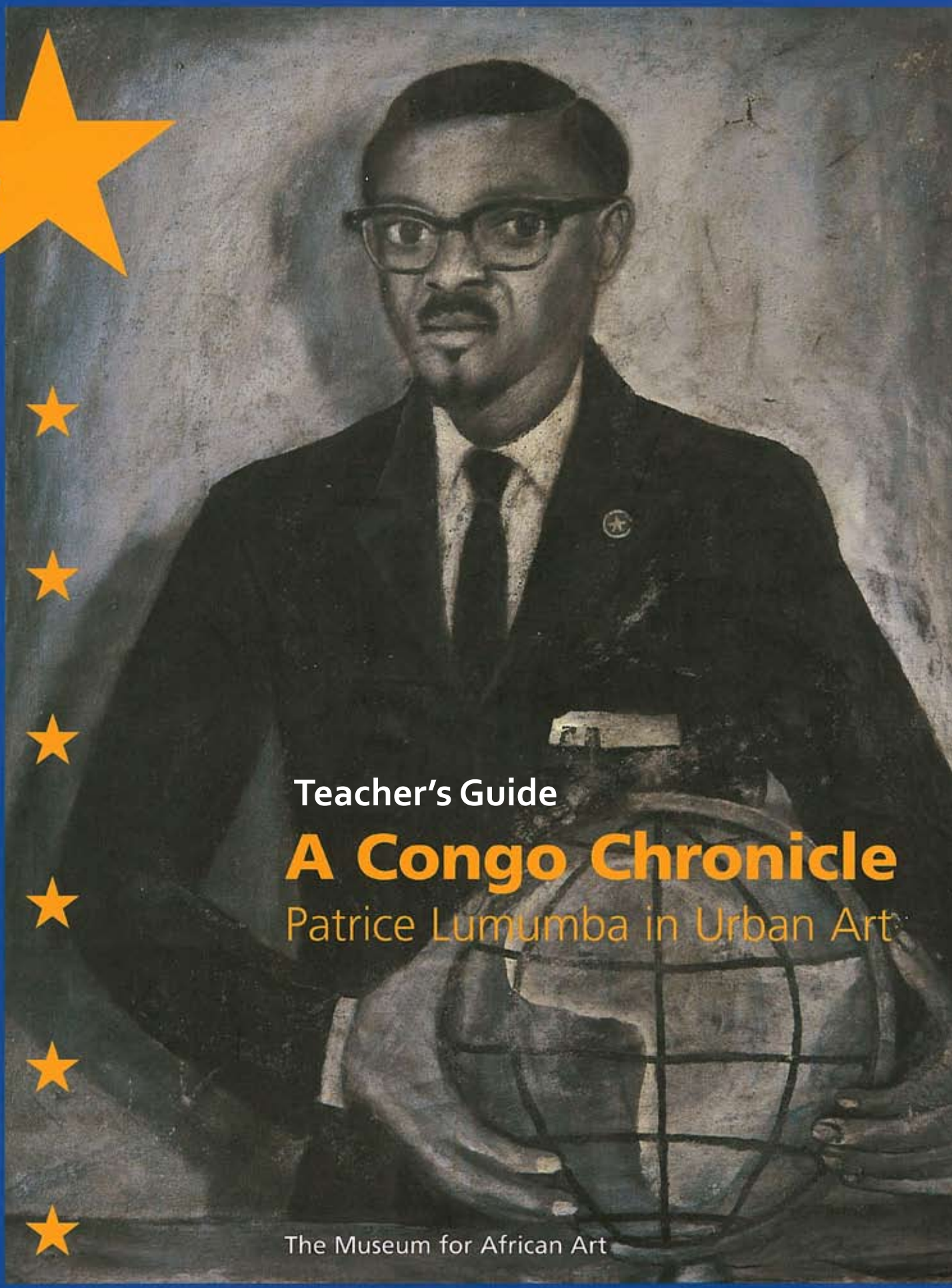
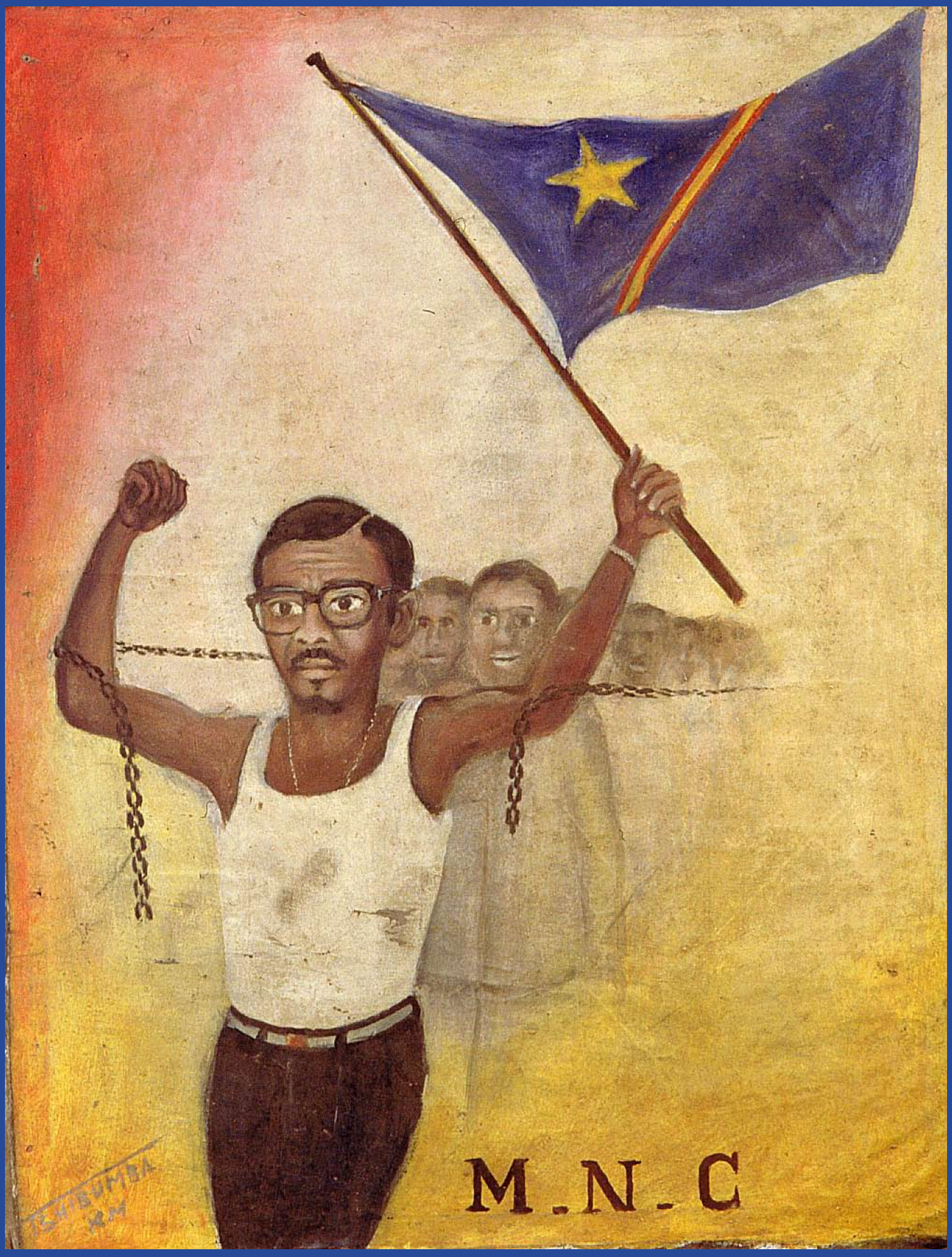


Teacher's Guide

A Congo Chronicle

Patrice Lumumba in Urban Art

The Museum for African Art


M_N_C

Teacher's Guide

A Congo Chronicle

Patrice Lumumba in Urban Art

by

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Museum for African Art, New York

This exhibition is organized by the Museum for African Art, New York and guest curated by Bogumil Jewsiewicki. Support for the creation of the exhibition was received from the LEF Foundation and the Lannan Foundation.

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Front cover:
Lumumba, Master of the World. By Burozi. ca. 1970s. Oil on cotton, 66 x 50,8 cm. Jewsiewicki Collection.

Frontispiece:
Lumumba breaking chains. By Burozi, signed Tshibumba, K.M., date unknown. Oil on facric, 43.2 x 33 cm. Museum for African Art, 2008.06.19.

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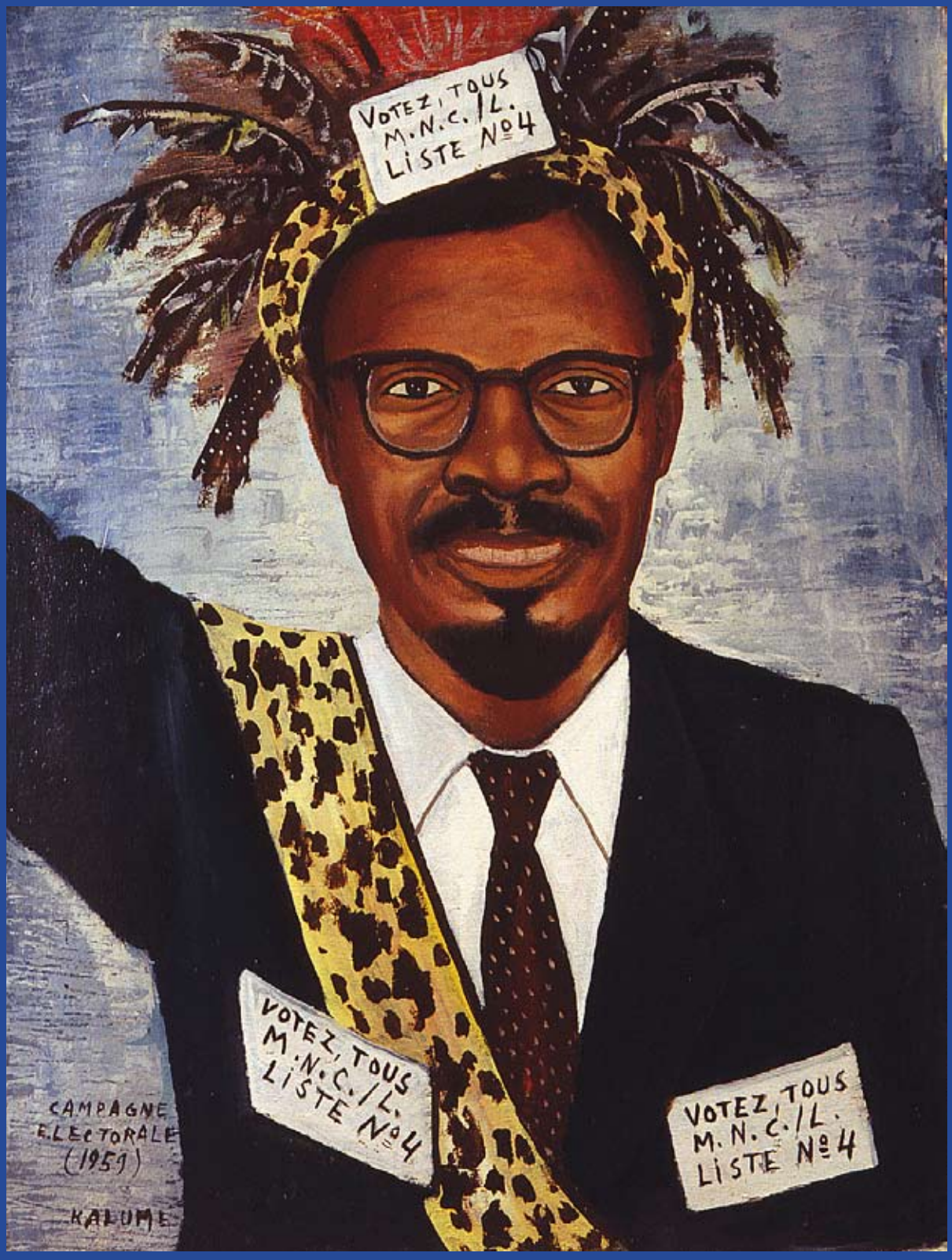
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About the Exhibition
A Congo Chronicle: Patrice Lumumba in Urban Art

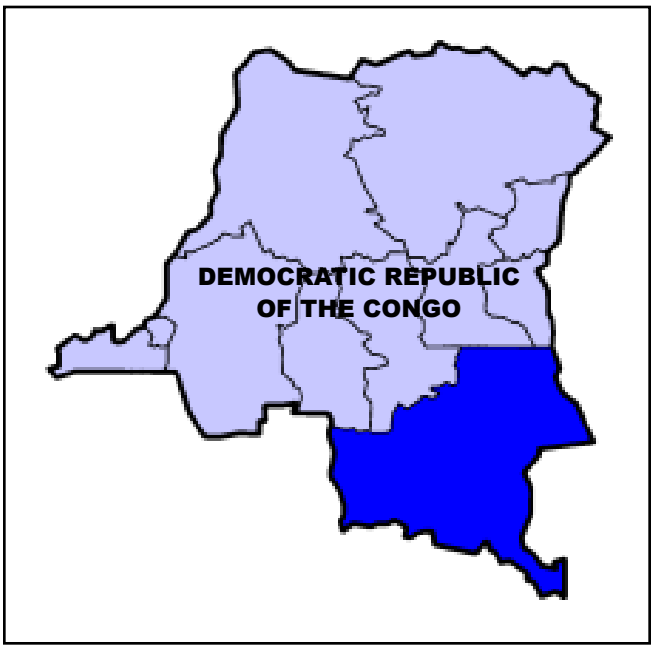


A CONGO CHRONICLE: Patrice Lumumba in Urban Art, originally shown at the Museum for African Art, New York, is the first major exhibition dedicated to Congolese popular painting. During the past thirty years, one of its main subjects has been the dramatic political career of Patrice Lumumba (1925–1961), a major figure in the Congolese independence movement who has become an important symbol of African self-determination.

