

The Congo Panorama 1913

EN

PRESS KIT

COLONIAL
ILLUSION
EXPOSED

28 Nov. 2025 — 27 Sept. 2026



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FOREWORD

With *The Congo Panorama 1913. Colonial illusion exposed*, the AfricaMuseum presents an exhibition in line with our broader mission: inviting the public to a critical discussion about the colonial past and the traces it leaves behind to this day.

The exhibition is dedicated to a gigantic panorama that once symbolised Belgian self-glorification: a monumental painting that took centre stage at the 1913 World Exhibition in Ghent. Belgium had only just taken control of Congo from King Leopold II in 1908, following global outrage over the extreme violence that ran rampant in his private colony. What followed was a deliberate attempt to cast the colonial project in a more flattering light. The panorama depicts an idyllic landscape in which Congolese are portrayed as a primitive people welcoming the colonisers and their technology with open arms.

Exposing colonial propaganda is one of the core missions of the AfricaMuseum today, particularly since that same propaganda was the *raison d'être* for the then Congo Museum. The presence in our collections of documentation and preparatory sketches for the *Congo Panorama* reinforces our responsibility and gives us an opportunity to make a critical examination of this work today.

This exhibition is part of a broader movement within the museum to actively challenge and rethink colonial heritage. For example, since 2019, the stereotypical and racist statues still found in the Grand Rotunda have been presented with the necessary restraint and a fresh context thanks to artistic interventions by Aimé Mpané and Jean Pierre Müller. A space called *Let's talk about racism* was inaugurated in 2023 to expose racism's mechanisms in the world of today. In 2026, we will also reopen the renovated *sculpture depot*, where we will investigate the workings of colonial representation.

I am convinced that this fascinating exhibition will show visitors that what we now call 'fake news' also existed over a century ago. The colonial enterprise was essentially a geopolitical and economic story that was far from idyllic for Congolese people. Their story, revealing a different reality, is given voice in the exhibition today.

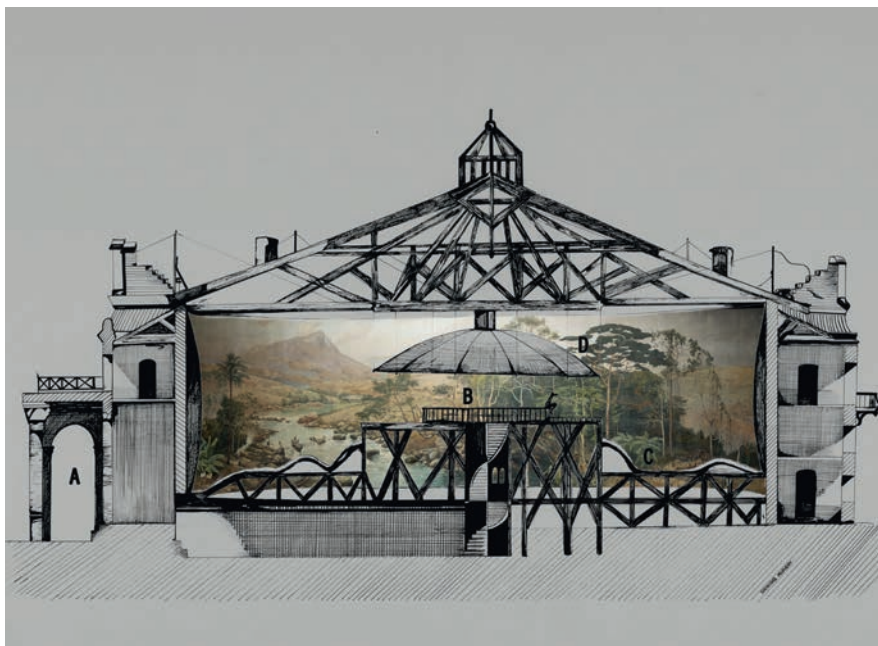
Bart Ouvry, Director-General

OBJECTIVE

With *The Congo Panorama 1913. Colonial illusion exposed*, the AfricaMuseum takes a critical look at colonial propaganda and the painful realities it concealed. The exhibition centres on the *Congo Panorama*, a monumental circular painting measuring 115 metres long and 14 metres high. Created by Belgian artists Alfred Bastien and Paul Mathieu, the panorama was the main attraction of the Belgian colonial section in the 1913 Ghent World Exhibition and was meant to convince visitors of the supposed progress Belgium brought to Congo through its purportedly 'civilising' mission. Acts of violence by Europeans, forced labour, and Congolese resistance were deliberately omitted – an early form of what we now call 'fake news'.

