



**Fr. Claude Boucher's 75th Birthday**

Fr. Claude Boucher Chisale was celebrating his 75th Birthday on August 2, 2016 a day before the burial of Fr. Chamare 1949. It was a week away from the Chamare festival in which Kungoni was celebrating its 40 years of existence. Among those who had dinner with Fr. Claude Boucher Chisale was Harold Thies Brummel and Abertine Baauw from Netherlands who were medical doctors at the Mua hospital till 2002 with their two children Evita and Francesco. Dr. Bandawe chairman of the friends of Kungoni was also present.

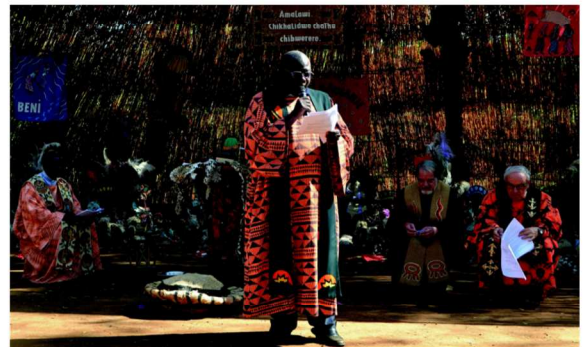


*Claude's birthday dinner*

**Kungoni open day cultural festival on 13th August**

The Kungoni troupe started its open day festival preparations in mid-May under the theme of Mercy as proclaimed by Pope Francis as the heart of the gospel and the work of Kungoni that has been proclaiming God's mercy through the culture for the 40 years. The troupe created a play which was titled "*Kulemera sikufika Kachirambe anaombola a Malawi Chikhalidwe chathu chibwelere*". Wealth is not the only value which one has to hold dear to, Malawi is very rich in spirituality, that stress the importance of our common humanity.

The event that run for 8 hours started with Inculturated mass at 8:30am. The homily was delivered by Fr. Kanyike a Ugandan Comboni. Among the celebrants were Fr. Kuppens, Fr. Claude Boucher and Fr. Kadzilawa with other four celebrants from Dedza diocese.



*Fr. Kanyike delivering the homily*  
The mass was well attended.

The Ampitheatre was packed to full capacity with people of all walks of life. There were various journalists from different media houses (TVM, Times, Zodiak, Luntha TV, Luso TV).

After the mass various traditional dances were performed by people from surrounding villages and the Kungoni troupe. The dances included Incwala, Ngoma, Ligubo, Ingoma, Dambelo, Chimbwiza, Chilambula nseu, Nguluti, Henga, Kazukuta, Masaf, Chitelera, Kaulesi, Moya, Sikiri and many others.



*some of the dances performed*

Also present at the event were Juliana Lunguzi MP for Dedza east and T/A Kachindamoto among others.

The Climax of the event was characterized by the Kungoni troupe play titled “Kulemera sikufika Kachirambe adaombola amalawi chikhalidwe chathu chibwelere.” Accumulating wealth is not the only purpose worth to live for.

The play browse over a Bantu and Yao tale that feature a redeemer in the person of Kachirambe. The story developed the theme of the land and its people that has been swallowed by a nasty monster in the form of a giant pumpkin. All except a young girl and her mother who escaped and lived hidden in the forest.

As the monster moves from village to village, it keeps getting bigger and stronger by swallowing people’s good behavior and devouring the best of the people’s life and traditions. It destroys people’s humanity and change them into greedy creatures deprived of mercy, humanity and freedom. As the story unfolds, Malawi becomes the prey to corruption, greed, injustices, famine and even the murder as it is recently the case of albinos.

Chiefs are corrupt; they are bribed and cases are not resolved fairly. They are selling land to rich investors while the custodians of the land are left with little or no land to cultivate. Hospital staff are irresponsible and lack commitment; Patients are not given much attention and are asked to pay money to be assisted. ADMARC staff are corrupt and greedy; if people don’t have money to bribe the officials, they are denied access to food supply while the government deny of famine and proclaim that there is plenty of maize

The most horrifying is the killing of people with albinism, apparently for money in exchange for their bones. Poverty grows daily and those who are poor are denied rights of speech and are prevented to access to the legal system in order to claim their rights. Greed has gripped Malawi. People’s humanity have been swallowed by the monster pumpkin.



