

A photograph of a room with a large, ornate rug and a vase of flowers. The rug is a mix of blue, yellow, and white, with a central medallion. A vase of pink and red flowers sits on a surface to the right. The text is overlaid on the image.

Exploring the meanings of the word Kalunga across performance practices

The main concept is to explore the meanings of the word Kalunga across performance practices; reflecting on the Black trans-Atlantic history and the African-Diaspora that results from this journey through the sea.





Reading title: African Cosmology of the Bântu-Kôngo: Tying the Spiritual Knot: Principles of Life & Living; Author: Kimbwandende Kia Bunseki Fu-Kiau.

2nd Edition; 2001

Focus on Chapter 1

About the author: Ph.D. Bunseki Fu - Kiau, (*Sunrise, April 9, 1934 - Sunset, November 29, 2013*) was one of the most important scholars of African spiritual traditions, producing a series of books that served as a basis for deeper study into these traditions. He was initiated in the three "secret societies" Lemba, Khimba and Kimpasi. Lemba is the foundation for several of the outspread Diaspora- Bantu practices; which have been pivotal to unveil cultural heritage, customs, ties and traditions that are still practiced between Cuba, Haiti, Brazil, to name a few, including the United States. African Bantu-Kongo cosmology explores Bantu-Kongo religious and philosophical teachings, as well as the concepts of law and crime. It connects the reader with one of the oldest and most powerful spiritual traditions - explore the "seven-way walk", our origin and connections with society, nature and the universe.

