

THE UNFINISHED

Conversations Series





THE UNFINISHED ***Conversations Series***

Telling New Stories

Director's Note	1
Confronting Difficult Pasts: Unfinished Conversations on Enslavement.....	4
Introduction	6
Curatorial Note.....	8
Map	10
A Brief History of <i>The Unfinished Conversations Series</i>	12
Building a Digital Archive	14
<i>The Unfinished Conversations Series Interviews</i>	17
Erasures.....	18
New Cosmologies & Identities.....	20
Contemporary Legacies	22
Making Freedom.....	24
<i>The Unfinished Conversations Series</i> as Curatorial Practice	26
Collaborators	28
Colonial Slavery and its Afterlives in South Africa.....	31
<i>Filling the Silence: Transforming the Iziko Slave Lodge Museum</i> <i>in Cape Town, South Africa</i>	34
<i>The Global Curatorial Project, In Slavery's Wake and</i> <i>The Unfinished Conversations Series—a South African Perspective</i>	38
<i>The Unfinished Conversations Series</i> in South Africa	40
<i>Uncorking the Bitter Truth: Slavery's Legacy in Cape Wine</i>	42
Constellation of Projects	45
<i>In Slavery's Wake: Making Black Freedom in the World</i>	46
Digital Projects	50
Selected Readings & Resources	52
<i>In Slavery's Wake: Songs of Freedom Playlist</i>	53
Acknowledgments & Dedication	54

We are giving you the responsibility to tell our stories to the World.

Conversations in Orkadiéré, Fouta Region,
Senegal – June 19th, 2019.

Director's Note

It was a most unusual occurrence. It was after midnight in a village in Senegal and many of the people had gathered around after evening prayers to listen to some members of the *Global Curatorial Project* speaking about an exhibition and the necessity of the people of the village to tell their stories. These stories would be an integral part of a travelling exhibition and the oral history archive which was being created. The dialogue was animated and respectful but it was clear that the members of the village were taking measure of these strangers who had come into their midst talking about stories to be told. Finally an elderly figure said: "we are giving you the responsibility to tell our stories to the World". The gravity of those words has animated *The Unfinished Conversations Series* for the past several years. The proclamation of "tell our stories to the World" was a desire of the formerly enslaved and colonised at that moment not just for voice but the reclamation of history—of untold, often erased histories. It was an understanding that history-telling is about human stories because it is we who make history through our activities, putting our stamp on time, not just marking it but giving time meaning and significance.

The historical processes of racial slavery and the European colonial project from the fifteenth century onwards operated not as two separate social systems of domination but rather had a deep relationship, feeding off each other. It was the various European colonial projects which established the silver mining plantations in Latin America, so that by the late sixteenth century, the different European economies and, (for a while)

Spain became the dominant European colonial power as silver became the currency of choice in China and Europe. The Spanish operated the world's largest silver mine in Bolivia, in a place called Cerro Rico de Potosí. There, they created systems of forced labor first upon the Indigenous peoples and then upon Africans who they enslaved. In South Africa, it was the Dutch, whose colonial projects spanned both the Atlantic and Indian oceans, who created the colonial slave colony in the Western Cape, creating the Cape Colony. It was Dutch colonial rule through the Dutch East India Company (VOC) that tied colonial slavery from parts of East Africa and Mozambique to the Dutch colonies in Asia. The Dutch built the highest number of slave castles and forts (37%) on the African continent. Along with the Portuguese, their plantations and factories in the Dutch Asian colonies should be considered by the end of the eighteenth century, the key European nations engaged in the general European colonial project. This European colonial project constructed slavery in many forms alongside practices of anti-Black racism. In Spanish society during the sixteenth century, there was a strong current of thought based on the idea of "purity of blood". By 1648, a few years before Jan van Riebeeck landed at the Cape and when the European colonial project was well underway, the appearance of the text by Francois Bernier, *A New Division of the Earth*, proposed the organisation of human societies by racial classifications. The colonial project and racial/ colonial slavery proposed for the first time in human history forms of perpetual servitude based on so-called racial characteristics.

We are now familiar with the various histories and how, within these colonial projects, race-making became the foundation of the different colonial societies, providing the glue of belonging and ways of life to the white inhabitants. Racial slavery in the Americas (New World) was not just a system of racial domination of forced labour, which operated, as W. E. B. Du Bois would make clear, under a system of “arbitrary will” of the master. It was a system of domination in which forms of human classification became an archive through which conceptions of inferiority, subhuman and ideas of disposability were drawn from. This formed the overarching common sense of the dominant masters and elite. It was the same in the Cape Colony as the slave laws and customs only recognised in the eighteenth century two “races”—all non Europeans called Blacks and all Europeans called White. Today we can safely say that any historical features of a society not confronted will remain alive in the present. The issue here is both who tells the historical stories and what are the key features of these stories, which then become the ground for common sense understandings about ourselves.

In such a context, history becomes one ground from which the profound struggles of the previously enslaved and colonised launched their attempts to fashion themselves into the world. It becomes part of their world-making. Such activities will, in the end, recast conventional histories that we are all commonly taught. In this regard when we shift our focus from the colonial archive with its godlike authority—even when we “read it against the grain”, and turn our eyes to another archive, that of the oral and memory—not only are different stories foregrounded but the nuance concrete process of history within a group, village or community reveals multilayered moments of human activity. In such moments, we might then be forced to think about new categories of people’s activities. And to think of these categories in languages which we have not yet fully grasped.

The Unfinished Conversations Series project, as it unfolded, became a historical and curatorial practice. As conventionally understood, the work of curation involves selection and interpretation. In such a practice, the curator is the supreme authority. In *The Unfinished Conversation Series*, this practice was overturned. Instead, we were guided by the multiple stories told. Secondly, the project created a new archive. Working with the Smithsonian National Museum of African American History & Culture exhibition team, we also had to find ways in which the traveling exhibition itself could integrate these untold stories as visual testimonies about the histories of racial slavery and colonialism. This double work of creating a new archive while integrating it into a historical exhibition made the project a distinctive one.

This present exhibition draws from the vast archive that the Simmons Center has attempted to collect over the past years and for which we are temporary stewards. When completed, it might be the single largest archive of voices and memories about slavery and colonialism. There are many things unique about this archive, but one stands out. Its rich intellectual content belongs to the over 150 individuals all over the world who were interviewed. They own the copyrights to their thoughts and voices.

Recognizing that their memories and voice would now be firmly theirs, the group of over 50 persons that night in a village in Senegal proclaimed that the Simmons Center now had a responsibility to make the world aware of these different histories. It is within that spirit that we present this exhibition. The exhibition could not have happened without the sustained and remarkable work of Ph.D. Candidate Yannick Etoundi.

ANTHONY BOGUES

Director of the Ruth J. Simmons Center for the Study of Slavery & Justice, Brown University



Mamoudou Dembel Guissé, griot (storyteller, historian and musician) interviewed in Orkadiéré, Senegal, in 2021. Dembel Guissé passed away in 2022.

Confronting Difficult Pasts: Unfinished Conversations on Enslavement

Over the past ten years, Iziko Museums of South Africa has been a participant and contributor in the *Global Curatorial Project* that led in part to two global projects: *In Slavery's Wake: Making Black Freedom in the World* and *The Unfinished Conversations Series*. Both these exhibitions focused on the history and heritage of enslavement, colonial slavery and its aftermaths. This work resonates very closely with the work being done at the Iziko Slave Lodge Museum, a space where we draw upon the difficult and traumatic history of colonial slavery and enslavement at the Cape.

It is important to note that within the walls of the Slave Lodge more than 9000 men, women and children were kept as Dutch East India Company (VOC) chattel slaves from 1679 to 1811. The Lodge is the second oldest colonial building in South Africa. As a site of enslavement, the Iziko Museums made a conscious decision to re-imagine and reinterpret the Lodge's difficult past in a manner that acknowledges the lenses of those who were dehumanised.

Shanaaz Galant, our Social History Curator of Enslavement has used various tools to foreground the narratives of those who were enslaved, including the use of historical archives and oral tradition. These strategies have enabled Iziko Museums in

general to make visible, voices that were historically marginalised. I have always referred to the importance of the theme of the Slave Lodge which is, 'from human wrongs to human rights', as a powerful tool for meaningful and much needed transformation in heritage. And now, through partnerships with international institutions and museums, we are able to collectively realise the importance of this historical narrative through ongoing communication and collaboration.

With *The Unfinished Conversations Series* exhibition, and the many interviews that shaped it, we can proudly show the interviews conducted on many farms throughout the Western Cape, in which we acknowledge the voices of farmworkers and their plight. Similarly, through our more recent exhibitions, we acknowledge and honour the enslaved and the indigenous people, who built the Cape and who resisted colonial domination and oppression. These exhibitions are promoting critical dialogue. Spaces that were sites of exclusion are transitioned to spaces where people can feel welcomed. This has been given impetus and amplified agency through ongoing work by contributors to the *Global Curatorial Project* and through *The Unfinished Conversations Series*.

DR. BONGANI NDHLOVU

Acting CEO, Iziko Museums of South Africa

“This project is an invitation to reflect on and learn from the past in order to understand today, as we envision a different tomorrow”.

In Slavery's Wake: Making Black Freedom in the World. Edited by Paul Gardullo, Johanna Obenda, and Anthony Bogues. Washington, DC: Smithsonian Books, 2024. (pp.19)

Introduction

Racial slavery and the various forms of European colonialism were foundational structures in the making of the modern world. European colonialism created the single largest transatlantic system of trade in human bodies. The European colonial project was also involved in the Indian Ocean slave trade. It is a history not yet fully told.

The *Global Curatorial Project* was formed to tell that story. Its mission was to develop an international exhibition showcasing how racial/colonial slavery and the European colonial project operated together to create this world. One of the overarching aims of the project was to foreground the experiences, lives, ideas, and ways in which the enslaved and the colonised attempted to “make a way out of no way”.

As the project unfolded, new issues emerged—if the voices of the enslaved and the colonised were going to be foregrounded, then how could we create a curatorial practice to achieve this? From this question, a new archive was born—*The Unfinished Conversations Series*.

The Unfinished Conversations Series is a living repository composed of more than 150 interviews in nine languages across four continents. Drawing inspiration from the idea of the Black cultural theorist Stuart Hall, that cultural identity and history are not fixed but an “ever-unfinished conversation”, this oral /public history project was an experiment in decolonial curatorial practice. In this new archive, the descendants of the enslaved and the colonised shared their lived experiences, historical memories, and visions of freedom.

