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## **Bridging the Global South: art and the memorialisation of slavery, a perspective from Ouidah**

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The history of the transatlantic slave trade has occupied scholars for decades, in particular the extent of damage suffered by the African continent, and the creation of sites of memory in various countries that experienced this miserable trade. Numerous studies have foregrounded the cultural consequences of these deportations by insisting on Africa's contribution to universal culture in the fields of religion, music, etc. Some scholars, such as Ana Lucia Araujo (2007), have approached this question from the perspective of the shared memory of slavery.<sup>1</sup> Others, such as Dana Rush have focused on religious practices and their plasticity.<sup>2</sup> Seldom, if ever, have such studies seriously approached the construction of the memory of slavery through the contemporary arts. Here, I will present the case of Ouidah where authorities have tried to construct the memory of slavery within the context of Benin. It is useful to question whether it possible to frame the memory of slavery within a single nation-state, and the extent to which it can be situated more broadly within the Global South.

In 1992 the government of Benin organised, in collaboration with UNESCO, a scientific meeting on the slave trade titled *Route des Esclaves* (The Slave Route). On this occasion, artists were invited to create works for an exhibition, and to animate the historical route that led the slaves from Ouidah to the beach from where they were shipped to the Americas. The artworks along this route will be the focus of this article. The symbolism, presence of transnational icons and the ideas that embody these works will be reflected upon to highlight connections with other shores.

### ***Ouidah, a space opens to the world***

Ouidah, whose original name 'Gléxué' means 'on the farm,' is a coastal town within the kingdom of Xahè or Savi on the gulf of Benin.<sup>3</sup> It has been a gateway to the world since the 15th century. At its conquest in 1727 by Agadja (1708–1740), king of Danxomè, during the reign of king Kpase (or Kpassè), Ouidah was already a prosperous city, as

1 Ana L. Araujo, *Mémoires de l'esclavage et de la traite des esclaves dans l'Atlantique Sud: enjeux de la patrimonialisation au Brésil et au Bénin* (PhD thesis, Université Laval, 2007).

2 Dana Rush, "Indian Imagery in West African Vodun Art and Thought," *ART AsiaPacific* 34 (2002): 70–75; D. Rush, "'Syncretism' or 'Creativity' in Vodun Art and Thought?," in *Unpacking the New: Critical Perspectives on Cultural Syncretization in Africa and Beyond*, edited by Afe Adogame, Magnus Echterle and Ulf Vierke (Munich: Lit Verlag, 2008), 201–224; D. Rush, "The Idea of 'India' in West African Vodun Art and Thought," in *India in Africa, Africa in India: Indian Ocean Cosmopolitanisms*, edited by John C. Hawley (Bloomington and Indianapolis: Indiana University Press, 2008), 149–180.

3 The people of the kingdom of Xahè or Savi are Xwéda. The name 'Xahè' is in Xwéda, a vernacular language. 'Savi' originates from encounter with Europeans. The first encounter of this kind was with the Portuguese, who were invited onto the beach of Ouidah by Kpatè and Zinsou and allowed to dock their ship on the coast. The Portuguese named the kingdom 'Xavi' (which means 'key' in Fon). In French, 'Xavi' became 'Savi,' which I adopted in this text.

it was one of the most important slave ports on what later came to be known as the Slave Coast. Its geographical location had enabled it to flourish rapidly and this had aroused the covetousness of the neighbouring kingdom of the Danxomè. The seeds to this conquest were sewn in 1671, when the Compagnie Occidentale Française des Indes settled in Ouidah and transformed it into a slave port, building its fort in 1704. Following the arrival of the French, the English Royal African Company established a base in 1680. And in 1721, the Portuguese built a fort. When in 1741 Tégbèssou (1740–1774), the fifth king of Danxomè, succeeded in putting an end to the Xwéda resistance war and began the settlement of the Fon colonists, the slave trade had already intensified and would continue to increase with the arrival of Francisco Felix de Souza, a Brazilian slave trader, at the end of eighteenth century. Danxomè's domination of Savi brought with it major changes to local religious practices. The Xwéda people of the former Savi kingdom continued to worship their deities, but the Fon, people of Danxomè, began to control religious life. They imposed the ritual of *ile kuta*, which means going home to the sea, or *xuta yi yi*, which means going to the beach.<sup>4</sup> This ritual supplanted the cult of *Dangbe*, the main protective god of the territory of the ancient kingdom of Savi. What is significant to understand here is the importance of the sea for the Xwéda people, not only because they are fishermen and therefore worship the deities of the sea, but also because of the wealth earned from trade across the ocean.