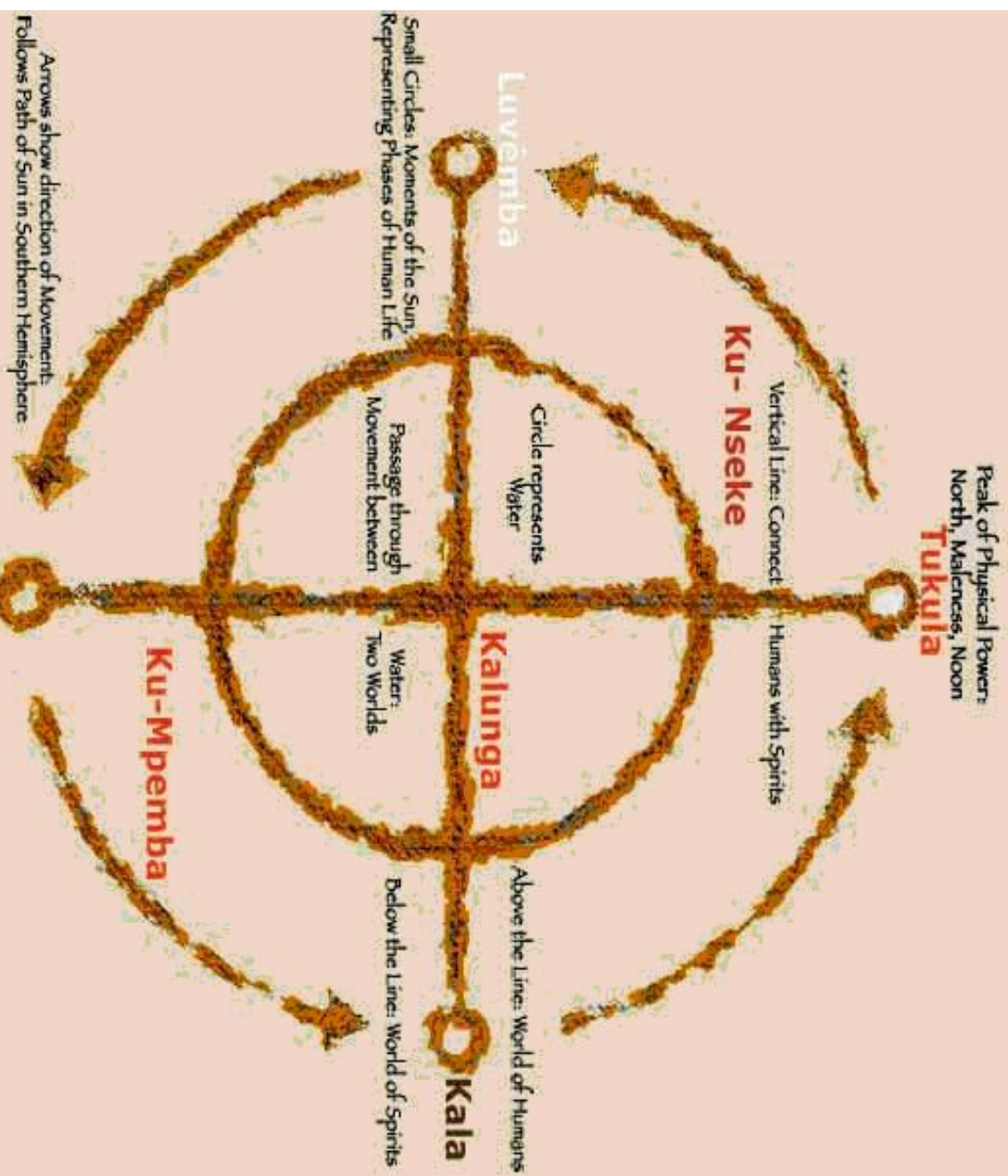
About the topic


Kalunga is a word from the Bantu languages (an ethno-linguistic group located mainly in sub-Saharan Africa) which means the sea, as well as the burial grounds. Kalunga is present in the Bakongo Cosmogram (dikennga dia Kôngo).