This exhibition is a glimpse into the living repository that has been collected and is part of a broader constellation of initiatives, which includes the international exhibition *In Slavery's Wake: Making Black Freedom in the World*. Together, these international collaborative efforts create new pathways for connecting the past and the present, local and global communities, and museums and cultural institutions working to remember our shared past and imagine freer futures.

Do you think the legacies of slavery and colonialism impacts you today?

What does freedom mean to you?

How do you practice freedom in your everyday life?

What kind of work do you do on the farm?

Do you remember the farm worker strike that started in De Doorns in 2012?

Do you feel free in South Africa now?

Curatorial Note

In late Spring 2025, *The Unfinished Conversations Series* digital archive was made public. In this new archive, new histories were brought to light through interviews with the descendants of the enslaved and the colonised across four continents. Interviews were held in people's homes as well as in cafes, shops, community spaces, parks, and workplaces. They were asked about their family's history, childhood memories, identities, communities, engagements with histories of slavery and colonialism, as well as their feelings about the impacts of these systems today. They shared their vision of a freer future and the ways they practice freedom in different forms. Through drumming, song, dance, poetry, and art-making, they expressed how they make sense of this past and its connection to the places they call home. Woven together, these oral histories attest to how descendant communities across the world still grapple with the legacies of slavery and colonialism in their everyday lives.

This exhibition is only a glimpse of this living repository. It is part of a series of initiatives on behalf of the *Global Curatorial Project* to create decolonial practices around storytelling and knowledge production in museums and public institutions around histories of racial/colonial slavery, colonialism and the modern world. The interviews are an integral part of the global exhibition *In Slavery's Wake: Making Black Freedom in the World* on view at the Iziko South African National Gallery, after openings at the Smithsonian National Museum of African American History & Culture in Washington, DC, and the Museu Histórico Nacional in Rio de Janeiro. Moreover, the archive was used to create three documentaries, a digital humanities website, and teaching resources. In the last few years, an additional round of interviews were conducted in South Africa, Jamaica, and the United Kingdom.

One of the fundamental questions guiding *The Unfinished Conversations Series* is how did

slavery shape this place? Histories of slavery and colonialism are often relegated to the past and disconnected from the social, economic and racial injustices of our present time. Yet, traces of this history still dot our contemporary landscapes. *The Unfinished Conversations Series* exhibition was first conceived for Brown University, an institution with its own historic ties to racial slavery. It has then traveled to the community-based Instituto de Pesquisa e Memória Pretos Novos (Institute of Research and New Black Memory) in Rio de Janeiro and at the Iziko Slave Lodge in Cape Town. Together, these sites are vestiges of the slave and colonial past, reminding us that this history is not so distant. But they are also spaces that can be activated to foster new dialogue with communities who live in its afterlives and do not traditionally see themselves or their experiences reflected in museum spaces. This exhibition spotlights some of their testimonies.

The Unfinished Conversations Series in South Africa

South Africa is a pivotal chapter in the global story of the history of slavery and the European colonial project. As a region often erased from global histories of slavery and colonialism, the *Global Curatorial Project* and its constellation of initiatives have helped shed light on colonial slavery's foundational role in South Africa's history. Interviews conducted throughout the Western Cape have highlighted important links between systems of exploitation during colonial slavery and apartheid that still persist to this day. On view in one of the oldest colonial buildings in South Africa, the exhibition brings into focus those connections between past and present.

The Unfinished Conversations Series was made possible through the collaborative work of a global team of institutional partners, community leaders, videography crews, archivists, curators, students, and importantly, all those who shared their

stories. While much can be gained from reading the testimonies featured in this exhibition, above all, I invite you to take the time and watch *The Unfinished Conversations Series* to hear these stories told through people's own voices, feelings and sentiments.

YANNICK ETOUNDI, LEAD CURATOR

'27 Ph.D. in History of Art & Architecture, Brown University

Graduate Fellow at the Ruth J. Simmons Center for the Study of Slavery & Justice

The exhibition opening of Série Conversas Inacabadas /The Unfinished Conversations Series at the Instituto de Pesquisa e Memória Pretos Novos (Institute of Research and New Black Memory) in Rio de Janeiro, Brazil in November 2025.

PHOTO BY MARINA JUPPA.



PROVIDENCE, RI, UNITED STATES
PARTNER: Ruth J. Simmons Center for the Study of Slavery & Justice / Brown University

WASHINGTON DC, UNITED STATES
PARTNER: Smithsonian National Museum of African American History & Culture)

AFRICATOWN, AL, UNITED STATES

CHARLES TOWN MAROONS AND KINGSTON, JAMAICA

RIO DE JANEIRO, BRAZIL
PARTNER: Museu do Samba
PARTNER: LABHOI – Laboratório de Historia Oral e Imagem (UFF)
PARTNER: Programa Rio, Memória e Ação
PARTNER: Museu Histórico Nacional




BRUSSELS AND GHENT, BELGIUM
PARTNER: AfricaMuseum / Royal Museum for Central Africa

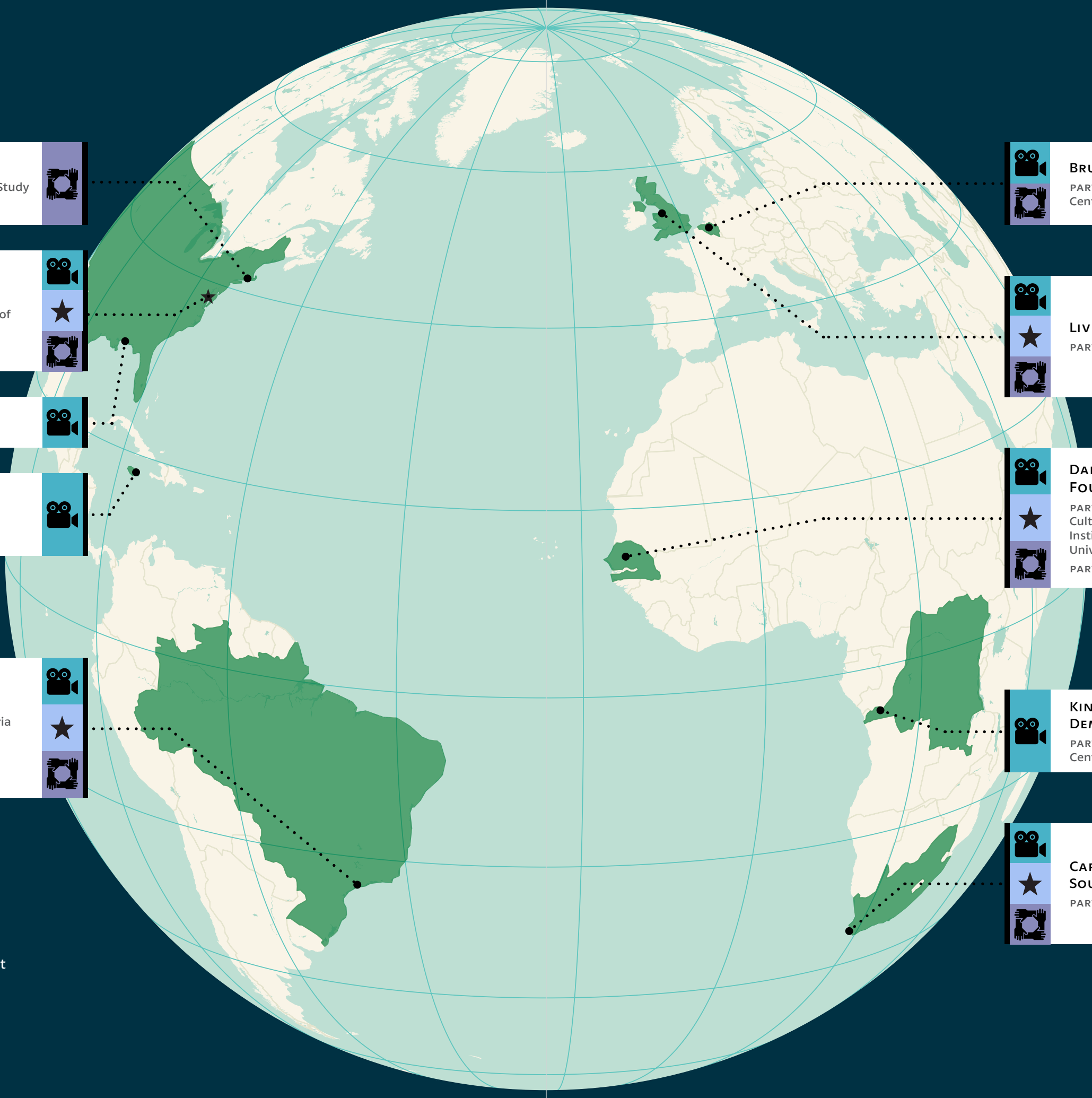
LIVERPOOL, UNITED KINGDOM
PARTNER: International Slavery Museum (ISM)

DAKAR, SAINT-LOUIS AND FOUTA REGION, SENEGAL
PARTNER: Unité de Recherche en Ingénierie Culturelle et en Anthropologie (URICA) / Institut Fondamental d'Afrique Noire (IFAN) / Université Cheikh Anta Diop de Dakar (UCAD)
PARTNER: Musée des Civilisations noires

KINSHASA AND NKAMBA, DEMOCRATIC REPUBLIC OF THE CONGO
PARTNER: AfricaMuseum / Royal Museum for Central Africa

CAPE TOWN AND THE WESTERN CAPE, SOUTH AFRICA
PARTNER: Iziko Museums of South Africa

-  interview location
-  *In Slavery's Wake* exhibition host
-  partner institution



A Brief History of The Unfinished Conversations Series

In 2013, the then Center for the Study of Slavery & Justice (CSSJ) launched a series of conversations. From these conversations in 2014, the *Global Curatorial Project* (GCP) began as a network of curators and scholars who shared a belief that museum exhibitions to date failed to engage fully with the legacies of racial slavery and colonialism or from a global perspective as well as from the perspective of the enslaved. Through a series of meetings and workshops held during 2014–2018 in the United States, the Netherlands, South Africa, and the United Kingdom, the initiating group created partnerships across global institutions, while also developing methodologies of practice to guide its exhibitionary development and collaborative public history scholarship. From these discussions, the vision of creating a global traveling exhibition that would tell more complete and intentional stories about racial/colonial slavery and colonialism emerged.

A study organised by the CSSJ of over 90 exhibitions and/or public/cultural events that took place from 1991–2015 from the United States; Western Europe, the Caribbean; South America; and those on the continent of Africa was essential in informing GCP partners about the current state of exhibitions about racial slavery and the transatlantic slave trade. The research found that overall the exhibitions lacked a global perspective and did not prominently feature the voices and experiences of the enslaved. Very few focused on the small and large acts of resistance enslaved people undertook to carve out freedom for themselves and their communities, often focusing instead on white abolitionism.