The increase of the slave trade with the Europeans and colonisation by the Fon people, who understood at that time the richness of the sea and all that they could obtain from overseas, was what led to the creation of the celebration ritual *xuta yi yi*. This frequenting of the Ouidah coast by European ships favoured the development of contacts with other parts of the world, such as India. This manifested in the adaptation of Hindu imagery and, notably, the invention of the cult of 'Mami Water,' the deity of the sea.<sup>5</sup> It is useful to note that the assimilation of other imaginaries for the representation of one's own realities was a global phenomenon, at a time when, on the basis of racist polemics supported by evolutionary theories, this part of the world was imagined to consist of static societies. Ouidah at that time, a significant town within the kingdom of Danxomè, dealt not only with Europe and America, but also with Asia, as demonstrated by Henry Drewal.<sup>6</sup> Furthermore, in analysing the process of integrating this Hindu imagery into the representation of certain deities, Dana Rush has shown

4 It is a kind of procession from the city centre to the sea in order to reinforce the power of certain sea deities such as Adantoxu, Agbe and Avrekete, who were responsible for the prosperity of the city. See Emanuelle Kadya Tall, "La procession vodun à la plage de Ouidah, une production de l'Atlantique sud?," in *Circulations et Productions Cultu(r)elles dans l'Atlantique Sud*, edited by Emanuelle Kadya Tall and Romuald Tchibozo (Cotonou: Les Editions des Diaporas, 2020) 88–99.

5 Henry John Drewal, ed., *Sacred Waters: Arts for Mami Wata and Other Divinities in Africa and the Diaspora* (Bloomington and Indianapolis: Indiana University Press, 2008); HJ Drewal, "Mami Wata: Arts for Water Spirits in Africa and its Diasporas," *African Arts* 41, no.2 (2008): 60–83; D. Rush, "Somewhere under Dan's Rainbow: Kossivi Ahiator's 'India Spirits' in his Mami Wata Pantheon," in *Sacred Waters*, edited by HJ Drewal, 466–476.

6 Drewal, *Sacred Waters*, 277–292.

that the Benin-Togo coastline — and more precisely the place of Ouidah — could be described as a “diasporic space.”<sup>7</sup> Already at that time, Ouidah was a dynamic place where there were Portuguese, Brazilian, English, French, Danish and Indian people, as well as other African diaspora groups, such as the Yoruba, Ahoussa, Bambara, etc. This concept of a diasporic space, initially introduced by Avtar Brah, refers to a meeting between “economic, political, cultural and psychic [spiritual] processes ... where multiple positions of subjects are juxtaposed, contested, proclaimed or denied, where the permitted and the forbidden are perpetually questioned, and where the accepted and the transgressive are imperceptibly mixed.”<sup>8</sup>

Increasingly, researchers have expressed interest, on both sides of the Atlantic, in relating the accumulated knowledge of slavery to the production, transfer or exchange of technology and culture. This approach favours the evocation of mutual wealth generated on both sides of the Atlantic through cultural exchanges, rather than foregrounding the trauma of slavery, which has been paradigmatic of earlier studies. Robin Law made this observation during the planning of a museum of Ouidah that opened in 1967.

*The emphasis, however, is less on the sufferings of the slaves than on mutual cultural influences between Africa and the New World. The Middle Passage is central to the exhibition only in a geographical sense, as providing the conduit through which African culture was transmitted to the Americas [and Brazilian culture back to Africa].<sup>9</sup>*

Subsequently, studies such as those by Dana Rush propose alternatives for conceptualising globalisation, which include the Global South.<sup>10</sup> Here, I extend this approach to all regions that were linked to Ouidah and, more broadly, to the West African coast and also in particular to India. The new icon of Mami Water which appeared and which did not, at the outset, belong to either side of the Atlantic, offers new possibilities for rethinking and questioning art production.