The cosmogram is a representation of a life path, between the human and spiritual worlds. The dikennga dia Kôngo cosmogram is present in Afro-Brazilians traditions and is incorporated as a cosmovision.



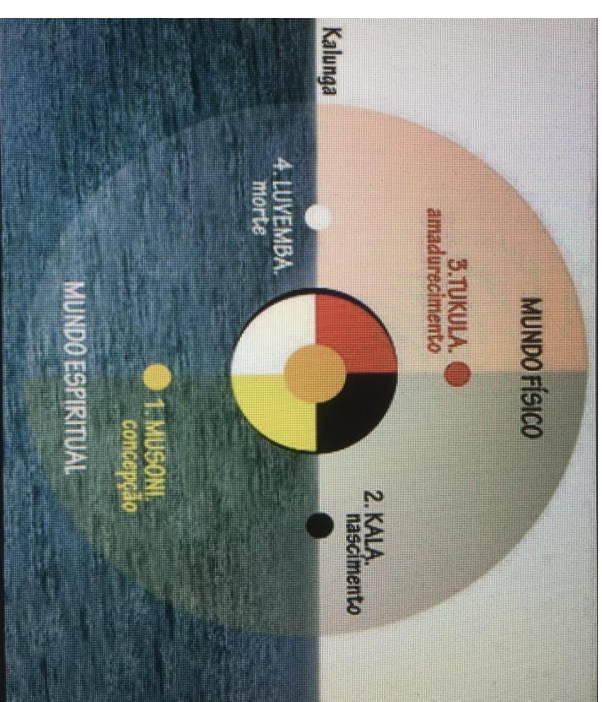
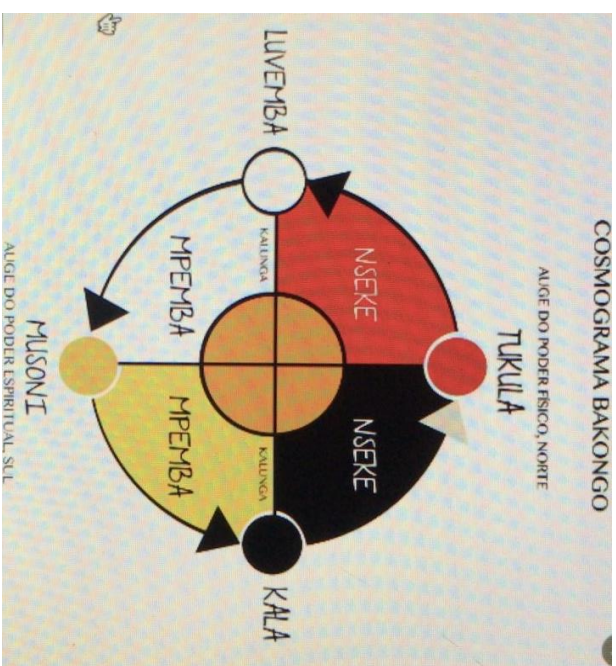
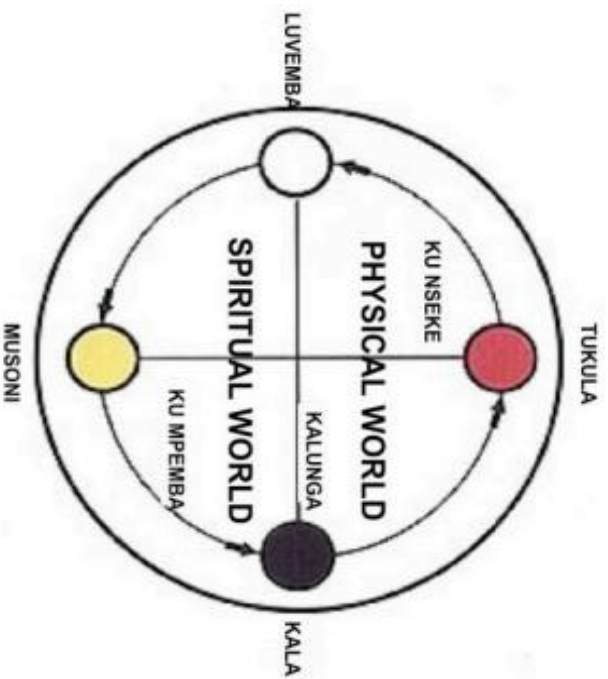
The Bakongo Cosmogram



