they could be punished by their lords whom having absolute power over them could sell or give them away. Serfdom was generalized to the Byzantine world and later in Russia (where it was still widespread in the 19th century). In the meantime, the trade of non-Muslims represented an essential part of the Arab-Muslim societies. The occupation of Spain by the Moors in the early days of the 8th century led to the emergence of a new market encompassing the whole of Europe and the Mediterranean basin. Islamic Egypt, and the Ottoman regencies, including Tunis and Algiers exploited both Christians and Pagans. In the 1920s, at a time when slave trafficking was still common in Arabia, Morocco, Afghanistan, Iraq and Iran successively announced their abolitions.

THE WEST'S DOUBTS

Were Africans and Amerindians human beings equal to whites? Shouldn't they be relegated to the subhuman condition that nature had intended for them?

On the 21st and 28th December 1511, the Dominicans of Hispaniola, represented by their spokesperson Fray Antonio de Montesinos, firmly denounced the fate inflicted on the Amerindians of the Greater Antilles. Their position being viewed as scandalous, Montesinos was summoned to the court, where he eventually convinced the Crown to promulgate the Laws of Burgos, the first decrees regulating the use and welfare of the natives of the conquered territories. Bartolomé de Las Casas, a young priest and former conquistador who was commissioned by the Dominicans to work with Montesinos, took over the task of defending the American Natives.

In April 1550, Charles Quint suspended the conquests in response to the protests from Las Casas. He then summoned a council of experts to discuss the question. Las Casas was opposed to the legal expert Juan Ginés de Sepúlveda who defended the Aristotelian theories that some peoples were slaves by nature. Although Las Casas had won the debate, the exploitation continued. Between 1559 and 1560, after reading the book from the Portuguese João de Barros (*Décadas de*

Asia, 1552) that denounced the African slave trade, he sincerely repented of his earlier proposals and stated that the human race was one (General History of the Indies, 1552-1560). In various books, the Portuguese captain Fernão de oliveira (the Art of Sea Warfare, 1554), the Dominicans Domingo de Soto (De Justicia et de jure, 1556) and Martin de Ledesma (Commentaria in Quartum y Tratantes, 1569), Bartolomé Frias de Albornoz (Arte de los contratos, 1573), all strongly denounced the iniquity and amorality of the African slave trade.

In the 16th century, several figures of the French Renaissance stood up to denounce slavery and constraint, foreshadowing the age of enlightenment. Among them, the philosopher and juriconsult Jean Bodin (Six books of the Commonwealth, 1583) and the humanist Etienne de la Boëtie (The Discourse of Voluntary Servitude, 1549) and Michel de Montaigne who supported tolerance and the respect for difference in his essays (1580).



Traité de Bartolomé de Las Casas
(1474-1566), Séville, 1553, 21x 15,8 cm
Fonds M.Acte, coll. Région Guadeloupe.

AFRICA IN THE 15TH AND 16TH CENTURIES

In the 15th and 16th centuries, the African continent was a region where powerful civilizations flourished, far from Rousseau's image of the "village of Noble Savages."

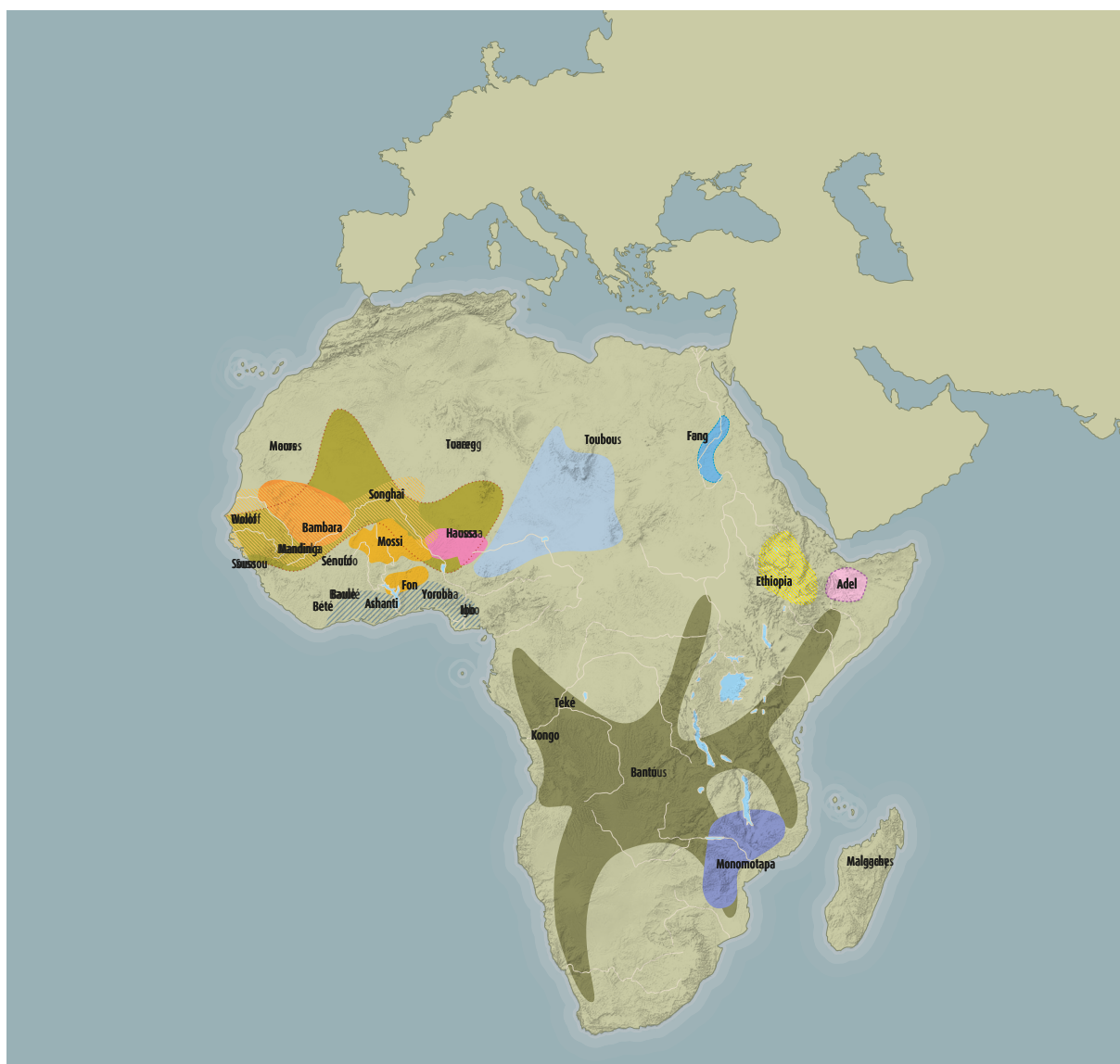
According to written, oral and archeological evidence, the African Middle Ages was a "golden age" that produced brilliant civilizations. That period saw the arrival of the Almoravids in the North, drawn by the gold of the prestigious Ghanaian Empire, as early as the 9th century. In the same region stretching between Senegal and Lake Chad, the famed civilization was followed by the powerful empires of Mali in the 15th century and Songhai in the 16th century.

These politically well-organized empires had scores of armies, civil servants, artists and scholars. In contact with the Arabic kingdoms in the North and the East, they adopted Islam - although it remained a religion reserved to the elite, mainly the dignitaries, the military aristocracy, the provincial governors and the merchants – when the masses essentially remained animist. Brilliant statesmen such as the Askia Mohamed in Songhai enhanced the empire's academic renown in schools and universities where sciences and the humanistic principles of Islam were taught. The University of Timbuktu was certainly the most acclaimed. The economic prosperity of these empires was based on two main resources: gold and slaves. Slavery was aggravated by strong Arab demand for trans-Saharan and Eastern trades. In the South-East of Africa, the medieval Monomotapa Empire had a highly elaborate social organization. Zimbabwe was famous for its exceptional architecture, but there too, gold, slaves and ivory were the raw materials of a trade that extended as far as China and India.















Ajikanische Völker (Peoples of Africa)
lithography, 1890, 30x24cm
Fonds M.ACTe, coll. Région Guadeloupe.

Islam was an important factor in the slave trade and its position on slavery was peculiar. Enslavement only concerned non-Muslims, but that principle was often overshadowed. The Koran considers that the inferior status of a slave conforms to divine order. Lawyers saw it as a special status, and although Muslim teachings encourage slave owners to show humanity, the castration of young slaves to provide eunuchs to harems was a widespread practice. The supply of African slaves to foreign trade seemed to be justified by the existence of a prior internal trade. Although slavery had always been a characteristic ubiquitous to African traditional societies, it was accentuated by the emergence of the African Medieval empires.



Peuples et royaumes d'Afrique noire entre 1300 et 1500

 Kingdom of Ghana (11 th century)	 Kanem-Bornou (16 th)	 Monomotapa
 Mali (14 th century)	 Mossi (14 th -19 th)	 Adel
 Songhay (15 th century)	 Gulf of Guinea	 Fung
 Haoussa States (10 th -18 th)	 Bantu	 Ethiopia



Slave chains with four collars,
 From the Déxué vodoun convent,
 Adouko, Bénin Republic
 19th century, 15 X 500 cm
 Fonds M.ACTe, coll. Région Guadeloupe

WHIDAH

The Gulf of Guinea from Ghana to Nigeria had been a trading crossroads since the 16th century. During the 17th and 18th centuries, it became one of the most important centers of the transatlantic slave trade. In the 17th century, with the development of slavery on a much larger scale and the growing demand for labour force from European colonists, the Portuguese, English, Dutch and French establish outposts on the coast of Dahomey (Benin), bringing significant economic growth to the city of Whidah.



Slaves from the interior
 Illustration in Frederic Shoberl,
From The World in Miniature, volume II,
 Africa, Londres, 1817, fonds M.ACTe, coll. Région Guadeloupe.

Pascale Marthine Tayou

The tree of oblivion

Pascale Marthine Tayou's *L'Arbre de l'oubli* summons the African ritual forms that combine the powerful nature of the magical tree with the cultural and religious expressions the captives had to leave behind as they embarked on their journey.