Visual minutes from a 2017 planning meeting with the Liverpool Black community hosted by the Global Curatorial Project at the International Slavery Museum in Liverpool, United Kingdom. Drawing by visual minutes taker Claire Stringer.



Many of the exhibitions failed to help visitors make connections between today's experiences of global anti-Blackness and a deeply entrenched history of racial slavery and colonialism.

Galvanised by a shared commitment to developing a traveling exhibition which would centre the voices and experiences of the enslaved, the GCP organised conversations with local activists, scholars, and community partners in Senegal; Cape Town, South Africa; Liverpool, United Kingdom; and Washington, DC, USA from 2014–2018 allowing the network to immerse itself in a locale and understand how this history shaped and was understood within different global communities. At the same time, GCP discussions around the exhibition's scope were deeply shaped and informed by the current events and conversations of that time, including the increased visibility of global grassroots movements such as Black Lives Matter, Decolonise the Museum, protests in Ferguson, #SayHerName, as well as Rhodes Must Fall. The emergence of increasing national and institutional reckonings at museums, institutions of higher education, and corporations about the foundational role and financial wealth accumulated through participation in racial/colonial slavery and the slave trade were also gaining significant momentum at this time and shaped the GCP and *The Unfinished Conversations Series*. The landmark creation and opening of the Smithsonian National Museum of African American History & Culture (opened 2016), the reopening of King Leopold's colonial Royal Museum of Central Africa (now the AfricaMuseum) in Belgium in 2018, the critical interventions such as the *Afterlives of Slavery* exhibition (2017) at Amsterdam's colonial anthropological Tropenmuseum and the Musée d'histoire de Nantes decolonial visitors' guide *A Closer Look* were all part of this movement towards historical reckoning and acknowledgement of a collective past shaped by the history and legacies of racial/colonial slavery.

The robust and engaging conversations among a diverse set of scholars with various national experiences highlighted the differences in foundational national myths, historical erasures, and the complexities of telling a unified global story in one exhibition. An early conversation in 2015 in Leiden tells the story of how Africa's participation in the Atlantic slave trade became a major issue. Minutes from the meeting read as such:

"It was discussed how in France they are already speaking about this and having meetings with scholars and curators, but it is a difficult topic of conversation in the UK and US but is integral to contemporary engagement. It has been deliberately omitted in the UK and US because it would be hard to engage the community around this so it will be important to think through exactly how to do this. African partners will want to have this as part of the discussion, and the truth is very important it will help to look at Africa differently. ... The discussion is difficult to have because Blackness is complicit in enslavement and [we don't want revisionist historians to say] ... see, we told you, it wasn't that bad. The problem is one of complicity. The colleagues from Nantes noted that in France they don't speak of complicity, they speak of economic relationships. It is important to have a conversation about this and how it is presented".

The initial conversations in Liverpool and in Senegal created the framework for what would later be *The Unfinished Conversations Series*. What emerged from this process was a decade-long experiment in exhibitionary interventions, knowledge creation, development of new oral history archives, and building networks of partnerships to tell a new global history.

SHANA WEINBERG

Associate Director, Public Humanities Programs
Ruth J. Simmons Center for the Study of Slavery & Justice,
Brown University

Building a Digital Archive

The Unfinished Conversations Series project highlights the significance of collective memory, generational knowledge, and the power of community. As an archival collection, it allows communities to preserve and share their stories. For audiences and researchers, it provides an opportunity to connect with the contemporary voices of those living in the wake of racial slavery and colonialism, and to reflect on those legacies as they navigate their own lives. By practicing shared authority over materials, it places power back into the hands of people who were previously subjected to extractionist research and collecting techniques. As part of a traveling exhibition, it allows communities to see themselves represented in spaces historically denied to them and encourages the world at large to acknowledge their trauma and reckon with it.

From an archival processing perspective, the collection presented a unique challenge, as each location worked with a different film crew, and each partner institution had its own curatorial needs, using this instance as a foundation for future projects. To support future collaborative collections and provide context for researchers, a processing manual was created to document decision-making, programs and tools used, and any issues of note. The oral history interviews, transcripts, and their translations are available to the public through the Brown Digital Repository. The processing manual, images, environmental/b-roll film, and any other supplementary materials are available to the public through the Special Collections Reading Room at the John Hay Library at Brown University.

I served as the archivist for this project over the course of two years, during which I accessioned, processed, and arranged over 26 terabytes of digital objects collected in the process of recording oral histories across eight countries. I oversaw and collaborated with seven student researchers who helped identify themes, provided local tagging, and summarised the oral history interviews to assist the curatorial team in selecting materials for the traveling exhibition. Additionally, they explored the ethics surrounding oral histories, assisted with archival processes, and several went on to produce the documentary displayed alongside the exhibition.

The collaborative nature of every step of this project cannot be understated. Each person approached the materials with a level of cultural competency and emotional vulnerability that the subject matter required and more. My hope is that the network of partner institutions continues to expand so that more oral history interviews are conducted upon this foundation and that *The Unfinished Conversations Series* continues to evolve. In the face of revisionist ideology, I hope that archivists, professors, and curators continue to use their positions of power to decolonise the way we perceive history and memory-keeping.

BIANCA PALLO

Global Curatorial Project Archivist at John Hay Library, Brown University (2022–2024)



Lorna Gail Woods, community archivist and historian, is a fifth-generation resident of Africatown and a descendant of Charlie Lewis (brother of Cudjoe Lewis), one of the last enslaved Africans brought to the United States illegally on the *Clotilda* in 1860.



**THE UNFINISHED
CONVERSATIONS SERIES
INTERVIEWS**

*Abou Mamadou Ba interviewed
in Orkadiéré, Senegal, 2021.*

ERASURES

The voices of the enslaved and the colonised continue to be silenced and erased in institutional archives. Such erasures have profound effects on the daily lives of descendant communities. Through their voices, memories, and sentiments, these descendants share their lived experiences and pasts.



Valongo Wharf (Rio de Janeiro, Brazil)

The Valongo Wharf (Cais do Valongo) was an important disembarkment dock for enslaved Africans arriving in Rio de Janeiro in the early nineteenth century. Brazil was the site of importation of the majority of enslaved Africans to the New World. The archeological site was unearthed in 2011 during excavation work for the 2016 Olympics. Today, it is officially listed as a UNESCO World Heritage Site.



I really like the phrase that Milton Guran [Brazilian anthropologist and photojournalist] used at the time: "it was a conspiracy of good". A conspiracy of good, in which all people,

regardless of religion or political ideology, agreed that Cais do Valongo deserved to be a World Heritage Site, that was fantastic. [...] So, Valongo is what it is because the people who lived there, the people who stayed there, kept that story alive in their memories and were able to tell us about it, even at the time the file was being built.

DR. CLÁUDIO HONORATO

Rio de Janeiro, Brazil (translated from Portuguese)



At home, did we talk about colonisation, about Leopold II, about Belgian colonisation? Of course, we did not talk about it. We don't talk. I still felt that there was something. I have always

asked myself questions about our meetings with the Belgian priest who was there. I think they always wanted to hide that, that they didn't want to draw the link and discuss it.

MIEZI BERNADETTE LUSAKALALU

Brussels, Belgium (translated from French)



I found out about slavery, I suppose, in my late teens, early twenties. [...] Over the years, in relation to the true nature of its impact upon global history. It just never come across

to us in the way it should do. And the status quo still remains in that respect. It's still not part of the British education system. I don't think it will be, particularly in the context of the type of government that we have today and who are in denial basically about the transatlantic slave trade.

RAY QUARLESS

Liverpool, United Kingdom



Freedom Village, I just heard it for the first time. From what we are told, it was the White man who had come to join our grandparents. It was recently that I had echoes in the research

you are doing that Lampsar was a Freedom Village. Otherwise, I have never read or heard it anywhere. This is new for me. Now, what can back it up are the statements we have received. Lampsar's story is lost in the archives. Nobody can consult them. [...] Currently, we can no longer have access to this archive. Why do we no longer see these archives on Lampsar?

BADARA SECK

Lampsar, Senegal (translated from Wolof)

NEW COSMOLOGIES & IDENTITIES

Communities that were enslaved and colonised created new cosmologies—belief systems, religious practices, and ways of knowing—to grapple with their circumstances. Through spiritual practices, cultural resistance, and distinctive forms of politics, they carved out their own sense of self and place in otherwise dehumanising environments. These new cosmologies and identities highlight the rich polyvocality of Black life while paying attention to historical specificity.



Nkamba (Democratic Republic of the Congo)

Nkamba, also known as Nkamba New Jerusalem, is the birthplace and resting place of Congolese spiritual leader and prophet Papa Simon Kimbangu (1887–1951). Drawing from Kongo beliefs, Christianity, and forms of Black Prophetic Ethiopianism, Papa Kimbangu led a peaceful movement calling for the freedom of all people of African descent. Today, Nkamba is the spiritual headquarters of the religious and socio-cultural movement Kimbanguism, one of the largest African Indigenous churches.



I think that what has most frustrated the colonial authority was the way Papa Simon Kimbangu launched his mission, especially his famous phrase: “Our brothers who had been

sold in the Americas will return here to the Congo [...] I came to liberate the people of the Congo, and the entire Black race of the whole world”. I repeat, “I came to liberate the people of the Congo, and the entire Black race of the whole world. The Black man will become White, the White man will become Black”.

PAUL DILUNGANE DIA MALONGA

Kinshasa, Democratic Republic of the Congo
(translated from French)



Samba comes from a social movement, where a social group organises itself to reoccupy a place from which they were expelled. [...] You will have several examples of how

these groups are going to be organised, and samba schools [are] a Black class organisation movement, on the other hand... because of the cultural bias—an expression that is part of everyday life and how it occupies the city...

DR. NILCEMAR NOGUEIRA

Rio de Janeiro, Brazil (translated from Portuguese)



I embrace my being Black. Especially as a person who grew up in Europe, where I’m often identified as part of the African diaspora, I find it very logical to be Black and to give it my

own meaning. [...] And I’m inspired by [Aimé] Césaire, mainly, but also by [Frantz] Fanon, to rediscover and, and, and recognise that humanity through my being Black. So a Black Flemish. Yeah, so I’m a Black Flemish.

SIBO KANOBANA

Ghent, Belgium (translated from Flemish Dutch)



Well for me, I can say I am a true blue. I’m a Maroon [formerly enslaved Africans and their descendants who escaped from racial slavery and formed their own communities]

from me head to me toe [...] Even though I might be born in Jamaica, my traditions live, or my culture lives within me as it was maintained by my foreparent and my grandparent. And so we still have that Maroon intention, that Maroon liberty, that Maroon tradition within us.

