



A Congo Chronicle

Patrice Lumumba in Urban Art

The Museum for African Art

Congo Chronicle Patrice Lumumba In Urban

AW Rasmussen



Congo Chronicle Patrice Lumumba In Urban:

A Congo Chronicle Bogumil Jewsiewicki, Donatien Dibwe dia Mwembu, Museum for African Art (New York, N.Y.), 1999

Lumumba in the Arts Matthias De Groof, 2020-01-17 Lumumba as a symbol of decolonisation and as an icon in the arts It is no coincidence that a historical figure such as Patrice Emery Lumumba independent Congo's first prime minister who was killed in 1961 has lived in the realm of the cultural imaginary and occupied an afterlife in the arts After all his project remained unfinished and his corpse unburied The figure of Lumumba has been imagined through painting photography cinema poetry literature theatre music sculpture fashion cartoons and stamps and also through historiography and in public space No art form has been able to escape and remain indifferent to Lumumba Artists observe the memory and the unresolved suffering that inscribed itself both upon Lumumba's body and within the history of Congo If Lumumba as an icon lives on today it is because the need for decolonisation does as well Rather than seeking to unravel the truth of actual events surrounding the historical Lumumba this book engages with his representations What is more it considers every historiography as inherently embedded in iconography Film scholars art critics historians philosophers and anthropologists discuss the rich iconographic heritage inspired by Lumumba Furthermore Lumumba in the Arts offers unique testimonies by a number of artists who have contributed to Lumumba's polymorphic iconography such as Marlene Dumas Luc Tuymans Raoul Peck and Tshibumba Kanda Matulu and includes contributions by such highly acclaimed scholars as Johannes Fabian Bogumil Jewsiewicki and Elikia M Bokolo Contributors Balufu Bakupa Kanyinda artist Karen Bouwer University of San Francisco Vronique Bragard UCLouvain Piet Defraeye University of Alberta Matthias De Groof scholar filmmaker Isabelle de Rezende independent scholar Marlene Dumas artist Johannes Fabian em University of Amsterdam Rosario Giordano Universit della Calabria Idesbald Goddeeris KU Leuven Gert Huskens ULB Robbert Jacobs artist Bogumil Jewsiewicki em Universit Laval Tshibumba Kanda Matulu artist Elikia M Bokolo EHESS Christopher L Miller Yale University Pedro Monaville NYU Raoul Peck artist Pierre Petit ULB Mark Sealy Autograph ABP Julien Trudda u CEC L on Tsambu University of Kinshasa Jean Omasombo Tshonda Africa Museum Luc Tuymans artist Mathieu Zana Etambala AfricaMuseum *Modern Congolese Iconography of Patrice Lumumba in A Congo Chronicle* Brittany Burdick, 2018 This thesis focuses on the traveling exhibition A Congo Chronicle Patrice Lumumba in Urban Art mounted by The Museum of African Art in New York NY in 1999 The art in the show portrayed Patrice Lumumba 1925-1961 as an enduring heroic figure who has now taken on religious significance since his death Lumumba is cemented in the political discourse of an independent Africa as such he is portrayed in A Congo Chronicle as a symbol of national unity political freedom and human rights a cult of personality has arisen around Patrice Lumumba which can be seen through the continued use of his image as a political rallying point This thesis examines the role art has played in solidifying Lumumba as a symbolic figure in the Congolese political landscape and the significance of popular paintings in the Congo This thesis also explores how A Congo Chronicle is demonstrative of the importance of

religious iconography in Congolese culture with imagery such as origin stories Mami Wata and the representation of Lumumba as Christ It further contends that in the Congo popular paintings focus not only on aesthetics but just as fundamentally on social discourse By considering the examples of the origins of popular paintings their place Congolese culture the portrayal of Lumumba as a Christ figure and the continued use of his image in political discourse it becomes apparent that the memory of Lumumba has taken on mythic proportions **Colonial Legacies** Gabriella

Nugent,2021-12-15 In *Colonial Legacies* Gabriella Nugent examines a generation of contemporary artists born or based in the Congo whose lens based art attends to the afterlives and mutations of Belgian colonialism in postcolonial Congo Focusing on three artists and one artist collective Nugent analyses artworks produced by Sammy Baloji Mich le Magema Georges Senga and Kongo Astronauts each of whom offers a different perspective onto this history gleaned from their own experiences In their photography and video art these artists rework existent images and redress archival absences making visible people and events occluded from dominant narratives Their artworks are shown to offer a re reading of the colonial and immediate post independence past blurring the lines of historical and speculative knowledge documentary and fiction Nugent demonstrates how their practices create a new type of visual record for the future one that attests to the

ramifications of colonialism across time *African Cultures, Visual Arts, and the Museum* Tobias Döring,2002 No detailed description available for *African Cultures Visual Arts and the Museum* **The Dramatic History of the Congo as Painted by Tshibumba Kanda Matulu** Tshibumba Kanda Matulu,Paul Faber,2004 Tshibumba Kanda Matulu 1947 1982 portrays the turbulent history of his country the Congo in this impressive series of 102 paintings Important characters and events feature in this passing parade such as the political leaders Lumumba and Mobutu and the Belgian monarchs Leopold II and Baudouin Tshibumba s paintings produced between 1973 and 1974 portray historic events and figures but always contain lessons for the present Tshibumba also wrote explanatory texts on his paintings The series of paintings was acquired in 2000 by the KIT Tropenmuseum Amsterdam from Johannes Fabian an anthropologist who befriended the artist in the Congo from 1971 to 1974 The series presents a lively and accessible view of colonial and postcolonial African history by someone on the inside and from the working class It translates the African tradition of storytelling into a contemporary style Furthermore it tells a story of African European cultural exchange as the series was made by an African who knew that he would have a European audience The insider explains what happened in his country to an outsider As Tshibumba s perspective is an integral part of this story the book reflects on questions of presentation and self presentation Johannes Fabian made extensive notes of his conversations with Tshibumba on which he draws in his Preface to this book [Icons of Dissent](#) Jeremy