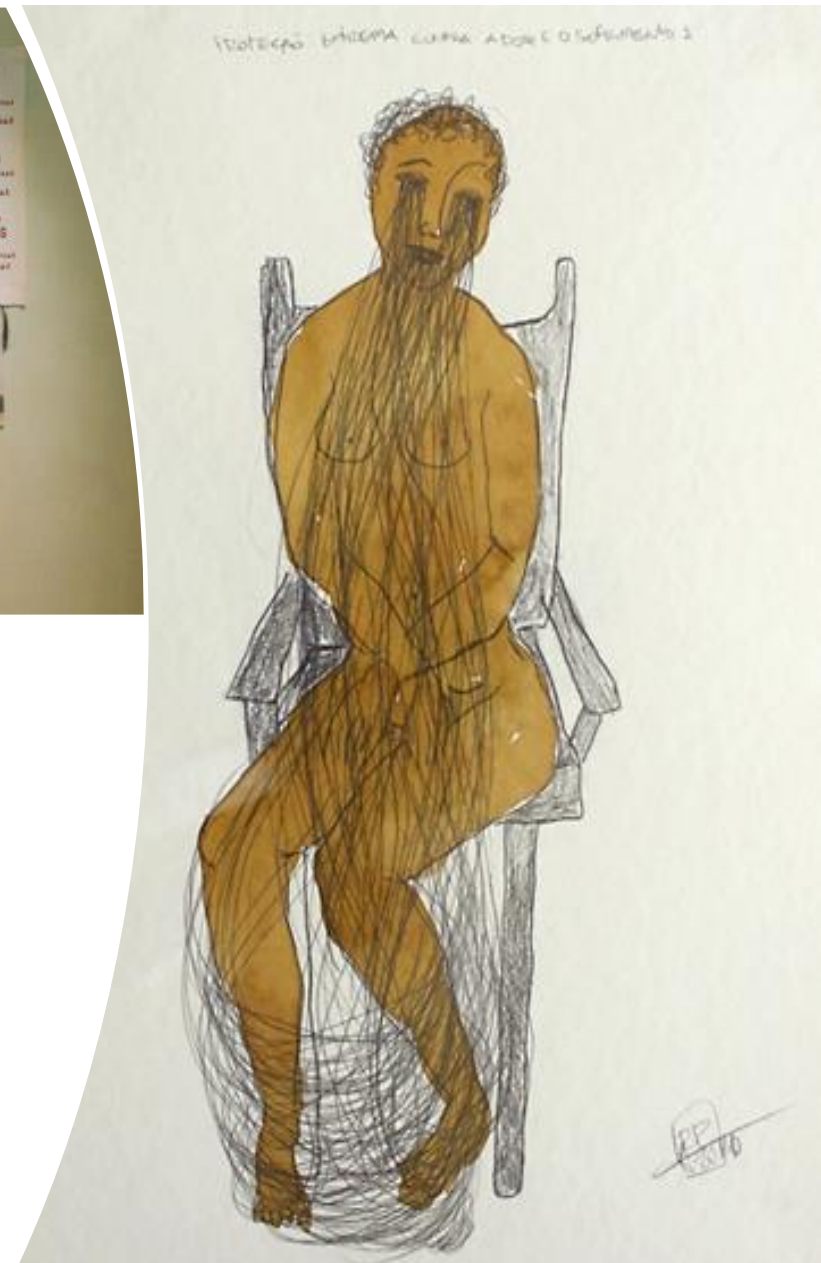


“Kalûnga then became the symbol for force, vitality and more, a process and principle of change, all changes on the earth (Kalûnga walûnga mbûngi ye lungila yo wayika se n’kîngu wa nsobolo). And by cooling the mass in fusion (zenge - zenge/ladi diambangazi) solidified itself (kînda) and gave birth to the earth. In the process of cooling, (mvodolo/nghodolo) the matter in fusion (luku lwalâmba Nzâmbi) produced water, (luku lwasânda) whose rivers, mountains, etc., are the results (Fu - Kiau, 1969). The world, (nza), became a physical reality floating in kalûnga (in the endless water within the cosmic space); half emerging for terrestrial life and half submerging for submarine life and the spiritual world. The kalûnga, also meaning ocean, is a door and a wall between those two worlds. Kalûnga became also the idea of immensity, (sênsese/waywa) that one cannot measure; an exit and entrance, source and origin of life, potentialities (n’kîngunzâmbi) the principal god-of-change, the force that continually generates. Because kalûnga was the complete life, everything in touch with the earth shared that life, and became life after itself. That life appeared on the earth under all kinds of sizes and forms: plants, insects, animals, rocks, human beings, etc. (see in Kindoki, 1970).”

Fu-Kiau’s quote from *chapter 1 page 20 and 21*



Rosana Paulino (b. São Paulo, 1967) is a Brazilian visual artist whose central themes of interest are the black feminine body, blackness, racism and the ancestral memory and marks of slavery. She holds a doctorate in Visual Arts from the University of São Paulo, School of Communications and Arts and a specialization in printmaking from London Print Studio.[1]. Since the 1990s, Paulino has explored the historicity of images and the impact of memory on psychosocial constructions, introducing different references that intersect the artist's personal history with the physiognomic typologies history of Brazil, as it was constructed in the past and still persists today. Her research includes the construction of myths – not only as aesthetical pillars but also as psychic influence-makers – from the perspective of a Black woman and beyond, from a place of non-existence of her own image.