More than a century later, the AfricaMuseum revisits this painstakingly constructed and megalomaniacal instrument of propaganda. A scale reproduction of this monumental work makes it accessible to the public once again after several decades, not to glorify the colonial enterprise and its message, but on the contrary, to denounce its lies.

To counter the language of colonial propaganda, the exhibition provides space for a range of perspectives and invites visitors to view the panorama through a different lens. Collaborations with artists, experts, and researchers from countries including Congo and Belgium offer critical counterpoints that destabilise the colonial idyll depicted by the panorama.



Shurouq Mussran (Palestinian, Khan Younis, 1997 – lives and works in Haacht). *Diagram of a panorama* (Doorsnede van een panorama / Schéma d'un panorama). Tervuren/Brussels. 2024. © Shurouq Mussran

A huge painting is displayed in a circular building (A).

From a raised central platform (B), the visitor observes the scene unfolding below. Figures and landscape elements on a false terrain (C) between the platform and the canvas reinforce the illusion. Above the platform, a large sheet of fabric, or awning (D), conceals the upper edges of the canvas, the roof and its skylights, heightening the sense of infinity.

1. DECLARATIONS AND REACTIONS

From the outset, visitors are met by a 1:9 scale reproduction of the *Congo Panorama*, as a sound installation raises questions. Who is heard? Who remains silent? Who never gets a chance to speak? Sound versus image: as recordings from the same period as the panorama's creation are played, the stark disparity between colonial imagery and the haunting songs of Congolese people is striking.

*'Emee!
Emeapa eraboleoo!
Odravulebhee,
Kulelebhee,
Dyorukulebhee...
Emeapadre yaa?
Bheyidiodra odrayoo!'*

*You!
Leave and run!
Village Odravu,
village Kule,
village Dyoruku,
Have you fled yet?
We are all dying!*

Emeapa erambiileo. Singer unknown. Language: Kaliko. Recording by Armand Hutereau, 1912. Ituri, RD Congo. MR.1959.5.107. Translation & interpretation: Aloma Nzia, Ate Awaku, Atsidri Obhitre, Ondo Nzia, Oworo Onyiko, Adide Debhaya, Jean-Paul Nvanva Obibhitre, Antuanette Eleku Obiku, Haldi Okudheyo.

For this exhibition, sessions were also organised in Kinshasa and Kongo-Central – the region depicted in the panorama – to examine this colonial artwork never intended for Congolese eyes. Artists Koenraad Ecker, Haldi Okudheyo, and Falonne Luamba then selected excerpts from interviews containing critical insights that provided Congolese perspectives on colonisation, colonial representation, and their consequences. These viewpoints are a striking contrast not only to the message of Belgian propaganda in 1913, but also to contemporary Eurocentric views on North-South relations.

« Tout ce que vous voyez ici, c'est une mascarade. » - Mamie Makwala Mende

'Everything you see here is a masquerade.'

« La peinture est opaque, c'est comme si on était dans un paradis.

C'est du marketing économique.' »- Jean-Claude Kindula

'The painting is opaque, it's as if you were in a paradise.

It's economic marketing.'

A second video installation by writer and (slam) poet Joëlle Sambi uses words to dissect the silences behind the panorama's brushstrokes. With her intervention *Histoire esilaka te...?* ('the never-ending story?' in Lingala), she offers a reading of the panorama that challenges the colonial account, suggesting that perhaps it has yet to end.