COLONEL MARCIA DOUGLAS 1976–2024

Charles Town Maroons, Jamaica

CONTEMPORARY LEGACIES

The structural legacies of racial slavery and colonisation continue to shape our contemporary societies. Anti-Black racism structures Black life. The shadows of colonialism still haunt many African and Caribbean countries. The statistics about Black life show how, in various aspects of human living—health, education and access to economic and social rights—Black people remain dominated.



Clotilda in Africatown (United States)

Mural painting of the Clotilda slave ship in Africatown. The Africatown community, outside of Mobile (Alabama), was formed by the descendants of enslaved people on the Clotilda, the last known U.S. slave ship to bring captives from Africa to the United States in 1860. The transatlantic slave trade was banned in the United States in 1808.



Well, here in Africatown of course, when they brought the enslaved people over, it was supposed to be outlawed in this country, but they did it anyway. [...] Just like the family back then

didn't obey the law and did this anyway, the people are trying to enforce their will upon these people, enslaved people from Africa, that's happening today where people are forcing their will upon the Africatown community against the will of the people that are here today.

JOE WOMACK

Africatown (AL), United States



So the oppression of Black people stems right back to the enslavement of our people. And in Liverpool, we have kind of—with Liverpool being the capital of the slave

trade—that oppression has continued. And we're still struggling today for things like health. We have poorer health outcomes. We don't have the employment opportunities. We're failed in the education system. And so, yeah, the legacy of slavery. Slavery is racism today.

KERRY NUGENT

Liverpool, United Kingdom



Being Black in Brazil is dangerous, above all, it's violent, it's being subject to unimaginable violence—and as a Black woman, that violence is only more specific and horrible. To be Black in

Brazil is to have a lot of courage, a lot of resilience and a lot of desire to continue... Of continuing in this country, of waking up every day, getting out of bed, going to work, returning home, kissing your parents, your children, your grandmothers. It takes a lot of courage to be Black in our country.

LAÍS ROCHA

Rio de Janeiro, Brazil (translated from Portuguese)



So if you look at what farm workers [on the wine estates] how they are today, I think very little has actually changed on some farms, yes. But by and large it, very little has changed,

so. The master-slave mentality still exists... on many of the farms. I see my grandmother, I see, myself on the farms. Everyday, I see the, the legacy. The legacy of alcohol, and the 'Dop system' [outlawed system of paying workers in cheap wine] alive on the farms today. In some areas where we work, the rates of fetal alcohol syndrome is still some of the highest in the world. It exists...

MERCIA ANDREWS

Cape Town, South Africa

MAKING FREEDOM

Freedom-making was both the clarion call and practice of the enslaved and the colonised. Archives have ignored or erased these practices. Yet, these practices open up possibilities of different ways for us to live today. They open our imagination about possibilities of living.



2022 Cape Town Farmworkers' Protest March (South Africa)

In April 2022, farmworkers from the Western Cape led a protest march in Cape Town, to advocate for better working conditions and land reforms to ensure more equitable access to ownership. This protest was part of a longer wave of demonstrations, which also included the 2012 Western Cape Farmworkers' Strike led mainly by female farmworkers and supported by the Rural Women's Assembly of South Africa. The 2012 Strike marked the first time in the history of the Western Cape that farmworkers engaged in radical mass activity.



We know that the origin of our slave status was violence and ignorance [...] Now we who had suffered this injustice should begin to understand how we were forced to accept

the separation between ourselves, saying that we are slaves of such a group and you people are slaves of another group, when we are all relatives. We must unite in order to reunite our new forces for the fight. This is at the origin of the creation of our association Endam Bilali [association of formerly enslaved people and their descendants].

ABDOULAYE NDIAYE

Orkadiéré, Fouta Region, Senegal (translated from Pulaar)



If you're not free in your heart to feel that what you're doing, you're trying to help or make a better world, then you will see the difference. Because some people, like you say, live in those

other countries have never, never knew what we went through. [...] We be lucky if a person brought us a flower off the side of the road some time and give it to us. Not that we got to die to get our flowers, but I think it's freedom when people'll give you flowers while you can still smell them. I love flowers because they're freeing.

LORNA GAIL WOODS

Africatown (AL), United States



Kimbanguism is like freedom, it's Kimbanguism that makes us into a human being. Initially, we were not human. We received a Christianity that had enslaved us,

that trampled on us. But Kimbanguist Christianity came to rehabilitate us. So, freedom in Kimbanguist Christianity, it's a freedom that makes us into full-fledged individuals, [...] which has freed us, given us the opportunity to express ourselves, and given us the possibility of... becoming human beings.

SUZANNE MATONDO

Kinshasa, Democratic Republic of the Congo (translated from French)



Freedom? Well I think freedom is something that comes with rights and responsibilities. You know, I would say that, certainly in the decolonial context, the freedom must be to

self-identify as we are, right? It must be the freedom to denounce, in no uncertain terms, all of the ills and the evils of slavery and colonisation, you know, and the freedom to set a path for ourselves to self determine our future ourselves based on our own perceptions of realities and our own principles and aspirations.

MARCUS GOFFE

Kingston, Jamaica

THE UNFINISHED CONVERSATIONS SERIES AS CURATORIAL PRACTICE

***The Unfinished Conversations Series* was an experiment. It was a curatorial practice of public history recorded through the voices and historical memories of participants. Here, in passages taken from a set of interviews conducted with the curators, they reflect on the project's innovative practice and significance as it brought to light new histories.**



Paul Tichmann and team in Cape Town, South Africa.

So from the start of the *Global Curatorial Project*, the idea of the legacies of slavery, slavery's wake, that was one of the central ideas, that it's not just about this history that we are looking at, but it's also about how has this history shaped our lives today. How has it shaped the space we live in? And how does it continue to impact people's lives? And so *The Unfinished Conversations Series* is really about that. It's about looking more closely at that legacy. And it actually tied in with one of the things we had been talking about and had been concerned about at the Slave Lodge (Iziko Museums of South Africa), that a lot of the focus on slavery was on urban slavery, but we knew that the rural areas had really been impacted. But also that it was not just about the Western Cape and that it goes beyond even into other parts of South Africa. And so *The Unfinished Conversations Series* was really a good opportunity to bring in the story of those of the rural areas, but also then to look at that legacy in terms of workers on the farms.

PAUL TICHMANN

Social Historian and Researcher, South Africa

With *The Unfinished Conversations Series*, we managed to have what may be the first testimonies about the continued memories of the transatlantic slave trade by people who grew up and lived in the region of the ancient Kongo Kingdom. It was also the first time that an attempt was made and then specifically as regards [to] the colonial era to have testimonies from people not only from Belgium but also from Rwanda and Burundi that were governed by Belgium on behalf of the United Nations and its predecessor since the end of the First World War. And so what we tried to do was to have a good balance of testimonies of people of Belgian, Congolese, and Rwandan descent.

DR. BAMBI CEUPPENS

AfricaMuseum/Royal Museum for Central Africa, Belgium & Democratic Republic of the Congo

The Unfinished Conversations Series connects personal histories with wider narratives about transatlantic slavery and how it continues to shape lives. Collecting oral histories from Liverpool's diverse Black communities has helped the museum centre voices that have often been unheard or marginalised within heritage spaces. What emerges from the interviews is a complex, layered picture of Liverpool's past and present—one which offers museum audiences a very immediate, human understanding of transatlantic slavery's ongoing impacts. *The Unfinished Conversations Series* is more than a project: it opens space for reflection, dialogue and emotional connection. Collecting the interviews has created memories, strengthened relationships, and offered fresh perspectives on how histories of Liverpool and transatlantic slavery should be understood.

DR. ALEXANDER SCOTT, ALEXANDRA CREIGHTON AND MAXINE BROWN

International Slavery Museum, Liverpool, United Kingdom

I think this is a very important project in the sense that we have been able to connect the histories, the stories that people tell us in different places and find the similarities in the experiences of individuals in so many different Atlantic regions. That, to me, is really important. I also like the idea that we can travel to places and just bring those experiences and also objects, that different groups can attribute different meanings to them. So I like very much this idea that it is an Atlantic project, you know, with all the challenges, right, that have been happening. But the fact that there is a shared experience created so many years ago, like centuries ago, that this still exists, in one sense, it's important, and on the other hand, it shows that those societies have in common a racist structure that we still need to be aware of and fight against.

DR. KEILA GRINBERG

University of Pittsburgh/Brazil

The Unfinished Conversations Series were started in Senegal. [...] Now, I can say that Senegal is a laboratory. It is a laboratory, and it is one of the oldest laboratories to explore these processes. You have possibilities of looking at the Trans-Saharan and the Atlantic and having the two interact within the same space for even centuries. And even in the current debates, it is still a laboratory on how identities are negotiated and how commemorations should be carried out, who's left in and who's left out, the role of power. [...] Also it was, in terms of curatorial practice, it was an experiment. We wanted to do something new, collect stories in a different way, develop new kinds of relations with the communities we were engaging, and make sure that certain practices in terms of collecting and curating aren't reproduced.

PROF. IBRAHIMA THIAW

Institut Fondamental d'Afrique Noire (IFAN), Université Cheikh Anta Diop de Dakar

COLLABORATORS

Curators, historians, archaeologists, filmmakers, farmworkers, fisherfolk, griots, pastors, sambistas, footballers, educators, and artists from around the world collaborated to create *The Unfinished Conversations Series* digital archive. As participants, interviewers, coordinators, and documentarians, this diverse group of collaborators shared their expertise and lived experiences to produce this new archive.



The Unfinished Conversations Series interview conducted in Liverpool, United Kingdom in 2025.



Roxanne Harris, Director and Producer of the documentary *Uncorking the Bitter Truth: Slavery's Legacy in Cape Wine, South Africa*.

Participants

The Unfinished Conversation Series is a living repository of more than 150 interviews conducted in nine languages (Wolof, Pulaar, Lingala, Kikongo, Afrikaans, Flemish Dutch, Portuguese, French, English) across Africa, Europe, and the Americas. Participants from all walks of life gathered in their homes, diners, barbershops, mosques, on farms, street corners, and church grounds to share their stories.

Filmmakers & Filmcrews

Filmmakers captured the voices and environments of *The Unfinished Conversations Series* participants through their unique lens. Each filmmaker and their team brought their own point of view into the project and gathered a wide range of location-specific content, from capturing drone footage of agricultural landscapes in Jamaica and South Africa to recording choir performances at the Kimbanguist Church in Nkamba, Democratic Republic of the Congo.