This exhibition demonstrates how painters embodied popular, sometimes mythical, traditions in symbolic images to create a national hero and martyr. This phenomenon is similar to that found in medieval Europe, where cycles of paintings about Christ and the saints were used to teach the Christian religion. Urban paintings re-create and preserve the past through visual imagery, just as oral traditions re-created and preserved the past in African villages. These images serve as a universal language in cities whose multi-ethnic populations speak different languages.

Most of the paintings were purchased in Katanga Province where, in 1961, Lumumba was killed. Mineral-rich Katanga, far from the political capital, then became the scene of attempted secession, civil war, and foreign military intervention in the early years of Congolese independence. By the 1970s and 1980s, Lumumba had become a symbol of hope, which by that time had been lost. Until Mobutu's overthrow in 1997, Lumumba was much more popular with the common people than with the central government, for whom his memory represented a threat to its policies. Paintings of Lumumba, usually displayed in homes, represent a counterpoint to the official version of history, and a safe, if indirect, way to criticize the government.





Opposite: *Votez tous M.N.C.-L. Liste No. 4. Campagne électorale (1959)* [Cast Your Vote for Lumumba. Election campaign, 1959]. By Kalume, date unknown. Oil on fabric, 59 x 43.8 cm. Museum for African Art, 2008.06.01.

URBAN ART: Themes and Techniques

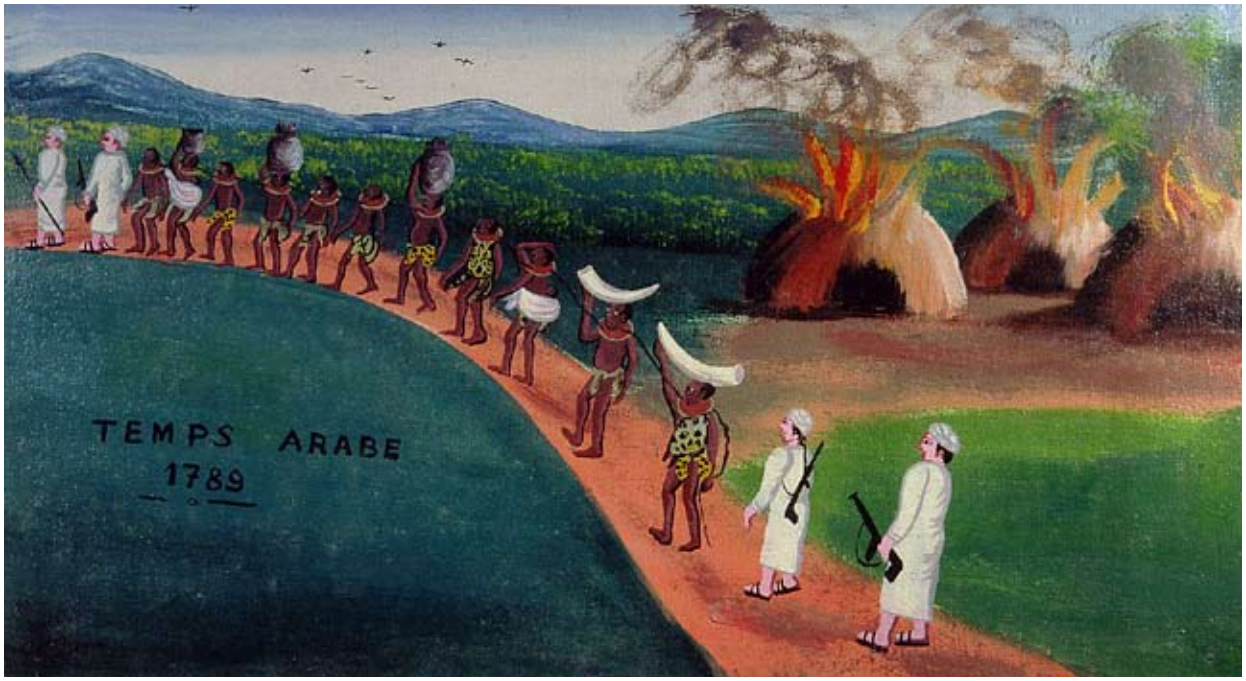






Urban paintings throughout the country are based on a limited selection of themes, styles, and attitudes, although regional differences exist. The paintings presented here come mostly from present-day Lubumbashi and other industrial centers in Katanga Province.

The works in this gallery outline the main topics in Congolese urban art: individual and collective identity, chronicles of current affairs, and recollections of the past as related to the present.



Temps arabe, 1789. [Arab Time, 1789]. By Angali, 1984. Oil on fabric, 43.2 x 77.5 cm. Museum for African Art, 2008.06.17.

Opposite, from left, clockwise:
I Lover Mami-Wata. By Chéri-Benga, 1993. Oil on fabric. 89.2 x 42 cm. Museum for African Art, 2008.06.02.
Inakale [No way out]. By M. Maka, 1996. Oil on fabric, 49.5 x 61 cm. Museum for African Art, 2008.06.04.
Colonie belge, 1909-1959. [Belgian Colony, 1909-1959]. By Nkulu wa Nkulu, date unknown. Oil on fabric, 39.4 x 55.2 cm. Museum for African Art, 2008.06.03.

Breaking the Chains

The Belgians, who initially presented themselves as liberators, in turn became enslavers. Congolese independence was hailed as the deliverance from the colonial oppressor.

The currency note, dated 1970, though briefly in circulation for the short-lived proclamation of Lumumba as a national hero, is the model for several paintings. Artists do not seek to faithfully reproduce the facts of the event, but to underscore its significance. Tshibumba's painting shows Lumumba as the leader of the riots of January 4, 1959. These riots put the Belgian Congo's independence on the international agenda, though Lumumba did not participate. Here the artist shows Lumumba carrying the Mobutist banner, which did not exist during his lifetime.

The killing of Lumumba defeated the people's hopes for liberation, and the dictatorship of Mobutu Sese-Seko, which began in 1965, was perceived as a return to slavery. The painter here depicts Laurent Kabila, the Congo's President from 1997-2001, as a new Moses breaking the shackles.





Left:
S.M. Le Roi Baudouin Ie et Lumumba P. Entretien d'indépendance congolaise [His Majesty King Baudouin and Lumumba P. discuss the Congolese independence], date unknown. By Tinda Lwimba. Oil on fabric, 58.4 x 41.6 cm. Jewsiewicki Collection.

Above:
Mzee anakata munyororo ya utumwa. [Mzee (Kabila) is breaking the chains of suffering], 1998. By A.B.C. Jaz. Oil on fabric, 49.2 x 62 cm. Museum for African Art, 2008.06.20.





Le martyrs de l'independance, 4 Janvier 1959 [Martyrs of Independence, January 4, 1959], date unknown. By Tshibumba. Oil on fabric, 39.4 x 73 cm. Bol collection.

Congolese currency, 20-makuta bill with an image of Lumumba breaking chains. Jewsiewicki Collection.

LUMUMBA, Portraits of a Leader

Lumumba is often shown with symbols of his political role. One portrait has Lumumba in a medallion placed in the middle of a map of Congo, representing his desire that all Congolese be part of the same family, in one independent nation. In other paintings, he holds a globe with the African continent turned towards the viewer (cover image), signifying Africa's rightful place in the world. Like others in this exhibition, these paintings cull from photographs or printed images.

LUMUMBA, His Rise and Fall

The outrage over Lumumba's execution inspired many paintings. He is often depicted as a secular Jesus Christ who accepted death to save his country and continent. Some works, as seen here, depict a group of men, known as Lumumba's Judases. These betrayers are usually found near the aircraft that carried Lumumba and his two companions, Maurice Mpolo (his Minister of Youth) and Joseph Okito (the Senate Vice President), to their deaths. The paintings are filled with symbols that emphasize Lumumba's Christ-like sacrifice, the Europeans' responsibility, and Congolese powerlessness.

LUMUMBA Immortalized

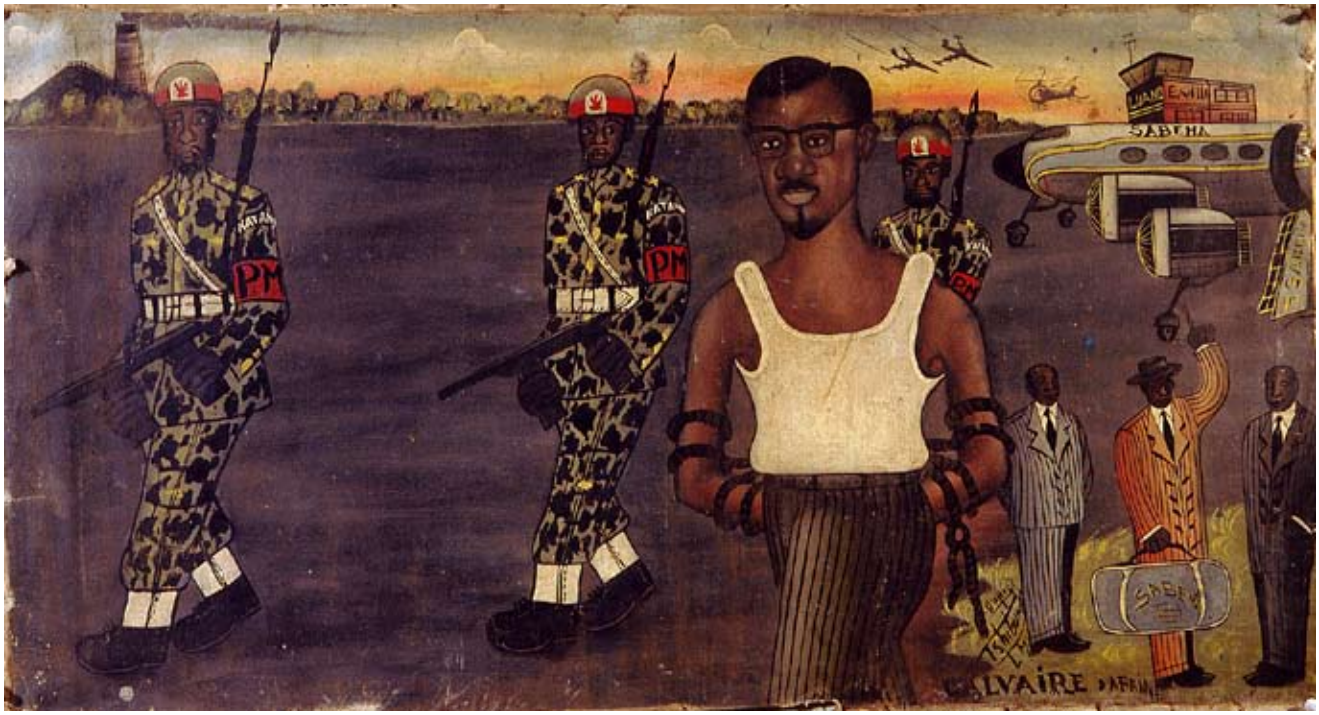
Tshibumba explicitly portrays the dead Lumumba, with the bodies of Mpolo and Okito, as Jesus Christ at the place of His Crucifixion. Burozi's subdued version of this image was meant for the Congolese public, while Tshibumba's was intended for foreigners. Congolese memory has universalized Lumumba as the Christ of Africa and of all Humanity.



Above:
Patrice Emery Lumumba. By Tshibumba, date unknown. Oil on fabric, 66.7 x 48.9 cm. Jewsiewicki Collection.

Opposite:
Calvaire d'Afrique [Torment of Africa, also called "National Hero and Prophet of Our Liberation"], date unknown. By Tshibumba. Oil on fabric, 47 x 88.9 cm. Verbeek Collection.

La mort historique de Lumumba, Mpolo et Okoto le 17 Janv. 1961 [Historic Death of Lumumba, Mpolo, and Okito, on 17 January 1961], date unknown. By Tshibumba, K.M. Oil on fabric, 36.8 x 55.9 cm. Jewsiewicki Collection.


SABENA


LA MORT HISTORIQUE de LUMUMBA MPOLO et OKITO LE 17 JANV 1961

The Memory, the Legacy

In 1997, Kabila was victorious over Mobutu. He emphasized his Lumumbist past to persuade the people that he was the spiritual heir of Lumumba. The image of Lumumba "shining down" on Kabila, at the heart of the Congo, reflects the slain Prime Minister's role as an ancestor. Another painter presents Kabila, a Katangese, with several figures from Congolese independence: Moise Tshombe (the Katangese President who was Lumumba's political opponent and implicated in his killing by a U.N. report in 1961), Lumumba, and Joseph Kasa-Vubu (the President of the newly independent Congo).

