

iAFRICA
FESTIVAL

06 — 31
October

Amare Spuiplein 150
2511 DG Den Haag

EXPO

Authen ticit  2023

"The Monarchy and the
Colonial Past: A New Generation
and New Perspectives"

amare

KATSHIUNGA
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Info & registration
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AUTHENTICITÉ

Expo Authenticité and iAfrica Festival

In the heart of The Hague, The Netherlands, we cordially invite you to be a part of Expo Authenticité during the iAfrica Festival. This event pays tribute to the rich history and culture of Africa, inspired by Nadia Nsai's book: *Dochter van de dekolonisatie* (Daughter of Decolonization), offering an opportunity to explore the legacy of colonialism and the decolonization process.

With artistic creations, you will immerse yourself in the depth of African culture. This exhibition serves as a window to the soul of Congo and aims to foster understanding and appreciation for the resilience and creativity of the Congolese people.

Welcome to Expo Authenticité at the iAfrica Festival - discover and connect with the essence of Africa."

AMARE - DEN HAAG
6 OCTOBER 2023





H 184cm x B 122cm x3

KKK

"By the time Arthur arrived in the Belgian Congo, the region had been a colony for over ten years. Belgium had a colonial policy with a centralised and paternalistic administration. This approach was based on the three major pillars of the KKK in the Independent State of Congo: Koning (King), Kerk (Church) and Kapitaal (Capital). At a certain time of the Belgian Congo, the king was replaced by the state which was represented by the administration and the army."

Nadia Nsayi, *Dochter van de dekolonisatie*
(Daughter of the decolonisation), p. 26

This organisation reminded me of my school days; back in Mechelen. We learned about racial segregation in the United States and the violence of the Ku Klux Klan. This work represents the three pillars of the Belgian colonisation: the King (Leopold II), the Church (missionaries) and Capital (entrepreneurs). My reading of the passage quoted above results in a parallel between the racism of colonisation and that of the Ku Klux Klan, also known by the same acronym KKK.

- David Katshiunga



H 130cm x B 70cm x7

DE 7 DODEN VAN ANTWERPEN/ THE 7 DEAD OF ANTWERP

Bitio (20), Sabo (24), Isokoyé (31), Manguesse (18), Binda (25), Mangwanda (17), Pezo (18)

"In 1885 and 1894, the southern district of Antwerp hosted an international exhibition. Colonisation in Africa was given a special place for the exhibition that took place from May to November 1894 where 144 men, women and children were brought to the port city for a fictitious village near the museum. The black 'guests' were placed as living objects in a setting of 'huts', plants, animals and water. Where I am now, 3.5 million visitors have seen a human zoo displaying "primitive Africans". What impact did this humiliating display have on the dignity of the Congolese? How did it influence the perception of Africans by white visitors? According to MAS research, some Congolese never returned to the land of their ancestors. They died being hospitalised in Antwerp and were buried in the city.



The seven Congolese that died at the 1897 World Exhibition in Tervuren are not the only ones.

The difference is that the blacks that died in Antwerp do not have a grave or a memorial plaque. Don't they deserve it?"

Nadia Nsai, *Dochter van de dekolonisatie* (Daughter of the decolonisation), p.155-156

This passage touches me deeply, because they were Congolese like me. They were treated like objects in a world where we all have the right to live in dignity. I think of their suffering and death in a cold climate that they did not know. I then remembered the unbearable winter that I experienced, when I came to Belgium with my family. With this work, I commemorate the seven Congolese who died in Antwerp. They are like wandering ghosts. I don't know what they looked like, but their names and ages are known.

- David Katshiunga



DE VERGETENEN / THE FORGOTTEN

"The First World War was not only the conflict of millions of young white soldiers; Africans were a part of it too. They were involved in a war that was not really theirs. The United Kingdom and France called on troops from their colonies in Africa and Asia. Belgium refused, mainly because it did not want to jeopardise its colonial prestige. After all, the black soldiers could show less respect to the Belgian colonisers after being in contact with the white soldiers at the front. Nevertheless, at least 32 Congolese men took part in the war. They stayed in Belgium at the time. Some of them fought along the Yser. (...) During the First World War, tens of thousands of Congolese died on the African continent. This figure is almost equal to the number of Belgians that died at the Yser. Why is the decisive battle of the Congolese soldiers absent from the collective memory? Yet they too gave their lives for the 'Belgian fatherland'. Is the contribution of the Congolese less meaningful than that of the white soldiers? The Congolese fighters do not receive a dignified tribute; is it because they were only black people in Africa?"

Nadia Nsayi, *Dochter van de dekolonisatie* (Daughter of the decolonisation), p. 23-24

I did not know that Congolese had fought for the Belgian government in Belgium and in Congo. Why didn't I learn this in the courses on the World Wars? Every year, the deaths of Belgian soldiers are commemorated, but rarely, if ever; the attention is paid to Congolese soldiers. Even though they also fought under the Belgian flag. This here, is a tribute to the forgotten Congolese soldiers.

- David Katshiunga

H 183cm x B 246cm



H 165cm x B 122cm

PATRICE LUMUMBA
"Beyond Silence: The Call for Justice"

This painting immortalizes the spirit of Patrice Emery Lumumba, the voice of Congolese independence. With a finger over his mouth, it symbolizes the suppression of voices during the colonial era. Lumumba, a symbol of hope and change, himself fell victim to violent oppression, silencing his powerful voice forever. This artwork serves as a reminder that silence is not an option. It urges us to break the silence, pursue justice, and carry forward Lumumba's legacy. It is a commemoration of the past, a reinforcement of our determination in the present, and a guide to the future. "Rise up, let your voice be heard, and together, let us build a free and just Congo."