« Vous les avez repérées, les incohérences ? Est-ce que vous avez compris ? Le Panorama du Congo est un trompe-l'œil géant, une machine à fabriquer du mensonge. Une propagande à l'ancienne qui, sous ses airs de fresque pacifique, cache un système de mort. Une œuvre de propagande grandeur nature, exposée au grand public européen pour lui faire croire que la colonisation belge était douce, civilisatrice et même bénéfique. Mais si vous avez bien regardé, si vous zoomez, si vous grattez la surface, vous verrez que quelque chose cloche. Beaucoup de choses, en réalité. » - Joëlle Sambi

'Have you spotted the inconsistencies? Do you understand? The Congo Panorama is a giant trompe-l'œil, a machine of falsehoods. It's old-style propaganda that hides a deadly system under the tranquil fresco of its surface. A life-sized work of propaganda, put on display for the European public to make them believe that Belgian colonisation was gentle, civilising, even beneficial. But if you look closely, if you zoom in and scratch the surface, you will see that something doesn't ring true. Many things, in fact.'

"Our challenge was to determine how to treat the Congo Panorama. Is it a work of art, a historical record, or a simple projection screen? The exhibition's complexity unfolds in the tension between these three aspects, as long-forgotten voices of resistance are heard alongside critical contemporary readings."

Patrick Mudekereza

2. CONSTRUCTION AND DECONSTRUCTION

THE COLONIAL PROPAGANDA MACHINE

In the second section, the *Congo Panorama* is placed within its historical, political, and cultural context to explain both the hows and the whys of its creation. This monumental work was produced at a pivotal moment in the history of Belgian colonisation. After the outcry regarding the atrocities committed under Leopold II's rule and the colony's takeover by the Belgian state, a well-attended world exhibition provided the perfect opportunity for Belgium to style itself a colonial power.

The decision to use a panorama was no accident. The 'virtual reality experience' of the era made for a powerful means of convincing Belgians that the colonisation of Congo was a legitimate, peaceful, and successful undertaking. This same message was also on display in Tervuren. The Museum of Belgian Congo extolled the purported 'benefits' of colonisation that stood in sharp contrast to the alleged 'primitiveness' of the Congolese. In this section, a careful selection of archive material, historical photographs and objects show the inner workings of an ubiquitous propaganda machine whose traces are still apparent in the AfricaMuseum of today.



Exterior view of the Congo Palace at the 1913 Ghent World Exhibition.
Postcard published by Éd. P.P., 1913. Collection RMCA, HP.2013.7.2.

*"Colonial exhibitions sought to exclude people.
I hope that this exhibition will achieve the opposite."*

Maarten Couttenier

ARTISTS IN THE SERVICE OF THE MINISTRY OF COLONIES

Belgian artists Alfred Bastien (1873-1955) and Paul Mathieu (1872-1932) were sent to Congo in 1911 by the Ministry of Colonies. For several weeks, they visited a small part of the colony, between Matadi and Léopoldville (now Kinshasa), where they made sketches and took photographs. These documents, many of which are kept at the AfricaMuseum, subsequently served as the basis for the construction of the *Congo Panorama*. The immense painting thus only provides a glimpse of the small area that was then most marked by Belgian colonisation, leaving out other parts of the colony which had not yet fallen under the full control of the colonial authorities. The main narrative of the panorama revolved around the premise of a 'before' and 'after'.



Port de Matadi (Haven van Matadi / Matadi Port). Kongo central, DRC. Paul Mathieu. 1911. Oil on wood. Gift from Jean Tondelier, 1992. RMCA collection, HO.0.1.3431

A 'primitive' Congo (with fishermen, farmers, herders, and hunters) was meant to contrast with the supposedly beneficial achievements of colonisation, such as a port and a railway, thereby legitimising the presence of European colonial agents. Ideas and images that contradicted this message were omitted from the panorama.



Alfred Bastien schildert het Congopanorama / Alfred Bastien peignant le *Panorama du Congo* / Alfred Bastien painting the *Congo Panorama*. Belgium. Unknown photographer. 1912-1913. RMCA collection, HP.1959.5.2. All rights reserved



Dragers met ivoor / Porteurs transportant de l'ivoire / Porters carrying ivory.
Matadi, Kongo central, RD Congo. Photographers Alfred Bastien & Paul Mathieu. 1911. RMCA. HP.1958.29.45. All rights reserved

For instance, while Bastien and Mathieu photographed prisoners in chains being forced into labour, those chains have vanished from the painting. The artists also took a picture of porters carrying ivory tusks, but no traces of such goods can be seen on the *Congo Panorama*.