Prophetic Ancestors

Like Christ, Lumumba had prophetic ancestors who announced his coming. Foremost among them is the Songye chief Lumpungu II, who was executed in 1936. According to the Belgian official charges, he had murdered a woman and her son. According to the Songye, his real crime was in writing a letter to the Belgian king demanding independence. The Lumpungu story is usually told in a single painting of his execution. Here, Tshibumba tells the Belgian version in seven paintings made for foreign viewers, beginning with the departure of Kapinga and her son and concluding with the chief's execution.

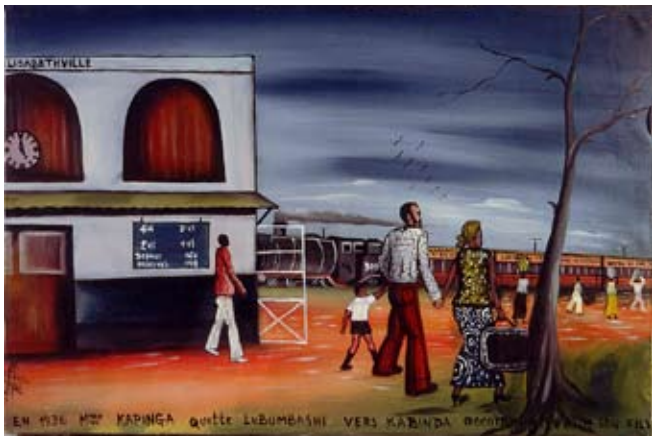
Another symbolic ancestor of Lumumba, a domestic servant named François, was publicly hanged in 1922 in Elisabethville, the place of Lumumba's death. François became an urban hero because he killed a white man to avenge adultery and defend his dignity. Tshibumba titled this work "True Justice not Applied."



Above:
Patrice Emery Lumumba, son esprit incarné dans Mze Libera¬teur. Mzee Laurent Désiré Kabila, Le libérateur de la R.D.C. [Patrice Emery Lumumba, his spirit is incarnated in Mze Liberator. Mzee Laurent Desire Kabila, the liberator of the Democratic Republic of Congo.], 1998. By A.B.C. Banza. Oil on fabric, 83.8 x 61 cm. Jewsiewicki Collection.

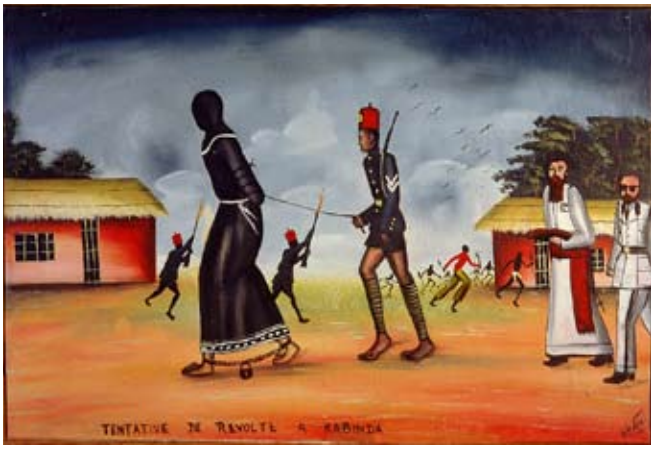
Opposite, left column, right column:
No. 1 - 7. Series of paintings depicting the story of Songye chief, Lumpungu II, who was executed in 1936, according to the Songye, because he wrote a letter to the Belgian king demanding independence. By Tshibumba, K.M., date unknown. Oil on fabric, 38 x 59.7 cm (nos. 1-6), 30.8 x 38.7 cm. (no. 7). Vincke Collection.

La vraie justice non appliquée, la pendeson de François à Lubumbashi [True justice not applied. Hanging of François in Lubumbashi (Elisabethville)], date unknown. By Tshibumba. Oil on fabric, 38.1 x 61 cm. Jewsiewicki Collection.






LA POLICE


TENTATIVE DE REVOLTE A KABINDA

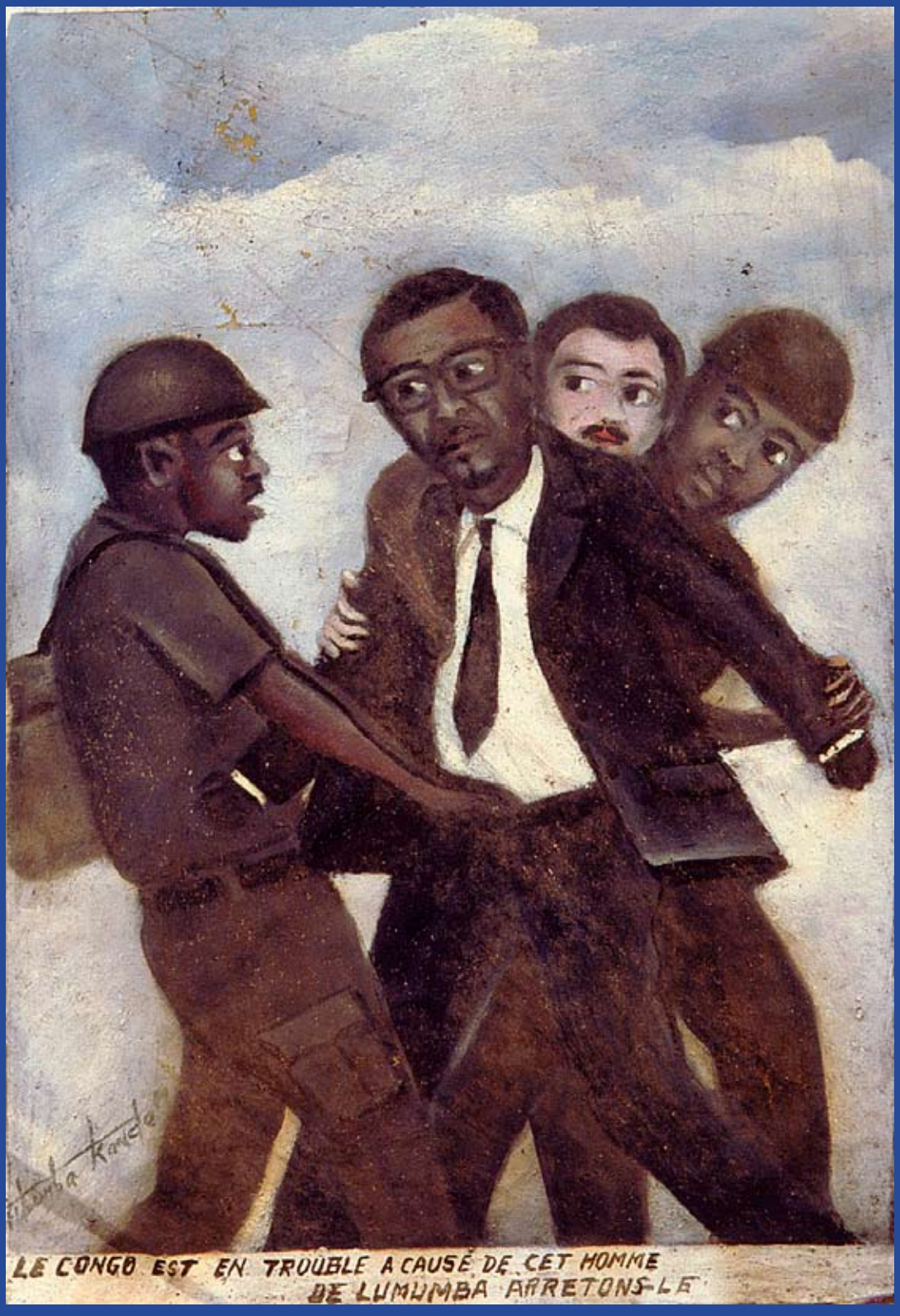





KAPINGA PRISE DANS LA PIEGE DU CHEF LUMPUNGU



Approaching the Guide



After gaining a general familiarity with the tenor of this exhibition in the first section there are two proposed case studies forming the core of this guide. Use the additional resources including a film, several text resources and online resources to engage with the questions that follow in this section.

The case studies are divided into the historical and the art historical. The first, written by the exhibition's curator, Bogumil Jewsiewicki, details the last 40 years of political history in the Democratic Republic of Congo (formerly Zaire). A running time line, presented alongside the text, provides dates and historical events to anchor a complex history. Determine points of intersection between these two narratives. Observe the relative brevity of independence and democratic rule – was this part and parcel to the collective sense of lost possibilities? Can you relate this mourning on the part of a whole society to creation of myth filling a possible power vacuum?

The second art historical case study, written by Steven Nelson, provides a second alternative walkthrough to the exhibition. Discover the similarities and differences of European history painting when compared to representations of Patrice Lumumba in the Congo. Is one genre more anchored in reality? Does one genre serve to create or perpetuate a myth more than the other? Nelson's review is critical of the exhibition on several grounds. What are Nelson's contentions regarding the display of the works in the various exhibits? How does Nelson relate the thematic of the exhibition to its presentation – are these forces reconciled?

Lastly, a primary source text is provided along with many text and digital resources in the Additional resources section. Lumumba's June 30th 1967 speech was given moments before his assassination. While it is tempting to read elements of prescience into the text it can serve as a very poignant comment on the Belgian influence in contemporary Congolese painting.

Opposite:
Le Congo est en trouble a cause de cet homme de Lumumba. Arretons le. [Congo is in trouble because of this man, Lumumba. Arrest him], date unknown. By Burozi, signed Tshibumba. Oil on fabric, 45.7 x 33 cm. Jewsiewicki Collection.

Case Study I
HISTORY AND POLITICS
Bogumil Jewsiewicki

In the 1960s, vast numbers of Africans acquired independence from the colonial powers. Now, in the 1990s, in Congo and throughout Africa (not to mention the rest of the world), living testimony of the events of that decade is giving way to memory and history. Historians and other cultural brokers have taken charge of knowledge of the period, which between the Second World War and the relatively peaceful demise of the Soviet system, profoundly changed the second half of the twentieth century. As eyewitnesses of the events of the 1960s grow old and die, social knowledge becomes detached from experience, surviving only through the links that may be constructed, either by art or by academic knowledge, between the things that happened then (of which there remains only a never fainter trace) and the social demand to understand them in relation to what's happening now—the past as we reconstruct it in the present.

For the last twenty years, the West—and particularly North America—has been trumpeting the end of the big metanarratives, their inability to account for present experience and give meaning to the past. There is a serious risk that this part of the world will confuse its own story with the future of all humanity, as it has for the last two hundred years. Meanwhile various national, regional, and in some cases ethnic narratives, including pictorial and performative narrative forms, are reconfiguring the past, shaping knowledge to make it consistent with an affirmation of political identity.

The majority of humanity claims the right to imagine and formulate a collective identity in political and narrative terms—narration is a crucial political instrument. In the West, narrative has played a particular in, for example, novel, and before that in Christianity, the religion that the West has made its own. This is a historical fact, but it in no way allows us to claim that when other societies narrate, they are recycling a Western tool. Those societies make their own tools, and a great variety of them—tools that are both adapted to local conditions and remain understandable from one region of the world to another, like a pop song or an Indian movie that cannot be owned by the West.

It is in this perspective that the question of what is known of Patrice Lumumba, founding hero of a new political order in Congo, in Africa, and we may even say among all the "oppressed of the earth," is explored here. The 1990s have seen the figure of Lumumba replaced by that of Nelson Mandela, yet Lumumba the romantic hero, symbol of a painful coming-to-be through revolution, cannot really be opposed to Mandela, the wise man moving forward to full dignity by means of pardon and negotiation. Lumumba is rather the other side of Mandela. And the essays collected here propose, each in its own way, a reading of narrative constructions of Lumumba, particularly visual narratives. The Lumumba imagined, the Lumumba represented, is a figure who speaks and makes the viewer speak, but he does not tell his own story, and his story is only rarely told. It is rather in relation to Lumumba as the present has constructed him that social actors recount their experiences and formulate their conception of a just political order. Lumumba is a realm of memory where men and women make use of their knowledge of the past and their experience of the present, and on the basis of which they demand recognition of their dignity.

In proposing to the reader who visits this exhibition an experience of Lumumba as a realm of Congolese memory, a realm on the basis of which the Congolese affirm their right to dignity and their aptness to speak in the name of all humanity, it is important to clarify one thing. The norms of social communication, the narrative conventions,



La rebellion au Congo [The Congo rebellion]. By Tshibumba, K.M., 1975. Oil on fabric, 38.1 x 60 cm. Collection of James Bullard, Westport, NY.

and the aesthetic canons operative in the urban societies of Congo are not the same as those of North America. Steering clear of loco-centrism, we should not assume that because Congolese painters use the same tools as Western painters, they are trying to obtain the same effects. To give just one example, repetition, about which Western culture is ambivalent, is a valued stylistic trope in Congo, while radical innovation has little role in Congolese communication, which is structured by an aesthetics of reception. We cannot annex Congolese painting to the history of Western painting. Let us try instead to participate actively in the dialogue between the paintings and the documents that the painters have used as local memory; between the paintings and the essays, especially those written by Congolese researchers; and lastly between Lumumba as painted and Lumumba as represented in books, narratives, and songs. The political space of the years 1960 to 1980—a space, it must be admitted, that like the working men's bar was exclusively male—was a place of political debate. Let us go, men and women, into that space and participate in that debate.