Prestholdt,2019-07-01 The global icon is an omnipresent but poorly understood element of mass culture This book asks why audiences around the world have embraced particular iconic figures how perceptions of these figures have changed and what this tells us about transnational relations since the Cold War era Prestholdt addresses these questions by examining one type

of icon the anti establishment figure As symbols that represent sentiments ideals or something else recognizable to a wide audience icons of dissent have been integrated into diverse political and consumer cultures and global audiences have reinterpreted them over time To illustrate these points the book examines four of the most evocative and controversial figures of the past fifty years Che Guevara Bob Marley Tupac Shakur and Osama bin Laden Each has embodied a convergence of dissent cultural politics and consumerism yet popular perceptions of each reveal the dissonance between shared global references and locally contingent interpretations By examining four very different figures Icons of Dissent offers new insights into global symbolic idioms the mutability of common references and the commodification of political sentiment in the contemporary world

G.K. Hall Interdisciplinary Bibliographic Guide to Black Studies Schomburg Center for Research in Black Culture, 1999

Littérature francophone Bogumil Jewsiewicki, Nyunda Ya Rubango, 2005-10-01

En hommage Victor Bol qui introduisit il y a un demi siècle au Congo Zaïre la littérature africaine comme discipline universitaire une vingtaine de contributeurs presque tous congolais analysent sur le mode moral les heures et malheurs de cette innovation La recherche la critique et l'enseignement littéraires spécialement dans le champ des lettres africaines et romanes sont au centre de cette réflexion Les auteurs s'interrogent sur l'historicité du monde universitaire congolais et sa capacité se reproduire

Les arts plastiques de l'Afrique contemporaine, 2008-09-01 Cette étude concernant l'histoire des arts plastiques de l'Afrique contemporaine constitue une véritable banque de données sur la peinture et la sculpture telles qu'exercées Lubumbashi RDC entre 1945 et 2004 Une dizaine de contributions d'auteurs variés retracent la vie sociale des créateurs leur formation l'exercice de leur art et mentionnent les lieux où ils exposent et vendent leur production

Research in African Literatures, 2008 Vol 1 spring 1970 include A Bibliography of American doctoral dissertations on African literature compiled by Nancy J Schmidt

The African Book Publishing Record, 2004

Naming Colonialism Osumaka Likaka, 2009-12-08

What's in a name As Osumaka Likaka argues in this illuminating study the names that Congolese villagers gave to European colonizers reveal much about how Africans experienced and reacted to colonialism The arrival of explorers missionaries administrators and company agents allowed Africans to observe Westerners physical appearances behavior and cultural practices at close range often resulting in subtle yet trenchant critiques By naming Europeans Africans turned a universal practice into a local mnemonic system recording and preserving the village's understanding of colonialism in the form of pithy verbal expressions that were easy to remember and transmit across localities regions and generations Methodologically innovative Naming Colonialism advances a new approach that shows how a cultural process the naming of Europeans can provide a point of entry into economic and social histories Drawing on archival documents and oral interviews Likaka encounters and analyzes a welter of coded fragments The vivid epithets Congolese gave to rubber company agents the home burner Leopard Beat beat The hippopotamus hide whip clearly conveyed the violence that underpinned colonial extractive economies Other names were subtler hinting at derogatory meaning by way of riddles metaphors or symbols to

which the Europeans were oblivious Africans thus emerge from this study as autonomous actors whose capacity to observe categorize and evaluate reverses our usual optic providing a critical window on Central African colonialism in its local and regional dimensions Traveler's Guide to Art Museum Exhibitions Fletcher Roberts,1999 Lists exhibits in the United States Europe and Canada with highlights cost hours addresses and other data **African Studies Review** ,2005

Readings in Modernity in Africa Peter Geschiere,Birgit Meyer,Peter Pels,2008 New perspectives on one of the most problematic issues in contemporary African studies Contemporary Art and the Museum Peter Weibel,Rasheed Araeen,2007 The institutionalization of contemporary art seen on a global scale has only just begun Despite an increase in global art production and in the number of biennials contemporary art has yet to find its footing in the museums outside the West a phenomenon likely to affect the future of the museum While migration is the issue in artists circles public museums as local institutions are confronted with the challenge of globalization While migration is the issue in artist s circles public museums as local institutions are confronted with the challenge of globalization The reciprocal impact of contemporary non Western art and local museums all over the world is the main focal point of this book It assembles a group of art critics anthropologists and museum curators who address the identity of the museum and its change from a variety of viewpoints that reflect their different backgrounds The critical essays were written for two international conferences while other texts were chosen for their significance as exemplary analyses for the present situation **The Short Century** Chinua Achebe,2001 Art cloth posters photography architecture music theater literature film anthology of Africa Remembering Africa M. Elisabeth Mudimbe-boyi,2002 This collection of essays is concerned less with the representation of Africa than with the memory of the continent **Art Now Gallery Guide** ,2006-03

Decoding **Congo Chronicle Patrice Lumumba In Urban**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Congo Chronicle Patrice Lumumba In Urban**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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