Global Curatorial Project

Partners of the *Global Curatorial Project* shaped and were equally shaped by *The Unfinished Conversations Series*. Curators worked alongside community members, filmmakers, and local partners to identify and interview participants in nine languages, across four continents and eight countries.

Image Caption: GCP members with Dr. Ibrahima Thiaw's students at IFAN in Dakar, Senegal, 2019.

PHOTO BY KATE MCMAHON.

Researchers & Students

Over the years, a number of Brown University students helped bring this project to fruition. They were directly involved in revising and editing transcripts for the full oral history archive that is housed at Brown University's Digital Repository, as well as identifying audio-visual content for the traveling exhibition *In Slavery's Wake: Making Black Freedom in the World*.

From the left: UC project archivist Bianca Pallo, UC researchers Yannick Etoundi, Laura Tamayo, Néleri Figueroa Torres, Dillon Stone, and UC Project Manager Shana Weinberg.

PHOTO BY JANELLE APONTE.





COLONIAL SLAVERY AND ITS AFTERLIVES IN SOUTH AFRICA

Electric barbed wire surrounding a wine farm in De Doorns, Western Cape.

Colonial slavery at the Cape of Good Hope, established by the Dutch East India Company (VOC) in 1652, played a foundational role in shaping South Africa's social and economic systems. The Dutch East India Company transported shiploads of enslaved people mainly from East and Central Africa, Madagascar, and South and Southeast Asia to provide labour for the colony's agricultural and domestic needs. The indigenous Khoikhoi and Bushmen/San were dispossessed of their land and drawn into labour on the colonists' farms under conditions similar to slavery. By the late 1700s, the racial hierarchy imposed by Dutch colonial laws recognised only two categories of people: Whites (Europeans) and Blacks (all non-Europeans, including Chinese). Under British rule from 1806, colonial slavery continued, further entrenching racial hierarchies and normalising the subjugation of Black people. As South African novelist Yvette Christiansë

observes in *Unconfessed*, "Unlike America, there was no "outside" for slaves of the Cape Colony, no northern, nonslaving states to which a slave might escape".

After the full emancipation of the enslaved in 1838 (following a four-year apprenticeship period), discriminatory laws and practices not only persisted but were reinforced and extended across South Africa, consolidating anti-Black racism. These colonial legacies of expropriation, racial oppression, and inequality directly influenced the development of apartheid in the twentieth century. Apartheid codified the racial segregation and economic exploitation rooted in the earlier era of colonial slavery, reinforcing white supremacy and systemic inequality in South Africa. While apartheid officially ended in the 1990s, the afterlives of colonial slavery and apartheid are still visible today.

Godfried Friedrich Riedel (1724–1784), *Vue du Promontoir de Bonne Espérance*, c. 1780, Iziko Museums of South Africa Social History Collections.

Timeline

- 1652** ● The Dutch East India Company (VOC) set up a refreshment station at the Cape, marking the start of European colonisation in South Africa.
- 1654** ● European vines are introduced at the Cape.
- 1658** ● The first shipload of enslaved people arrives at the Cape aboard the *Amersfoort*.
- 1659** ● The first Khoikhoi–Dutch wars broke out in response to Dutch dispossession of the land of indigenous peoples.
- 1679** ● The VOC Slave Lodge is built.
- 1754** ● The Tulbagh Code consolidates the VOC slave regulations into a single restrictive proclamation, requiring enslaved people to carry passes, remain indoors after 10pm, refrain from gathering in groups of more than 3 or 4 in the streets.
- 1794** ● The *São José* slave ship is wrecked, killing over 200 enslaved Mozambicans on board.
- 1808** ● A slave rebellion led by Louis of Mauritius takes place, as Britain ends the transatlantic slave trade.
- 1812** ● The 'Hottentot Proclamation' allows Khoikhoi children to be indentured from the age of 8 for a 10-year period.
- 1825** ● Galant van Der Caab led a slave uprising along with KhoiKhoi labourers in the Koue Bokkeveld.
- 1838** ● The enslaved are fully emancipated after serving a four-year apprenticeship.
- 1841** ● The British introduce the Masters and Servants Ordinance, which imposed harsh labour conditions on workers.
- 1913** ● The Native Land Act restricts land ownership for Black South Africans.
- 1948** ● The Nationalist Party implements *Apartheid*—a system of racial segregation and oppression.
- 1994** ● Legal Apartheid officially ends. South Africa holds its first democratic elections, and Nelson Mandela is elected president.
- 1996** ● The new Constitution of the Republic of South Africa is formally enacted.
- 1996** ● The Truth and Reconciliation Commission (TRC) is established.
- 2012** ● Western Cape farm workers go on a wildcat strike for better wages and working conditions on farms.

Filling the Silence: Transforming the Iziko Slave Lodge Museum in Cape Town, South Africa

Upon entering the Iziko Slave Lodge in 2008, I felt a pervasive silence throughout the museum spaces, as I walked through and engaged with the first tranche of exhibitions, opened in 2005. Amongst the many historical facts that I learnt was that the Slave Lodge served as a prison for the Dutch East India Company (VOC) chattel slaves from 1679 to 1811. This led to me thinking about who the enslaved people were, where they were from and also, what happened to them. That information wasn't there and it was that historical information I focused on first.

Through research and engagement with colleagues, artists, academics, public programmes and special groups, and later, project partners, particularly within the *Global Curatorial Project (GCP)*, we found that the process of transforming the exhibition spaces of the Slave Lodge was already under way

Mural by artist Robyn Pretorius in the Galant Gallery at the Iziko Slave Lodge.



in our work, and that would lead to our own new transformative exhibitions that would open in 2022.

The overarching theme at the Iziko Slave Lodge Museum (ISL) is “from human wrongs to human rights” and it is within this theme that we have researched, written and displayed ‘new’ exhibitions that have now firmly placed the focus on the enslaved. As a curator of enslavement at the Iziko Slave Lodge it was important for me to make sense of the available space in order to curate a history of Cape Slavery (connected to the Indian Ocean slave trade) that was not known to many South Africans. Those who found themselves in the school system prior to 1994 (our first democratic election) were not taught the history of colonial slavery in our schools. Thus, a unique opportunity existed at the ISL for myself along with a reference group (made

up of Iziko staff, museum professionals, artists and academics) to draw upon existing exhibitions, historical resources, archives and engagement with the broader public, through museum outreach, to finally start filling the silenced past. It was important for the educators and I to portray the history of colonial slavery at the Cape on the walls and to further clarify our interpretation of our slave history as both descendants and museum professionals.

With our timelines stretching from Mapungubwe (1250 AD) to the Rhodes Must Fall movement (2015) it was crucial to show that the history of colonial slavery and enslavement is intricately connected to the history of South Africa, its development, its struggles through colonialism and later apartheid, and that most black South Africans continue to be negatively affected by the legacy of colonial slavery and apartheid (from colonial/racial slavery to apartheid; the licentiebrieff (permit allowing slaves to move between places) to the pass).

In October 2022 we opened the *Contemporary History Wing* and the first of our new exhibitions opened was *Breaking the Silence on the History of Slavery at the Cape: Voices Past and Present at the Iziko Slave Lodge* (2022), which we worked on during the first COVID-19 lockdown. Thereafter, we produced *Who were the enslaved? Commemorating lives under Enslavement at the Cape of Good Hope* (2023), and finally, in the Hermanus Matroos Room and the Galant Gallery we opened *Making Freedom: From a History of Slavery to a People's History* (2025). We have used the questions below to frame and guide our exhibitions:

Who were the enslaved?

Who are the descendants?

What are the struggles that continue to unite us?

This is the straight line from 1658 to 2026. The answers to the questions as ‘displayed’ in the new slavery exhibitions now connect us. The new exhibitions are based on varied thoughts, discussion, oral history projects and engagement that has allowed us to re-connect with our history and heritage in a former colonial prison for the enslaved. The voices and quotes are thus in the form of paintings, the names of the enslaved who were kept at the Slave Lodge and those that died there. It is also in historical events linking colonial slavery to apartheid and post-apartheid struggles. The reinterpretation of our slave history has allowed our voices to claim the space: the voices of the enslaved, the indigenous people and the descendants and activists who have fought against all forms of tyranny and oppression.

This process and the exhibitions and partnerships that have produced it have had a freeing effect on all of us!

SHANAAZ GALANT

Social History Curator of Enslavement, Iziko Museums
Research and Exhibition Department



Farmworkers' houses, now securely boarded up, speak to the process of evictions on farms around winelands towns such as Robertson, and other farms in the Western Cape. While some farmers have turned former farmworkers' houses into holiday accommodation for tourists, others have simply boarded up the vacant houses.



Informal settlements, seen throughout South Africa, are a direct legacy of colonial slavery and apartheid. In recent years, many of the towns located within the Cape winelands have witnessed a mushrooming of informal settlements due to factors such as the eviction of farmworkers and their families from wine and fruit farms, the influx of seasonal workers, and the inflow of job seekers, including many undocumented foreign migrants. The Commercial, Stevedoring, Agricultural and Allied Workers Union (CSAAWU) has described the informal settlement of Oppiekoppie, on the outskirts of Robertson, as the 'dumping ground' for farm workers and dwellers who have nowhere else to go.



Stofland (Dust Land in Afrikaans) is a huge informal settlement in De Doorns, Hex River Valley, where the 2012 farmworkers' strike began. The settlement developed due to a massive influx of seasonal workers, required by the Hex River Valley table grape farms. Over time, it became home not only to seasonal workers but also to the 'surplus people', workers evicted from farms, as well as to undocumented migrants. Stofland is overcrowded, under-resourced and poverty-stricken, in contrast to the opulence of the surrounding farms.

The Global Curatorial Project, In Slavery's Wake and The Unfinished Conversations Series—a South African Perspective

The Dutch East India Company's (VOC) arrival at the Cape in 1652 marked the beginning of colonial slavery at the Cape and the colonisation of South Africa. Between 1652 and 1822, the Dutch and later, from 1806, the British, brought more than 63,000 enslaved men, women and children to the Cape. Many children were also born into slavery in the Colony. The indigenous communities, the Khoikhoi and Bushmen/San were drawn into forced labour conditions similar to slavery on colonists' farms. Despite our past of enslavement, which has profoundly shaped our present, this narrative is still under-represented in our history.