Let the reader and visitor also be aware of a radical change that has not been our primary focus here. During most of the second half of the twentieth century, politics as a sphere of knowledge and action was a male domain, for historical reasons concerning access to modernity through salaried work, which in the Belgian Congo only men could have. Today, however, in the last decade of the twentieth century, such knowledge is constructed and debated not in working men's bars but in churches and social associations. Family survival is no longer guaranteed by the salary of working men but by the resourcefulness and street-smarts of women and children. And the political space is no longer the bar but the house of prayer or the marketplace.

Timeline of the History of Congo and Patrice Lumumba

1874–1877	Henry Morton Stanley crosses the Congo region from East to West.
1876	Brussels Conference, organized by King Leopold II: creation of the International African Association. The European powers agree to Leopold's control of the Congo so that he can suppress the Arab slave trade.
1882	Leopold II founds the city of Leopoldville (Kinshasa).
February 26, 1885	The Berlin Conference: The European powers divide Africa among themselves. The Free State of Congo is founded, which King Leopold II of Belgium rules as a private domain. Soon, international opinion denounces inhuman treatment of the Congolese.
November 15, 1908	The Belgian state annexes Congo, despite the opposition of its king, Leopold II.
July 2, 1925	Birth of Patrice Emery Lumumba.
1955	The Belgian king, Baudouin, visits Congo. Patrice Lumumba, a postal clerk in Stanleyville (Kisangani), is an active member of the cercle d'evolues, an organization of young educated Africans, and meets the king and the Belgian Minister of Colonial affairs, A. Buisseret.
1956	Lumumba, at the invitation of minister Buisseret, travels to Belgium. The contrast between Europe and Africa has a major effect on his political views. After his return to Congo, he is arrested and convicted for misappropriation of funds.
August 1958	Sales Director in Leopoldville (Kinshasa). Promotes Polard beer, named "Le Belge" in the African section of the city because it was what the Belgians drank. Because the Congolese believed that the beer made you impotent, Lumumba was hired to change that perception.
October 28, 1958	The manifesto of the M.N.C. (Mouvement National Congolais) is published. Lumumba is one of the authors.
1958–1959	France's granting independence to its African colonies creates additional pressure for independence in the Congo.
January 4, 1959	Riots in Leopoldville in favor of immediate independence.
January 13, 1959	Royal and governmental declaration of the principle of Congolese independence without undue haste.

November 1, 1959	Lumumba is arrested after the Stanleyville riots and is accused of incitement to violence.
December 1959	Local elections: M.N.C. victory in Stanleyville (55 of the 73 seats).
January 25, 1960	Four days after his conviction, P. Lumumba is liberated to participate in the "Round Table Conference" in Brussels.
June 21, 1960	As the head of the winning party, Lumumba forms the first Congolese government.
June 23, 1960	Legislative elections. The M.N.C. obtains 74 of the 137 seats.
June 30, 1960	Day preceding the official independence of Congo, Lumumba's Speech of 30 June provokes a massive departure of colonial administrators.
July 7, 1960	Katanga declares secession.
September 5, 1960	President Kasa-Vubu dismisses Lumumba from his post as prime minister.
September 14, 1960	"Removal" of civil authorities by Colonel Mobutu. Home arrest of Lumumba.
December 1, 1960	Lumumba is arrested while fleeing.
January 17, 1961	Lumumba is transferred to Katanga where he is assassinated with Okito, Vice President of the Senate, and Mpolo, a member of his cabinet. Their bodies are never recovered.
December 1962	U.N. troops occupy Elisabethville.
June 1963	Katanga gives up its struggle to secede from Congo.
June 1964	Moise Tshombe prime minister of Congo.
October 1965	Tshombe regime overthrown. Mobutu seizes power.
1997	Mobutu flees. Laurent Kabila seizes power.
January 2001	Laurent Kabila assassinated during a failed coop attempt. His son, Joseph Kabila, is sworn in as president.

Case Study II
HISTORY PAINTING ACROSS CULTURES
Steven Nelson

This exhibition, originally planned to accompany the Museum for African Art's "Memory: Luba Art and the Making of History" (1996), was an intense examination of the ways in which Congolese visual artists have worked at the crossroads of history and collective memory. The nearly fifty paintings on display by Tshibumba Kanda-Matulu and others are not only politically charged examples of Congolese urban art; they are also history paintings which, on a fundamental level, function in a fashion similar to that of works such as Jacques Louis David's 1785 Oath of the Horatii as well as his 1793 Death of Marat. To make such a comparison is to underscore the affective power of the included work as well as the artists' ability to deploy the past as a means to articulate a present reality. What is most striking about this history is how artists molded the figure of Patrice Lumumba, the first elected prime minister of the Congo, into a metonym for Congolese history itself. Lumumba's dramatic rise to power and meteoric fall from grace became the foundation for an art of pain, an art of suffering, and an art of catharsis. Lumumba is canonized on canvas: he is the prophet rendered in paint.





Oath of the Horatii, 1785 and *Death of Marat,* 1793 by Jacques Louis David.

Guest curator Bogumil Jewsiewicki designed the exhibition in six sections: "Urban Art: Themes and Techniques," "Lumumba: Portraits of a Leader," "Lumumba: His Rise and Fall," "Lumumba Immortalized," "The Memory, the Legacy, the Appiopliation," and "Prophetic Ancestors." An introduction to the exhibition provided the viewer with a timeline of Congolese history from Henry Morgan Stanley's 1872 crossing of the Congo River to Mobutu Sese Seko's 1997 removal from power and Laurent Kabila's subsequent seizure of it. The timeline gave the visitor a cursory-and very helpful- list of paradigmatic moments in Congolese history and supplied a sociopolitical frame for the work on display. As part of this theoretical orientation, the exhibition also included a re-created "Congo Cafe," complete with tables and chairs, its walls adorned with a mural and popular paintings. There one could read news clippings about Lumumba dating from the 1950s to his 1961 assassination as well as view a film, comprising documentary footage and interviews, about this political figure and his importance in Congolese art and national culture. All of these things resulted in a rich exhibition, allowing the visitor to examine a body of painting and to learn about its sources.

Jewsiewicki went to great lengths to lead the Western viewer to understand the paintings as they would have been perceived in their own cultural milieu. The first section, "Urban Art: Themes and Techniques," functioned as a primer on Congolese urban art. Along with Kalume's wonderful portrait of Lumumba, Cast Your Vote for Lumumba. Election Campaign, 1959, Jewsiewicki chose to include a scene of colonial barbarism, two Mami Wata paintings, street scenes, a generic landscape, and a generic portrait. Wall labels for the latter two acclimated viewers to another way of seeing and took them to another realm of experience. There was also a painting with its back displayed-to show the types of canvas, or rather sacks, that were used in many of these works. Other labels helped point out their syncretic nature. The one for Tshibumba's Lumumbashi, the new Chicago, hold up of 31 March 1980 explored the use and meaning of Western references in this genre.

In this section, the curator also defined urban memory, calling it "a selection of themes from both the present and the past. The painter's intention is not to formulate a personal view. Urban paintings give shape and form to the people's knowledge of a certain event." This statement struck me as a bit odd, since Cheri-Benga's 1993 canvas I Love Mami Wata is a self-portrait, depicting the famed mermaid goddess seated on the shoulders of the artist. Yet the section as a whole worked as a beginning for the show, although it could have used the space more economically. In going through it, it was too easy to be led away from the main point of the exhibition: the figure of Lumumba in urban art.

As part of the viewer's retraining in Congolese ways of understanding urban art as Well as the role of the artist, the labels for the paintings emphasized the titles of works rather than the artists. This was not a particularly successful strategy. In Western culture we often want to know who made the work before we want to know its title. To have to reeducate oneself in the very reading of labels was at least for this Africanist art history an utterly frustrating, especially because in much of our field the opportunities to hear the names of artists are so few.

In the remaining sections of the exhibition, the visitor was able to use the work to explore not only the life of Lumumba as depicted in paint but also the ways in which a body politic has been haunted by and inflected through memory. These canvases show how memory plays with the factual, reinterpreting it for other means. They articulated political opposition to the Mobutu regime, the pain of Lumumba's fall, and his ensuing martyrdom. One of the most powerful works was Tshibumba's 1970s canvas Zaire Independence, June 30, 1960, included in the section "Lumumba: His Rise and Fall." Here, Tshibumba used the inflammatory speech Lumumba had given in the presence of King Baudouin and the newly elected Congolese Parliament to create a tableau which retrospectively tapped into the elation of the newly emancipated state. He included some of the stock icons of politically charged Congolese urban art: Lumumba with a globe showing Africa, broken chains of slavery, and a hand upraised in victory. Like the paintings around it, it does not attempt to report an event per se, but rather to articulate its significance, a significance that had a very charged meaning under the regime of Mobutu, which for many was interpreted as a return to slavery.

A case on the opposite wall contained photographs and news clippings of Lumumba's speech and

the outrage it caused in the West. Above this were three Congolese paintings, ruminations on the panicked white response to Lumumba's charges. Given the importance of this event in the Congolese psyche, this display would have been made even more powerful with the inclusion of a painting of the speech itself.

One of the striking things about this body of work was the attention given to the audience. In Abio's Lumumba Signing the Congo Declaration of Independence, the book Lumumba signed is upside down so that the viewer can easily read it. Many of these works-as in history painting more generally-are not only political statements but also didactic tools, meant to educate the viewer to the significance of the past. In the realm of political protest, to educate could be seen as being a route to politicization as well as a way to make citizens.

The final two sections, "The Memory, the Legacy, the Appropriation" and "Prophetic Ancestors," most overtly showed the place of Lumumba as a present-day symbol. In the former section, some of the paintings made explicit metaphorical connections between Lumumba and heroes, present and past. Others represented Kabila as the new Lumumba, a leader breaking the chains of slavery under Mobutu. In the latter section, Jewsiewicki attempted to place Lumumba within an existing Congolese practice of creating heroic visual icons.

As powerful as many of these canvases are, some of their evocative force was lost in the manner of presentation. On one wall there were just too many pieces crowded together and grouped in a salon-like fashion; some of them were hung so high that they were difficult to see. It was also difficult to figure out what some of the works were, as they were too far away from their labels. In addition, it was not always clear when one was moving from one section to another.

Upon leaving the exhibition, I also had questions about the authorship and provenance of many of the works. A good number of the paintings were made by an artist who would sign another's name. It would have been helpful to know the reasons for this practice. Was it economic? Were some artists getting better prices? Few of the labels revealed provenance. As a specialist, I assumed that those without such information belonged to Jewsiewicki, but the omission might have been confusing to a non-specialist. As a whole, the execution of the exhibition did not live up to the show itself.

"A Congo Chronicle" quite successfully raised provocativequestionssurroundingtherelationship between facts and how they are collectively remembered. At times, however, there seemed to be an unstated desire to show the difference between "real" facts and the artist's interpretation of them. Next to Tshibumba's canvas The Martyrs of Independence, January 4, 1959, the curator notes, "Tshibumba represents Lumumba as a leader of the January 4, 1959, riots although he was not directly involved." Such an "explanation," a sort of correction of the artist, undermined the evocative force of the piece. The factual is not important here. The ways in which it is understood is. On that level, should the exhibition have been called a "chronicle," a record of events in the order that they happened? Perhaps not.