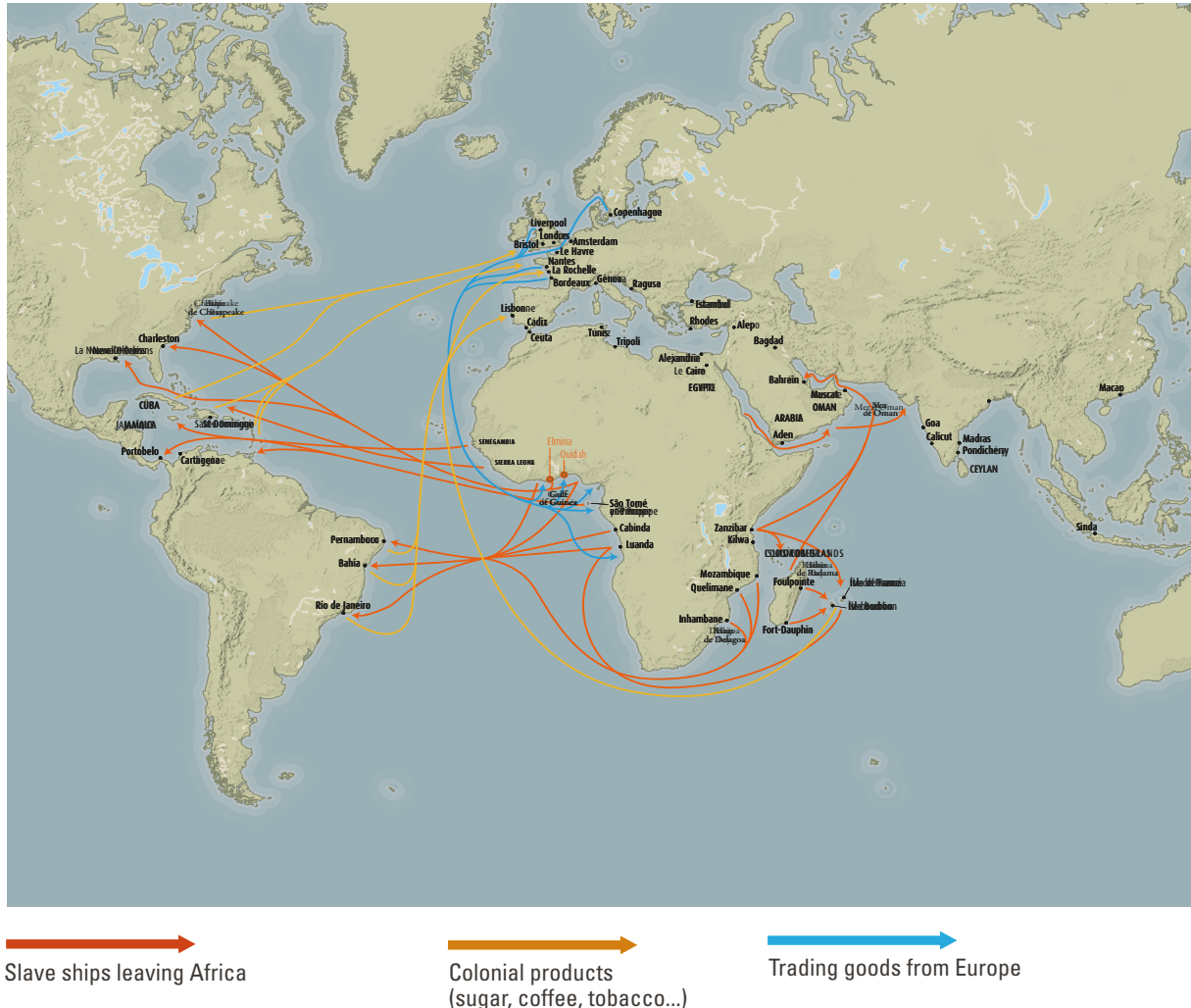
For twenty years, Pascale Marthine Tayou (born in 1967) has been going back and forth in both his native Cameroon and Europe. He has developed a visual universe that raises the question of the archetypes surrounding the African masks and statues and the brutality and poetry found in the minimalist references of contemporary art within the history of Western art.



L'Arbre de l'oubli, 2014
Installation,
Technique mixte, 6 x 6 m
Fonds M.ACTe, coll. Région Guadeloupe.

THE AFRICAN SLAVE TRADES

Etched in letters of fire on the pages of the history of mankind and affecting directly between 30 and 40 million people - and at least three times that number in indirect victims - the African slave trades and the effects they entailed have had devastating consequences on the whole African continent in terms of demography and society and also at the economic and cultural levels.

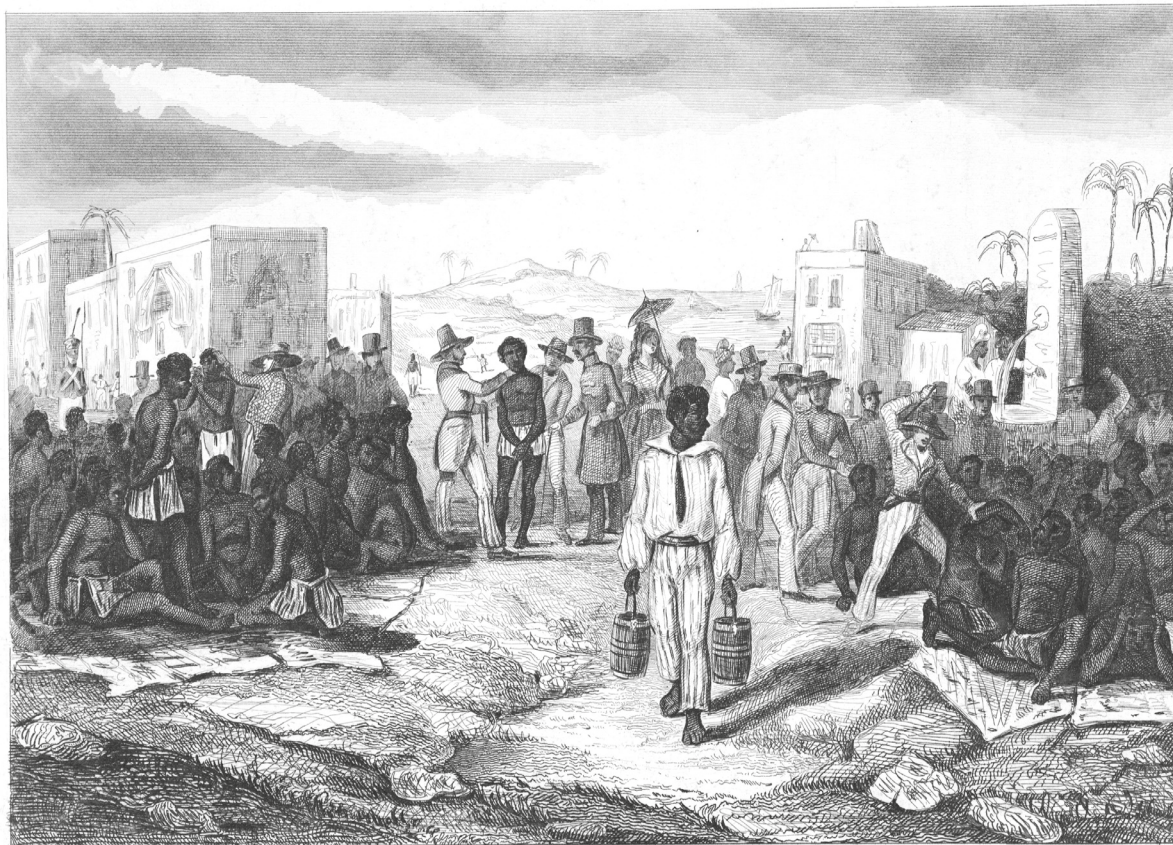


THE "MIDDLE PASSAGE" THE SHIP, THE CROSSING, THE SALE

Crossing the Atlantic in the hold of the ships was one of the most dramatic and painful experiences. The captives were decimated by the diseases and perished in shipwrecks and during revolts.

Abdoulaye Konaté
Biometric Generation

Born in 1953 in Diré, Mali, Abdoulaye Konaté lives and works in Bamako. He draws from his textile sculptures an inexhaustible material on which he places signs and symbols and unveils his perception of the world and its events through his rendition of contemporary art. He is politically committed and takes up positions with regard to serious social, political and economic such as AIDS (6,000 sq. m. patchwork for the CAN, Bamako, 2002), world crises (Gris-Gris Blanc for Israel and Palestine, 2006) or, here modern slavery with Biometric Generation.



La vente des Nègres

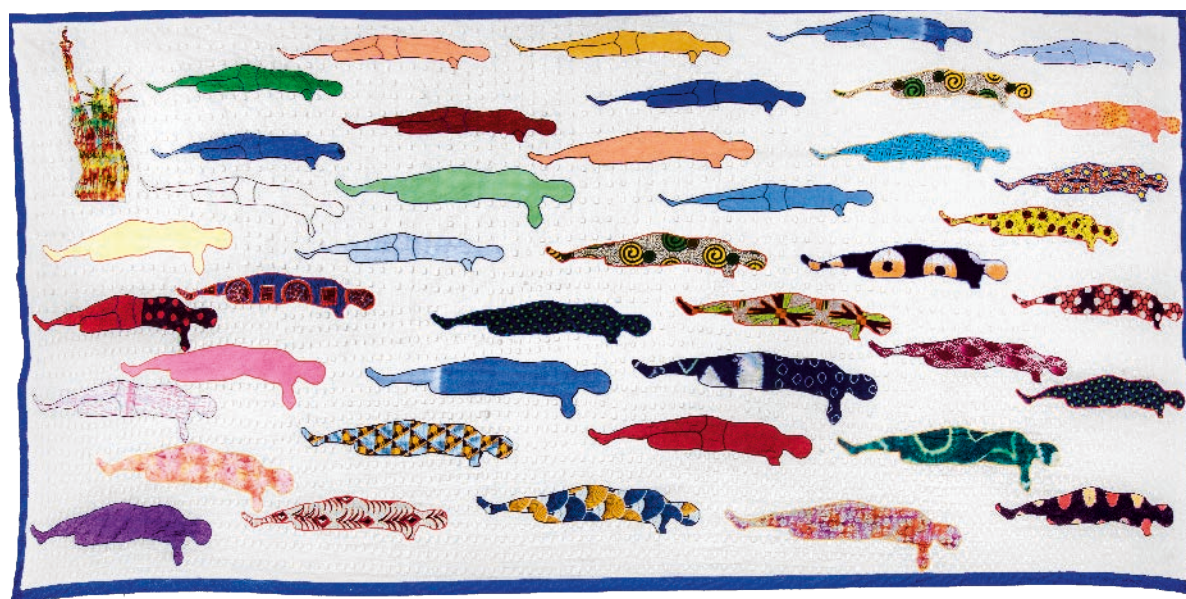
in *France Maritime*

Tome II, gravure, 23 x 15 cm

Fonds M.ACTe, coll. Région Guadeloupe.