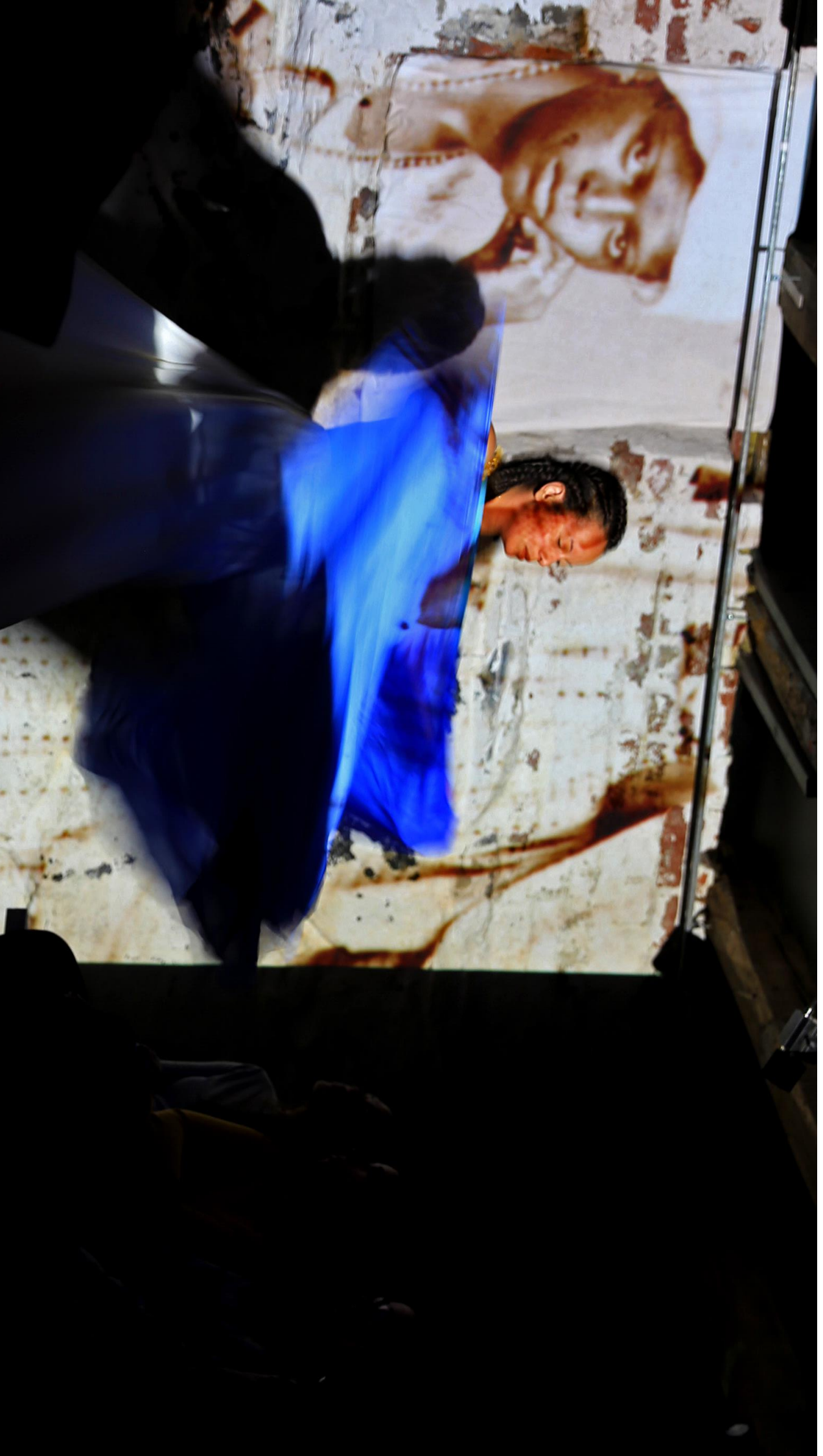
Rosana Pallino









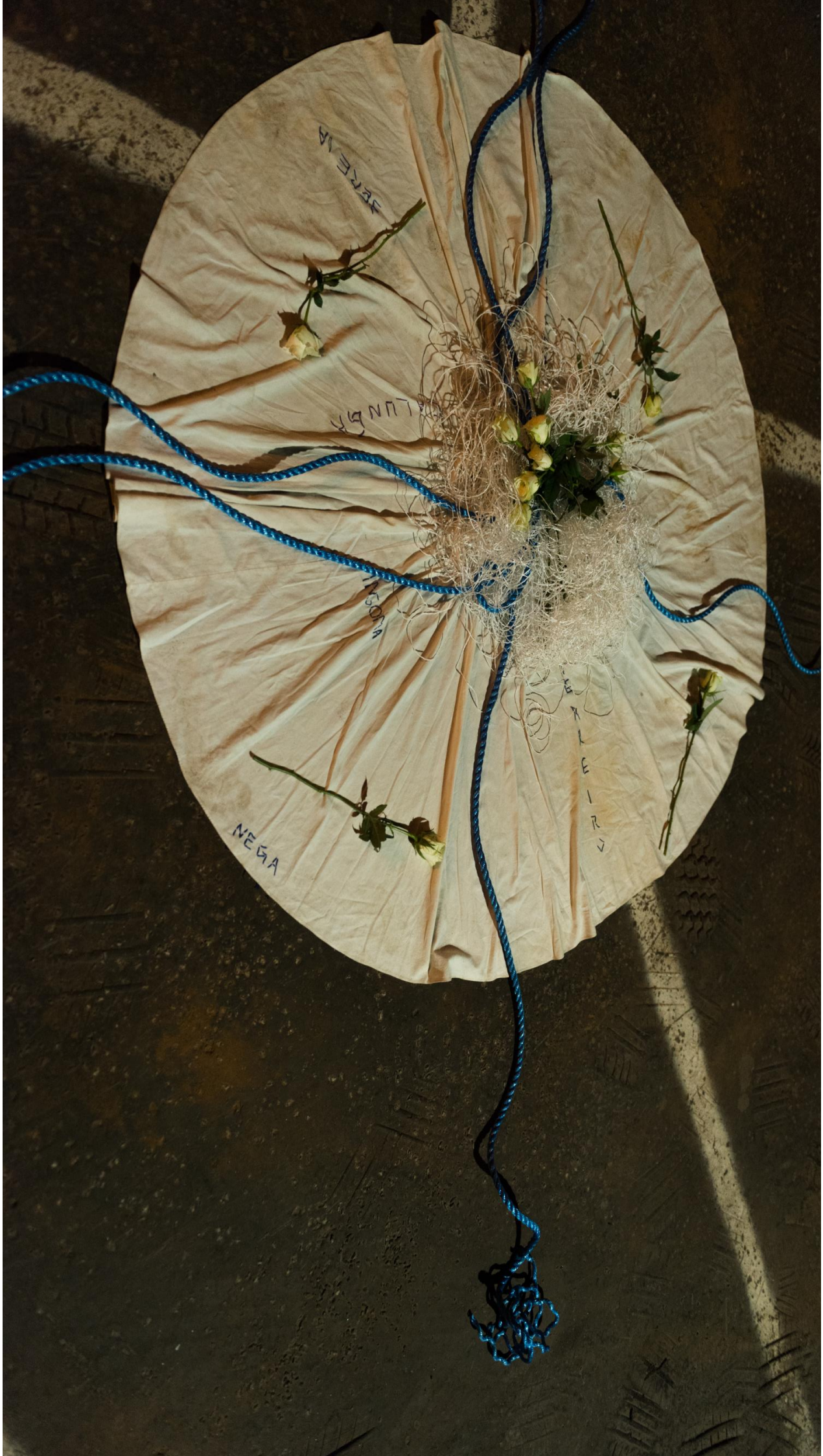




