

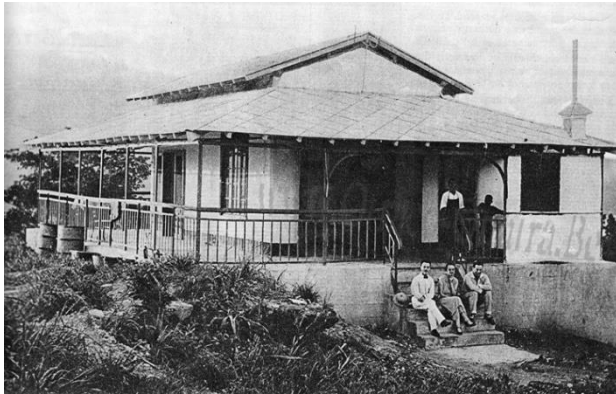
Roland Gunst (John K. Cobra Institute of Videoartifacts) and Esther Severi (Kaaitheater, Brussels)

*Roland Gunst (*1977) is a conceptual artist of Belgian-Congolese origin. Through films, performances, installations, objects, photography and mixed media he researches the potential of fluid identities and Afro-European narratives, inspired by the concept of Afropeanism. Gunst creates disruptive hybrid concepts and forms to reflect on the boundaries that define identity, culture, human condition and history. He is inspired by African and European art history, anthropology, psychology, philosophy and mythology.*

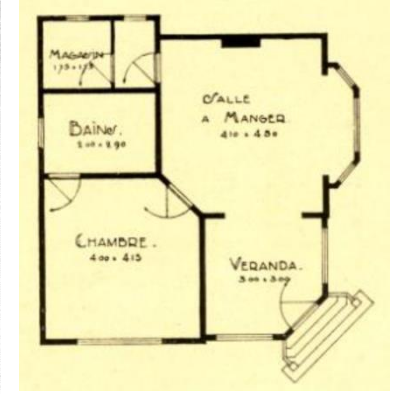
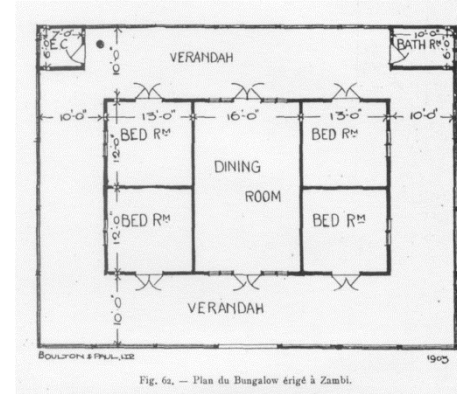
*Esther Severi (*1983) is a Belgian dramaturge. She works with artists such as Radouan Mriziga, Thomas Bellinck, Roland Gunst and Einat Tuchman. Inspired by the legacy of dramaturge Marianne van Kerkhoven, she is currently researching the working methods of the Belgian leftist theatre company Het Trojaanse Paard (1970s) to arrive at proposals for political dramaturgies today, in which activism and ideological choices define the nature of the creation process and the artistic production.*

Tropical Bungalow: a site of rehabilitation

This lecture performance is an artistic response to the phenomenon “tropical Bungalow”, a housing model of the colonial infrastructure in Belgian Congo designed to outline power relations, to regulate interracial interactions and programme racial categories. The artists will experiment with the architectural design of the Tropical Bungalow in an attempt to find a modular design version that is not programmed to install racial division but programmed to create an open space of togetherness and rehabilitation of trauma. Exercising the practice of Milandu, a verbal and performative practice from the Luba-people in DRC. Milandu makes it possible for different parties to negotiate around one historical event in an attempt to solve an ongoing dispute. The chosen performed narrative defines, imposes and declares the social and political identity of the speaker or a community. The modular Tropical Bungalow becomes a ritual open space where through Milandu history is critically reviewed as a process to heal from trauma and (re)construct (body)identity. The research will be presented as a film in which the development of a modular version of the Tropical Bungalow in model version is shown. During the full length of the film the model will evolve from Tropical Bungalow designs from the 19th centuries to the 50s to finish with a ritual open space design without any walls. On the backdrop a narrator will reflect on the deconstruction of the Tropical Bungalow as an instrument of oppression and the reconstruction of the bungalow into a space of rehabilitation.



Left: a bungalow-model (with veranda). Right: a villa-model (without veranda)



Left: map of a 19th century bungalow model (with all around veranda) before the arrival of Belgian women. Right: map of a 20st century villa model (with a very small veranda) once Belgian women were present in the colony.