Top left Albino, top right Osauka alibe Mau and below Madyera

The only survivors in our tale are a young girl called “Ndasiyidwa” (meaning; I was spared) and her mother called “Ndapulumuka” (meaning; I have survived). Ndasiyidwa was expecting a child. One day while Ndasiyidwa was busy collecting mushrooms in the forest, she took by accident a hyena’s egg and brought it home. The mother of Ndasiyidwa destroyed the egg by throwing it in the fire. The next day when the girl was collecting wild vegetables, she encountered the hyena for the first time and it asked who took its egg. Ndasiyidwa acknowledged that she was the one took the egg and that her mother had destroyed it in the fire. The hyena threatened that it will eat her. Ndasiyidwa told the hyena that she was expecting a baby soon and that it should eat the child instead of her. The hyena complied. Ndasiyidwa delivered her child, fully grown and equipped with weapons of a hunter.



Left Chadzunda potraying corrupt hospital staff and Chindapusa right potraying corrupt ADMARC staff.

Her grandmother called him Kachirambe Mlera khungwa (meaning; the guardian of the people).



*Top left Ndasiyidwa, top right her mother Ndapulumuka, bottom left Kachirambe and bottom right Fisi (Hyena)*

Ndasiyidwa informed the hyena on her first trip to the forest that she had conceived her child, but that the child was so clever that the hyena could not come to term with it and that the hyena would fail to eat him. The hyena tried again and again to grab Kachirambe but failed. Instead Kachirambe killed the hyena and delivered his mother and grandmother from their common enemy.

One day as Kachirambe was chatting with his mother, he asked her what had happened to his dad. Ndasiyidwa told him that his father was devoured by the monster pumpkin called Mgalika mwambo (meaning; the swallower of tradition).



*Mgalika Mwambo "the swallower of tradition"*

Kachirambe swore that he will get rid of the monster pumpkin as he did with the hyena and enquired where the monster was hiding. Ndasiyidwa told him that it was hiding in the lake. The hero over the hyena Kachirambe, went for it and fought it with all his strength. He weakened it with his arrows and in the end he cut it open with his father's dagger and freed all those who had been swallowed. His father on behalf of all the other victims, acknowledged that he had been greedy and selfish. He promised that he would return to the tradition and become more human. He would take seriously the advice of his ancestors. Money does not ultimately fulfil all of human aspirations.

The play ends with the great mother of the Chewa "Kasiya maliro" who condemns those who have gone astray through greed and lost their humanity and their own tradition. One has to live from his own values and not imitating the behavior of others.



*Kasiya maliro the great mother of the chewa*

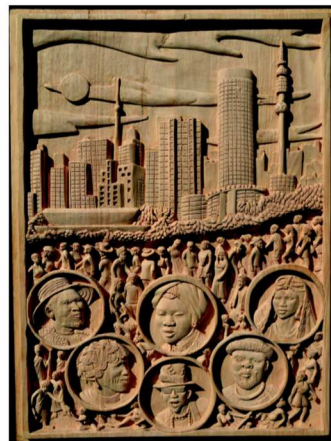
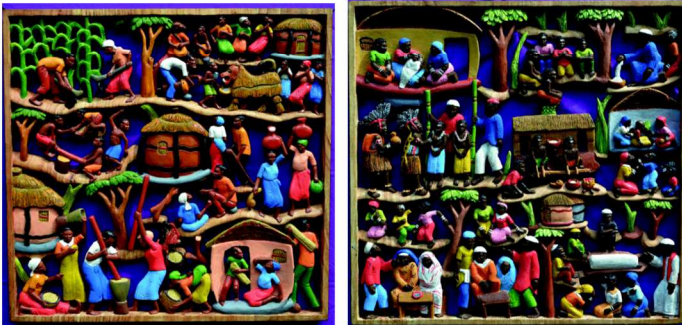
Kachirambe portrays the power of Malawian culture over and against other influences that can disrupt Malawian culture and tradition if one is not deeply rooted into his own. Once Malawi has lost her own humanity, it has also lost the privilege of being called Malawian.

This marked the end of the Chamare open day festival.