La Vente des Nègres.

Pl. II.



Génération biométrique, 2011

Textile, broderie et appliqués sur coton

296 x 640 cm

Fonds M.ACTe, coll. Région Guadeloupe.

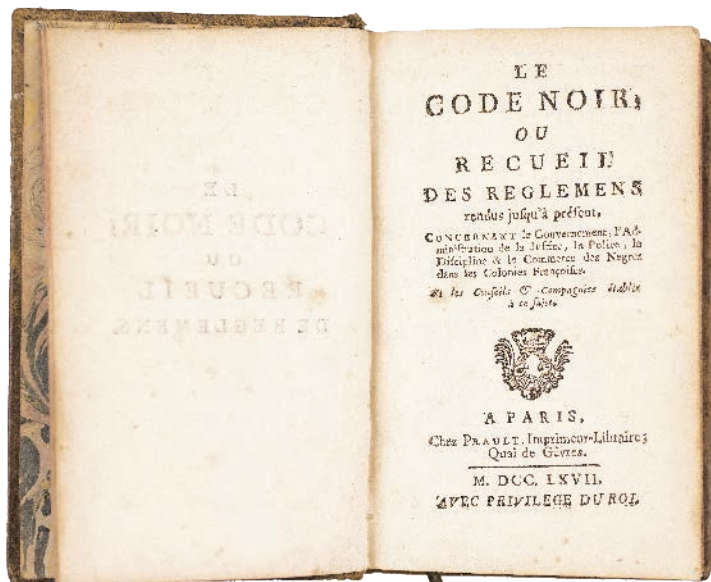
ARCHIPEL 3

The age of slavery is essentially linked to the plantations, in which a hierarchy of slaves fulfilling the most demanding or the noblest tasks. However, they never submitted willingly: countless individual and collective rebellions punctuated the four centuries of enslavement, from the holds of the slave ships, or by running away or marooning, despite a highly repressive system embodied by the severity of the Code Noir.

Around the slaves' passive and active acts of resistance, a syncretic culture combining African and European cultural heritages sprang up. For instance, it produced the Santeria or the Voodoo with their various African-American rhythms in which the drums play an essential role; or in agriculture, the Creole garden or the masquerades and carnivals that did not only fulfill a festive purpose.

THE CODE NOIR AND THE REPRESSION

From the earlier days of the African transatlantic trade, written and unwritten rules defined the relationship between owners and slaves, including on slave emancipation. The owner had absolute authority, including the power of life and death. The code noir introduced a legal framework in the French colonies of the Americas, after more than a century of Spanish and Portuguese slave trading.



Le Code Noir, 1767, Paris
Prault Imprimeur ; 8 x,12,7 cm,
Fonds M.ACTe, coll. Région Guadeloupe.



From top to bottom :
Ball and chain, 85 x12cm
 Fonds M.ACTe, coll. Région Guadeloupe.



Whip, XIX^e siècle,
1,80 m
Fonds M.ACTe, coll. Région Guadeloupe.

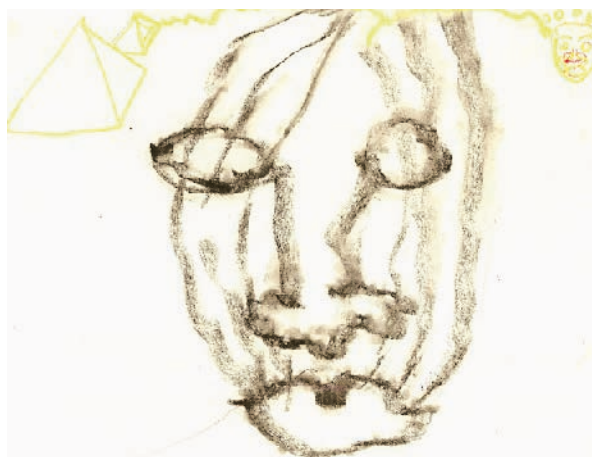
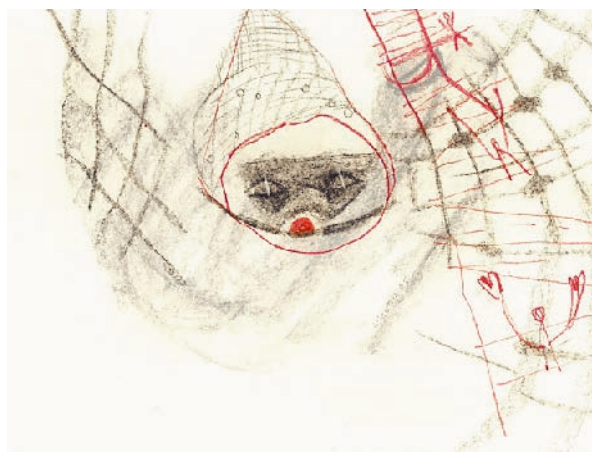
Collar and locks, vers 1800, Alabama (États-Unis), diam. 17 cm, Fonds M.ACTe, coll. Région Guadeloupe.

Ball and iron bar of a slave or a prisonne
XVIII^e - XIX^e siècles, Holland
Bar 37 cm, diam. 10cm
Fonds M.ACTe, coll. Région Guadeloupe.

Pélagie Gbaguidi

Code Noir (the Black Code)

Pélagie Gbaguidi has a restless mind. She's a highly sensitive artist and her memory, like a sponge, absorbs stories. A native of Benin, Pélagie Gbaguidi still experiences the code noir, several centuries later, as if it were a wound deep in her viscera. Her chapters, paragraphs and creations are all felt like stabs to her own heart. There are no words that could express this pain. So she draws, like a child who is attempting to exorcise her demons, like an outsider who wants to fend off madness. Her drawings and colours express the indescribable: a raw emotion.



Code Noir, 2005 (extrait)
Crayon pastel sur papier
100 fois 21 x 29,6 cm
Fonds M.ACTe, coll. Région Guadeloupe.

THE PLANTATION SOCIETY

The plantation was the production unit of the slavery system in the Lesser Antilles.

As the sugarcane and sugar producing plantations replaced tobacco in the Lesser Antilles, it led to the establishment of the French transatlantic slave trade. However, it was only in the early 1650s, with the introduction of new farming and industrial techniques by the Dutch colonists fleeing Brazil after their colony in Pernambouc was conquered by the Portuguese. An economic unit sometimes labeled a 'vertical concentration,' the plantation combined the three stages of production: the farming, the manufacturing process and their direct sale to traders in the colonial powers.

Kara Walker

The Palmetto Libretto

The Palmetto Libretto presents a complex and ambiguous vision of slavery that characterizes Kara Walker's work. The roles of slaves and masters, Whites and Blacks are inverted in situations further complicated by suggestions of sexual perversion. Kara Walker was born in California in 1969 and graduated from the Atlanta College of Arts (BFA, 1991) and the Rhode Island School of Design (MFA, 1994). She has already exhibited her work at the New York Museum of Modern Art, at the Guggenheim Museum, the Whitney Museum of American Art in New York, but also in Europe, and especially at the Musée d'Art modern in Paris and the Berlin Guggenheim. She lives and works in New York.

FROM PROTESTS TO REVOLT

Enslaved Africans never passively accepted their condition under any colonial domination be it Spanish, Portuguese, Dutch, Danish, English or French. Their resistance either took the form of violent upheavals against the established order or, in a more acceptable way for the authorities, through songs, dance, legends and beliefs, or by maintaining their own Creole gardens.

For the colonists, the most dangerous form of resistance is the rebellion on the plantation or in the towns. Uprisings were suppressed violently. They sometimes followed alliances concluded between maroons and slaves, when at the start of the European colonization they were sometimes backed by Kalinagos or Caribs, who were still present on their lands, until the middle of the 17th century. The tight social control on the slaves by the colonial society meant that the revolts were rare and had little effects on the powers in place.

A FEW REVOLTS AMONG MANY

– 1763, Berbice (Guyana): a rebellion of 3,000 African slaves of the plantations of the South of Berbice was led by Kofi (or Cuffy) of Ashanti origin. The revolt was suppressed by a force composed of Karinya and Akawaio, Indians armed and led by the Dutch. Following the suicide of Kofi, Atta took command of the rebellion. Many executions were carried out afterwards.

– November 1765, Jamaica: Uprising of Coromanti slaves of St Mary Parish, led by Blackwell. The insurrection was put down, and 13 insurgents were executed, 33 others were deported or sold.

– April 11-12, 1790, Guadeloupe, in the region of Capesterre, Goyave, Petit-Bourg: A plot inspired by the French Revolution involved the Maroons from the mountains of Basse-Terre. It failed and was discovered. The trial that followed sentenced 33 instigators to terrible punishments. On May 17th, the court of Pointe-à-Pitre condemned Jean-Louis, one of the plotters, to be "hanged and strangled to death on a gallows raised on the public square of the town of la Petite Goyave; this done, his head is to be severed from his body and remain forever on a 20-foot (6 meters) stake [...] planted on the main way near said town, his body thrown into a blaze and his ashes scattered in the wind." 4 other conspirators were also hanged.