### ***Memory of slaves, construction in national or transatlantic frame***

Elsewhere, I have presented Ouidah as an open-air museum commemorating slavery, but also a great historical place in Benin Republic and the world at large.<sup>11</sup> Recent political changes in Benin have played an important role. After the fall of the Marxist-

7 Rush, “Somewhere under Dan’s Rainbow,” 466–476; Rush, “Syncretism’ or ‘Creativity,’” 201–224.

8 Avtar Brah, *Cartographies of Diaspora: Contesting Identities* (London and New York: Routledge, 1996), 208.

9 Robin Law, “Commémoration de la Traite Atlantique à Ouidah,” *Gradhiva* 8 (2008): 10–27.

10 Dana Rush, “Trans-Suds. Imaginaires de l’Inde’ dans l’art, la pratique et la pensée vodun d’Afrique de l’Ouest,” translated by Marie Brossier, *Politique Africaine* 1, no.113 (2009): 92–115.

11 Romuald Tchibozo, “Pratiques esthétiques sur la route de l’esclave à Ouidah: regard tourné vers le passé,” *Ingénierie culturelle: revue scientifique de l’Institut Régional d’Enseignement Supérieur et de Recherche en Développement Culturel (IRES-RDEC) Lomé-Togo* (2015): 7–19

Leninist government in 1989, the new regime motivated for the recovery of national identity, with emphasis on traditional culture. Simultaneously, it stated its intention to develop tourism. This intention to restore national identity and to open up to the world has introduced tensions that sometimes appear to be contradictory. The idea, in the first instance, was to revive Ouidah as a cultural crossroads and a welcoming territory for the African diaspora. This led to the organisation of the large *Ouidah'92* festival which took place in 1993. The festival aimed to facilitate reconciliation with the broad African diaspora, more especially the African-American diaspora since (then) President Nicephore Soglo had worked for many years in Washington for the World Bank. The idea was to invite African-Americans to discuss their identity, to promote the recognition of vodoun as a religion and to establish economic solidarity. Shortly afterwards, the government organised another major festival, *The Slave Route Festival*, which took place in Ouidah in 1994. For this occasion, *The Slave Route* was conceived with many sculptures and monuments.

The road leading from the city centre to the beach is just over three kilometres long. The itinerary consists of six main stations — identified as important stages on the route — which have subsequently been the subject of controversy).<sup>12</sup> Some of these milestones, marked by artworks, serve as reference points for my analysis here.

The first station is *La Place des Enchères* (The Auction or Selection of Healthy Slaves Square). It is also known as *la Place Chacha* ('Chacha Square'), which refers to the nickname of the slaver de Souza. In Fon, a language of people from Abomey, 'Chacha' means rapidly, and de Souza acquired this sobriquet because of his efficiency in solving problems. It is commonly believed that de Souza was instrumental in assisting King Ghezo (1818–1858) to regain power after the long regency of Adandozan, who was unwilling to relinquish power.

The second station is *de l'Arbre de l'Oubli* (The Tree of Forgetting, also known as The Tree of Forgetfulness or The Tree of Oblivion). The slaves are said to have turned around this tree — seven times for women and nine times for men — to cut themselves off from their past and especially from their spiritual life. The numbers mentioned here are related to the morphology of both sexes according to the beliefs of that time (that women had seven ribs while men had nine). Religious tradition has preserved these numbers, which characterise all the rituals to be performed for either gender despite the fact that science has shown that the human being has a dozen pairs of ribs, regardless of sex.

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Alain Sinou, *Le Comptoir de Ouidah: Une Ville Africaine Singulière* (Paris: Éditions Karthala, 1995), 173. Law, "Commémoration," 10–27

After this step, the route commences to *Case de Zomaï* (Zomai House), which means 'fire is not permitted.' It was here that slaves were locked in darkness for a few days. It is said that this was done to calm them down and sever them from their past. But in reality, it was a means towards preparing them psychologically for life in the dark, damp and foul-smelling holds of ships.

The fourth station is the *Mémorial de Zoungbodji* (Memorial of Zoungbodji), said to be the common grave of all the slaves who died during the journey. This slave memorial is linked to others in Haiti and Guadeloupe, and will be commented on below.

The fifth station is *l'Arbre du Retour* (The Tree of Return), which means that all the slaves will return, even if not physically. Their souls would have to return.