## KUNGONI ARTWORKS

### Carvings for the South African embassy in Lilongwe

The country of South Africa was constructing its embassy in Lilongwe. SR Nicholas was commissioned to do the construction and look after the interior decoration. Kungoni was commissioned to do the carving work (2 sets of double doors with few panels on both sides). The two double doors are depicting the features of South Africa, its two main towns of Johannesburg and Cape Town, its vegetation, wildlife, bird life and art. A balcony inside the building features three pannels depicting Malawi rituals from the Chewa, Yao and Ngoni. This is part of a cultural exchange between Malawi and South Africa. These pannels are carved through and hand painted showing on both sides. The work was executed with rubber wood from Visara plantation. They were carved by Nicholas Chiwaya, Zigwe unyolo and Juma Jibu and painted by Claude Boucher Chisale and Joseph Kadzombe. The work was started in October 2015 and was completed by the end of January 2016.



some of the carvings for the South African embassy

### New fresco at Makokola retreat bar

The old fresco that had been done in 1994 was removed in January 2016 because of extension of the store room behind the bar that was too small. The wall where stood the old fresco had to be brought forward and therefore a new fresco was needed replace the former one. A group of 9 artists went to Makokola retreat on the 1/3/2016 in order to execute the new fresco designed by Claude Boucher Chisale and Joseph Kadzombe.

The theme was harmony, reconciliation over the Chewa ceremony of Dambule (commemoration of the dead). The scene represents a beer drinking party from sunrise to sunset. The community gathers around the pot of beer while the spirits of their ancestors' depicted in white emphasize conviviality. God-Chauta blessed them with her presence in form of a rainbow. The background (on the right side) features the annual Dambule Ceremony taking place in May or June. On the left side the Gule wamkulu of the Chewa (Makanja and Bangolo) perform for the community and highlight the teaching from the spirit world.

The fresco was completed on 7 March 2016. The project was well done despite the heat, the humidity and the south wind that dried the cement very quickly. The fresco is bright, colorful and striking. It conveys the conviviality and openness of heart required to those who approach the bar and share drinks with others.



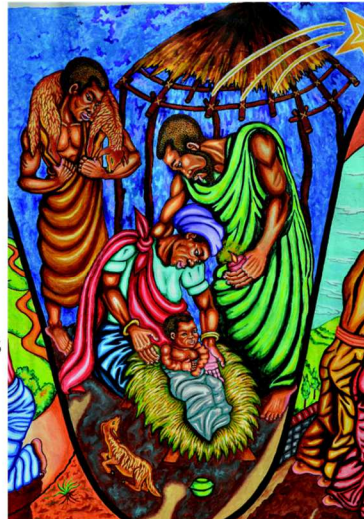
The new fresco at the Makokola retreat new bar

## Masanje Paintings on canvas

Kungoni had been commissioned new artwork to ornate the small church of St Mary's (Outstation of Koche) that Umberto Bizzaro had built himself, and where he lays next to the church in a private graveyard. After Umberto's funeral his family commissioned a set of three frescos for the back of the altar about the mystery of the rosary. The Sketches had been drawn by Claude and Joseph Kadzombe to full size on news print and were kept at their Masanje cottage the entire year. The original plan had to be changed because of the heat and their complexity of the sketches, the execution was delayed due to the pressure of work. The plaster was smoothed and made for wall paintings instead.

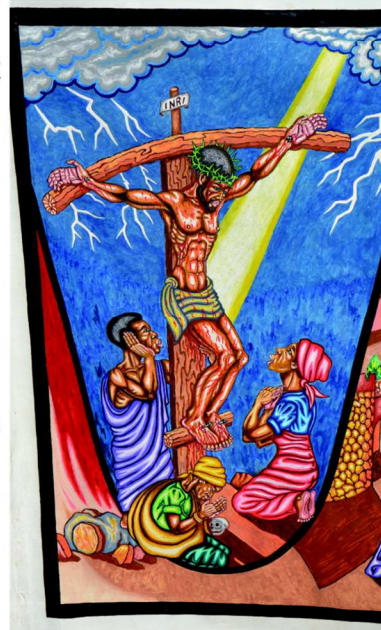
At the beginning of 2016 Kungoni saw that this plan was not realistic. Because of the condition of light in the chapel and the fact that the building does not have electricity these paintings could not be done directly on the wall. Moreover, this work would have required that the artists would spend three entire months onsite this would have meant that the artists would have to be away from Mua for the whole duration. Little could be achieved by working only on weekends. The cost of travelling back and fro would have add to the cost of the entire work and delayed its execution.