FREEMASONRY IN THE WEST-INDIES IN THE 18TH AND 19TH CENTURIES

Freemasonry generally played an important role in the abolitions of slavery. However, in the Antilles it was often ambiguous and reluctant to integrate blacks and people of mixed race within its ranks.



The Palmetto Libretto

(Sketch for an American comic opera with Fort Sumter), 2012

Pastel and graphite on paper

264,8 x 749,3 cm

Fonds M.ACTe, coll. Région Guadeloupe.



Mmadi Makè, AKA Angelo Soliman

(1721- 1796), Founding member et vice-grand master of ceremony of the "True Harmony" Masonic lodge of Vienna (1781). He initiated Wolfgang Amadeus Mozart, Leopold Mozart his father, and Franz Joseph Haydn

CHURCH AND SLAVERY

From the start of colonisation, the Catholic Church positioned itself as the moral and spiritual caution of the conquest. It promoted slavery as a way of redeeming the souls of the “idolatrours” Amerindians and Africans. The catholic religion provided official means of controlling and justifying an economic and territorial conquest.

In 1626, the King of France, Louis 14th and his minister Richelieu officially stated that ‘the evangelisation of the savages’ was the underlying purpose of the colonization.

In spite of the theological debate on the issues raised by slavery that took place at the end of the 17th century, the African slave trade is seen as an opportunity to bring salvation to the souls of the ‘savages’ by sending them on a forced exile to preserve them from their ignorance. In fact, the need for labour force on the sugarcane plantations and the systemization of servile labour guided the religious motivations of the French kingdom. The French Revolution led to the first abolition of slavery in 1794 and also to the decline of the church: in 1791, the religious orders were dissolved and with the arrival of the Commissioner of the new French Republic Victor Hugues in 1794, religion was simply banned. Between 1802 and 1830, the freedom of cult is restored, but the lack of priests left the slaves without any spiritual supervision. With the advent of the July Monarchy in France, the ties with the Catholic religion are restored on a large scale, until 1848, in a year marked by the abolition of slavery and the final chapter of the history of the French monarchy.

DRUMS, MASQUERADES AND CARNIVAL

Ubiquitous to multiple African influences, the drum is heir to the social and cultural struggles of the slaves.

Kept at the margin of the colonists’ burlesque parties and cavalcades, the slaves were organized in clandestine societies called ‘convoys’ or ‘nations’ that would later generate an important part of our popular carnival.



Drum of the ka Master, François Moléon Jernidier aka Kawno
60 x 46 cm
Fonds M.ACTe, coll. Région Guadeloupe.



Tanbou bas d'Akiyo
60 x 46 cm
Fonds M.ACTe, coll. Région Guadeloupe.



Two fine tam tam players

Postcard, Phos edition, Pointe-à-Pitre,
Coll. Région Guadeloupe.



Jim Fish Ricksha boy

ostcard, 9 x 14 cm
Coll. privée.



Egungun adjina Mask and costume

1990 - 2000, Porto-Novo, Bénin Republic
Fonds M.ACTe, coll. Région Guadeloupe.



Egungun kouvîtô or Ghost costume

années 1970, Porto-Novo, Bénin Republic,
Fonds M.ACTe, coll. Région Guadeloupe.

ARCHIPEL 4

THE ABOLITIONS

Guadeloupe was the victim of a unique and appalling form of historical cruelty. In 1794, France was the first country to abolish slavery, but the same country under the new regime of Napoleon Bonaparte restored it in 1802, causing one of the most important traumas in the history of humanity. By refusing the reinstatement of slavery, Saint-Domingue declared its independence and changed its name to Haiti and became a sanctuary for black people around the world. Nevertheless, spurred by the intellectuals and abolitionists of the age of enlightenment, the English are the first to introduce a treaty intended to stop the African slave trade and ultimately abolish slavery. However, it would take almost another century for the whole American continent to be totally freed from slavery.

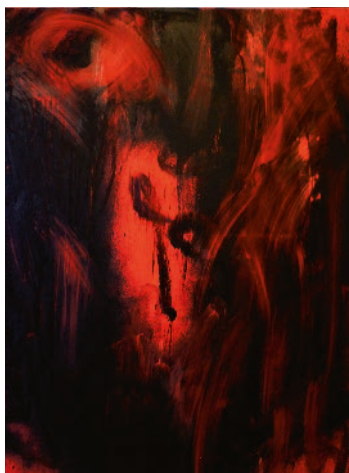
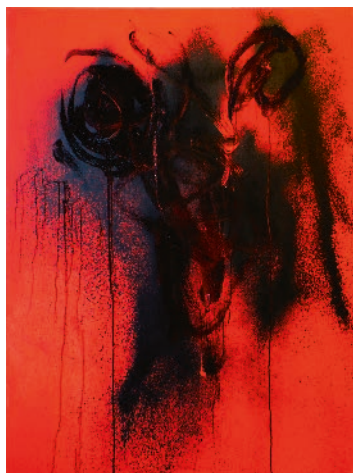
FROM SAINT-DOMINGUE TO HAITI

In the revolutionary turmoil of the end of the 18th century, Saint-Domingue becomes Haiti, the first independent island in the Caribbean.

Mario Benjamin

Toussaint Louverture – Jean-Jacques Dessalines – Le roi Christophe

The Haitian artist, Mario Benjamin began his career by painting portraits for the wealthiest inhabitants of Port-au-Prince. His work was so realistic that, at times, it was mistaken for photographs; he was able to depict faithfully, details after details, the faces he was asked to immortalise. However, in portraying Haiti's tutelary figures, he has not attempted to reproduce the visible, but rather to explore the souls of these three heroes. Here, his brush rummages through the troubled depths of these conquerors to unveil their complexity, leaving us free to decorate and adorn these iconic figure, whose legend is far more evocative than a mere resemblance.



Toussaint Louverture - que l'on souhaitait Jean-Jacques Dessalines - Le roi Christophe, 2012

Peinture sur toile, technique mixte, triptyque, 76 x 122 cm chacun
Fonds M.ACTe, coll. Région Guadeloupe.

ABOLITION AND REESTABLISHMENT OF SLAVERY IN GUADELOUPE

If revolutionary France became the first to abolish slavery in 1794, it was also the only country to re-establish it in 1802, under the rule of Napoleon Bonaparte. Of all the French colonies, Guadeloupe was the most traumatised by this restoration, which led to the 'war of Guadeloupe' and its dramatic conclusion with the slogan 'Live free or die' of the martyrs whose iconic figure was Louis Delgrès.

The 1794 abolition of slavery in Guadeloupe was the result of a conjunction of factors: the growing impact of slave revolts (more frequent and extensive), the establishment and consolidation of more or less autonomous Maroon communities, the weakening of the British colonial empire, once the dominant nation in the Caribbean and American regions (the thirteen American colonies of Britain

declared their independence in 1776) and the economic crisis affecting the colonial productions. The slavery-based colonial rule was already undermined, but it was the French Revolution that accelerated the process.

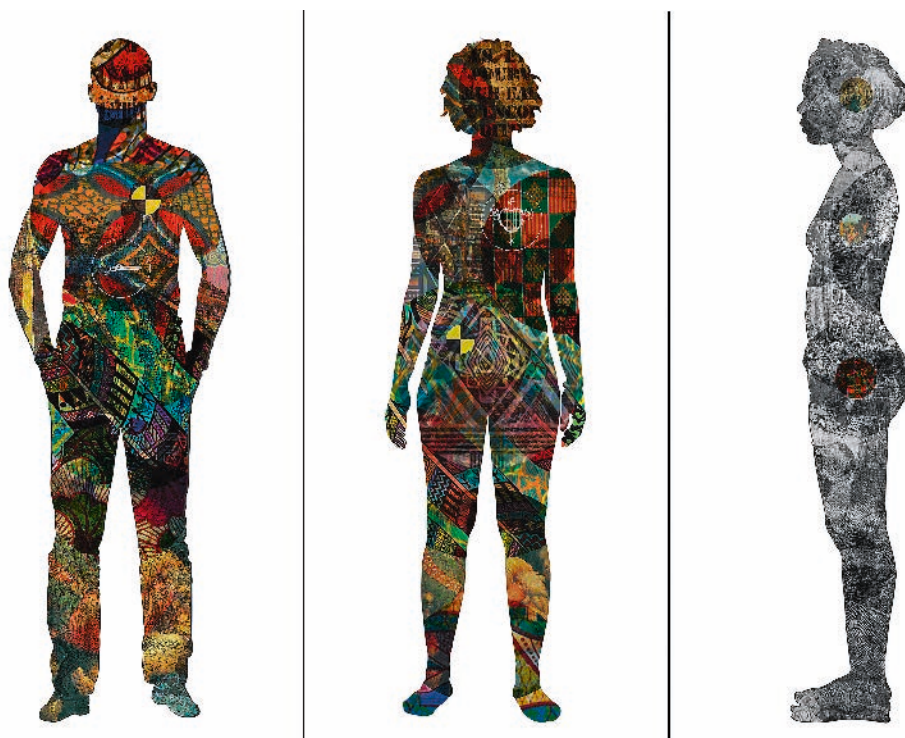
In fact, even if Guadeloupe was, between 1794 and 1802, the only island of the Lesser Antilles where slaves were emancipated, this abolition was at least partly fictitious. The authorities had substituted slavery with forced labour and the newly-freed populations were still repressed and had no freedom of movement or choice over their activity or workplace. The only real progress was that they could no longer be sold and were allowed to acquire properties, to marry and divorce as they wished.

As under the old regime, the revolts were suppressed in bloodbaths and only the army offered a limited hope of freedom. In May 1802, the War of Guadeloupe would bring an end to this political hypocrisy.

The war of Guadeloupe lasted from the 10th to the 28th of May. More than 4,000 people died, not including the summary executions and the 3,000 'coloured' soldiers, who after they were used in the most decisive battles against the rebels, were deported by Richepance who attempted to sell them as slaves in the Spanish colonies of Venezuela, in Central America and the United-States. On May 20th, 1802, the Tribunal of the Constitution reinstated slavery in the colonies. The liberty of 1794 that was reached through arms in 1794, ended the same way eight years later. Following this brutally interrupted experiment of 'general freedom', Guadeloupe and Guiana were kept under tight control for another half-century during which they are again locked in the shackles of slavery.