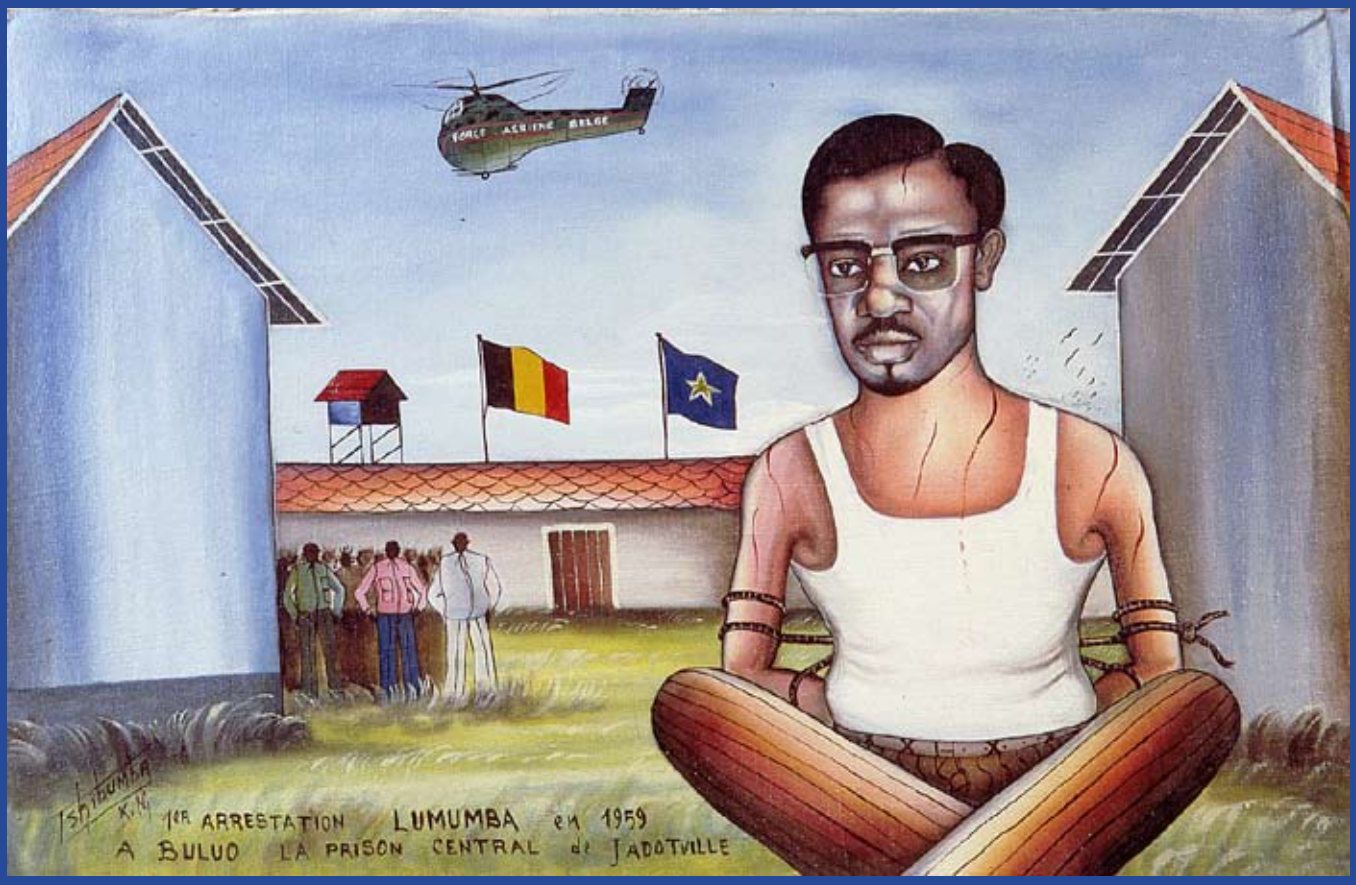
Nevertheless, and to Jewsiewicki's credit, "A Congo Chronicle: Patrice Lumumba in Urban Art" was an important exhibition, revealing

how, in a specific cultural milieu, memory as a visual language weaves complex metaphors that articulate the relation between past and present, tradition and modernity, and Africa and the West. The paintings on display are powerful, syncretic tableaus in which these oppositions come together on canvas to articulate changing social values, and they showed how the past can be utilized as a powerful tool in the construction of a present reality.

Lumumba signing the Congo Declaration of Independence, date unknown. By Abis, signed Tshibumba. Oil on canvas, 50.8 x 69.9 in. Jewsiewicki Collection.



Additional Resources



Text Resources

Kanza, T. (1979) *The Rise and Fall of Patrice Lumumba: Conflict in the Congo*. Boston: G.K. Hall.

Lumumba, P. (1972). *Lumumba Speaks: The Speeches and Writings of Patrice Lumumba, 1958-1961*. Ed. van Lierde, J. Trans. Lane, H. Boston: Little Brown.

Nelson, S. (Spring, 2000). *Untitled* [A Congo Chronicle: Patrice Lumumba in Urban Art]. *African Arts*,33 (1), pp. 80-82.

Witte, L. (2001) *The Assassination of Lumumba*. New York: Versa.

Zeilig, L. (2008). *Patrice Lumumba: Africa's Lost Leader*. London: Haus.

Opposite:
1er arrestation, Lumumba en 1959, à Buluo la Prison Central de Jadotville [First Arrest, Lumumba in 1959 at Buluo Cen¬tral Prison at Jadotville], date unknown. By Tshi¬bumba, K.M. Oil on fabric, 36.2 x 55.9 cm. Jewsiewicki Collection.

Film Resources

LUMUMBA: La Mort du Prophete
DVD, 69 minutes, 1992, France
Director: Raoul Peck
French with English subtitles

Lumumba: la mort du Prophete offers a unique opportunity to reconsider the life and legacy of one of the legendary figures of modern African history. Like Malcolm X, Patrice Lumumba is remembered less for his lasting achievements than as an enduring symbol of the struggle for self-determination. This deeply personal reflection by acclaimed fimmaker Raoul Peck on the events of Lumumba's brief twelve month rise and fall is a moving memorial to a man described as a giant, a prophet, a devil, "a mystic of freedom," and "the Elvis Presley of African politics."

If Lumumba: la mort du Prophete is a film about remembering, it is even more a film about forgetting. It is not so much a conventional biography as a study of how Lumumba's legacy has been manipulated by politicians, the media and time itself. Haitian filmmaker Raoul Peck meditates on his own memories as the privileged son of an agricultural expert working for the regime which displaced Lumumba. He examines home movies, photographs, old newsreels and contemporary interviews with Belgian journalists and Lumumba's own daughter to try to piece together the tragic events and betrayals of 1960.

A film essay in the tradition of Night and Fog or The Sorrow and the Pity, Lumumba: la mort du Prophete explores how any image inevitably represses the multiple stories surrounding it, how the past as preserved by the media is always in a

sense the hostage of history's winners. Therefore present-day Europe figures as prominently in Lumumba as the Congo in 1960, because Europe was the unseen hand behind the camera and the events leading to Lumumba's assassination. Peck presents an unfamiliar Europe seen through the eyes of a visitor from the Third World - cold, affluent, a guilty present trying to forget its past. Yet, as this film testifies, Lumumba's prophecy will not be silenced until Africa achieves its second independence where the promises of the first can be fulfilled.

Resources related to the film:
Essay by John Henrik Clarke: http://www.africawithin.com/clarke/passing_of_patrice_lumumba.htm

Biography of Lumumba:
http://www.africawithin.com/lumumba/historical_bio.htm

About the director, Raoul Peck:
http://www.haitisurf.com/raoulpeck.shtml

Lumumba: la mort du Prophete is available at:
http://www.amazon.com/Lumumba-Eriq-Ebouaney/dp/B0000 6LPHL/ref=pd_bbs_sr_1?ie=UTF8&s=dvd&qid=1229399354&sr=8-1

Online Resources

General search engine for Africa
http://www.africaservice.com/

General Biography of Lumumba
http://en.wikipedia.org/wiki/Patrice_Lumumba

Belgium accused of killing an African hero
http://www.guardian.co.uk/print/0,,3950989-103681,00.html



Le 30 Juin 1960, Zaire Indépendant [Zaire Independence, June 30, 1960], date unknown. By Tshibumba M. Oil on fabric, 45 x 62.5 cm. Bol Collection.

Speech on June 30, 1960, Independence Day
by Patrice Lumumba
The First Prime Minister of the Congo (Zaire)

Men and women of the Congo,

Victorious fighters for independence, today victorious, I greet you in the name of the Congolese Government. All of you, my friends, who have fought tirelessly at our sides, I ask you to make this June 30, 1960, an illustrious date that you will keep indelibly engraved in your hearts, a date of significance of which you will teach to your children, so that they will make known to their sons and to their grandchildren the glorious history of our fight for liberty.

For this independence of the Congo, even as it is celebrated today with Belgium, a friendly country with whom we deal as equal to equal, no Congolese worthy of the name will ever be able to forget that is was by fighting that it has been won [applause], a day-to-day fight, an ardent and idealistic fight, a fight in which we were spared neither privation nor suffering, and for which we gave our strength and our blood.

We are proud of this struggle, of tears, of fire, and of blood, to the depths of our being, for it was a noble and just struggle, and indispensable to put an end to the humiliating slavery which was imposed upon us by force.

This was our fate for eighty years of a colonial regime; our wounds are too fresh and too painful still for us to drive them from our memory. We have known harassing work, exacted in exchange for salaries which did not permit us to eat enough to drive away hunger, or to clothe ourselves, or to house ourselves decently, or to raise our children as creatures dear to us.

We have known ironies, insults, blows that we endured morning, noon, and evening, because we are Negroes. Who will forget that to a black one said "tu", certainly not as to a friend, but because the more honorable "vous" was reserved for whites alone?

We have seen our lands seized in the name of allegedly legal laws which in fact recognized only that might is right.

We have seen that the law was not the same for a white and for a black, accommodating for the first, cruel and inhuman for the other.

We have witnessed atrocious sufferings of those condemned for their political opinions or religious beliefs; exiled in their own country, their fate truly worse than death itself.

We have seen that in the towns there were magnificent houses for the whites and crumbling shanties for the blacks, that a black was not admitted in the motion-picture houses, in the restaurants, in the stores of the Europeans; that a black traveled in the holds, at the feet of the whites in their luxury cabins.

Who will ever forget the massacres where so many of our brothers perished, the cells into which those who refused to submit to a regime of oppression and exploitation were thrown [applause]?

All that, my brothers, we have endured.

But we, whom the vote of your elected representatives have given the right to direct our dear country, we who have suffered in our body and in our heart from colonial oppression, we tell you very loud, all that is henceforth ended.

The Republic of the Congo has been proclaimed, and our country is now in the hands of its own children.

Together, my brothers, my sisters, we are going to begin a new struggle,

a sublime struggle, which will lead our country to peace, prosperity, and greatness.

Together, we are going to establish social justice and make sure everyone has just remuneration for his labor [applause].

We are going to show the world what the black man can do when he works in freedom, and we are going to make of the Congo the center of the sun's radiance for all of Africa.

We are going to keep watch over the lands of our country so that they truly profit her children. We are going to restore ancient laws and make new ones which will be just and noble.

We are going to put an end to suppression of free thought and see to it that all our citizens enjoy to the full the fundamental liberties foreseen in the Declaration of the Rights of Man [applause].

We are going to do away with all discrimination of every variety and assure for each and all the position to which human dignity, work, and dedication entitles him.

We are going to rule not by the peace of guns and bayonets but by a peace of the heart and the will [applause].

And for all that, dear fellow countrymen, be sure that we will count not only on our enormous strength and immense riches but on the assistance of numerous foreign countries whose collaboration we will accept if it is offered freely and with no attempt to impose on us an alien culture of no matter what nature [applause].

In this domain, Belgium, at last accepting the flow of history, has not tried to oppose our independence and is ready to give us their aid and their friendship, and a treaty has just been signed between our two countries, equal and independent. On our side, while we stay vigilant, we shall respect our obligations, given freely.

Thus, in the interior and the exterior, the new Congo, our dear Republic that my government will create, will be a rich, free, and prosperous country. But so that we will reach this aim without delay, I ask all of you, legislators and citizens, to help me with all your strength.

I ask all of you to forget your tribal quarrels. They exhaust us. They risk making us despised abroad.

I ask the parliamentary minority to help my Government through a constructive opposition and to limit themselves strictly to legal and democratic channels.

I ask all of you not to shrink before any sacrifice in order to achieve the success of our huge undertaking.

In conclusion, I ask you unconditionally to respect the life and the property of your fellow citizens and of foreigners living in our country. If the conduct of these foreigners leaves something to be desired, our justice will be prompt in expelling them from the territory of the Republic; if, on the contrary, their conduct is good, they must be left in peace, for they also are working for our country's prosperity.

The Congo's independence marks a decisive step towards the liberation of the entire African continent [applause].

Sire, Excellencies, Mesdames, Messieurs, my dear fellow countrymen, my brothers of race, my brothers of struggle-- this is what I wanted to tell you in the name of the Government on this magnificent day of our complete independence.

Our government, strong, national, popular, will be the health of our country.

I call on all Congolese citizens, men, women and children, to set themselves resolutely to the task of creating a prosperous national economy which will assure our economic independence.

Glory to the fighters for national liberation!