- David Katshiunga



MOSEKA

"With the doctrine of appeal to authenticity; inspired by the Black movement of the Senegalese president Léopold Senghor and the Martinique writer Aimé Césaire, the regime wants to unleash a cultural revolution and put an ending to the legacy of Belgian colonisation (...) The regime does not spare the dress of its citizens. From now on, men must wear the abacost (down with the suit!) and women the coloured loincloth. Skin depigmentation and hair straightening are forbidden. Zairians must now also participate in Salongo; weekly community actions such as cleaning up the neighbourhoods. Are all these cultural measures a genuine desire for greater African authenticity, or rather a way to divert attention from the political dictatorship and socio-economic problems?"

*Nadia Nsai, *Dochter van de dekolonisatie* (Daughter of the decolonisation), p. 57-58*

Moseka is a name in Congo, and it means young women. This art represents a Congolese woman. She is wearing a dress that is made with a traditional material (Raphia). Moseka is showing her dark skin and her Congolese identity with pride and dignity.

- David Katshiunga



KLAS / CLASSES

"In September 1990, I was six years old. The first year of school in Huy required a lot of adjustments. I speak French but my mother tongue is Lingala. As a child with mixed skin, Zairians sometimes call me *mundele madesu* (white bean), but I do not feel culturally strange in a black environment. In Zaire, I looked like a white or mixed-race person, in Belgium I am considered a black child. I find myself in a white class and a white world. For the first time, I am the foreigner.

Nadia Nsayi, *Dochter van de dekolonisatie* (Daughter of the decolonisation), p. 78.



H 175cm x B 122cm x2

Although I do not have mixed-race parents myself, I recognise myself in this passage. Even dark-skinned Congolese can be considered 'white' in the Congo because they are European or Western. This work consists of two parts. One does not exist without the other. It refers to two, or even more worlds in which the Congolese migrants and many other children of migration live. Each of them has their own story. Despite our differences, we must find a way to live together.

- David Katshiunga



Mukwege

"From Butare (Rwanda), we drive to the border with eastern Congo and here residents and traders commute from one country to the other. In Cyangungu, we cross a bridge and a few meters further we are in Bukavu which is the capital of South Kivu province. The name of the city is familiar to me. No wonder! It is due to the Panzi hospital of Doctor Denis Mukwege, which is located here. The gynaecologist returned to his country after studying medicine in Europe. Since then, his team has treated thousands of women and girls. Thousands of victims of various horrific forms of sexual violence."

- Nadia Nsayi, *Dochter van de dekolonisatie* (Daughter of the decolonisation), p.136

This piece is a tribute to the work of the Congolese Doctor Denis Mukwege who touched and inspired me. I wanted to make this painting so large to represent the greatness and goodness of his heart for humanity. The outfit illustrates his position as a gynaecologist and his purpose as a pastor. The faces next to the doctor are the people he treated: baby, girl, woman, boy, man, old person. These faces are blurred because after such atrocities, their bodies may be repaired, but for some; their souls and hearts remain broken. The doctor is in his uniform but not entirely. Down below, I had to tear off a part of his medical outfit. Who can remain whole after seeing such crimes and torture?

- David Katshiunga



SAKSEN-COBURG/ SAXE-COBURG

“What will King Philippe do when he visits Kinshasa after the global covid crisis? Will he honour Leopold II as his uncle Baudouin did in 1960, or will he remain silent like his father Albert II did in 2010? Despite the sensitivity of the subject; as head of state of a multicultural country, it is no longer wise to bury one’s head in the sand and remain silent in the current climate. It no longer makes sense to travel to the Congo, dine with its leaders and visit development projects without sending a strong empathetic message about the past, present and future.”

Nadia Nsayi, *Dochter van de dekolonisatie* (Daughter of the decolonisation), p. 183

Since the Belgian colonisation, each king of the House of Saxe-Coburg has had his own relationship with the Congo. King Leopold II gave his country a colony, King Baudouin announced independence and the current monarch, King Philippe expressed his regrets.

Princess Elisabeth fascinates me. She is the first female heir to the throne and belongs to a new generation of the Belgian royal family. The mask she is holding refers to the colonial heritage of Congo and Belgium. As the future queen, what will her relationship with the Congo be?

- David Katshiunga

H 160cm x B 122cm



AMALIA

This artistic creation draws inspiration from the remarkable journey of Princess Amalia, a symbol of discernment and independent thinking. Her resolute choice to pursue her studies at the University of Amsterdam rather than at Leiden, as well as her voluntary decision to forego the royal allowance, are emblematic of her distinctive path and principles.

Through the brushstrokes of my canvas and this painting, my aim is to capture Princess Amalia as an individual on the brink of making significant and impactful decisions. These decisions, which may include the restitution of artworks like the “Benin Bronzes,” offer a glimpse of a future where such actions could strengthen the relationship between the Netherlands and its former colonies.

In ‘Amalia,’ I glimpse the reflection of a future leader whose convictions and autonomy will shape her reign.

- David Katshiunga

H 170cm x B 122cm

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