Bruno Pédurand Revolutions

In this corridor with convex shapes, Bruno Pédurand – an artist who, like all Guadeloupian people, feels in his flesh the forever-opened wound of the reinstatement of slavery – summons memory. We enter a haunted world of interacting symbols combining past and present. Mankind is at the heart of this work and the general shape of the installation suggests the belly of a ship; a ship that would not sail towards the hated cotton fields, but rather to regained freedom. A freedom we need to defend to prove we are deserving of it.



Révolutions, 2015

Caissons lumineux, technique mixte sur Altuglas® et inox, 300 x 600 cm
Fonds M.ACTe, coll. Région Guadeloupe.

Shuck One L'histoire en marche

Born in Pointe-à-Pitre in 1970, Shuck One lives and works in Paris. A representative of the first generation of French graffiti artists, Shuck turned to the canvas in the early 1990s. His production was quickly integrated into public and private collections. Although Shuck's paintings venture in areas outside of the urban space, they still remain concerned by human and social issues. While the artist's individuality is at the heart of his creations, his work aims to promote social and cultural individual emancipation, across all borders. This three-dimensional composition is jutting out of a map of Guadeloupe retracing a topography of the clashes. This topography is completed by a timeline of the conflict under the form of a collage. This artwork is an invitation to follow in the footsteps of the resistance fighters, whose progression takes a more factual and physical dimension.



L' Histoire en marche, 2015

Installation artistique sonore et visuelle

Acrylique, aérosol, collages et modules en volume sur mur, 400 x 800 cm

Fonds M.ACTe, coll. Région Guadeloupe.

THE ABOLITIONS

The abolition of slavery followed two stages: the first one was the cessation of the slave trade with the intention of preventing the renewal and development of slavery by prohibiting the transatlantic African slave trade, without questioning slavery itself.

DENMARK

1803: abolition of the slave trade

1848: abolition of slavery

CHILE

1823: abolition of slavery

OTTOMAN EMPIRE

1847: abolition of slavery

MEXICO

1857: abolition of slavery

SPAIN

1880: abolition of slavery

MAURITANIA

1980: abolition of slavery

GREAT-BRITAIN

1807: abolition of the slave trade

1838: abolition of slavery

THE UNITED-STATES

1838: abolition of the slave trade

1865: abolition of slavery

COLOMBIA

1852: abolition of slavery

THE NETHERLANDS

1863: abolition of slavery

CUBA

1880: abolition of slavery

FRANCE

1815: abolition of the slave trade

1848: abolition of slavery

SWEDEN

1846: abolition of slavery

ARGENTINA

1853 : abolition of slavery

PORTUGAL

1869 : abolition of slavery

CHINA

1909 : abolition of slavery



*Signature in Madrid
of a petition to abolish slavery*

Illustration in "Le Monde illustré"

12 décembre 1868, n° 609

Fonds M.ACTe, coll. Région Guadeloupe.

ARCHIPEL 5

THE TIME AFTER

Ushered in the new age of industrial societies it had created (such as the site of Darboussier), the west superimposed to the humanistic principles of the abolition, a new order founded on the systematic conquest of the world... to bring civilization to it – again by force. Meanwhile, in the United-States of America, a particularly brutal formal and informal segregation appeared, which was also found to different degrees in the former American colonies, and in the new African and Asian colonies, where the West trampled on its own ideals of progress by violating human dignity. It was not until the second half of the 20th century that the different colonized countries recovered their independence and that formal apartheid disappeared completely. However, the poison of racism still continues to eat away our contemporary societies.

POST-SLAVERY IMMIGRATION

Faced with the shortage of labour following the abolition of slavery, the planters and industrials' preferred solution was to resort to a new wave of immigration from every corner of the world. These newcomers contributed to the enrichment of the cultural heritage.

DARBOUSSIER

In the 18th century, Darboussier was just a modest plantation, but with the advent of the industrial era, it became the most important factory of the Lesser Antilles.

THE UNITED STATES OF AMERICA

Following the abolition of slavery in 1865 and after multiple struggles, often violent, it took the United States of America more than a century to end racial segregation, without actually abolishing racism.



From left to right :

Four Negroes lynched for having murdered a work supervisor

Drawing by Henri Meyer, in *Le Journal illustré*, December 11, 1892
Fonds M.ACTe, coll. Région Guadeloupe.

Malcom X

Photograph, 25,3 x 10, 3 cm
Fonds M.ACTe, coll. Région Guadeloupe.

***Lynching of two young African Americans,
1930, Court House Yard***

Marion, Ind., Beitler Studio, photograph, 13, 2 x 9 cm
private Coll.



Indian family of sugarcane workers

Postcard n° 132, Boisel edition, coll. Région Guadeloupe..



The Darboussier factory, The Coopers,

The illustrated Guadeloupe.
Coll Cahiers, Pointe-à-Pitre,
Postcard n°100
Coll. Région Guadeloupe



From left to right :

White men's waiting room, 1916

Photograph, 18 x 11,5 cm

Fonds M.ACTe, coll. Région Guadeloupe.

Martin Luther King,

Photograph, 13, 2 x 9 cm

Fonds M.ACTe, coll. Région Guadeloupe.



Bobby Seale, a Black Panthers militant protest for the liberation of Angela Davis
December 8 1971

Photograph, 25,3 x 10, 3 cm

Fonds M.ACTe, coll. Région Guadeloupe.

RETURN FROM EXILE TO THE PROMISED LAND

In the 19th century, Sierra Leone, Freetown et Liberia were the first African territories to welcome the returning emancipated slaves, the free people of colour and the captives liberated from the clandestine trade. Then, in the 20th century, the African continent became the Promised Land announced by Marcus Garvey.

THE DEVELOPMENTS IN BLACK PEOPLE IMAGE

Is colour a factor of common identity? Throughout the 20th century, numerous intellectuals, writers and politicians pondered the issue.

In France, *La Revue du monde Noir* (the Journal of the Black World) was first published in 1931 and represented a landmark in the recognition of Black identity. It was a medium for the expression of Black intellectuals and writers such as Césaire and Senghor, together with many members of the American New Negro Movement. All of these contributors supported the idea of a common identity. Later, Césaire and Senghor founded another publication, *L'Étudiant Noir*, in which Césaire first used the term 'Negritude.'

In 1948, the journal *Présence Africaine* and the publishing company of the same name are created, with the support of Césaire, Senghor and several French intellectuals such as Jean-Paul Sartre, André Gide, Albert Camus, Michel Leiris, and Maurice Merleau-Ponty. It completed the structure which organized the first congress of Black Writers and Artists, two years before the constitution that would modify the relationship between France and its colonies.

The congress opened on September 19, 1956 at La Sorbonne University in Paris. Some sixty delegates from twenty-four countries met with a common objective: conduct a review of Black culture in its universality and its diversity. Senghor hoped to "see the peoples of Africa assert their personality in order to take part in the process of giving and receiving. It is now time to not only enhance our cultures, but also to promote them on a daily basis."

Among the problems raised by this conference, which was intended to be a unitary meeting, the differences of approach between Africans and Americans. When some refused to view the condition of African-Americans at the same level as the experience of the Africans, others continued to champion the universality of Black culture. The African-Americans were more concerned with the recognition of their fundamental rights, while the Africans demanded the sovereignty of their nations.

In 1959, at the second congress held in Rome, Senghor referred to a principle already established for some years: the parallel comparison of the West and Africa, without really attempting to oppose them, but rather to demonstrate that each followed their own development and to equally stress the importance of the rhythm as a major founding element of 'Negro' specificity.

For the participants, the objective was to work on a common memory and also return to the cultural roots, in order to revive and promote them. Every participant conceded that the road would be long and that there would be many upcoming struggles. Beyond the insoluble problems raised, this fraternal meeting gave a sense of progressing Black people's unity despite continental divides.

L'ÉCOLE NÉGRO-CARAÏBE

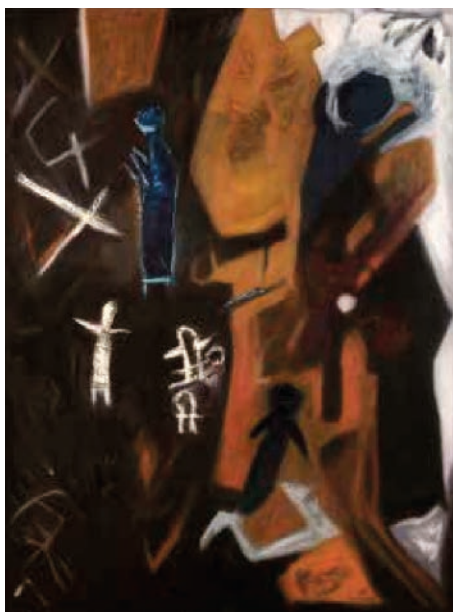
The Negro-Caribbean School was an artistic movement that set a new chapter in a sometimes complicated and ever-changing history of relationship between Africa and the Americas.

The Negro-Caribbean school was founded in Abidjan in 1970. It followed the dynamic originating from the Americas, which became a characteristic of the African independences in the late 1950s and the early 1960s, and in the 1970s for the Portuguese colonies.

With the independences of the former colonies, the American 'Victimized Negroes' became the 'Active Negroes' involved in their own renaissance. And, in order to experience African authenticity (no longer seen as 'Black', but rather as 'Negro'), the urge to travel, to leave and sometimes to return to a liberated African continent, recently freed from the White Western yoke.

In the 1970s, and even more so in the 1980s, many African-Caribbeans left Africa for Europe or returned to their native Americas. By doing so, they closed the chapter of the Negro-Caribbean phenomenon in the ever-changing relationship between Africa and the Americas.