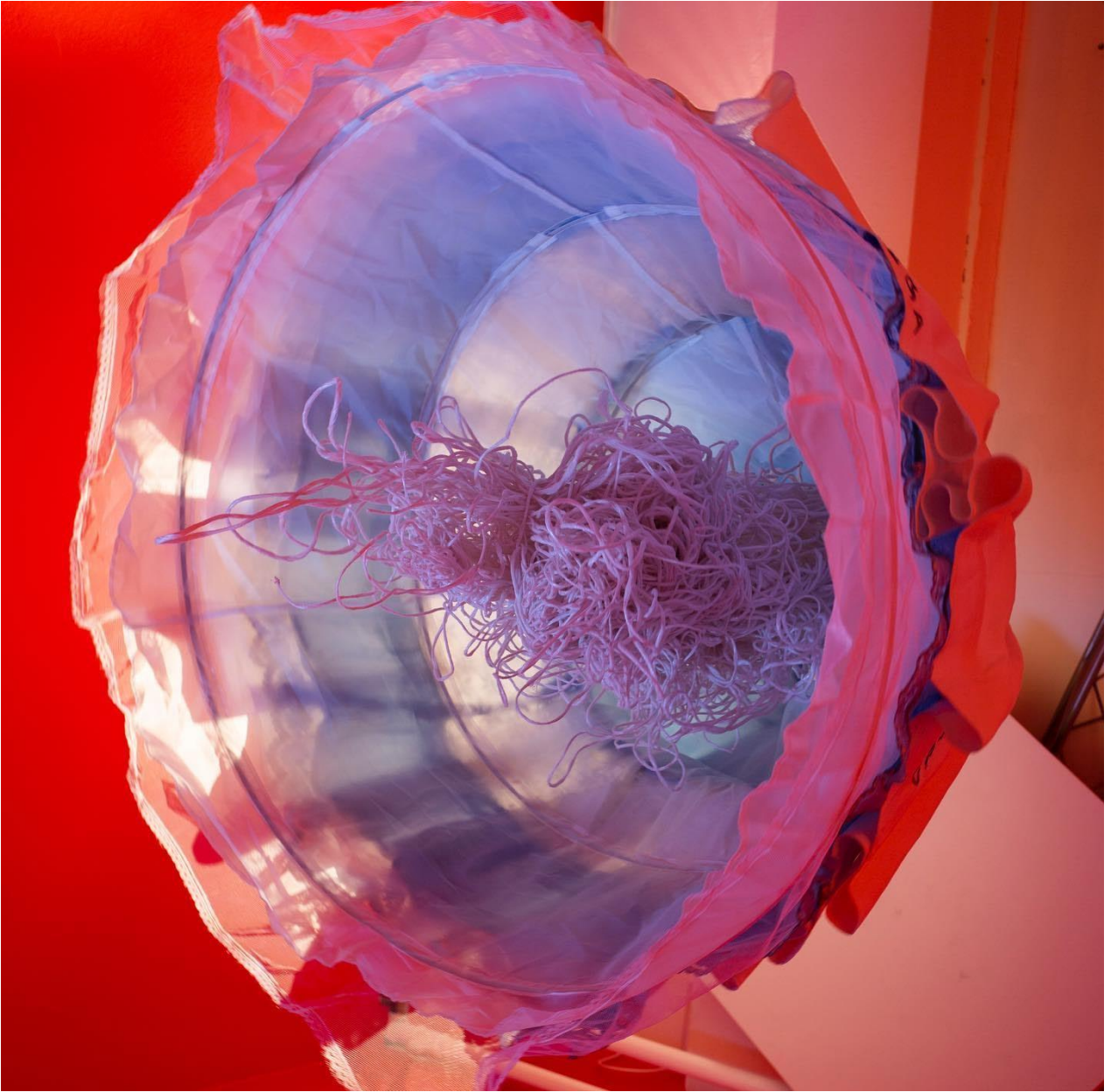


