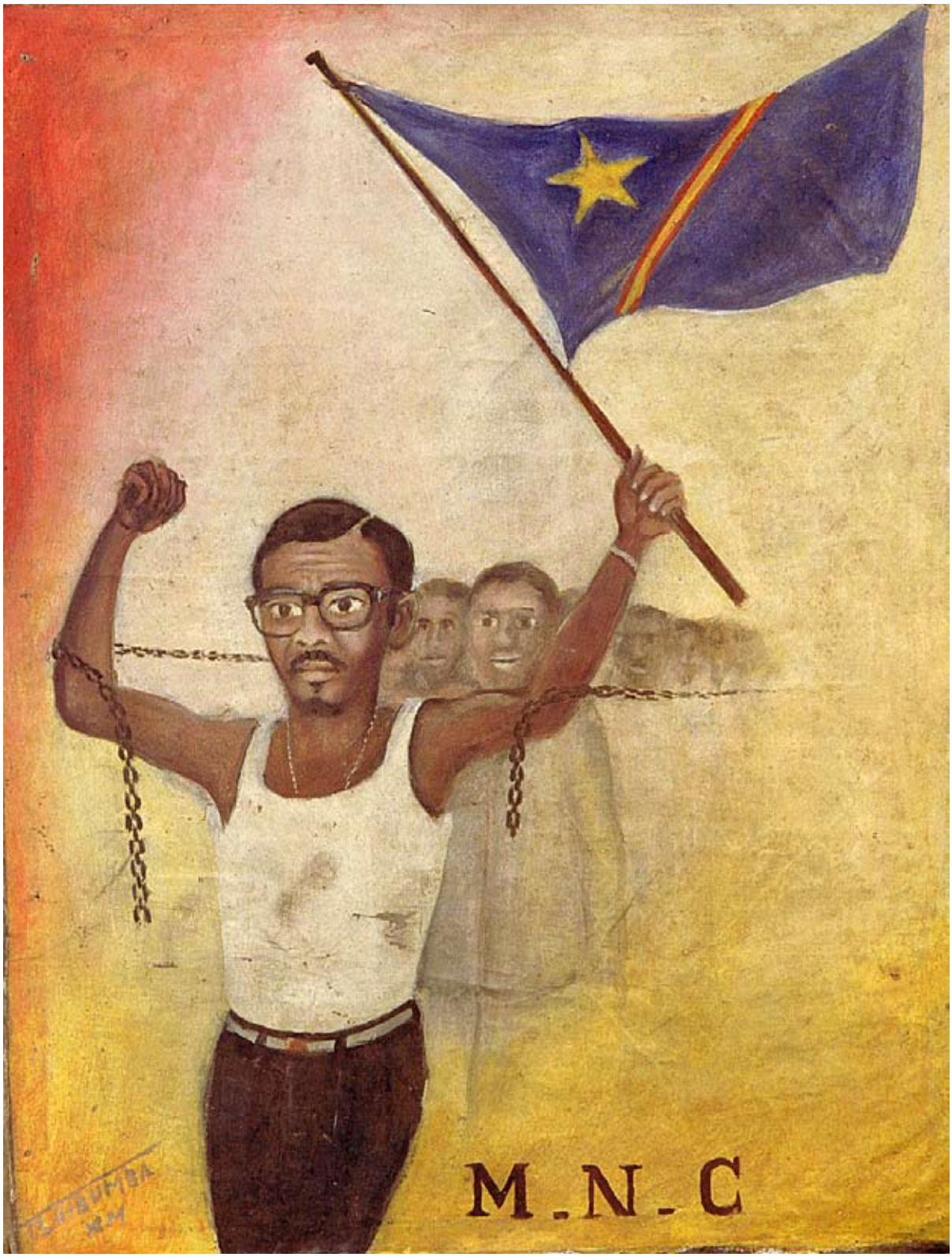
Long live independence and African unity!

Long live the independent and sovereign Congo!

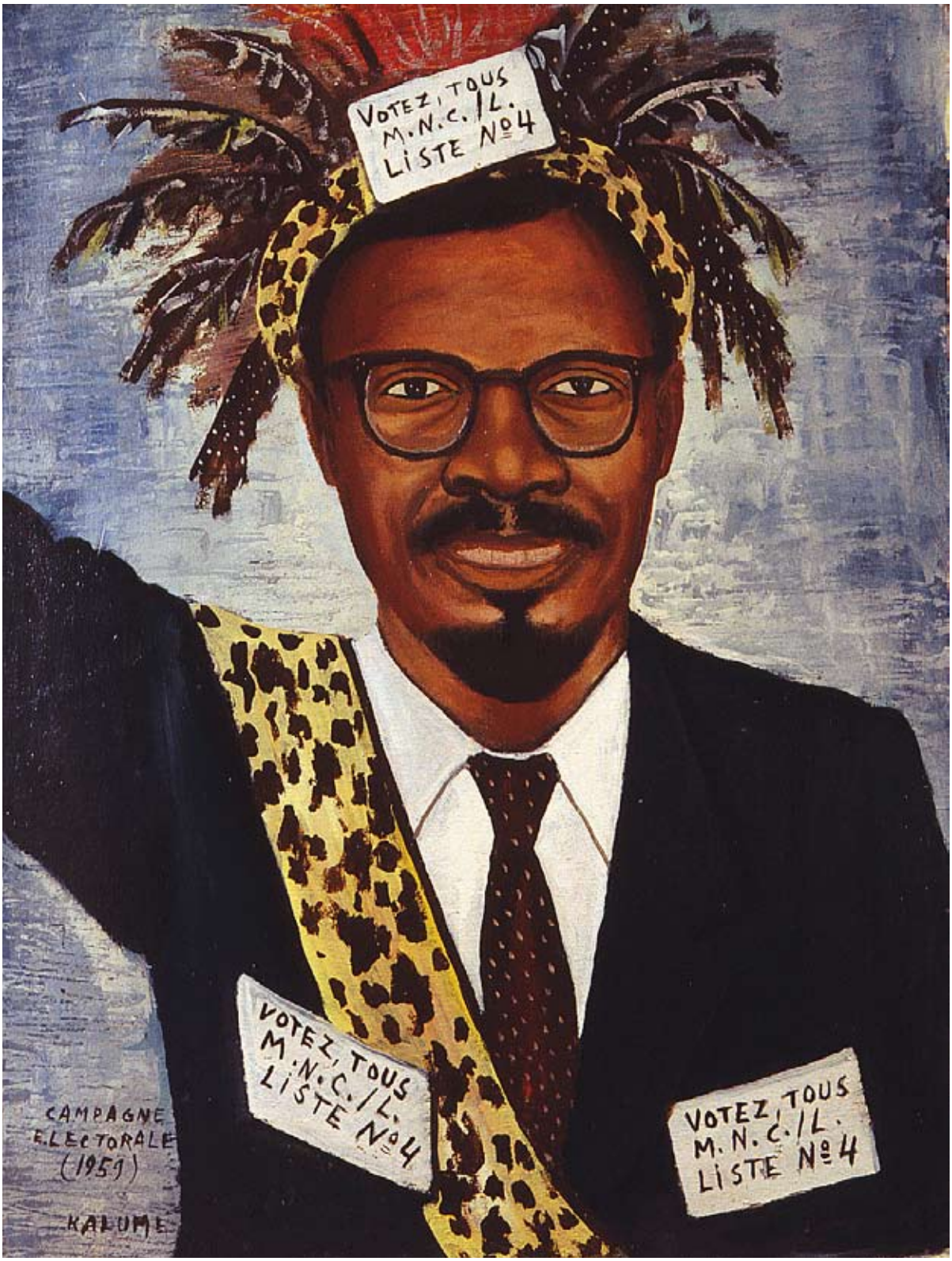
Full Plate Images



Lumumba, Master of the World. By Burozi. ca. 1970s. Oil on cotton, 66 x 50,8 cm. Jewsiewicki Collection.



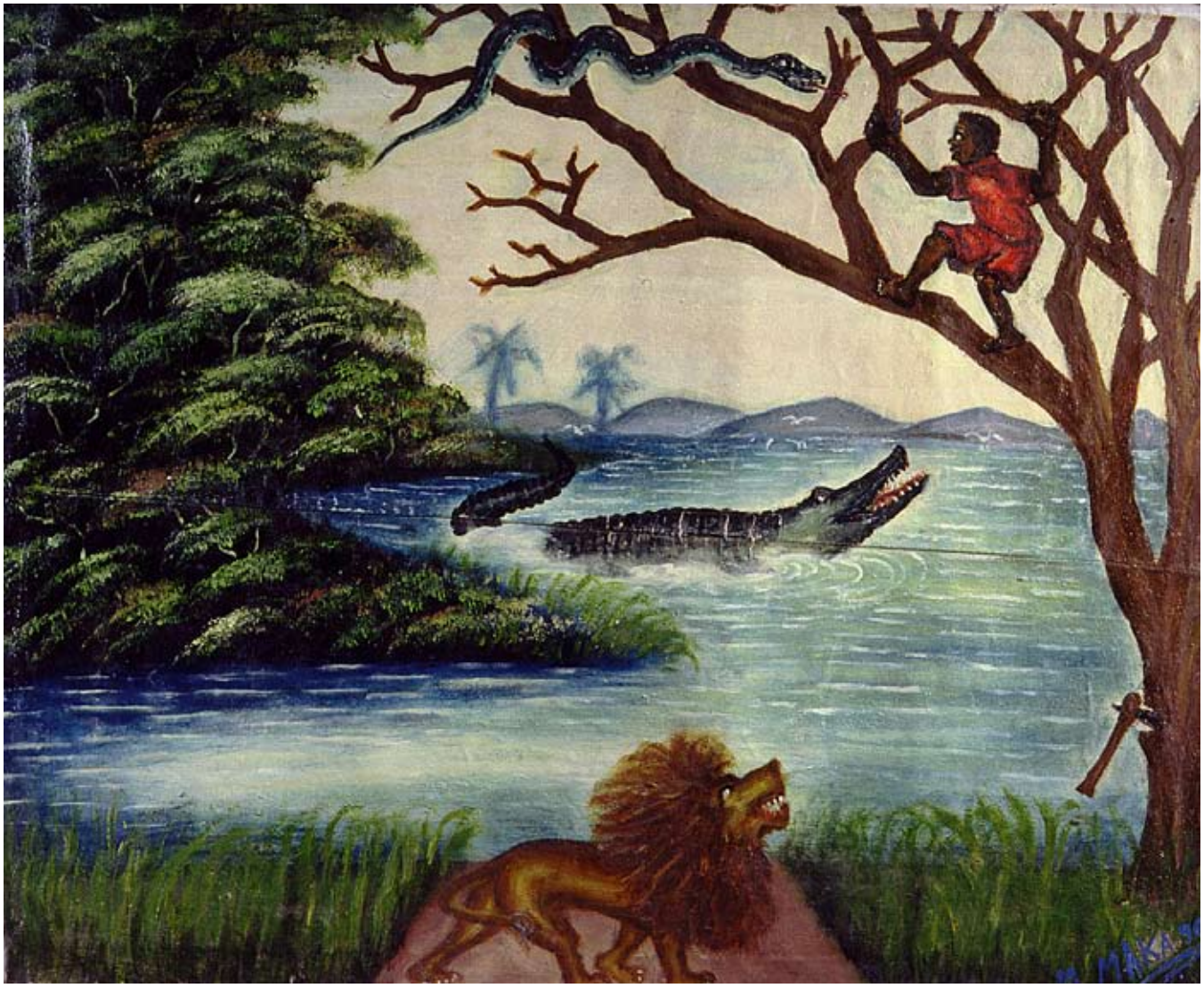
Lumumba breaking chains. By Burozi, signed Tshibumba, K.M., date unknown. Oil on facric, 43.2 x 33 cm. Museum for African Art, 2008.06.19.



Votez tous M.N.C.-L. Liste No. 4. Campagne électorale (1959) [Cast Your Vote for Lumumba. Election campaign, 1959]. By Kalume, date unknown. Oil on fabric, 59 x 43.8 cm. Museum for African Art, 2008.06.01.



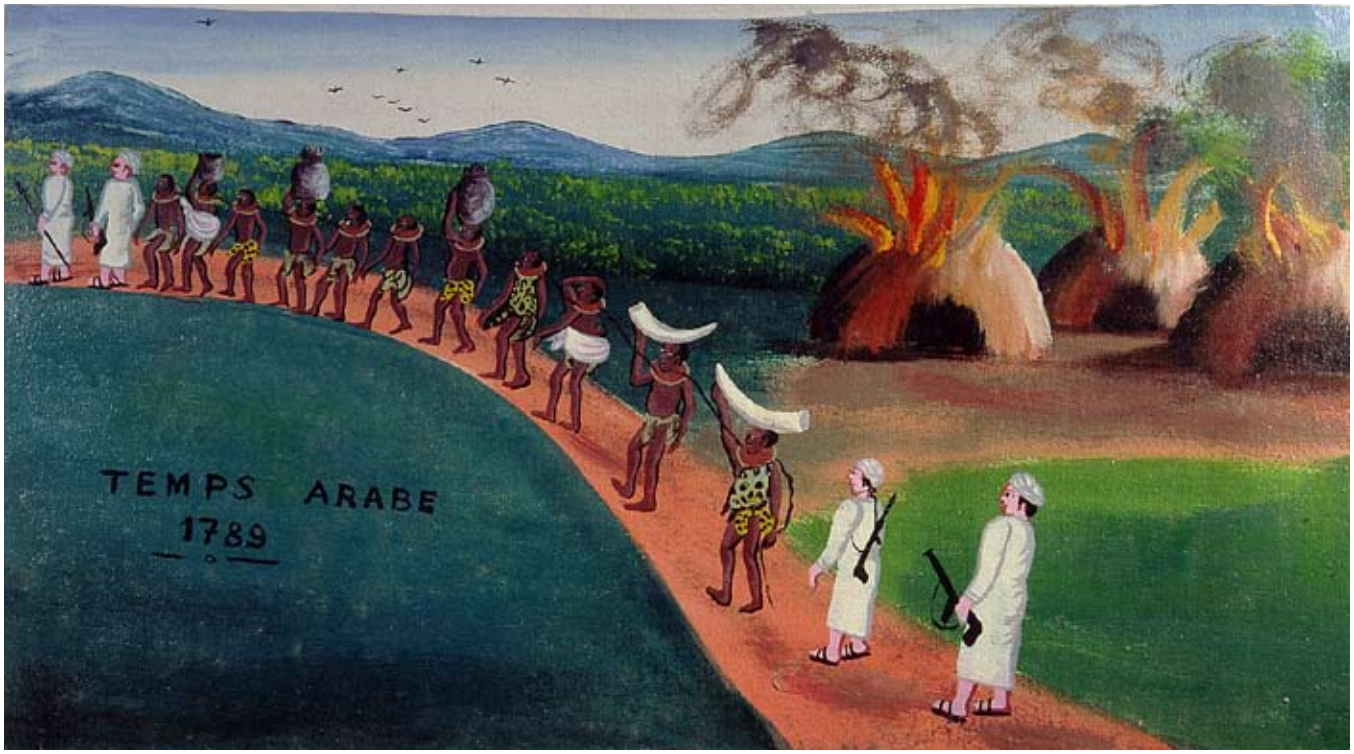
I Lover Mami-Wata. By Chéri-Benga, 1993. Oil on fabric. 89.2 x 42 cm. Museum for African Art, 2008.06.02.