One of the products of that phenomenon was the Negro-Caribbean School, an aesthetic movement mainly embodied by the Caribbeans Serge Hélénon and Louis Laouchez and founded by Mathieu Jean Gensin, all graduates of the Nice School of Applied Arts.



Louis Laouchez

Nocturne, 1991

Huile sur toile, technique mixte, 131 x 98 cm
Fonds M.ACTe, coll. Région Guadeloupe.



Serge Hélénon,

La Mémoire charpentée, ca. 1998

Technique mixte, bois, 180 x 92 x 16 cm
Fonds M.ACTe, coll. Région Guadeloupe.



Mathieu Jean Gensin

Niche royale 1, 2012

Huile sur toile, 150 x 150 cm
Fonds M.ACTe, coll. Région Guadeloupe.



Top to bottom :

Mathieu Jean Gensin

Niche royale 2, 2012

Huile sur toile, 150 x 120 cm
Fonds M.ACTe, coll. Région Guadeloupe.

Fétiche fécond en pays Yacouba, 2012

Huile sur toile, 120 x 120 cm
Fonds M.ACTe, coll. Région Guadeloupe.

THE RASTAFARIAN MOVEMENT

The social and religious Rastafarian movement inspired by Marcus Garvey and his pan-Africanist dream, appeared in Jamaica in the 1930s on the basis of the interpretation of Marcus Garvey's statements. Marcus Garvey is seen as a true prophet by the Rastafarians, because he famously announced: "Look to Africa, where a Black king will be crowned, he will be the Redeemer."

A native of Jamaica, Leonard Percival Howell, born 1898, was the first of the major preachers of the Rastafarian movement and its associated religion, which ritualized the consumption of cannabis. The use of the drug is seen as a form of deliberate deconditioning, a protest tool against the alienation imposed by the White system dubbed 'Babylon' - a symbol of evil and vice. The consumption of the drug is said to be justified by parts of the bible. The second period of the Rastafarian movement was influenced by the independences of the 1960s and by the emergence of Reggae music on the international scene in the 1970s.

ARCHIPEL 6 TODAY

Having faith in the future entails believing in the capacity our societies have to end all forms of human subjugation and enslavement. The Memorial ACTe intends to be an instrument of promotion of these values.

CONTEMPORARY CONFISCATION

While slavery and the confiscation of liberty are not new phenomena in the history of mankind, the 20th and 21st centuries differ from the earlier periods by the scale they took, the unprecedented acceleration and the media coverage.

According to the ILO (International Labour Organisation), millions of people worldwide are deprived of their freedom in several ways:

- traditional slavery (repayment of debts and sale of children) in Mauritania, Senegal, Togo, Benin, Nigeria, Sudan, Pakistan, or India among others,
- extreme servitude of exploited workers (7,000 enslaved children in Costa Rica, Native Amerindian children in the gold mines of Peru, child soldiers in the DRC, in Congo, Liberia, etc., children working in factories supplying the major Western clothing brands in Bangladesh, China, Vietnam, etc.)
- domestic servitude: 110,000 child slaves in Peru and 1,500,000 in Indonesia, the most affected country,
- sexual slavery in some countries in Southeast Asia.

Nicolas Mérault

Pluralité guadeloupéenne (Guadeloupian Plurality)

"Pluralité guadeloupéenne" is an immersive video installation of four semi-translucent screens, each placed about one meter (3 feet) from the other. Visitors will be able to experience the installation both from outside and inside.

Comprising 10 video modules, each representing a fragment of time, imprinted by the seal of the plurality of human, societal, cultural, geographical, and climatic elements, while taking a poetic look at today's Guadeloupe. The fluidity and non-linearity of the visitors' movements within the installation are integral parts of the process (light and shadow effects, silhouettes cut out by the semi-translucence of the screens) and refer to the symbolic character of the dynamics of fluids and diaphanous materials filmed in slow motion, emphasizing the changing nature of events, thus provoking introspection and reflection in visitors by providing them with a window opened onto the world of dreams.



Pluralité guadeloupéenne, 2015

Installation vidéo immersive composée de 10 modules de 5 minutes chacun, 4 écrans semi translucides de 235 x 140 cm
Fonds M.ACTe, coll. Région Guadeloupe.

THE CARIBBEAN FESTIVAL IMAGE

STILL IMAGE

The willingness to bring together the best the Caribbean offers in picture production.

The necessity to create an innovative biennial able to offer international visibility and opening to the region's talents.

The need to federate the energies and to unveil to the world the way Caribbeans perceive themselves.

This first edition is designed around four major axes:

Photographic archaeology:

Here, the history of the beginnings of photography in Guadeloupe is presented, with the first portraits taken and the 'West-Indies' volume of the 'Keystone' Company published at the start of the 20th century.

Families:

Until the advent of the digital technologies, family events were entrusted to professional photographers. They were responsible for immortalising and sanctifying the important familial events. With their collaboration, visitors will explore the solemn or casual representation of these memories.

20 pictures, 20 years of photography :

The patron of the Festival, the photographer Daniel Goudrouffe invites the visitors to this anniversary to share his sharp, and never complacent vision. By applying an unstructured framing technique, he has taken over the years beautiful vibrant and sensuous black and white pictures shot in the Caribbean or in New York. The Memorial ACTe pays a well-deserved tribute to one of the first Guadeloupians to claim the status of author-photographer.

The new trends:

A selection of the most contemporary Caribbean productions are on display. The festival reflects the current creative dynamics of the Caribbean. Island after island, from Cuba to Trinidad, recognized experts have identified the upcoming talents such as Suzie Landeau, Delia Blanco, Marvin Fabien and Giscard Bouchotte.

HAÏTI

Maksaens Denis
François Gasner
Josue Azor
Paolo Woods

GUADELOUPE

Steeve Cazaux
Charles Chuleme-
Rousseau Yvan
Cimadure-Mery
Laetitia Petrelluzzi
Philippe Virapin

SAINT MARTIN

David Gumbs

MARTINIQUE

Jean-Baptiste Barret
Robert Charlotte
Mario Gilbert
Shirley Rufin

DOMINICA

Sheldon Casimir
Ericson Joseph
Charles Louis

BARBUDA

Juan-Maria Gomez Gomez
dit « Perro Amarillo »

CUBA

Pedro Abascal
José Alberto Figueroa
René Pena
Rafael Villares
Mabel Poblet

THE DOMINICAN REPUBLIC

Iliana Emilia Garcia
Scherezade Garcia
Quisqueya Henriquez

SAINT VINCENT AND THE GRENADINES

Charles Louis
Ericson Joseph

VENEZUELA

Anabell Guerrero



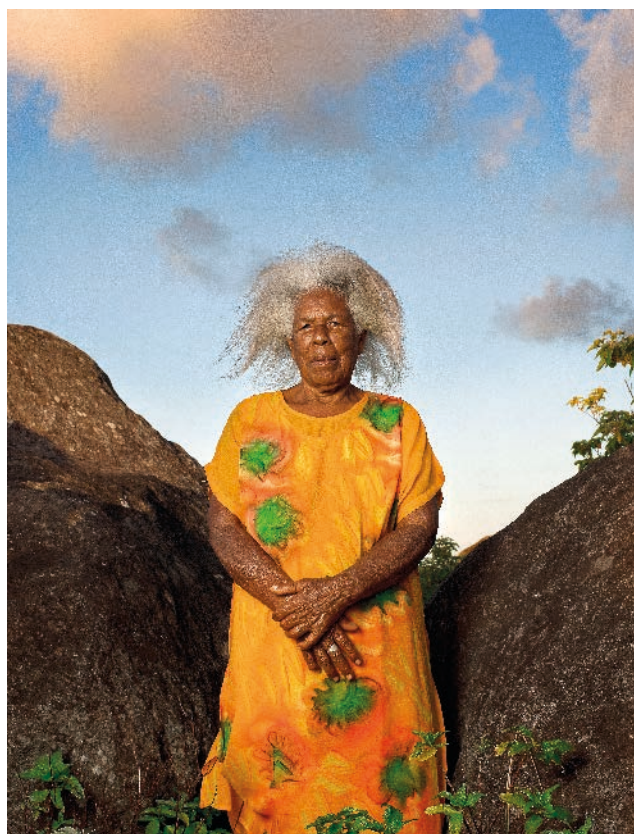
Jean-Baptiste Barret
Mythobidon 01
 Série : Mythologiques aux bidons
 MARTINIQUE



Jean-Baptiste Barret
Mythobidon 02
 Série : Mythologiques aux bidons
 MARTINIQUE



Robert Charlotte
A.Jay & T.Jay
 Série Garifuna St-Vincent



Robert Charlotte
Sétina Brackin
 Série Garifuna St-Vincent

MOVING PICTURE TRACES, IMPRINTS, BECOMING

Traces. Memory has always needed techniques to be displayed. IT is the latest technology to have solved the issue of storage memory.

Imprints. Sorting information and memory allows it to appear or disappear and process the past in the present.

Becoming. The memorable man, shaped by the imperfection of his own omissions has become the computable man, the one coming from the information age.

Three spaces:

The Memorial ACTe's Caribbean Image Festival presents 40 video clips, with or without sound, in two interior spaces devoted to the reflection on streamed or stored images, and in one exterior space of dissemination.

Traces: 700 sq. m. temporary exhibition hall (Video clips with sound - 1 to 6 min.)

Imprints: Entrance of the multi-purpose hall (100 sq. m.) (Silent video clips - 1 to 6 min.)

Becoming: Large display on the exterior facade (Video clips with sound - 7 to 26 min.)

The Caribbean Image Festival will also have the capacity to promote productions that could eventually be presented in other exhibitions and festivals with the Memorial ACTe label.

