A000-Afr-Congo DR- *N’kisi nkondi*-Statue-Male-Wood-19th c

***Note:******The Democratic Republic of the Congo*** *has been known as, in chronological order, the Congo Free State, Belgian Congo, the Republic of Congo-Léopoldville, the Democratic Republic of the Congo and the Republic of Zaire, before returning to its current name the Democratic Republic of the Congo hereinafter cited as Congo DR.*

***Note: The Kongo people*** *(singular: Mukongo, pl. Bakongo) speak Kikongo, a Bantu language, who have lived along the Atlantic coast of Central Africa, in a region that, by the 15th century, was a centralized and well-organized Kongo Kingdom but is now a part of three countries: the Democratic Republic of the Congo, the Republic of the Congo and Angola.*

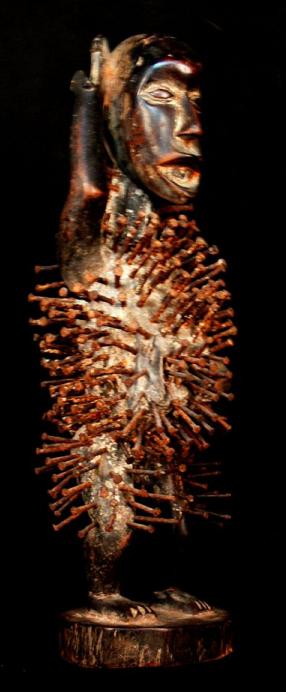
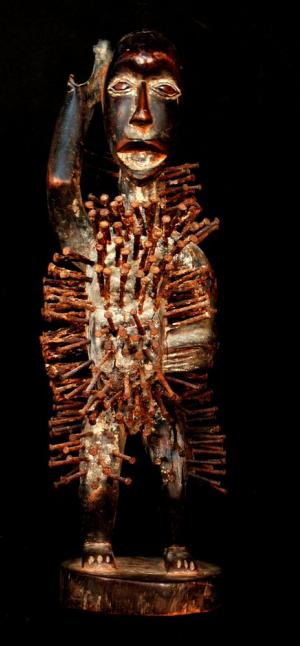


Fig. 13 a-c. A000-Afr-Congo DR- *N’kisi nkondi*-Statue-Male-Wood-19th c Atlantika Collection.

**Case no.: 6**

**Accession Number:**

**Formal Label:** Congo DR- *N’kisi nkondi*-Statue-Male-Wood-19th c

**Display Description:**

The figure is a *nkisi* (plural *minkisi*) of the type known as *nkondi* (plural *minkondi)* from the Congo basin in west central Africa. *Nkisi* is a general term referring to spirits and the objects that house them. *Nkondi* refers more specifically to the category of objects were carved and animated by hammering nails into its body by *nganga* (ritual specialists), who would work in conjunction with a supplicant or a separate artisan. The carved figure (usually anthropomorphic, but occasionally taking the form of an animal such as a dog or panther) would act as a container, which would be animated and empowered by the insertion of a parcel of medicine (*bilongo*).



Three *nkisi,* Boma, Congo, 1902.

In the case of the this *nkisi*, this *bilongo* would have been sealed into the cavity on the figure’s abdomen. Once animated by the *nganga*, supplicants would drive nails and other objects into the *nkisi* in order to enrage the spirit into action for the purposes of vengeance, protection, healing, or dispute resolution. It has been reported that two *nkisi nkonde* could be hit together to achieve the same kind of spiritual animation. In other instances, *minkondi* could be used to sanction an oath; if the oath were broken, the spirit would be released to pursue the party that breached the agreement and to effect a psycho-social restitution. Reflecting this function, *nkisi nkondi* are often depicted in the pose of hunters, and the word *nkondi* is derived from the word *konda* meaning “to hunt.” *Nkisi* were never intended for aesthetic contemplation as they had an important psycho-social function and were meant to be used to resolve a specific communal purpose.

**LC Classification: NB1099 C6**

**Date or Time Horizon:** 19th c

**Geographical Area:** Congo DR

**Map:**





Fig. 1. Map of Kongo Cultures, West Central Africa. After Walker Art Center 1967.

**GPS coordinates:**

**Cultural Affiliation:** Kongo

**Media:** wood, iron nails

**Dimensions:** H 12.20 in

**Weight: 1.19 pounds**

**Condition: original**

**Provenance:** Kinshasa

**Discussion:**

This *n’kisi nkondi* has embedded iron nails (*nkonso*) which were hammered into its surface marking the incidences of personal encounters with other humans or spirits and concluding with resolution (Laman 1953, vol. 3, p. 86). The totality of these nails presents a remarkable testimony to the efficacy of Kongo psycho-social therapy, since each nail represents such a transaction.

Kongo figural protocol is predicated on animating the object in order that it will be effectively animate. One of the basic demands is that the knees be bent to signify it is a sentient being, which has been engaged by the *bilongo* or activating energy. This *bilongo* may also be seen in its gestural language to engage the client. In this case the figure has its right hand raised above its ear as though requesting the client to speak louder, its mouth is open (*bamuna)* as if it has spoken or is speaking and its left arm is by its side. Its eyes challenge (*mambo*) the client beseeching him with the power of *Kalunga*, the spiritual agent, demanding one to divulge the truth. Nails embedded in the figure represent strongly felt desires, requests for protection, requests for defense and empowerment each is sealed with a solemn vow or “tied *mambo*” (Thompson 1978).

The so-called “art criticism” of *n’kisi nkondi* reflects a lack of anthropological context. Kongo communal societies have not engaged in aesthetically designed works and this is true for societies whether they be Western, African, Native American or Eastern. It is pointless to refute those who engage in solely artistic critiques of these objects, since the two planes of reality, art criticism and anthropology, rarely intersect. A good treatment of this debate from one who is familiar with both sides and articulates the issues succinctly, especially with regard to *n’kisi nkondi,* is Henry Skeritt at *https://henryfskerritt.com/2013/01/04/objects-of-power-and-the-power-of-objects/*, *https://virginia.academia.edu/HenrySkerritt.*

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