AFTERLIFE OF THE CONGO PANORAMA

The *Congo Panorama* was publicly exhibited twice. After the 1913 Ghent World Exhibition, it was displayed again at the 1935 Brussels Expo. The painting was to have a permanent home in Tervuren, on the Leuvensesteenweg across the current AfricaMuseum, but those plans were shelved owing to high costs. As its relevance faded, the panorama was rolled up and stored in today's Africa Palace in Tervuren, where it sustained damage from German troops during World War II.

In the 1950s, the damaged panorama was transferred to the Military Museum in the Cinquantenaire park in Brussels. The Institut royal du Congo belge considered restoring it for Expo 58 with the help of the Ministry of Defence. However, due to insufficient means, the monumental painting never underwent a thorough restoration. It is currently rolled up and kept in a depot of by the War Heritage Institute. The *Congo Panorama* was unrolled in 2022 by the WHI as part of a digitalisation project launched by Universidade Lusófona (Portugal), LUCA School of Arts (Belgium) and the Institute for Art, Design + Technology (Ireland).

3. FAKE NEWS

The *Congo Panorama* was designed to charm and deceive. In a historical portion of the exhibition, archives, photographs, and objects – mostly from the AfricaMuseum collection – give an instructive picture of what was not shown in 1913. Buried realities such as exploitation, violence, segregation, cultural destruction, and resistance are brought to light. Three selected themes – subjugation, forced labour, and exploitation – dismantle the idyll.

In the installation *The return of the witnesses* by Koenraad Ecker, Haldi Okudheyo, and Falonne Muamba, early twentieth-century Congolese songs come against colonial discourse. These historical recordings, made in the same period as the Congo Panorama, contain moving testimonies of Congolese people under occupation. Recent intensive collaboration with experts in northeastern Congo allow the layers of meaning in these songs to be heard once more. Combined with archival material and contemporary testimonies, this intervention sets the panorama against stifled voices that challenge what we know.

Amuna maboru titi tokoyi

There is nothing left for us here but suffering

Amuna maboru titi tokoyi

There is nothing left for us here but suffering

Amuna maboru titi tokoyi

There is nothing left for us here but suffering

Amuna maboru. Singers unknown. Language: Mamvu. Recording by Armand Hutereau, 1912. Haut-Uele, RD Congo. MR.1959.5.55.
Translation & interpretation: Emé Andi Gbili, François Kongili, Philippe Asimba, Jean-Pierre Kinita, Phirolima Kamata, Endré Memgbe, Costama Karuma, Deyane Lamu.

WAR AND VIOLENCE – THE FAÇADE OF ORDER

Soldiers of the Force Publique, which exercised both police and army functions in Congo from 1885 onwards, are visible in various parts of the *Congo Panorama*. On canvas, their interactions with the population appear peaceful and harmonious, akin to the (limited) contact between coloniser and colonised on the painting. Belgian army men and members of the Force Publique were nonetheless responsible for the military occupation of the colony. Even after the Belgian state's takeover in 1908, colonisation was accompanied by brutal oppression, acts of violence, and forced labour. This violence, or the resistance to it, is nowhere to be seen on the panorama.

The imbalance in military technology was one of the main reasons Congo ended up under colonial power. Spears and shields were pitted against cannons and rifles. This shield may have belonged to the Congolese leader Ikenge ya Mbela (?-1883). He was killed by the army man Alphonse Vangele (1848-1939), who sent the shield to Belgium as a trophy.



Schild / Bouclier / Shield. Équateur, RD Congo.
Culture unknown. s.d. Wood, plant fiber. Gift
from the Royal Museums of Art and History,
1912. EO.0.0.7935.

TRANSPORT AND FORCED LABOUR - 'PROGRESS' AT ANY PRICE

The *Congo Panorama* shows transport infrastructure such as the port and the railway, along with four porters on the so-called 'caravan route.' In reality, thousands of Congolese were deployed as porters between Matadi and Léopoldville (now Kinshasa), sometimes carrying loads of more than 40 kg over hundreds of kilometres in sweltering heat. Contrary to colonial propaganda, the construction of the railway between Matadi and Léopoldville – which again cost the lives of countless workers – did not put an end to the deadly portage system. Throughout Congo, this inhumane work, paid badly if at all, led to illness, exhaustion, and death. Many attempted to escape.