DOMINICA

Aarmai Augustine &
Jevier Denzel

JAMAICA

Calvin Walker

GUADELOUPE

Sébastien Barthélémy
Steeve Cazaux
Collectif C Nou Menm
Guy Gabon
Klod Kiavue
José Man Lius
Nicolas Mérault
Nicolas Nabajoth
François Piquet
Léa de Saint-Julien
Janluk Stanislas
Sandrine Trésor
Henry Tauliaut

MARTINIQUE

Gilles Elie-dit-Cosaque

SAINT-MARTIN

David Gumbs

SAINTE-LUCIE

Davina Lee

TRINIDAD & TOBAGO

Nicole Brooks
Michael Chambers
Jeannette Ehlers





Juan-Maria Gomez Gomez, *Esperar en vano*
Series : Coco time is over
BARBUDA



Juan-Maria Gomez Gomez, *Huye*
Series : Coco time is over
BARBUDA



Yvan Cimdure-Mery, *Caribbean Bouyz 1*
GUADELOUPE



**Nadia Huggins
*Circa no future 7***
ST VINCENT & GRENADINES



**Nadia Huggins
*Circa no future 8***
ST VINCENT & GRENADINES

CARIBBEAN ISLANDS





Pointe-à-Pitre
MÉMORIAL ACTe

3

KEY FIGURES



MEMORIAL ACTE KEY FIGURES

500 heritage items and 25 contemporary artworks la collection de l'exposition permanente.

7,124 sq. m. (76,682 sq. ft.) for the Memorial ACTe, including **2,500 sq. m.** (26,909 sq. ft) devoted to the permanent and temporary exhibitions.

A **400 sq. m.** (4300 sq. ft) multi-purpose congress and performance hall fitted with 256 seats, mobile stands, a roller screen, a stage and artists dressing rooms.

Total budget of the project **83 millions euros**, jointly funded by the Region.

Guadeloupe, the French State and Europe; including **47,99 millions euros** or the building.

6000 to **8000** genealogy trees of Guadeloupian families, provided by the Rogers Fund, and numerous other genealogical resources from Civil status acts as well as from public and private archives.

300 000 visitors expected per year.

37 direct jobs created to form the staff of the Memorial ACTe.

A footbridge **11.5 m** above the ground leading to Morne Mémoire (Memory Hill) and offering apromenade between sky and sea.

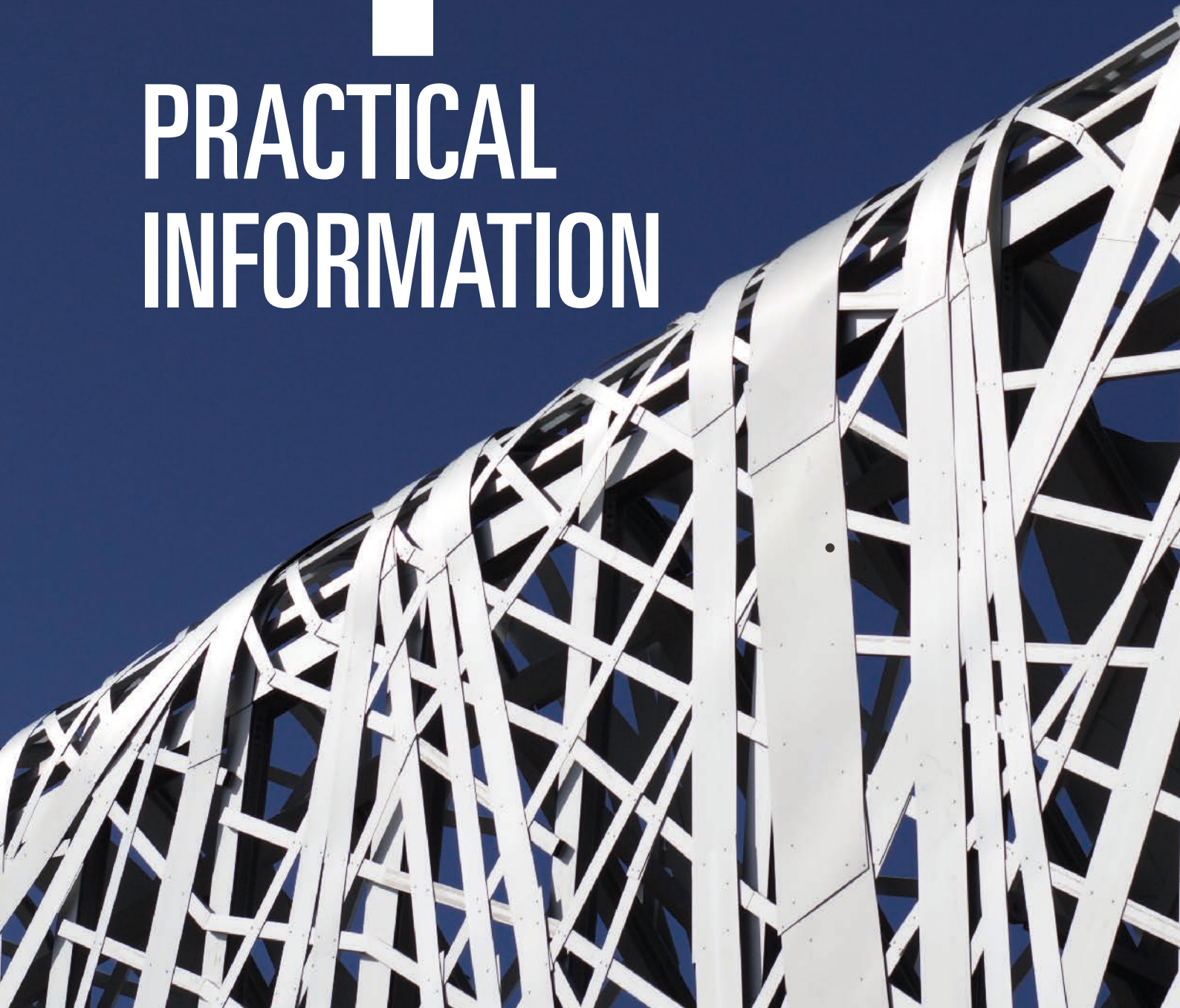
A **5 acres** panoramic garden at the Morne Mémoire (Memory Hill).



4

**PUBLIC OPENING
JULY 2015**

**PRACTICAL
INFORMATION**



By phone: +590 590 25 16 00
By mail : memorial.acte@gmail.com
Website : www.memorial-acte.gp
Facebook : <https://www.facebook.com/memorialacte>
YouTube channel : Mémorial ACTe Guadeloupe Officiel
Twitter : @Memorial_Acte

Tuesday to Sunday – 9:00 a.m. to 7:00 a.m. / Friday to Saturday - 9:00 a.m. to 8:00 p.m.
 Sunday 10:00 to 6:00 p.m.
 Closed on Mondays

INDIVIDUALS
Full: € 15
Discount : €10

Tarif : 45€ (2 adults and between 2 and 5 children from the same family)

Full: €35
Discount: €25

Between 8 and 20 persons: Full €13/ Discount €8,50
Between 21 and 99 persons: Full €12 / Discount €8

**Free AudioGuide*

[illegible]

The background is a full-page abstract composition of thick, expressive brushstrokes. The color palette is dominated by deep reds, burnt oranges, and dark, almost black, tones. The strokes vary in direction and intensity, creating a sense of movement and texture. The overall effect is dramatic and high-contrast.

5

**VISUALS AVAILABLE
TO THE PRESS**

The Memorial ACTe



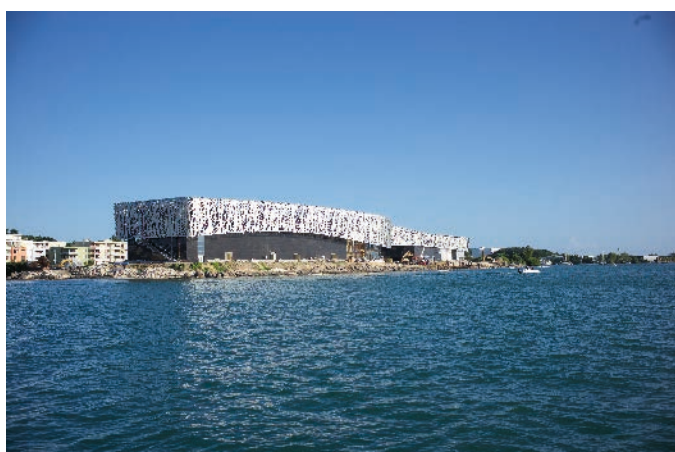
Mémorial ACTe, Pointe-à-Pitre

© Aeroworx



Mémorial ACTe, Pointe-à-Pitre

© Aeroworx



Mémorial ACTe, Pointe-à-Pitre ,

© Pascal Berthelot - Architecte



Mémorial ACTe, Pointe-à-Pitre

© Pascal Berthelot - Architecte



Mémorial ACTe, Pointe-à-Pitre

© Pascal Berthelot - Architecte



Mémorial ACTe, Pointe-à-Pitre

© Région Gaudeloupe

the caribbean image festival



Jean-Baptiste Barret, Mythobidon 01
Série : Mythologiques aux bidons
MARTINIQUE



Robert Charlotte, A.Jay & T.Jay
Série Garifuna St-Vincent



Robert Charlotte, Sétina Brackin
Série Garifuna St-Vincent



Mabel Poblet, Cielo a reflejo
CUBA

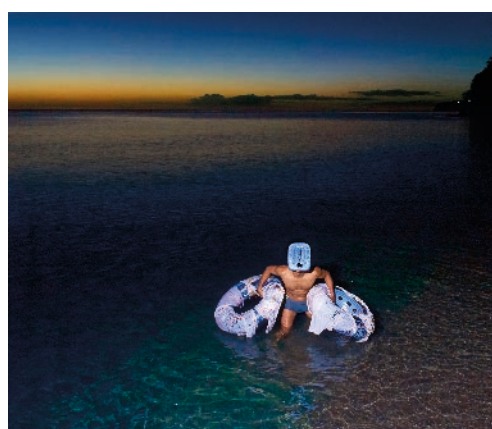


De gauche à droite :

Nadia Huggins
Circa no future 7

Nadia Huggins
Circa no future 8

ST VINCENT & GRENADINES



De gauche à droite :

Yvan Cimadure-Mery
Caribbean Bouyz 1
GUADELOUPE

Jean-Baptiste Barret
Mythobidon 02
Série : Mythologiques aux bidons
MARTINIQUE



De gauche à droite :

Juan-Maria Gomez Gomez
Esperar en vano

Juan-Maria Gomez Gomez
Huye
Série : Coco time is over
BARBUDA

Permanent Exhibition

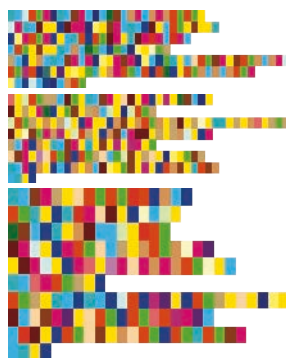
1 The Americas,



Notre-Dame de Montserrat, XVIII^e siècle
Gravure, 19 x 23 cm
Fonds M.ACTe
Coll. Région Guadeloupe.