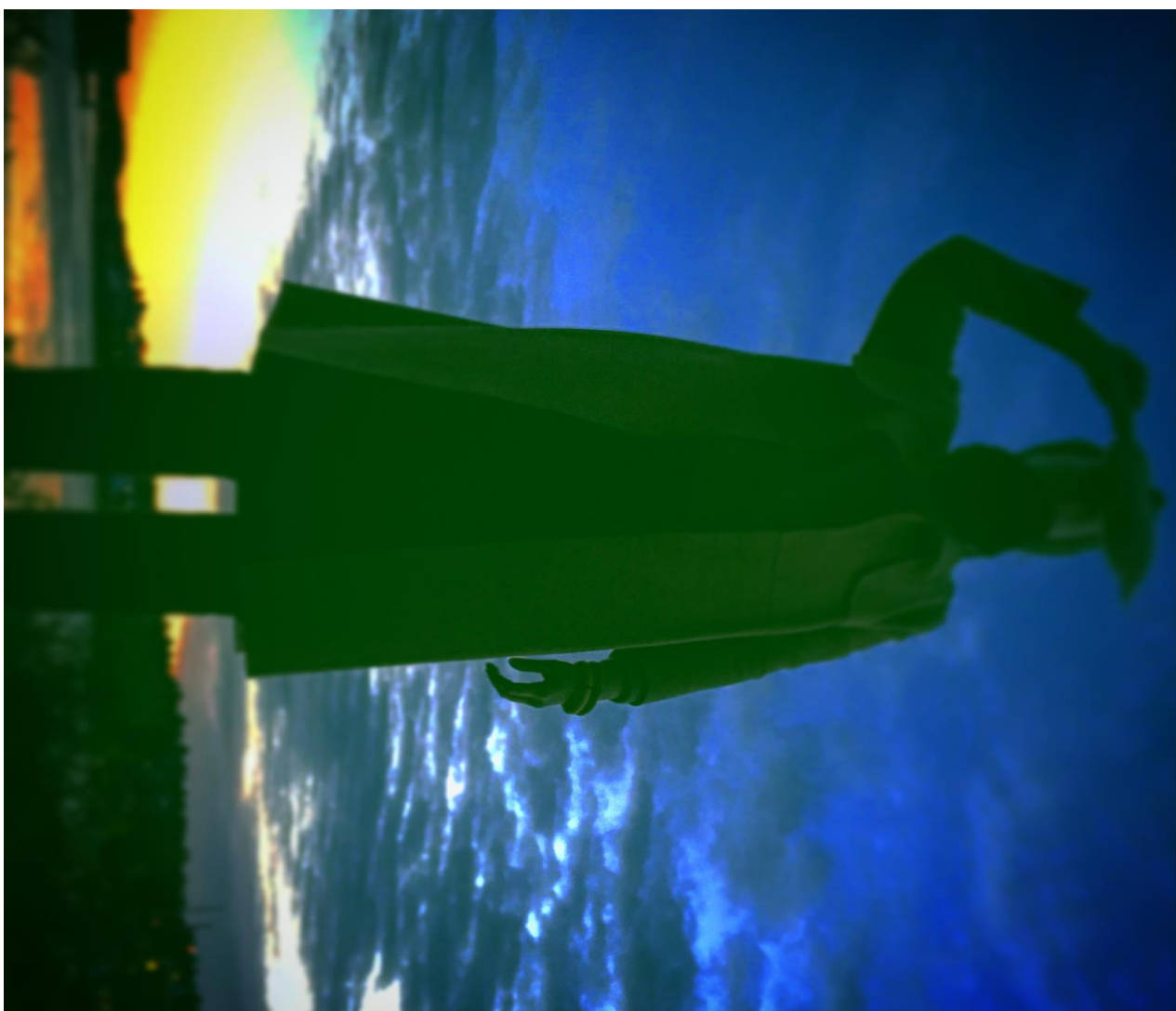














Thank you!!!
Tusen Takk!!!
Obrigada!!!
Axé!!!

Luanda Carneiro Jacoel
Performance Artist
Body (in) Transit
@map_luacaja