A new plan was adopted instead, we would rather paint on canvas at home and later on would set these canvases inside the chapel. In April 2016, Sandra Bizzaro (the first born) provided some good solid cotton cloth and wood glue. Frames were made out of timber in order to stretch the cloth over, painted it with wood glue and coated it with white primer. Once the canvas were dried they were removed from their frames and rolled up. The sketches were then translated on the canvases. The painting of the first canvas (the five joyful mysteries) was started on the 13/5/2016. It was completed four weeks later on the 13/5/2016.



*Nativity scene on the Joyful Mysteries*

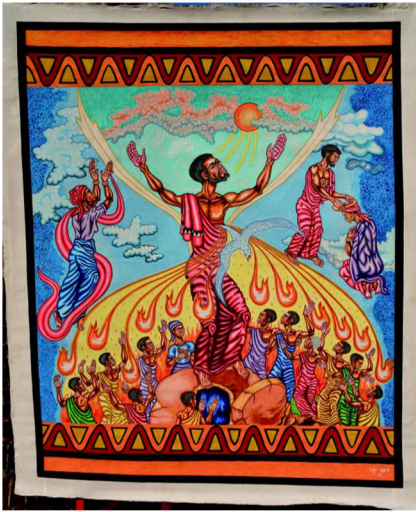
Then first week of June, the second canvas (the five Sorrowful mysteries) began and was completed by the 10th of June. We recorn that the entire work would demand three full months of work.



*Crucifixion scene on the sorrowful mysteries*

The third painting (the five glorious mysteries) was started while the open day preparations were underway. Kungoni completed the last painting by the end of June. The triptych depicting the mysteries of the rosary was to be put on the three walls of the century behind the altar. The joyful mysteries featured on the left wall. The Glorious mysteries at the centre and the sorrowful mysteries on the left wall. The fixing of the paintings is to be done by SR. Nicholas in their Blantyre workshop and will intime be mounted on the walls of St Marys' church.

The canvas will be protected by a coat of sealer to protect them against the light and the dust.



*Glorious mysteries*

**Hippo view lodge commissions carvings of Tchopa dancers**

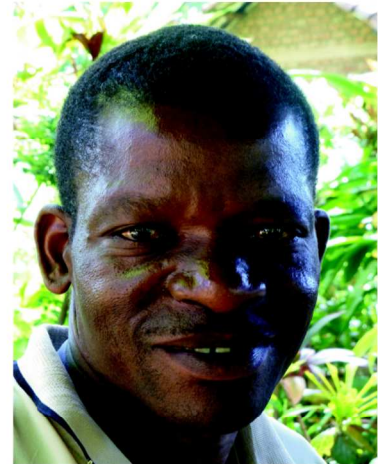
In June this year Thomas Mpira started carving Tchopa Man and woman dancers. He completed the two carvings in July. These large pieces (210cm) furnished the reception of the lodge. It is interesting that the owner who are Muslims are also interested in cultural pieces. This lodge is the second project that we do for these owners, several other large pieces have found the home at Sun and Sand holiday resort.



*Tchopa Couple by Thomas Mpira Mtondo 210 -200cm*

Meanwhile, Kungoni continues to do important commissions for churches, chapels of different religious congregations both in Malawi and other neighboring countries.(see our database at [www.KAPmalawi.org](http://www.KAPmalawi.org))

**Thomas Mpira, one of the most prominent artist of Kungoni**



Thomas Mpira was born at Chiwina village on 18th October 1964 near Mua, Mtakataka area, in Dedza District. He belongs to the Chewa tribe and is known at Kungoni as a master carver. He was therefore awarded a certificate of recognition by the Centre. As a leading artist he is renowned for mastering human anatomy. He excels in depicting children and women. His work on inculturation is outstanding both within and outside Malawi. In 1986, Thomas joined the Kungoni Centre and started to make a breakthrough. Soon after training, some of his work was exhibited in Malawi and other countries of Africa. Within the country, Thomas has furnished numerous churches, such as the Koche Parish Church (2007) in Mangochi Diocese, the Mua Parish Church (1992), the Ecumenical Chapel of Balaka (2006), the St. Peter's Seminary in Zomba (1991) and the Maula Parish church in Lilongwe (2015). Other more secular works are found at the UNICEF office in Lilongwe (1996), the life size models of the Chamare Museum (1991 – 1992), the large piece of the protective spirits in Namalikhate's conference room (2003 – 2004) Ngaliba, the great circumciser at Sun and sand reception in Mangochi (2015) and the conference room at Makokola retreat in Mangochi. His work is equally well known outside Malawi. Thomas has carved exciting creations for some churches in Mozambique (2000), Zambia (1994 1995), South Africa (1992) and Namibia (1996).