This map shows the railway and the portage route between Matadi and Léopoldville, as well as another portage route that led to Popokabaka, 500 km away. Behind the façade of 'civilisation' and 'modernity' lurks exhaustion, death, and depopulation.



Kaart met dragersroutes in de regio van de Congo-watervallen / Carte des routes de portage de la région des chutes du Congo / Map of portage routes in the Congo Falls region. Gustave Louis. 1889-1904. Ink on paper. Gift from Hugo Notenbaert, 1980. HO.1980.30.1.

ECONOMIC EXPLOITATION AND GREED - THE COLONY AS CONQUEST

On the *Congo Panorama*, several large steamships at the eye level of the 1913 viewer demonstrate the importance of the port city of Matadi to the colonial economy. The extraction of natural resources was central to the colonial project. Rubber, ivory, gold, copper, diamonds, timber, and cocoa were shipped from Matadi to the port of Antwerp. Congo generated enormous revenues for Belgium. The panorama does not show the downside of this one-way traffic: the disastrous effects of the overexploited economy on the environment and the Congolese population.

The pristine tropical forest in the painting belies the fact that entire forests were cleared in Congo for industrial-scale timber production and to make way for plantations. Tropical wood was already in high demand in the 19th century for its durability and aesthetic qualities.

Cutting the timber into blocks prevented cargo from rolling during transport by boat. A large block of iroko wood was one of the first objects from Congo to arrive in Tervuren in 1897.



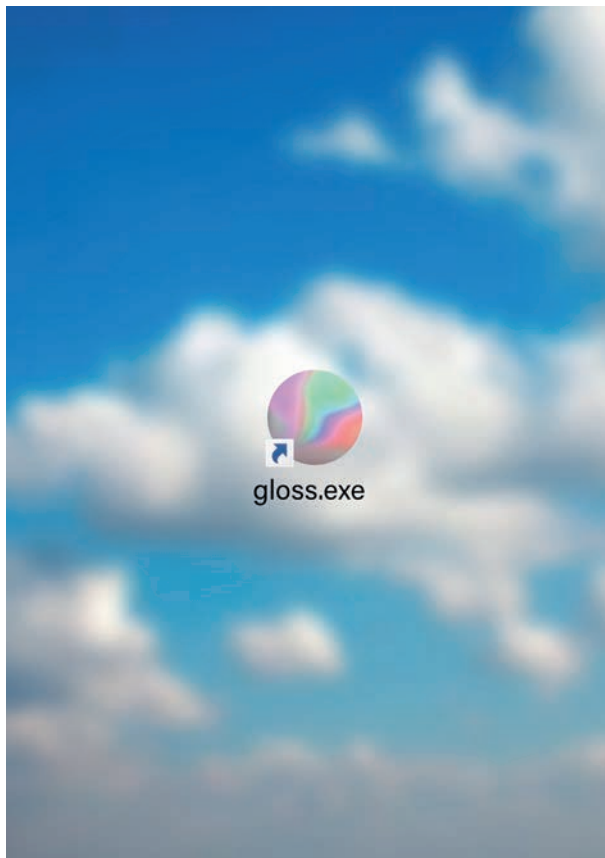
Houtkap / Exploitation forestière / Logging. Mayombe forest, Kongo central, RD Congo. Photographer Adolphe Mahieu. 1899. Reproduction. AP.0.0.24951.

4. PROPAGANDA TODAY

The exhibition invites visitors to reflect on the parallels between historical and contemporary forms of imagery. The panorama is both heritage piece and contemporary challenge, asking us how we view these images today and what stories are still missing.

Propaganda is not a thing of the past. Today, images and messages are used to spread certain ideas and influence behaviour. What was once transmitted to the public through posters, exhibitions, and schools is now also propagated through social media and digital platforms. When context is lacking or information is selectively shared, the distorted reality that emerges is difficult to rectify. A critical mindset is even more essential in an environment where information circulates quickly and opinions are reinforced in echo chambers.