The *Global Curatorial Project* (GCP) was set up in 2014 and, after a series of international meetings, conferences and workshops, culminated some ten years later in the exhibition *In Slavery's Wake: Making Black Freedom in the World* and the archival project and documentary film *The Unfinished Conversations Series* (UC). The UC project also produced a documentary film *Uncorking the Bitter Truth: Slavery's Legacy in Cape Wine* focused on colonial slavery's legacy in the wine and fruit farms of the Western Cape. The GCP played a valuable role in enabling and encouraging a critical interchange of ideas, perspectives and experiences amongst curators on enslavement, on a global level. Particularly important themes that emerged from these exchanges included the focus on enslaved knowledges, racial/colonial slavery and the afterlives of slavery. Our participation in the GCP, as curators of enslavement at the Iziko Slave Lodge, was critically important in feeding into our ideas about exhibitions and programmes at the museum and provided important opportunities for exchanges of exhibitions and joint workshops. The UC project documentary, *Uncorking the Bitter Truth*, provided an opportunity to make heard, on a national and global level, voices of farmworkers in the Western

Cape, whose narratives are hardly ever shared in our museums and archives.

While all enslaved people at the Cape lived under harsh and oppressive conditions, it was the rural slaves who generally experienced greater physical hardship and isolation. *The Unfinished Conversations Series* in South Africa revealed many similarities between the situation of the rural enslaved and farmworkers today. In the words of Deneco Dube of the Commercial, Stevedoring, Agricultural and Allied Workers Union (CSAAWU): "The main challenge is the dominance that the farmers have over the workers. Farmers are still controlling the workers like they are their slaves". A farmworker in De Doorns, Evelicia Simons, explained the impact of such control: "When we get visitors on the farm, then we have to first go to the farmer to ask for permission to receive the visitors. He had to give the permission—Yes! or No! And he will also tell you how long they can visit for".

The harsh conditions and low wages on the wine and fruit farms led to an unprecedented wildcat strike across many farms in the Western Cape. Mercia Andrews described the strike:

"At the time, it was an historic rebellion. An historic uprising because farm workers have never taken to the streets. And within erm. From October 12, I think, to November, thirty-six rural towns were completely organised. Brought the wine and fruit sector in particular to a standstill... For me it was unbelievable to see the confidence of the farm workers who are normally humble and fearful of, of these farmers who come with guns and so on, and so on".

Another painful legacy of enslavement at the Cape is the high levels of alcohol foetal syndrome experienced today, deriving from the 'Dop system', a system in which workers were paid partially

with cheap alcohol, instead of wages. The Dop system was outlawed in 2002 but some farmers continued to make cheap wine available for workers to purchase on credit. Evelicia Simons revealed that,

"The farmers bribed workers through the dop system. If they wanted work to be done at a fast rate, they would give alcohol in place of wages... For us as children it was chaos, because our parents were drunk every evening".

An entry in the journal of Jan van Riebeeck, on 17 April 1658, noted that most of the enslaved (from Angola) brought on the Dutch ship, the *Amersfoort*, were children. The journal further revealed that van Riebeeck's brother-in-law, Pieter van der Stael, was to instruct and "To encourage the slaves to attend and to learn the Christian prayers, it is ordered that after school everyone is to receive a small glass of brandy and two inches of tobacco".

Farmworkers are faced with low wages and insecure tenure on the farms, having to leave their houses once they reach a pensionable age. Permanent workers are also increasingly being replaced by seasonal workers and workers contracted via labour brokers. Deneco Dube summed up the situation facing farmworkers as follows:

"They [farmworkers] are in debt most of their lives up until now still, 30 years in democracy. We actually can't enjoy democracy if we can't enjoy economic freedom, and that is why we are saying that we are still trapped in a system of apartheid that keeps the rich, richer and the poor, poorer".

PAUL TICHMANN

Social Historian and Researcher, South Africa

Interview with Johan Fredericks of the Commercial, Stevedoring, Agricultural and Allied Workers Union (CSAAWU) in South Africa, 2024.



The Unfinished Conversations Series in South Africa

The *Unfinished Conversations Series* In South Africa engages with farmworkers, activists, and educators from the Western Cape. They speak about how the legacies of colonial slavery and apartheid continue to shape South Africa's present, especially the poor working and living conditions, violence, and structural inequalities. For many participants, understanding colonial slavery and its afterlives inform visions of a freer South Africa defined by equal access to land, better working conditions, and an end to racial and economic inequalities.



The farmers bribed workers through the 'Dop system' [a system of part payment through alcohol instead of wages]. If they wanted work to be done at a fast rate, they would give alcohol in place of wages... For us as children, it was chaos because our parents were drunk every evening.

EVELICIA SIMONS

3 August 2024, De Doorns



After school, especially in the month of December, we always worked like this on the farm.[...] Slaughter, slaughter pigs, slaughter sheep. But on a specific day, on a Friday, I will remember it well, I worked with my father. But then he went off to deliver 'somewhere'. When the farmer came there, then the farmer gave me two slaps. From that day on, my father changed a bit towards the farmer.

ADRIAAN JORDAAN

12 November 2022, Groot Constantia Trust

Today, there are about 680,000 farmworkers in South Africa, with the largest percentage of farmworkers in the Western Cape. The conditions on the farms have been described as similar to colonial slavery and apartheid, due to the ways that farm owners still control the lives and livelihoods of farmworkers. The Women on Farms Project reported that the 2012 farmworkers strike was followed by a backlash from farms, with increasing farm evictions, greater use of seasonal labour and increased mechanisation.



The majority of work that is currently being done there is done through a labour broker. So today he may come in with 150 people, tomorrow he comes with 80 people, the day after tomorrow he comes with 50 people, depending on how much work has to be done. So, we feel those workers are like in apartheid. They are being paid under the belt. UIF (Unemployment Insurance Fund) is not deducted from them. They have no benefits. If it rains, they have to work without rain clothes or they sit at home without money. They are not being paid for holidays.

HENDRY JASON VAN WYK (NOLS)

18 August 2024, Paarl



Land [plays] a very important role and housing itself also comes from the land. You worked [to the age of] 60 years or 65 to 75 maybe on the farm, but the problem is the house never becomes yours, or you never get land, so that is a big problem, moved to the town. So, a lot of times there is no housing for these people in the town, then the people become homeless, and the people wander around or they live on the street.

GOODMAN JACOBS

8 August 2024, Rawsonville



The main challenge is the dominance that the farmers have over the workers. Farmers are still controlling the workers like they are their slaves". [...] "They [farmworkers] are in debt most of their lives up until now, still, 30 years in democracy. We actually can't enjoy democracy if we can't enjoy economic freedom, and that is why we are saying that we are still trapped in a system of apartheid that keeps the rich, richer and the poor, poorer.

DENECO DUBE

1 August 2024, General Secretary: Commercial, Stevedoring, Agricultural and Allied Workers Union (CSAAWU)



I thought we had freedom when we could vote in 1994 and with all that euphoria, we thought we were free. But as the years progressed, I realised, we are not free. We are still slaves to the systems that were created by apartheid, especially the economic inequalities, the land inequalities, and until those things are equalised, we won't be free.

CARMEN LOUW

20 December 2022, Women on Farms NGO

Uncorking the Bitter Truth: Slavery's Legacy in Cape Wine

"Uncorking the Bitter Truth: Slavery's Legacy in Cape Wine" exposes the painful legacy of South Africa's famous winelands. The documentary reveals how colonial slavery's legacy still affects farmworker communities through poverty, low wages, poor working conditions, and restricted housing rights. It also highlights the devastating impact of the 'Dop system,' which left a legacy of alcoholism and generational trauma. Through personal stories, the documentary highlights ongoing struggles for dignity, land, and justice among descendants of enslaved people who cultivate the Cape's world-class wine. Ultimately, it is a powerful and intimate exploration of a people fighting for their rights, their identity, and a just future.

Institutional Producers:

Iziko Museums of South Africa

Ruth J. Simmons Center for the Study of Slavery & Justice, Brown University

Produced and Directed by:

Roxanne Harris
iRox Content Studio

Director of Photography:

Kobus Louw

Executive Producer:

Anthony Bagues

Researchers:

Paul Tichmann
Shanaaz Galant
Kennedy Jones

Research Associate:

Yannick Etoundi

This project is made possible through generous support by the Abrams Foundation.



Scan the QR code to learn more about the documentary *Uncorking the Bitter Truth*.

My name is February, I have been sold, my breasts, private parts, my eyes, my brain are not yet mine—like the São José, I walk up chopped, I am sunk again and again by another storm, no Jesus walking on water for me. [...]

My name is February—auctioned, sold, the highest bidder offered no compensation, for this, my real name, stolen, sunk under water, it still lies— together with the family – wreckage of the São José blown to ground by a wind. [...]

My name is February. The Masbieker on the São José—that's what I was called, when my mother tongue took shape here—when tongues began to knot together, and letters began to run a free course in a desperate attempt at hope. That forces should not strip this identity, I become the Masbieker, just a name, born under a different sky and deeply filled with shame.

My name is February. I reshaped this landscape. My hands wove the patterns of the vineyards.

My feet pressed the grapes, and I was paid with the wine. I carry Alcohol-Foetal Syndrome children on my back.

My name is February. I still march on the eve of December First, I walk the cobblestones of this city when I cry out in desperation, "Remember the emancipation of the slaves!"

My name is February. Two hundred years after the São José. I was given the vote, they said I was free. But don't you see how often I am submerged, weighed down? I am the soiled, the sunken, forgotten, and yet memory will not leave me!

My name is February, stranded at Third Beach, but no one comes to look for me, no one waves from the dunes, no bridges back to Mozambique.

My name is February. I shall be resurrected, brought to the surface. Unshackled, unchained, unashamed!

My name is February.

POEM BY DIANA FERRUS, 1953–2026

Translated from English and Afrikaans



CONSTELLATION OF PROJECTS

*View of the Charles Town Museum and Asafu Yard.
Interviews were conducted with the Charles Town
Maroons in Jamaica.*



PHOTO BY MAANSI SRIVASTAVA FOR THE NEW YORK TIMES.

In Slavery's Wake: Making Black Freedom in the World

In December 2024, *In Slavery's Wake: Making Black Freedom in the World* premiered at the Smithsonian National Museum of African American History & Culture (NMAAHC). After Washington D.C., the exhibition travels to Rio de Janeiro, Cape Town, Dakar and Liverpool. With more than 100 objects, 250 images, and 10 multimedia interactives and films, *In Slavery's Wake* tells a global history of

transatlantic trade, capitalism, colonialism and racial violence, but also the means through which the enslaved, the colonised, and their descendants resisted these global systems. *The Unfinished Conversations Series* interviews are central to the exhibition as they put this history in direct conversation with the everyday experiences of those who lived it through their own voices.