Inakale [No way out]. By M. Maka, 1996. Oil on fabric, 49.5 x 61 cm. Museum for African Art, 2008.06.04.



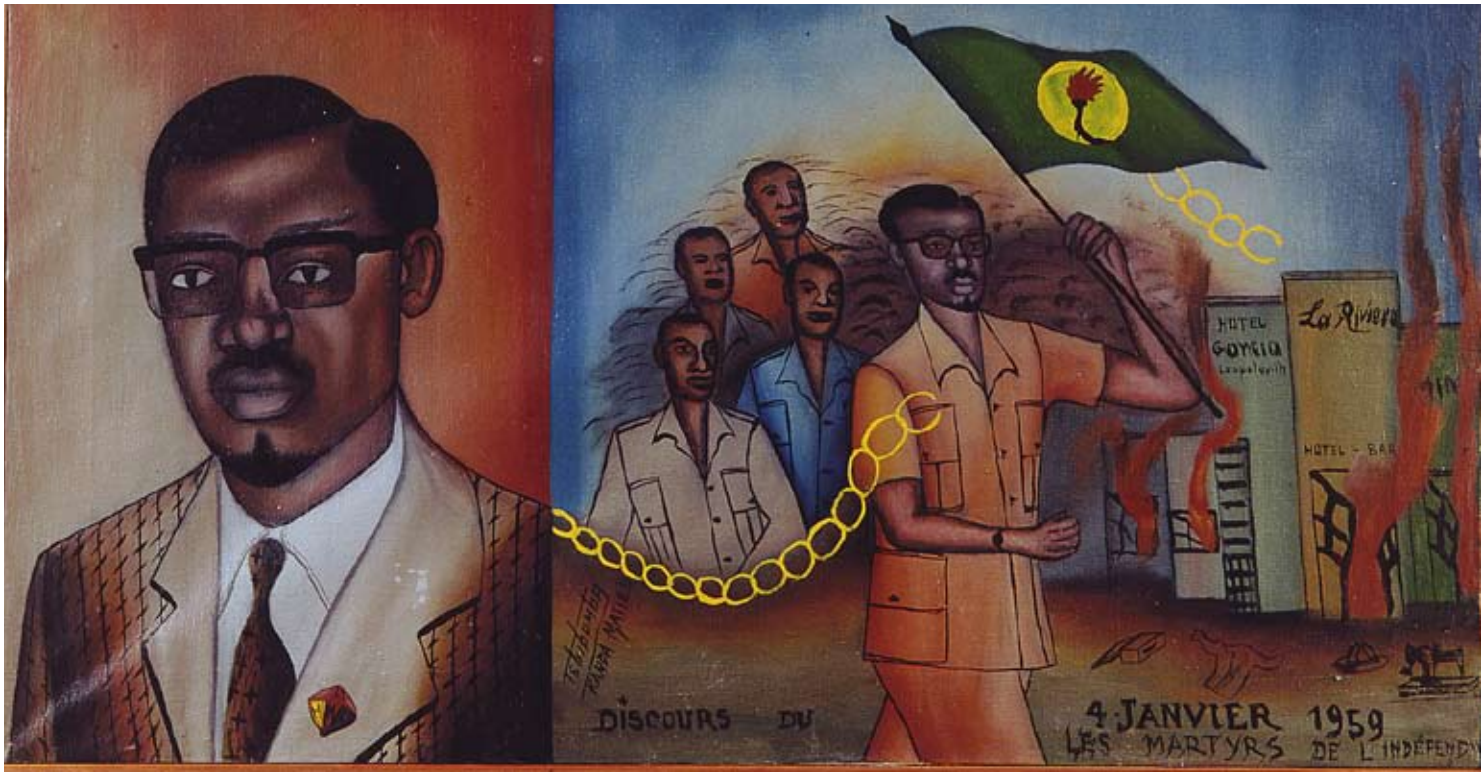
Colonie belge, 1909-1959. [Belgian Colony, 1909-1959]. By Nkulu wa Nkulu, date unknown. Oil on fabric, 39.4 x 55.2 cm. Museum for African Art, 2008.06.03.



Temps arabe, 1789. [Arab Time, 1789]. By Angali, 1984. Oil on fabric, 43.2 x 77.5 cm. Museum for African Art, 2008.06.17.



S.M. Le Roi Baudouin Ie et Lumumba P. Entretien d'indépendance congolaise [His Majesty King Baudouin and Lumumba P. discuss the Congolese independence], date unknown. By Tinda Lwimba. Oil on fabric, 58.4 x 41.6 cm. Jewsiewicki Collection.





Le martyrs de l'independance, 4 Janvier 1959 [Martyrs of Independence, January 4, 1959], date unknown. By Tshibumba. Oil on fabric, 39.4 x 73 cm. Bol collection.

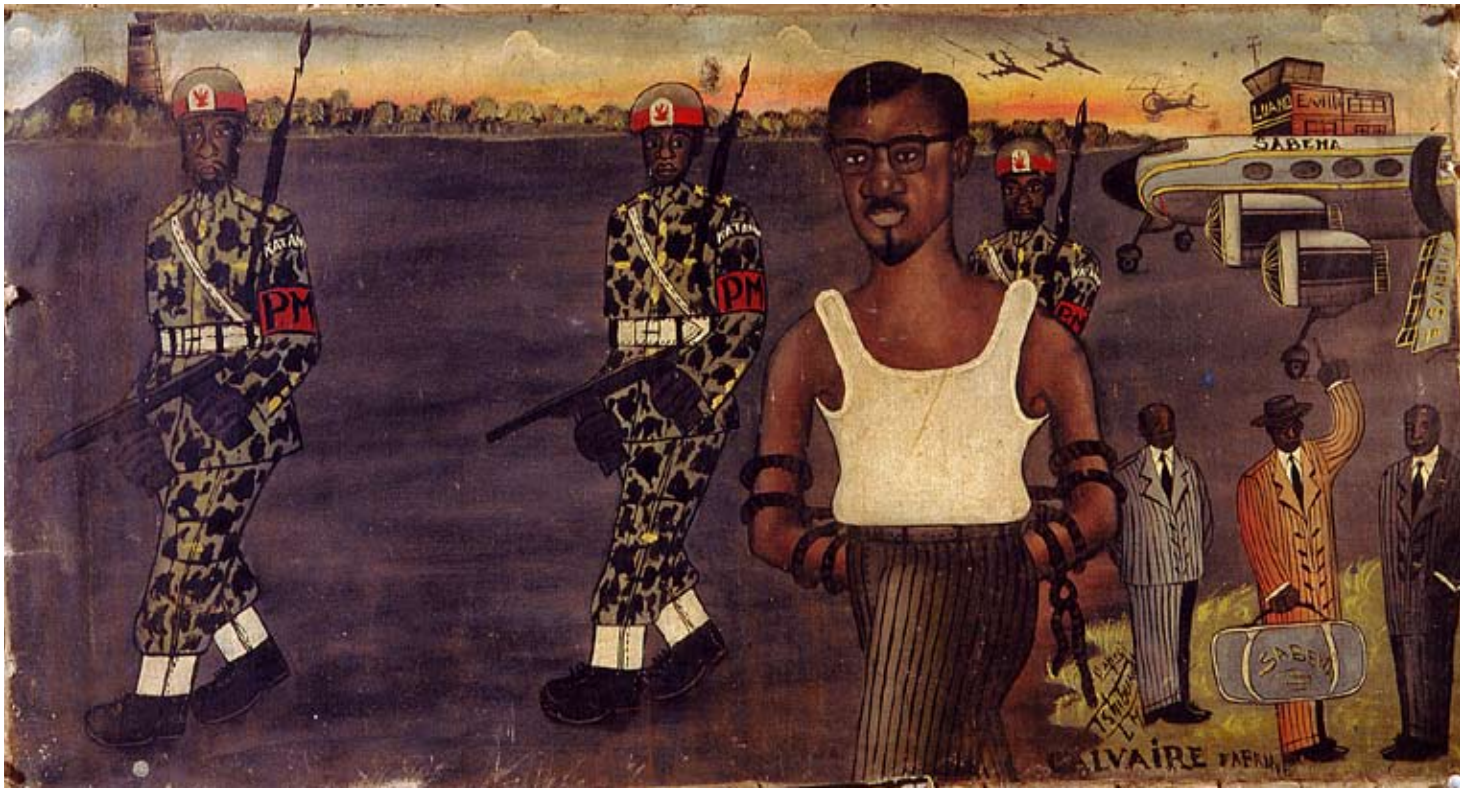
Congolese currency, 20-makuta bill with an image of Lumumba breaking chains. Jewsiewicki Collection.



Mzee anakata munyororo ya utumwa. [Mzee (Kabila) is breaking the chains of suffering], 1998. By A.B.C. Jaz. Oil on fabric, 49.2 x 62 cm. Museum for African Art, 2008.06.20.



Patrice Emery Lumumba. By Tshibumba,
date unknown. Oil on fabric, 66.7 x 48.9 cm.
Jewsiewicki Collection.



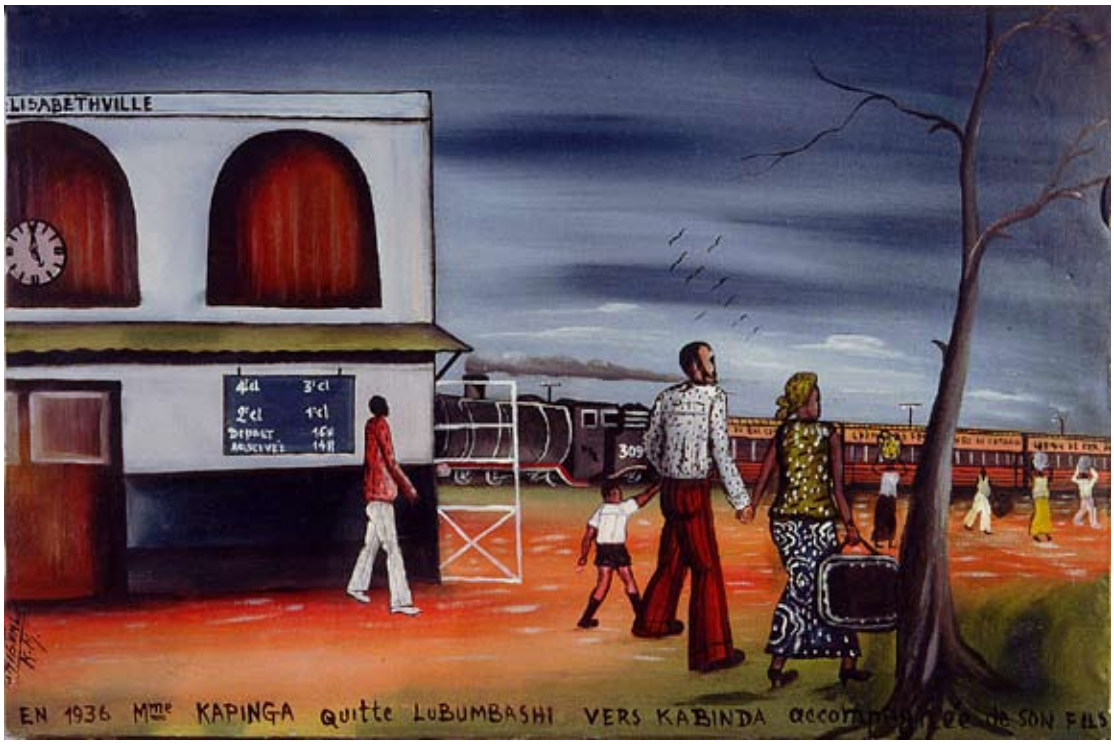
Calvaire d'Afrique [Torment of Africa, also called "National Hero and Prophet of Our Liberation"], date unknown. By Tshibumba. Oil on fabric, 47 x 88.9 cm. Verbeek Collection.



La mort historique de Lumumba, Mpolo et Okoto le 17 Janv. 1961 [Historic Death of Lumumba, Mpolo, and Okito, on 17 January 1961], date unknown. By Tshibumba, K.M. Oil on fabric, 36.8 x 55.9 cm. Jewsiewicki Collection.



Patrice Emery Lumumba, son esprit incarné dans Mze Liberateur. Mzee Laurent Désiré Kabila, Le libérateur de la R.D.C. [Patrice Emery Lumumba, his spirit is incarnated in Mze Liberator. Mzee Laurent Desire Kabila, the liberator of the Democratic Republic of Congo.], 1998. By A.B.C. Banza. Oil on fabric, 83.8 x 61 cm. Jewsiewicki Collection.





No. 1. *En 1936 Mme. Ka¬pinga quitte Lubumbashi vers Kabinda accompagnée de son fils* [In 1936, Mme. Kapinga leaves Lubumbashi for Kabinda accompanied by her son], date unknown. By Tshibumba, K.M. Oil on fabric, 38.1x 59.7 cm. Vincke Collection.