In Europe, Thomas has taken part in many inculturation projects with churches in UK (1995), Germany (Missio Chapel, 1998), the Wurzburg Institute (1998), Rome (Montfort and Comboni Chapel, 1991) and in USA (Missouri Chapel, 1991) which was transferred into the papal Nuncio office in Washington DC few years ago.

Thomas's work has toured various countries: Wurzburg, Germany in 2001, Edinburgh, Scotland 2006, Lisbon World Expo, Portugal in 1998 and the Hanover World Fair in Germany in 1999. Several of his master pieces have reached Norway and decorate private homes. Even the Royal Palace in Norway contains a present carved by Thomas on the occasion of Princess Mette Marit's visit to Malawi in 2005. Our Kungoni Gallery has gathered here, for your enjoyment, a wide collection of Thomas' master pieces over the years. Thomas is now in his 40s and is still active and creative. He is willing to put his heart into new challenges and is ready to welcome commissions.



Top Thomas Mpira working on ur lay of Africa for Lilongwe cathedral and below one of his artwork at the Makokola retreat conference room in Mangochi



### Africa day May 2016

Back to May 2016, Kungoni was asked to host Africa day on 25th May on its own premises by Multi-choice Malawi. This year's theme was "Africa is a feeling." The one day event was covered by two newspapers, the Daily Times and The Nation.

The Daily Times of May 27-29 2016 on the "Picture of the week" column, featured six photographs of Gule wamkulu with the following caption "*Kungoni dance troupe in Dedza last Friday showcased different traditional dances to journalists and multi-choice Malawi officials as part of celebrating Africa day.*" The pictures showed some of the traditional dances which were performed and participation of Journalists in other dances. "On page 4 a full page with a large photo of Bambo Chisale and another article written by Sam Banda Junior titled "Claude Boucher Chisale." The article goes through a full presentation of Fr. Chisale as a missionary, an anthropologist, an artist and a writer. He describes his work at Mua mission and at the Kungoni Centre. After giving the sketchy program of the day, he concludes with the following "*I am happy that Multi-choice thought of bringing journalists here as we look ahead to celebrating Africa day. We have so much to show here apart from that we also teach cultural courses and even art*" quoting Claude Boucher's words. Sam Banda ended his page with the following "*this was surely a good encounter with Achisale a man who has always valued culture and so why can't we do the same.*"

The Nation News of Friday May 27, 2016 echoed with another page showing a large photo of Kungoni arena featuring Kasiya Maliro at the center and Bambo Chisale dancing with the troupe. The remaining part of the page featured an article titled "*An icon of the cultural kind*" by Yvonne Sundu. She reported in a summarized form; the address Fr. Claude Boucher gave the Journalists that day who filled the first room of the museum. She went through a series of historical notes about Fr. Claude Boucher

Chisale's arrival to Malawi in 1967, his stay at Nsipe and Mua. She went into the Kungoni efforts in the field of inculturation and art. She mentioned the Chamare Museum and the art Gallery that journalists visited that day as part of the program after the opening briefing. *"A recent visit to Mua mission courtesy of Multi-choice Malawi took journalists by surprise with the wealth of information the priest has. His dressing mostly a simple African attire and slippers gives a little of no idea at all of whom he really is. His fluency in Chichewa is just a tip of the iceberg, as he is a giant cultural stature on present times."* The author goes on to talk about Fr. Claude Boucher Chisale's research and publication concerning Gule wamkulu that the audience witnessed life in the afternoon. She concludes with the mention of Claude's Honorary Degree from Share world Open University in 2014, and his ongoing work of research in the field of culture.