Finally, the sixth station is *La Porte du Non-Retour* (The Door of No Return). It is a large structure like the main entrance of a house, symbolically representing the starting gate to an unknown world. Slaves were supposed to never return from this journey, but paradoxically, artist Yves Kpede was asked to make sculptures of ghosts, ghosts that are supposed to be the ancestors, honoured by a well-known cult of Egungun in Benin. It is unclear who these ghosts represent, as the idea of no return implies that they did not come back. On the other hand, it could mean that they are allegorically linked to the fifth stage (*Tree of Return*.)

There are some contradictions in the meaning of these stations. There is the *Tree of Oblivion* and *the Door of No Return*, but there is also the *Tree of Return*. *The Door of No Return* has proved to be particularly controversial. Can one speak of a 'door of no return' in the contemporary context, knowing that some slaves deported to the Americas returned to Ouidah, where they constituted the still existing Aguda community? This confusion is mirrored in the monument: in a successful conception of a 'door of no return,' one would not be able to both cross it on the way out and on the way in. Here there is nothing to prevent the return.

Moreover, between these important stages, there are many sculptures representing the totemic animal of Alladaxonu and emblems of Danxomèan kings.<sup>13</sup> Here again, the will to celebrate the kingdom of Danxomè in Ouidah in the contemporary context is noticeable. For example, the emblem of king Gangnihessou, one of the first kings of Danxomè who does not appear in the official genealogy and whose rule preceded the slave trade is positioned at an early stage on *The Slave Route*, after *Chacha Square*.

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Alladaxonou are people who established the kingdom of Danxomè. Their origin is Adja, but they came to Abomey after a long stay in Allada (the last point before Abomey).

Likewise, the leopard (totemic animal of the Aladaxonou), and at least five sculptures of Amazone, are installed on the Route. Taking into account postcolonial studies, subaltern and globalisation studies, we find that cultural minorities, notably the Xuéda, are sidelined from the face-to-face encounter between the history of Benin and the Western paradigm in the study of slavery's consequences.<sup>14</sup> In not taking into account the sufferings of other protagonists of this history, it reinforces the colonial imaginary of slavery, which focuses on 'mutual' cultural and economic 'gains.' In another study, I analysed the impact of the contemporary artistic production on *The Slave Route* as an outrage, specifically for the Xwéda, whose kingdom Savi is presented as a natural gateway to the Fon.<sup>15</sup> Historically, the Danxomè kingdom had to negotiate with the Savi kingdom in order to gain access to the sea and deal with Europeans — subsequently they went further than that. One of the reasons given to justify the conquest of Savi by Agadja related to weapons destined for Abomey which were sabotaged by the King of Xwéda who had all the 'dogs' from the rifles removed, thereby making them unusable.<sup>16</sup> Agadja, who did not appreciate this manoeuvre, patiently used a ruse to weaken the Xwéda army, defeat King Kpassè and dispossess him of his territory. As was done at that time, Agadja offered his daughter, Princess Na-Guézé, in marriage to King Kpassè. Kpassè accepted the offer with the intention of maintaining good relations with the Danxomè because, he thought, the king could not destroy his daughter's territory. This mistake of believing in a better relationship with Danxomè cost him his kingdom. Princess Na-Guézé, in complicity with the courtiers, discretely wet the gunpowder. Thus, when Agadja attacked Savi in 1727, the Xwéda army could no longer defend itself because the cannons could not be used. It appears that this betrayal is still not accepted by the Xwéda. Often, following cruel conflicts between peoples, places of memory are established to pay tribute to victims so that new generations can remember them and attain reconciliation. Here, however, promotion of heritage or commemoration of slavery has not taken into account past frustrations. The Xwéda, victims of Danxomèan domination, could not accept the staging of emblems of Danxomèans' kings. They have also responded negatively towards the representation of the Amazons, as the betrayal of their kingdom was led by the princess, a woman. This explains recurring vandalism of the Danxomè heraldic imagery as well as the removal of weapons from the hands of the Amazons. In the next part, I will discuss the impact of this production beyond the national framework.

14 Edward W. Said, *Orientalism* (London and Henley: Routledge & Kegan Paul, 1978); Homi K. Bhabha, *The Location of Culture* (London and New York: Routledge, 1994); Arjun Appadurai, *Modernity At Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996).

15 Romuald Tchibozo, "Lieux de mémoire au Bénin, réconciliation ou souvenirs outrageux," *Revue Baobab* 20 (2017), 65–75.