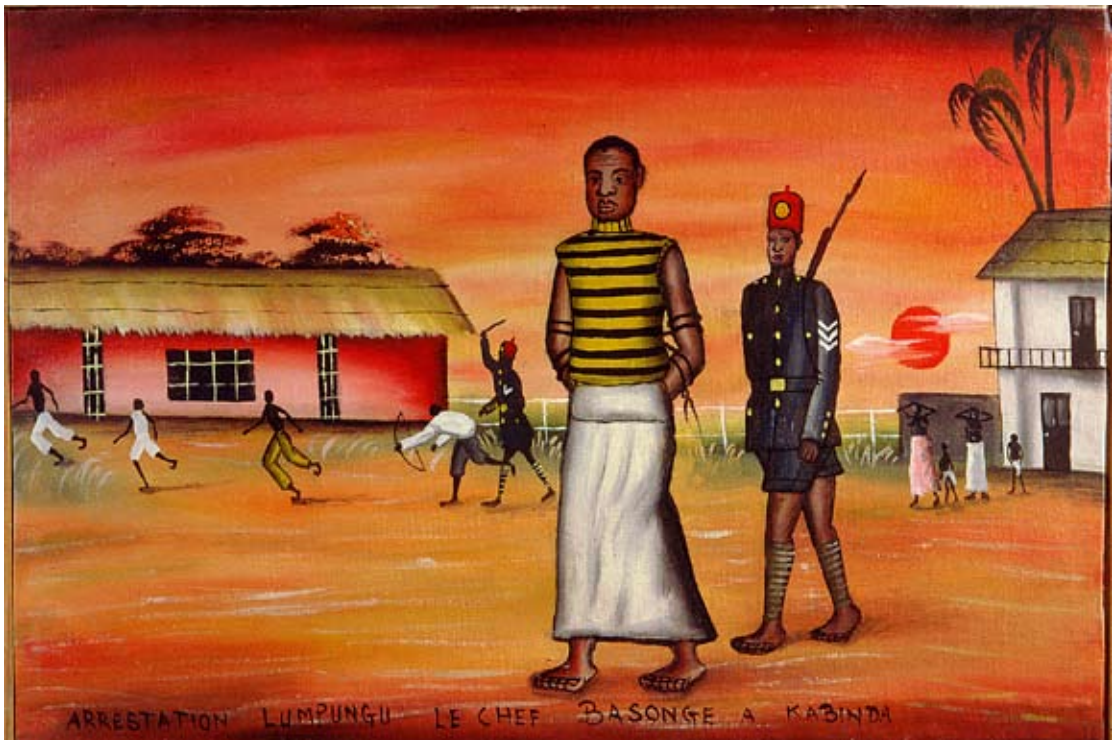
No. 2. *A leur arrivée a Ka¬binda Mme. Kapinga et son fils se présent aux autorités* [At their arrival at Kabinda, Mme. Kapinga and her son introduce themselves to the authorities], date unknown. By Tshibumba, K.M. Oil on fabric, 38.1x 59.7 cm. Vincke Collection.





No. 3. *Kapinga se présente chez Lumpungu a Mwaba wa Mitanta* [Kapinga introduces herself to Lumpungu at Mwaba wa Mitanta], date unknown. By Tshi¬bumba, K.M. Oil on fabric, 38.1x 59.7 cm. Vincke Collection.

No. 4 *Kapinga prise dans le piége du chef Lumpungu* [Kapinga is caught in the trap for Chief Lumpungu], date unknown. By Tshibumba, K.M. Oil on fabric, 38.1x 59.7 cm. Vincke Collection.



No. 5. *Arrestation Lumpungu le chef Basonge à Kabinda* [Arrest of Lumpungu, the Songye Chief in Kabinda], date unknown. By Tshibumba, K.M. Oil on Fabric, 38.1x 59.7 cm. Vincke Collection.



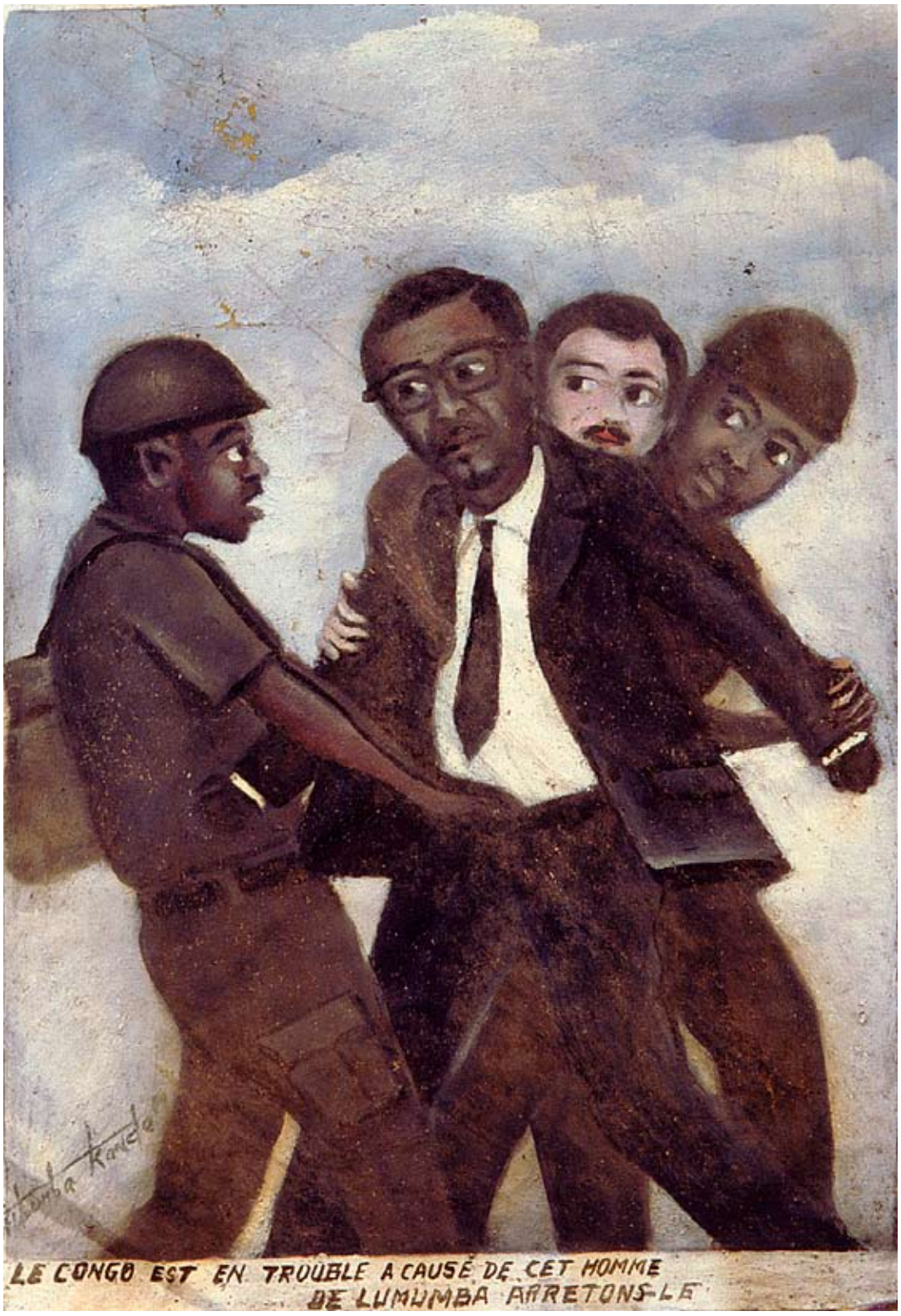
No. 6. *Tentative de révolte à Kabinda* [Attempted revolt in Kabinda], date unknown. By Tshibumba, K.M. Oil on fabric, 38.1x 59.7 cm. Vincke Collection.



Lumpungu pendu a Kabinda [Hanging of Lumpungu in Kabinda], date unknown. By Tshibumba. Oil on fabric, 31.8x 38.7 cm. Vincke Collection.



La vraie justice non appliquée, la pendeson de François à Lubumbashi [True justice not applied. Hanging of François in Lubumbashi (Elisabethville)], date unknown. By Tshibumba. Oil on fabric, 38.1 x 61 cm. Jewsiewicki Collection.



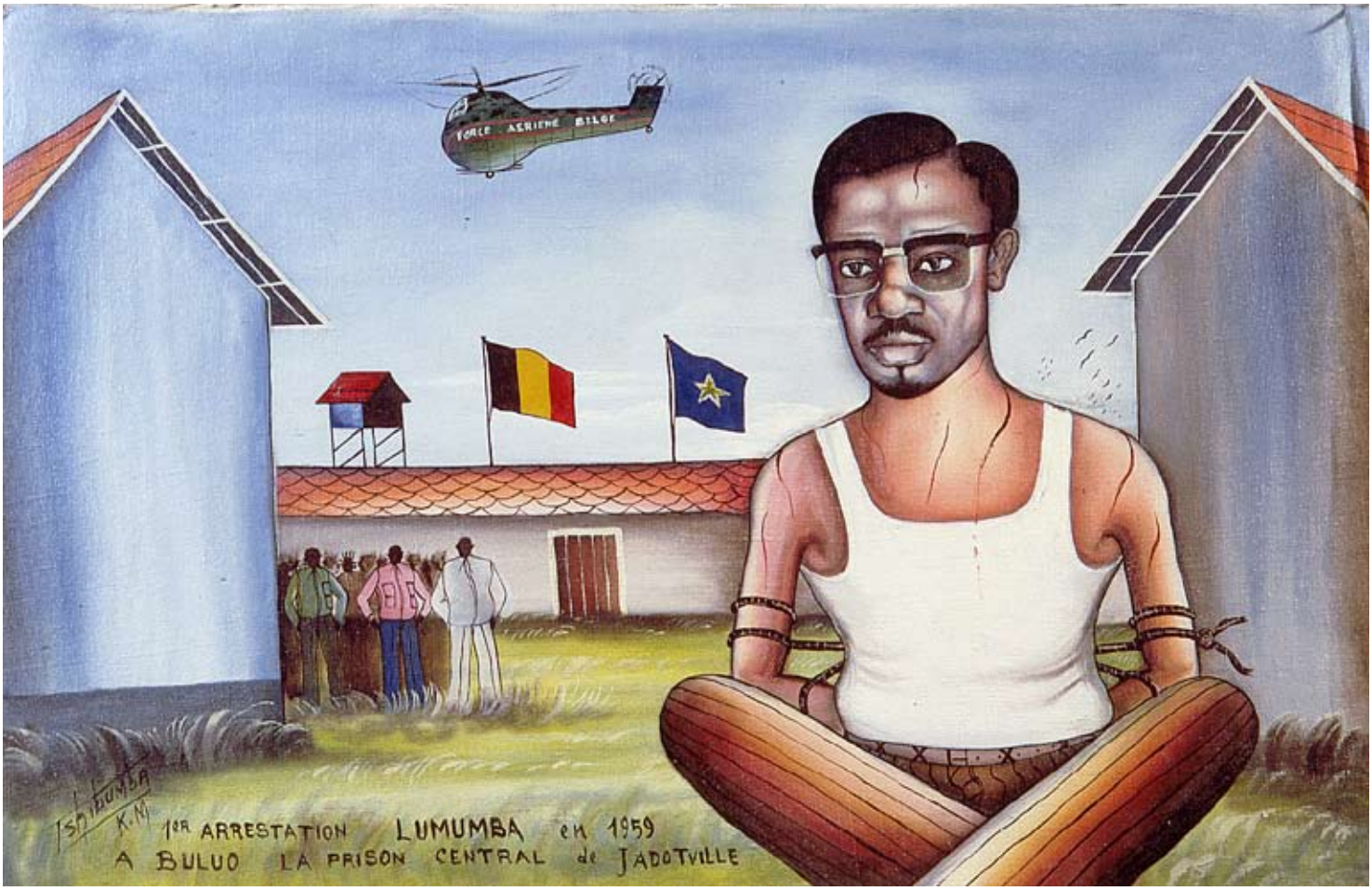
Le Congo est en trouble a cause de cet homme de Lumumba. Arretons le. [Congo is in trouble because of this man, Lumumba. Arrest him], date unknown. By Burozi, signed Tshibumba. Oil on fabric, 45.7 x 33 cm. Jewsiewicki Collection.



La rebellion au Congo [The Congo rebellion]. By Tshibumba, K.M., 1975. Oil on fabric, 38.1 x 60 cm. Collection of James Bullard, Westport, NY.



Lumumba signing the Congo Declaration of Independence, date unknown. By Abis, signed Tshibumba. Oil on canvas, 50.8 x 69.9 in. Jewsiewicki Collection.



1er arrestation, Lumumba en 1959, à Buluo la Prison Central de Jadotville [First Arrest, Lumumba in 1959 at Buluo Central Prison at Jadotville], date unknown. By Tshibumba, K.M. Oil on fabric, 36.2 x 55.9 cm. Jewsiewicki Collection.



Le 30 Juin 1960, Zaire Indépendant [Zaire Independence, June 30, 1960], date unknown. By Tshibumba M. Oil on fabric, 45 x 62.5 cm. Bol Collection.