As *In Slavery's Wake: Making Black Freedom in the World* continues its international tour—from Washington to Rio, and soon to Cape Town, Dakar, and Liverpool—the exhibition meets global audiences, each with their own relationships to the histories and legacies of racial slavery and colonialism. *Global Curatorial Project* partners and host museums are shaping these encounters, bringing *In Slavery's Wake* to life through local activations including companion exhibitions, artist workshops, academic symposia, and teacher trainings.

This phase of the project is shaped by the potential for new dialogues, programs, and ideas. Some of this potential will be realised in transformative exchanges between institutions, scholars, artists, and educators convened through *In Slavery's Wake*. Other quieter, less visible exchanges will also be set into motion as the exhibition travels. Thoughts sparked in visitors will be carried beyond the gallery walls—in conversations around a dinner table, stories unfolding on a school bus, the first lines of a new poem, and concepts taking form in a sketchbook. The full reach and impact of *In Slavery's Wake* is yet to be determined, but as the exhibition travels it extends into everyday life. In this way, the international tour widens the circle of the GCP network—inviting thousands of people to encounter, interpret, and ultimately embrace this project as their own.

JOHANNA OBENDA

Curatorial Specialist, Smithsonian National Museum of African American History & Culture, United States

Pentagram by artist Daniel Minter.

There is a palpable hunger and an urgent need worldwide for meaningful conversations about how the past relates to our present and the vital role that museums can play in advancing those conversations across boundaries of race, nation, and culture. One of the most important ways that we can meet this need is by listening carefully to the voices and histories of everyday people and by co-creating new, living archives with them. This is the animating power of *The Unfinished Conversations Series* project. The exhibition *In Slavery's Wake: Making Black Freedom in the World* is the first activation of this powerful people-centered archive.

As it travels the world from 2024–2028, voices drawn from conversations with community members on four continents are woven throughout key moments of the exhibition. Though these contributions represent just a small portion of the expanding archive their impact has been profound. Reflections from historians, teachers, farmworkers, fisherfolk, activists, imams, pastors, griots, tour guides, sambistas, barbers, retired footballers,

Para além da escravidão: Construindo a liberdade negra no mundo / *In Slavery's Wake: Making Black Freedom in the World in Rio de Janeiro, Brazil.*

PHOTO BY MARINA JUPPA.



quilters, shopkeepers, and artists from across Africa and its diaspora resonate deeply with visitors at each host venue. These voices are eliciting tens of thousands of visitors within the exhibition to join the conversation by engaging with similar questions posted to interviewees: What does freedom mean to you? How do the legacies of slavery or colonialism shape your life? What does a more just future look like?

The resulting profound and personal responses on these urgent topics add to the conversation, reminding us all how much struggle remains as well as how much joy; how much we hold in common despite geographic distances, or ethnic, cultural, and linguistic difference. How we need to learn about a past of freedom-making as well as about one of injustice if we are to shape our shared future that is freer and more just. It is one more avenue to demonstrate the power of respecting the voices of everyday people and in manifesting new, living archives in our world.

PAUL GARDULLO

Assistant Director for History and Head, Center for the Study of Global Slavery, Smithsonian National Museum of African American History & Culture, United States

In Slavery's Wake: Making Black Freedom in the World at Museu Histórico Nacional (MHN), Rio de Janeiro, Brazil

The exhibition opened on 12 November 2025, launching an extensive programme of events during Black Awareness Month. For us, it was a unique opportunity to place Brazil's experience of slavery and its struggles for freedom in a global context. It was important to reflect and engage in dialogue with visitors and partner institutions involved in the programme on how this shared traumatic past has shaped the world, how it has consistently been resisted, and how its legacies continue to pose challenges today. The exhibition brought together, in an unprecedented way, historical artefacts, documents, images, contemporary art, multimedia resources, and oral testimonies produced by *The Unfinished Conversations Series* project.

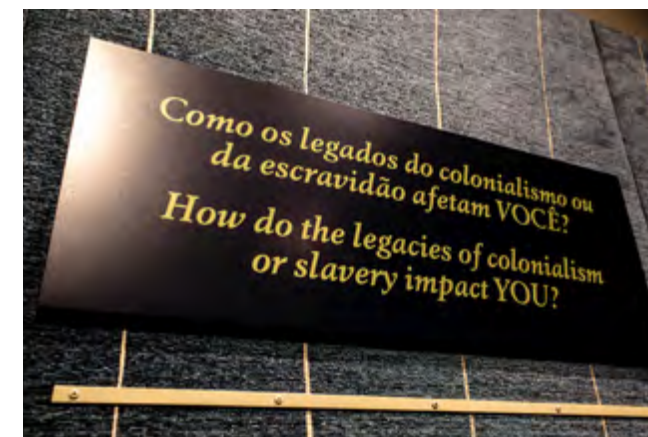
The questions woven throughout the exhibition challenged visitors and sparked meaningful dialogue during the educational activities, such as the series *In the wake of the Diaspora*, in which we participated by conducting guided tours. During its three-month stay at the National Historical Museum, the exhibition received 6,109 visitors. It not only presented difficult histories but also highlighted agency and achievements in the struggle for freedom, encouraging us to continue advocating for reparations and for the full realisation of rights for those who still live in the "wake of slavery".

DR. ALINE MONTENEGRO MAGALHÃES

Professor at the Museu Paulista of University of Sao Paulo, Brazil

DR. KEILA GRINBERG

Director of the Center for Latin American Studies and Professor of History, University of Pittsburgh, United States



Para além da escravidão: Construindo a liberdade negra no mundo / *In Slavery's Wake: Making Black Freedom in the World in Rio de Janeiro, Brazil.*

PHOTO BY MARINA JUPPA.



The 2025 exhibition Senhora Liberdade—mulheres desafiam a escravidão / Lady Liberty—Women Defy Slavery opened alongside In Slavery's Wake in Rio de Janeiro, Brazil.

PHOTO BY MARINA JUPPA.

DIGITAL PROJECTS

As *The Unfinished Conversations Series* archive is made available, it has inspired several public-facing initiatives that utilise digital platforms. These digital tools are part of the project's innovative practice and help share people's stories unfiltered by curatorial voice. Video-recorded interviews, in addition to environmental footage captured in each location, have so far been used to develop a digital humanities website and two documentaries.



Curator Johanna Obenda interviewed by Yannick Etoundi in Washington, DC, 2024.

PHOTO BY MICHAEL ANDERSON.

Archiving on the Brown Digital Repository

The Unfinished Conversations Series collection is accessible through the Brown Digital Repository (Ms.2022.010). In addition to the video-recorded interviews, transcripts in the original languages and English have also been included. The collection is supported by a series of video-recorded interviews of the *Global Curatorial Project* curators who share insight into the project's curatorial practice and informative context around major themes that emerged in each location.



Scan the QR code to access the full *The Unfinished Conversations Series* collection.



The Global Curatorial Project team on stage at the Smithsonian National Museum of African American History & Culture after the premiere of the documentary *The Unfinished Conversations Series: Telling New Stories* in December 2024.

PHOTO BY IMAGINE PHOTOGRAPHY DC/HEAVEN BROWN.

Digital Humanities Website

In partnership with the Center for Digital Scholarship at Brown University Library with Studio Rainwater, and Jake & Co., a website on *The Unfinished Conversations Series* has been developed as a resource for educators and scholars. The website highlights some of the video-interviews from the digital archive and provides additional resources on several themes raised during the interviews.



Scan the QR code to access the digital humanities website and other projects developed around *The Unfinished Conversations Series*.



Documentaries

Out of *The Unfinished Conversations Series*, two documentaries have been created—*Uncorking the Bitter Truth: Slavery's Legacy in Cape Wine* (2025) and *The Unfinished Conversations Series: Telling New Stories* (2025). Bringing together interviews, curator testimonies, and environmental footage collected across all eight locations, *Telling New Stories* presents a snapshot of the digital archive. A third documentary on the Charles Town Maroons in Jamaica is currently in production.

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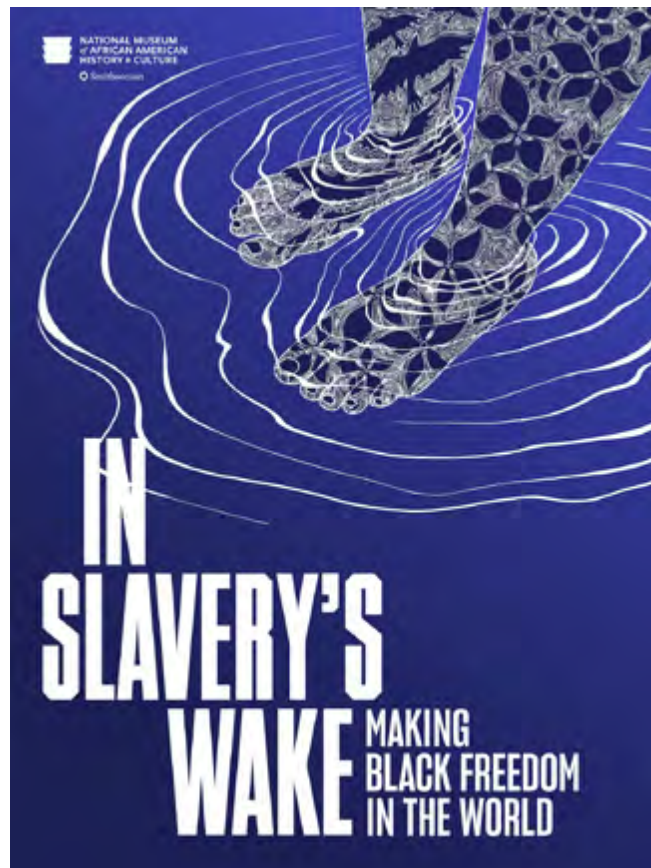
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In Slavery's Wake : Making Black Freedom in the World. Edited by Paul Gardullo, Johanna Obenda, and Anthony Bogues.

In Slavery's Wake: Songs of Freedom Playlist

Beyoncé, "Freedom"

Bob Marley & the Wailers, "Babylon System"

Boukman Eksperyans, "Wet Chan"

Burning Spear, "Slavery Days"

Gil Scott-Heron, "The Revolution Will Not Be Televised"

Grande Kallé et l'African Jazz, "Indépendance Cha Cha"

GRES Acadêmicos do Grande Rio, "Resistência"

Harry Belafonte, "Give us our Land (Mabayeke)"

Hugh Masekela, "Colonial Man"

Jorja Smith, "By Any Means"

Keur Gui, "France à Fric"

Les Pionniers de la Musique Congolaise, "Ata Ndele"

Mahalia Jackson, "We Shall Overcome"

Tiken Jah Fakoly, "Y'en a marre"



Scan the QR code to access the full playlist from *In Slavery's Wake: Making Black Freedom in the World*.