16 The 'dog' of a rifle is a small piece above some guns, notably the models in 1777. It secures the bullets before the pulling of the trigger.

## Artworks bridging Global South locations



**Figure 1:** Kouas, *Mami Water, L'Arbre de l'oubli* [The Tree of Oblivion], Ouidah, 1992. This work articulates Ouidah's identity as a diasporic space. Photo by R. Tchibozo.

African religious traditions, here the artist seems to appeal to syncretism, reflecting one aspect of the cosmopolitanism that characterises Ouidah, the first town in the country which received Christian missions. According to the name of this station (meaning slaves could not come back), these figures would have to face the sea, but here they are facing Ouidah, the city centre, symbolising the city's openness to the world — that it gives and receives, and, above all, supports the return home. Despite the national and governmental character of the commission, Kouas deploys the work, consciously or not, as a transnational object. The musical instruments depicted are well known, except for the longest, which is either associated with the secret cult Oro, or is of foreign origin.<sup>17</sup>

Artworks in Ouidah operate to connect different nations and cultures across the Global South, which is important, since it would be misleading to construct the memory of slavery through a single national culture. Two pieces on *The Slave Route*, demonstrate this. I will also briefly mention the case of Yves Kpède, who worked in relation to the symbols of Haiti to show, on an artistic level, the profound relationship between the two countries.

The first example is one of the pieces that Kouas (Dominique Gnonnou) made on the route, which makes use of the symbol of 'Mami Water' (fig. 1). Careful examination of the sculpture helps one to realise the contradiction it bears in relation to the name of the place in which it is installed (*The Tree of Oblivion*). On the top of the piece, three people are depicted together, each with a musical instrument. If the concept of God as three is well known in

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Oro is a cult of Yoruba companies and has been active in Ouidah for a long time. It is one of the most fearsome cults. It contributes to cleaning up the spiritual life of the localities in which it is performed. It should also be remembered that Ouidah had a long relationship with the Yoruba who developed the cavalry state in Oyo. There are also the Hausa, who have been settled in the town for a long time. All these communities are present in Ouidah and the long instrument is likely to come from one of their musical traditions.

But the most interesting thing here is the fusion of these three figures with that of Mami Water. Mami Water is associated with abundance. Likewise, we know that transatlantic slavery generated new forms of music, enriching cultural patrimony in the Atlantic world. In this representation, Kouas emphasises the cultural wealth of Ouidah, thereby suggesting that Ouidah can claim to be the origin of the development of modern music in the country and even in Africa. The use of Mami Water — a water spirit with origin in India but relevance globally and particularly in Africa — speaks to the creativity and resilience of Africans in adapting foreign elements to his own culture, as has been the case with Afro-Cuban salsa and jazz. However, arguably, this transnational formulation

reinforces the Western paradigm which foregrounds the mutual cultural wealth generated by transatlantic slavery.



**Figure 2:** Zumbi dos Palmares, Rio de Janeiro. Photo by Januário Garcia, taken during the celebration of Zumbi, on November 20, 2015, the Day of Black Consciousness in Brazil and anniversary of his death in 1695.

On the other side of the Atlantic, the Zumbi Monument in Rio de Janeiro (erected in 1986) shows how transnational symbols can be used to connect back to West Africa (fig. 2). Zumbi led a community of runaway slaves in Palmares, Brazil, at the end of the seventeenth century. He subsequently became the symbol of the slaves' rebellion. Some of the slaves who were deported to Brazil were from Benin.<sup>18</sup> This is another example which foregrounds the difficulty in commemorating slavery within a single nation-state. Richard Marin has asked whether Zumbi is becoming “The new hero of the Brazilian civic pantheon?”<sup>19</sup> This national recuperation of his heroism occurs simultaneously to a transnational approach to the construction of memory in the artistic sphere. In depicting Zumbi, the monument's authors con-

18 See Pierre Verger, *Notes sur le culte des Orisa et Vodun à Bahia, la Baie de tous les Saints, au Brésil et à l'ancienne Côte des Esclaves en Afrique*, (Dakar: Institut Français/Fondamentale d'Afrique Noire, 1957).

