

Video file:

Belgium_Brussels_Lusakalalu_Miezi_Bernadette_2_4_French_C1_PHCH3038.MOV
Belgium_Lusakalalu_Miezi_Bernadette2_4_access_PHCH3038_Proxy.mp4

Crew 1 [00:00:01] It's spinning.

Crew 1 [00:00:01] It's spinning.

Bambi [00:00:07] So I take up the question again so why this animosity towards the Kongos, in Guadeloupe if I am not mistaken?

Lusakalalu [00:00:15] I could not clearly say what, why this animosity. I think, there are a lot, there are historians [inaudible]. I think, it is also connecting with respect to these movements of different peoples who were arriving. I think that the Kongos were the last, and that there was a certain freedom, which could, so because slavery, I think it was almost over, between over and that, they had easy jobs and it was integrated and they knew how to get by. And there is something that has been created around that. But I think you can find a lot of information or, I can put you in touch with historians who have talked about it.

Bambi [00:01:01] And was there a follow-up after this conference? Were there other meetings.

Lusakalalu [00:01:08] So there was [name of project], which is a project that had already begun before, which he, so he is a man from Brazzaville, called [name] who, himself, began to make this journey, also, to discover everywhere in the world where the Kongo were. And his project is called [name] and he has continued to do this project. And today, at least, with the dream that I once had of coming back to get mine to return. So there are links that have been created between the Kongos today, around the world. Moreover, that also makes us want to continue doing projects that we started doing in 2014, 2016, and for now, we are really in the process of creating the Kongo Cultural Space here in Belgium.

Bambi [00:02:08] And what is the idea of this Kongo cultural space.

Lusakalalu [00:02:12] So the idea is what we saw when we did our exhibition here. We have seen a lot of suffering from Kongos, as well as people from that culture, who are Haitians, Uruguayans, Colombians who recognized themselves in this exhibition and who want to reconnect. And our desire is really to expose this space so that there is this reconnection with those who come from this culture. And to also share around us, because that's a bit of what drives us. And to see also, how can you say, get involved in the development of Bas-Congo all over the world.

Bambi [00:03:06] And this recognition comes from where, from an effective recognition of certain cultural elements of Kongo culture, which were also integrated by the descendants of slaves or.

[00:03:22] The descendants of slaves [searching for words] were very disturbed compared to, they did not know the foundations of that culture. And since it is a foundation that is, we call the three stones that are [name], therefore the three stones to put the pot, to boil the pot. And that's a big deal. And so they wanted to know and understand. To find each other again.

[00:03:56] And you've spoken, I think, at the start of a dance. Can you explain a little bit? I think it was about the game you played as a child. What dance is it?

[00:04:09] In fact, it's not exactly a dance. These were the movements that were made between those who came and those who left and who met again. So it was fine, people were leaving, coming back, they were coming to get someone.

Crew 2 [00:04:26] Excuse me, can we just start over. I could hear, there are peaks when the chairs fall. You'll just have to wait for them to finish.

Crew 3 [00:04:37] You want me to go see. [inaudible].

Bambi [00:04:39] Things are moving too.