

片丹卡丹己口册日工片丹

ProRez, 37 min , Color - Black and with , Ejo Lobi, 2024 DRC / USA



Synopsis

The world was shocked to witness the people in eastern DR Congo demand the departure of the UN peacekeepers, even resorting to force. How can we understand this outrage toward a mission that is supposed to help the people? Through a testimonial approach, the film *Katasumbika* reflects on what has been left out of the frame in the colonial project and its legacy. By following the thread of history, the chain of natural resource extraction, and the vein of violence, will the sounds of indigenous resistance be heard?

Director's Notes!

Katashubika the unbreakable and the unpickable

The Veins of the Earth:

What is the need to dig up veins?

Is it a way to reach the heart?

In this reflection lies the essence of our relentless pursuit, a pursuit that compels us to dig, not just into the earth, but into the very core of our existence.

To dig is to pound and cut into, to exert force and impose our will. It is an act of violence, a cacophony of noise that drowns the softer sounds of the earth. Digging is a process of cutting through, severing the connections that bind us to the land, tearing apart the fabric of living beings (nature) that live both above and below the soil's surface.

We dig to extract life from the ground. The earth's veins, rich with minerals, are stripped bare. How long or how deep must we go to reach the heart of the earth and snatch it up? This question echoes through the tunnels and caverns we create, reverberating with the pain of a planet exploited.

In our hungry quest, we dig up human veins, too. The laborers who toil in these mines, their bodies and spirits worn down, their own veins drained of vitality. We dig to snatch their hearts, to collect the blood that fuels our insatiable machines.

What is the need to cut the veins?

Why the obsession to uproot and sever indigenous cultural practices?

Is it to strip them of their heart?

Why this digging and digging, relentless digging?

What is the thirst of which it seeks to satisfy? ?

Thirst, that primal sensation of needing to drink, signals a lack of water in the body. It is a neuroendocrine regulatory mechanism, governed by the hypothalamus, that alarms the body to respond to this need.

Yet, the thirst we speak of here is not for water. It is a thirst propelled by greed, by the Western world's insatiable demand for minerals; coltan, cobalt, copper, and so many more. It is not a thirst born of the need for survival, but of a compulsion for consumption and excess.

How much more does the Western world need to satisfy its greed? Is there even a possibility that such greed could ever be satisfied? Do not the people of the West see that they themselves have become overtaken by a form of zombie capitalism - a system

that has no regenerative source of life of its own and so must pray continuously upon other living systems, devouring the natural wealth of biodiverse ecologies and uprooting and displacing the human communities whose lives and sustenance has been interwoven into these ecologies since time immemorial. Zombie Capitalism leaves a desolate wasteland of severed relations and trauma in its wake.

In this endless cycle of exploitation, the veins of the earth are splayed open, its heart left exposed, its lifeblood drained. The land, once teeming with life, now stands barren, a testament to human folly.

Katashubika the unbreakable and the unpickable



Director's Bio.

Mwalimu Ndaliko Katondolo (Petna), was born in Goma, DR Congo, is a filmmaker, educator, and an ancestral ecologist. His multi-genre artistic works are acclaimed for their decolonial Africanfuturistic style, which engages historical content to address contemporary sociopolitical and cultural issues. In 2000 he co-founded Yole!Africa and in 2005 he founded the Ishango Encounter (formerly known as Salaam Kivu International Film Festival). Ndaliko Katondolo teaches and consults regularly for international organizations, addressing social and political inequity among marginalized groups through culture and Art.

Alkebu Film Productions

Guided by the Alkebulan proverb that the world is made of stories and human beings enact the stories we believe, Alkebu Film Productions inspires social, political, ecological, and spiritual justice through storytelling. In the face of escalating systemic violence and oppression, we understand that our lives quite literally depend on which stories we tell. Alkebu Film Production was initiated to develop new ways of imagining storytelling and archiving in the resourceful worlds of audiovisual. As initiates of indigenous tradition, we evoke ancient narrative and aesthetic practices to revive and generate stories to sustain a balanced future.

Production Photos





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