19 Marin Richard, “Zumbi de Palmares, nouveau héros du panthéon civique brésilien?” in *Décoloniser l'histoire? De l'histoire coloniale aux histoires nationales en Amérique latine et en Afrique (XIXe-XXe siècles)*, edited by Sophie Dulucq and Colette Zytnicki (French Society for the History of Overseas Territories, 2003), 141–150.

sciously created a replica of a celebrated bronze head from Ifé, spiritual home of the Yoruba. This head, which is in the collection of The British Museum, represents a king from between the twelfth and fifteenth centuries, when the transatlantic slave trade was on the rise.<sup>20</sup>



**Figura 3:** Fortuné Bandeira, *The Zoungbodji Memorial*, Ouidah. Photo by R. Tchibozo.

The second monument on *The Slave Route* that is discussed here is by Fortuné Bandeira, an architect and artist from Benin (fig. 3). *The Zoungbodji Memorial* is a tall one, visible from the station of Zomahi. The monument expresses the suffering of slaves, and the anonymity that characterises their memory. Red is used to evoke their blood as an infinite stream. Here it is important to recognise that this memorial links to others in Haiti and Guadeloupe. The Guadeloupe memorial, in particular, expresses

20 For more understanding of the history of Zumbi and his place in the construction of memory of slavery, see Roberto Conduru, "Releasing Mistakes? Appropriation and Ambiguity in the Monument to Zumbi dos Palmares in Rio de Janeiro," in *Proceedings of the 34th World Congress of Art History* (Beijing: Comité International d'Histoire de l'Art, 2019).

the same emotion as its counterpart in Ouidah. Haiti is linked to Ouidah culturally but also religiously. Like *The Zoungbodji Memorial* in Ouidah, the monument on the Champs de Mars in Port-au-Prince, *Le Marron inconnu* highlights the painful plight of slaves and the erasure of their memory, thereby reinforcing the links that exist between these two countries. *Le Marron inconnu* is also the symbol of slaves' resistance by all possible means and thus recalls the Zumbi monument in Rio de Janeiro. Neither the authorities nor the artists in Benin imagined these links to memorials on the other side of the Atlantic. However, this linking is possible necessary to highlight the shared nature of the terrible fate of slavery on both sides of Atlantic.



**Figura 4:** Yves Kpèdè, *Amitiés* [Friendships], 2015. This work celebrates the socio-spiritual relations between Benin, Brazil and Haiti. Photo by R. Tchibozo.

Such transatlantic links are being explored by the artist Yves Kpèdè. He participated in making *The Slave Route*, in particular *The Door of No Return*, through the sculptures of ghosts. But it is through his other artistic medium — appliquéd cloth — that he is best known. He has taken this ancient technique that was used in the Danxomè kingdom for various purposes and used it to create a contemporary direction for artistic practice.<sup>21</sup> It was a meeting with a Haitian delegation that came to Benin to learn about the traditions and his intervention on *The Slave Route* that triggered his relationship with Haiti. During interviews, he expressed the emotion he still feels after working on *The Slave Route* project: “It brought me emotionally closer to the other side of Atlantic, especially Brazil and Haiti.”<sup>22</sup> One of his works that expresses this is *Amitiés*, which is inspired by well-

21 In the Danxomè kingdom, appliquéd cloth was used as a means to capture and communicate strategic information for purposes of war, as a tool to glorify royal deeds, but also to make regalia like the royal parasol.

22 I conducted interviews with him in 2006, 2013, 2014, 2015 and 2017.

known symbols in the religions shared on both sides of Atlantic (fig. 4). It is, in a way, a bridge; a way of bringing out, through artistic practices, new possibilities for reflection on the transnational nature of the construction of the memory of slavery.

### **Conclusion**

This text considered the construction of the memory of slavery in Benin through *The Slave Route* of Ouidah. It highlighted some of the contradictions which appear in this staging of slavery. Through discussion of Kouas' sculpture at the second station at *The Tree of Oblivion* site and Bandeira's *Zoungbodji Memorial*, connections were made to the other side of the Atlantic, notably Brazil, Guadeloupe, Haiti, but also with India. We are dealing here with the consolidation of imaginaries in play since the beginning of the transatlantic slave trade.

The experience of commemorating slavery underway in Benin and in West Africa convinces us of the need to think about the memory of slavery beyond the national borders, and to reinforce connections in the broader Global South.