From the left: Samba musical artists Thiago Sereno, Alcino Amaral, Marcelo Amaro in Rio de Janeiro, Brazil. Alcino Amaral was interviewed as part of The Unfinished Conversation Series.



ACKNOWLEDGMENTS & DEDICATION

This exhibition is dedicated to the memory of:

Mamoudou Dembel Guissé, Senegal (2022)

Daniel Ndoluvwualu Nadia, Democratic Republic of the Congo (2023)

Anna Swarts, South Africa (2024)

Colonel Marcia Douglas, Jamaica (2024)

Michael Anderson, Filmmaker and Documentary Producer, United States (2025)

Diana Ferrus, South Africa (2026)

Acknowledgments

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ABRAMS
FOUNDATION



Wyncote Foundation

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Institutional Partners

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University / United States

Smithsonian National Museum of
African American History & Culture /
United States

International Slavery Museum /
United Kingdom

Museu do Samba / Brazil

LABHOI – Laboratório de História
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Programa Rio, Memória e Ação /
Brazil

Museu Histórico Nacional / Brazil

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The Legacies of British Slave
Ownership Project / United Kingdom
(2017–2018)

Wereldmuseum Amsterdam –
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(2014–2018)

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Amanda Strauss (2019–2024)

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Kelly Navies

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Ivie Orobaton

Fleur Paysour

SENEGAL

Senegal Participants (2021)

Amadou Bâ

Faty Ba

Abou Mamadou Ba

Lamine Badgi

Mouhamadou Bah

Moussa Diakité Bah

Mame Baledjo

Cyrille Bassène

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 Jean-Louis Coly
 Baila Coulibaly
 Dounamba Coulibaly
 Oumar Diallo
 Sadio Diallo
 Cheikh Amadou Diarra
 Nassou Adama Diarra
 Djeumb gui Diaw
 Malamine Diaw
 El Hadj Abdoulaye Faye
 Modou Gaye
 Marius Gouané
 Samba Gueye
 Mamoudou Dembel Guissé
 Mouhamed Lamine Kane
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 Baptiste Mendy
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 Abdoulaye Ndiaye
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Senegal Project Team (2021)

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**Senegal Field Visit Participants
 (2019)**

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 Baila Coulibaly
 Abdrahmane Diallo
 Demba Diallo
 Oumar Diallo
 Sadio Diallo
 Younouss Diallo
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 Louis Diarra
 Maguette Mouna Diarra
 Cheikh Bamba Diop

Djibi Gassambiri
 Alioune Gueye
 Hamady Konaté
 Ousmane Mangane
 Abdoulaye Ndiaye
 Zaabi Ndiaye
 Malick Niang
 Ramata Sadio
 Sona Sall
 Ngor Sène
 Thierno Sidy / Spiritual leader
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 Mère Sow
 Adama Sy
 Aissata Sy
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 Matheus Sinder / Research
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 Translator

BELGIUM

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Bosefe Baluka Iyaku
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 Marie-Reine Iyumva / Interviewer
 Diana Salakheddin / Scientific
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 Paul Shemisi / Videographer
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 da Silva
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 Thérèse Mantu
 Prisca Manyala
 Suzanne Matondo Mbamboulou
 Anna Mawuna Nsiala
 Pierre Giscard Mayona

Ntangu Zayionso
 Déo Mpatu
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 Rémy Muke
 Yvonne Muleka
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Liverpool Participants (2025)

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Granby Street Market
Miles Greenwood
Sandi Hughes / Film Support (2017)
Ranmalie Jayawardana
Graham Jones / Owner of Defend Vinyl record shop
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Liverpool Football Club
Stephen Carl Lokko / Liverpool Museum Staff (2017)
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Paul Reid
Maria O'Reilly / RESPECT Member
Michelle Peterkin-Walker / Film Support, RESPECT Member (2017)
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AFRICATOWN, ALABAMA, UNITED STATES

Africatown Participants (2022)

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Emmett Lewis
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Jennifer Prince
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Gabrielle Chantal Miller / Site Organizer, Interviewer
Johanna Obenda / Site Organizer, Interviewer

SOUTH AFRICA

South Africa Participants (2022)

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Diana Ferrus
Johan Geduld

Jake Harding
Miekte Hendriks
Magrieta Jacobs
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Adriaan Jordaan
Carmen Louw
Zann Manho
Ron Martin
Dingi Ntuli
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Lorna Solomon
Anna Swarts
Johannes Warriess
Noleen Wilson
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Melany Fuma / Transcriber, Translator
Shanaaz Galant / Project Manager, Interviewer
Carlyle Lodewyk / Assistant Camera, Transcriber, Translator
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Joy Meyer / Production Manager, Drone Camera Operator
Awiwe Gift Ndalane / Camera Operator
Ngoni Nyembe / Cinematographer
Thulani Nxumalo / Assistant Camera

Maganthrie Pillay / Filmmaker, Director
Katherine Poggenpoel / Production Assistant, Transcriber
Abdul Azeez Stemmet / Sound Recordist
Paul Tichmann / Project Manager, Interviewer
Dean Tiedt / Drone Operator
Sky Zulu / Assistant Camera
Masala Film Works / Production Company
Native Creative Productions / Drone Company

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Johan Peter Fredericks
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Olin Kiewietz
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Thando Menziwa
Xolani Mgudeni
Evelicia Simons
Patric Tariq Mellet
Nazely Valentine
Tamzin van den Heever
Joe van der Berg
Hendry Jason van Wyk

Uncorking The Bitter Truth: Slavery's Legacy In Cape Wine Documentary (2025)

Anthony Bogues / Executive Producer
Yannick Etoundi / Research Associate
Shanaaz Galant / Researcher
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Kennedy Jones / Researcher
Helen Kariem / Interviewee Coordinator
Kobus Louw / Director of Photography
Patrick Mandongwe / Location Sound
Maganthrie Pillay / Director & Producer of Archival Footage
Hofmeyr Smit / Animation
Jean Paul Stander / Animation
Ewan Taute / Final Mix
Paul Tichmann / Researcher
Fliekhuis / Offline Edit, Online Edit
iTranscribe Language Services / Translation, Transcription
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Oatmeal Productions / Offline Edit

JAMAICA

Jamaica Participants (2024)

Sir Hilary Beckles
Colonel Marcia Douglas
Marcus Goffe
Angela Henry
Prof. Robert (Bobby) A. Hill
Dr. Rupert Lewis
Hon. P.J. Patterson
Dr. Verene Shepherd

Jamaica Project Team (2024)

Michael Anderson / Videographer
Anthony Bogues / Site Organizer, Interviewer
Yannick Etoundi / Interviewer
Jonathan Garcia / Videographer
Lennon Gray / Driver
Hans Salazar / Videographer
Gabriel Soyka / Videographer

GLOBAL CURATORIAL PROJECT INTERVIEWS

Global Curatorial Project Curator Interview Participants (2024)

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Dr. Paul Gardullo
Miles Greenwood
Dr. Keila Grinberg
Johanna Obenda
Dr. Ibrahima Thiaw
Paul Tichmann

Dakar, Senegal, Curator Interviews Project Team (2024)

Anthony Bogues / Interviewer
Mbaye Gueye / Driver
Djiby Diouf / Driver
Lucien J. Dieng / Videographer
Amadou Dieng / WARC Staff Member
Yannick Etoundi / Interviewer
Abdoulaye Niang / WARC Staff Member
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Washington, D.c. Curator Interviews Project Team (2024)

Michael Anderson / Videographer
Anthony Bogues / Interviewer
Yannick Etoundi / Interviewer
Dr. Paul Gardullo
Fleur Payson / Project manager
Gabriel Soyka / Videographer

BROWN UNIVERSITY RESEARCHER INTERVIEWS

Brown University Researcher Interview Participants (2025)

Yannick Etoundi
Nélari Figueroa Torres
Gustav Lloyd Hall
Karyn Mota
Bianca Pallo
Dillon Christophe Stone
Laura Tamayo

Brown University Researcher Interviews Project Team (2025)

Yannick Etoundi / Interviewer
Paul Rochford / Videographer, Brown University Media Services
Michael Spaur / Videographer, Brown University Media Services
Gracie Vicente / Videographer, Brown University Media Services
Shana Weinberg / Interviewer

THE UNFINISHED CONVERSATIONS SERIES EXHIBITION

Curatorial Team (2024–2026)

Anthony Bogues
Yannick Etoundi / Lead Curator
Shanaaz Galant
Dr. Paul Gardullo
Kiku Langford McDonald
Johanna Obenda
Paul Tichmann
Shana Weinberg

Exhibition Design, Catalog Design, and Installation (2024–2026)

Isaac February / PE&R Business Solutions
Marsha February / PE&R Business Solutions
Ben Kaplan
Elise Kirk
Erin Wells / Erin Wells Design
PE&R Business Solutions

THE UNFINISHED CONVERSATIONS SERIES DOCUMENTARY

Media Projects Team (2024–2025)

Michael Anderson / Director, Producer, Pass Story of Diaspora Forward Inc.
Anthony Bogues / UC Project Director, Executive Producer
Jaime David Castañeda / Motion Graphics Design and Animation, Redland Studios
Yannick Etoundi / Documentary Project Manager, Researcher, Associate Producer
Nélari Figueroa Torres / Researcher
Jonathan Garcia / Color Grading
Erich Hentschel / Motion Graphics Design and Animation, Redland Studios
Steve Johnston / Audio Mixing, Outpost Audio Inc.
Kennedy Jones / Researcher
Hans Salazar / Color Grading
Africa Smith / Narration
Gabriel Soyka / Editor
Shana Weinberg / UC Project Manager, Associate Producer

THE UNFINISHED CONVERSATIONS SERIES WEBSITE

Simmons Center Editorial Team (2024–2026)

Anthony Bogues
Yannick Etoundi
Kiku Langford McDonald
Brian Meeks
Karyn Mota
Sydney Smith
Shana Weinberg

Production Team (2025–2026)

Michael Anderson / Pass Story of Diaspora Forward Inc.
Jake Camara / Jake & Company
Dr. Ashley Champagne / Center for Digital Scholarship, Brown University
Chelsea Cumings / Jake & Company
Karen Eberhart / John Hay Library, Brown University
Bianca Pallo / Brown University Library
Sarah Rainwater / Studio Rainwater
Willow Rambert / Studio Rainwater
Patrick Rashleigh / Center for Digital Scholarship, Brown University
Dr. Tarika Sankar / Center for Digital Scholarship, Brown University
Hilary Wang / John Hay Library, Brown University
Elizabeth Yalkut / Center for Digital Scholarship, Brown University

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