Artefacts et pendentifs en Tumbaga
Alliage d'or, de cuivre et d'argent
600-1500, Colombie
Fonds M.ACTe, coll. Région Guadeloupe.



La Voleuse d'enfant, 2015
Tryptique, blocs de bois peints
Trois modules d'environ 100 x 140 cm chacun
Fonds M.ACTe, coll. Région Guadeloupe.



Figure de proue,
Début du XIV^e siècle, bois
Fonds M.ACTe, coll. Région Guadeloupe.

2 Towards slavery and the slave trade



Traité de Bartolomé de Las Casas
(1474-1566), Séville, 1553, 21 x 15,8 cm
Fonds M.ACTe, coll. Région Guadeloupe.



Aïkanische Völker (Peuples d'Afrique)
lithographie, 1890, 30 x 24 cm
Fonds M.ACTe, coll. Région Guadeloupe.



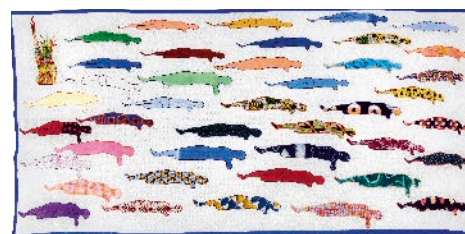
L'Arbre de l'oubli, 2014
Installation,
Technique mixte, 6 x 6 m
Fonds M.ACTe, coll. Région Guadeloupe.



Chaîne d'esclaves à quatre colliers,
Provenant du couvent vodoun de Déxué
à Adouko, République du Bénin
XIX^e siècle, 15 X 500 cm
Fonds M.ACTe, coll. Région Guadeloupe



Esclaves en provenance de l'intérieur
Illustration in Frederic Shoberl,
The World in Miniature, volume II,
Africa, Londres, 1817, fonds M.ACTe
Coll. Région Guadeloupe.



Génération biométrique, 2011
Textile, broderie et appliqués sur coton
296 x 640 cm
Fonds M.ACTe, coll. Région Guadeloupe.

3 The time of slavery



Code Noir, 2005 (extrait)
Crayon pastel sur papier
100 fois 21 x 29,6 cm
Fonds M.ACTe, coll. Région Guadeloupe.



Fouet, XIX^e siècle,
1,80 m
Fonds M.ACTe, coll. Région Guadeloupe.

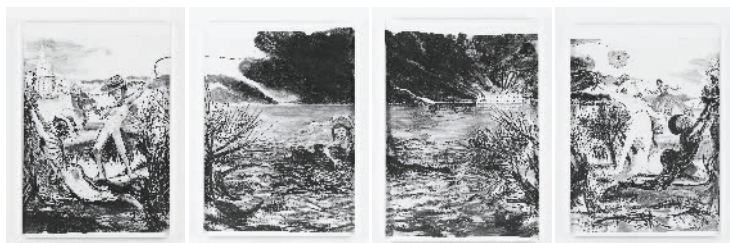


De gauche à droite:

Boulet enchaîné, 85 x 12 cm
Fonds M.ACTe
Coll. Région Guadeloupe.

Collier et cadenas, vers 1800,
Alabama
(États-Unis), diam. 17 cm,
Fonds M.ACTe,
Coll. Région Guadeloupe.

Boulet d'esclave ou de prisonnier,
XVIII^e - XIX^e siècles, Hollande
Barre de 37 cm, diam. 10 cm
Fonds M.ACTe,
Coll. Région Guadeloupe.



The Palmetto Libretto
(Ébauche pour un opéra comique américain avec Fort Sumter), 2012
Pastel et graphite sur papier
264,8 x 749,3 cm
Fonds M.ACTe, coll. Région Guadeloupe.



Tambour du Maître kâ
François Moléon Jernidier dit Kawno
60 x 46 cm
Fonds M.ACTe
Coll. Région Guadeloupe.



Tanbou bas d'Akiyo
60 x 46 cm
Fonds M.ACTe
Coll. Région Guadeloupe.



Masque et costume d'égungun adjina
1990 - 2000, Porto-Novo, République du Bénin
Fonds M.ACTe, coll. Région Guadeloupe.



Costume d'égungun, kouvîtô ou revenant
années 1970, Porto-Novo, Bénin,
Fonds M.ACTe, coll. Région Guadeloupe.



De gauche à droite:

Deux fins tapeurs de tam-tam
Carte postale, édition Phos
Pointe-à-Pitre
Coll. Région Guadeloupe.

Jim Fish Ricksha boy
Carte postale, 9 x 14 cm
Coll. privée.

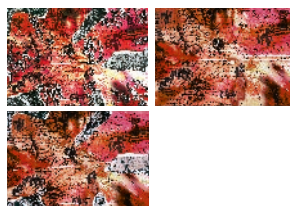


De gauche à droite:

Santiago Rodríguez Olazábal
Los 16 ojos de la cabeza de Osanyin années 1970,
Porto-Novo, Bénin
Installation, 2015
Fonds M.ACTe, coll. Région Guadeloupe

Sanford Biggers
Quilt n°5
Graphite, tissu traité acrylique, crayon à l'huile, peinture
Aérosol sur quilt des années 1920-1930, 195,58 x 177,8 cm
Fonds M.ACTe, coll. Région Guadeloupe

4 The time of abolition



Mario Benjamin
Toussaint Louverture - que l'on souhaitait
Jean-Jacques Dessalines - Le roi Christophe, 2012
Peinture sur toile, technique mixte, triptyque
76 x 122 cm chacun
Fonds M.ACTe, coll. Région Guadeloupe.

Bruno Pédurand
Révolutions, 2015
Caissons lumineux, technique mixte
sur Altuglas® et inox
300 x 600 cm
Fonds M.ACTe
Coll. Région Guadeloupe.

Shuck One
L' Histoire en marche, 2015
Installation artistique sonore et visuelle
Acrylique, aérosol, collages et modules
en volume sur mur, 400 x 800 cm
Fonds M.ACTe, coll. Région Guadeloupe.

Signature à Madrid de la pétition pour l'abolition de l'esclavage
Illustration in "Le Monde illustré"
12 décembre 1868, n° 609
Fonds M.ACTe, coll. Région Guadeloupe.

5 The time after



L'usine d'Arboussier, les Tonneliers,
La Guadeloupe illustrée.
Coll. Cahiers, Pointe-à-Pitre, Carte postale
n°100
Coll. Région Guadeloupe.



Famille d'indiens travaillant la canne à sucre
Carte postale n°132, édition Boisel,
Coll. Région Guadeloupe.



Récolte de la canne à sucre, Martinique et Guadeloupe
Carte postale, Ed. Phos, coll.
Région Guadeloupe.



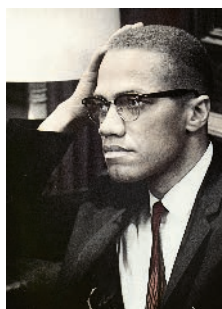
Quatre Nègres lynchés pour avoir assassiné un chef de travaux
Dessin d'Henri Meyer, in Le Journal illustré,
11 décembre 1892
Fonds M.ACTe, coll. Région Guadeloupe.



White men's waiting room, 1916
Photographie, 18 x 11,5 cm
Fonds M.ACTe, coll. Région Guadeloupe.



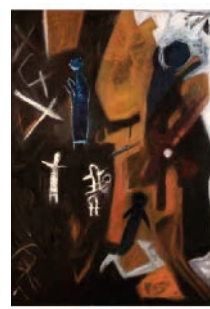
Martin Luther King,
Photographie, 13, 2 x 9 cm
Fonds M.ACTe
Coll. Région Guadeloupe.



Malcom X
Photographie, 25,3 x 10, 3 cm,
Fonds M.ACTe, coll. Région
Guadeloupe.



Légende



Louis Laouchez
Nocturne, 1991
Huile sur toile, technique mixte
131 x 98 cm
Fonds M.ACTe, coll. Région
Guadeloupe.



Serge Hélénon,
La Mémoire charpentée, ca. 1998
Technique mixte, bois, 180 x 92 x 16 cm
Fonds M.ACTe, coll. Région Guadeloupe.



Mathieu Jean Gensin
Niche royale 2, 2012
Huile sur toile, 150 x 150 cm
Fonds M.ACTe,
Coll. Région Guadeloupe.

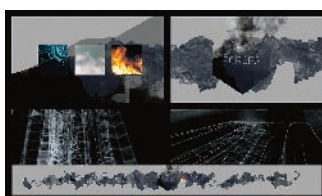
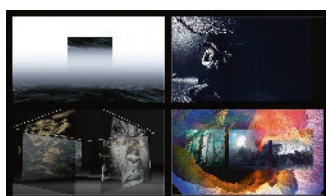


Mathieu Jean Gensin
Niche royale 1, 2012
Huile sur toile, 150 x 120 cm
Fonds M.ACTe
Coll. Région Guadeloupe.



Mathieu Jean Gensin
Fétiche fécond en pays Yacouba, 2012
Huile sur toile, 120 x 120 cm
Fonds M.ACTe
Coll. Région Guadeloupe.

6 Today



Nicolas Mérault
Pluralité guadeloupéenne, 2015
Installation vidéo immersive composée
de 10 modules de 5 minutes chacun,
4 écrans semi-translucides de 235 x
140 cm
Fonds M.ACTe,
Coll. Région Guadeloupe.



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