The Africa day was really a memorable day that brought numerous Journalists from a great number of media houses throughout Malawi. After a short input by Fr. Claude Boucher Chisale the group was given a grand tour of the Kungoni premises; Museum tour, Gallery tour, workshop, showroom and Library. They had lunch at Namalikhate and came back for a performance at the Ampitheatre by the Kungoni troupe. At dusk they ended the day with a braai and drinks and music performance by a Malawi pop singer Lulu. They left happy around 7pm having plenty to talk about.



Achisale speaking during the Africa day festival

### Research on Flowers and Trees

Fr. Claude Boucher Chisale and his team has been photographing more than 376 Species of both foreign and indigenous trees found in Malawi and 1200 species of foreign and indigenous flowers. They are putting up a database of these plants and identifying some of the medicinal uses for the plants and any other uses. They have succeeded to identify the botanical names of most of the plants and verified the data with the national herbarium in Zomba. See the beautiful flowers they have already photographed and you will be amazed of their beauty and the their variety found in Malawi.



### KUNGONI ART PROJECT

Thanks to the efforts of Mr Richard Hewitt, a very close friend of Kungoni and a teacher of Classic at Kamuzu academy who is incharge for this project. He has given all his time to put Kungoni artworks together and to establish a website. The first edition of the new website is now on-line at [www.KAPmalawi.org](http://www.KAPmalawi.org). The project is ongoing.

KAP will be of benefit to all those who have interest in subjects that include; African Art, especially Christian Art in Africa; African Traditional Religion; Anthropology; Inculturation; Malawi and Central Africa, Missiology and aspect of botany in relation to Kungoni work.

### Kungoni dance troupe

The cultural troupe is still active and has been performing at international events both at Kungoni Centre and elsewhere. It brings to life the distinctive cultural manifestations of the local peoples. It may be booked for public or private functions; and it participates in Cultural Courses and festivals.



### Cultural courses

We offer cultural courses for those who wish to know more about traditional Malawian culture and life styles. Participants will come to better understanding of the local cultures through the inputs of Fr Claude Boucher Chisale and other staff members of Kungoni. The total package for the course is 140,000.00 Malawi kwacha per participant. A minimum of 10 participants is required. Contact the administrator for more details.



*Cultural programme for Malawi Defence Force Senior NCO's academy class. Fr. Claude Bocher Chisale captured in action with the Kungoni dance troupe*

### The Chamare Museum

Our epicentre is the Chamare Museum which is Africa's Leading Cultural Museum. The Chamare Museum has won international recognition for the striking presentation and detail of its collections. Guided tours are available. Entrance into the museum attracts a fee of 3,500.00 Malawi kwacha.



*The Chamare museum*

### Art Gallery

A spacious gallery was put up behind the museum. It displays important collections of selected carvings and artworks that the centre had gathered over the last 40 years. This is showing to the public the most representative styles of the Kungoni artists since its beginning in 1970s. More than 70 artists feature their work in a variety of material of media:carving, painting, pottery, basketry and photography. All of these artworks are displayed for the benefit of the public but are not to be sold since they belong to this unique collection which is a tribute to the evolution and the achievement of the centre. The display features the most talented artists but younger craftsmen are included within the exhibition to give them a chance to make their work known. Similarly, the women of Kumbewu have also been given a space to demonstrate their creativity.



*The Art Gallery*

visit the Art Gallery. Admire their permanent collection. Commission items of your choice.

The Showroom provides a market for the visitors who want to purchase the Kungoni artworks and the Kumbewu products. Books, post cards and DVDs produced by Kungoni are also available.



The showroom where we sale souvenirs



### Pa Mtondo pa Namalikhate Hostels

It is possible to explore Kungoni Centre and its rich surrounding while spending few days comfortably on the premises. A small lodge called Namalikhate Village provides that opportunity. A restaurant, camping site, Chalets and conference centre, which is itself a showcase of Kungoni art.



We Provide:

- Guided tours of the Chamare Museum and Art gallery (Monday to Saturday)
- Cultural courses about the history of the Chewa, Yao and Ngoni heritage
- Cultural performance of the dances performed by the Chewa, Yao and Ngoni
- A wide variety of carvings and other artworks, books, DVDs, post cards and Kumbewu products for sale and commissions
- Accommodation and meals at the charming pa Ntondo pa Namalikhate chalets (booking preferred)

We are located at Mua Parish, Dedza District, on the M5; 60 km from Salima, 100 km from Balaka and about 110 km form Club Makokola.

For more information and bookings contact:  
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