The installation *gloss.exe* by visual artists Kenny Mala Ngombe and Laurent Mbaah continues the reflection on colonial propaganda and filtered truths to the use of artificial intelligence today.



© Kenny Mala Ngombe, Laurent Mbaah

La Promesse du Vide ('The promise of emptiness') by artist-in-residence Hilary Balu shows how the colonial promise of modernity and progress still operates today. His painting depicts an illusion of prosperity sustained by exploited bodies and fading memories.

« *La Promesse du vide met en tension la célébration de la vie, de cette promesse du progrès mondialisé et le prix exigé du sous-sol congolais qui efface finalement les identités. [...] Cette promesse ne s'est pas limitée à exploiter le sol : elle a vidé les mémoires, effacé des identités, des spiritualités et des langues.* » - Hilary Balu

'In *La Promesse du vide*, tension is present between the celebration of life, this promise of globalised progress, and the price exacted from below Congolese soil which ultimately erases identities. [...] This promise did not stop at exploiting the ground. It emptied memories and wiped out identities, spiritualities, tongues.'



Hilary Balu (Congolese, Kinshasa, 1992, lives and works in Kinshasa). *La Promesse du vide / The promise of emptiness*. (De belofte van leegte). 2025. Acrylic paint on canvas. Loan from Hilary Balu. For the artwork © Hilary Balu and photo Jean-Marc Vandyck © RMCA.

ARTISTS

Hilary Balu (Congolese, Kinshasa, 1992, lives and works in Kinshasa) studied at the Académie de Beaux-Arts de Kinshasa. In his work, he denounces the violence inflicted on African civilisations by (neo)colonialism. With a blend of realism and poetry, Balu creates an aesthetic that resonates with his Congolese and African identity. He completed an artist residency at the AfricaMuseum from March to May 2025 in the context of this exhibition.

Koenraad Ecker (Belgian, Bruges, 1986 – lives and works in Berlin) is a sound artist. His practice includes sound design, field recording, music production, and research in oral history. In 2021, he initiated the project *Kumbukumbu* with Haldi Okudeyo, which seeks to convey the realities of colonial occupation in northeastern Congo through sound.

Haldi Nzia Okudheyo (Congolese, Aru, 1983 – lives and works in Aru) is a cultural operator, filmmaker, and farmer. Through his company *Haldi Projet*, he conducts research on traditional cultures in northeastern DR Congo and produces radio programmes, films, music recordings, and concerts.

Falonne Luamba Mambu (Congolese, Matadi, 1992 – lives and works in Kinshasa) is a painter, performer, activist, and feminist. Through her work, she denounces the impunity of sexual violence so that voices can be heard and the resilience of women can grow.

Laurent Mbaah (Simlo) (French, Chesnay, 1998 – lives and works in Brussels) is a multidisciplinary artist exploring hybrid universes inspired by Afrofuturism, precolonial African knowledge, and diasporic imaginaries. He uses digital and visual forms to explore societal critiques and resilient, anti-capitalist alternative futures.

Kenny Mala Ngombe (Belgian, Leuven, 1991 – lives and works in Brussels) is a visual artist whose work explores how the fictional concept of ‘otherness’ seeps into our reality and global society. His work spans painting, drawing, sound, video, and sculptural installations.

Joëlle Sambi Nzeba (Belgian, Brussels, 1979 – lives and works in Brussels) is a writer, poet, slam poet, stage director, filmmaker, and Afrofeminist lesbian activist. Born in Brussels, she grew up between the Belgian capital and Kinshasa, whose languages, rhythms, and silences fuelled her imagination. Her writing is poised at the intersection of resistance, plural identities, and blended language.

CURATORS

Maarten Couttenier, curator, is a historian and anthropologist at the AfricaMuseum, where he leads the history section, and is a visiting professor at Ghent University. He is specialised in the history of colonial museums, representations and colonial sciences, including (physical) anthropology, history and archaeology. He was the promoter of the HOME project (2019-2022) on the potential repatriation of African ancestors or 'human remains' that are still kept in Belgium, and co-curated the *Human Zoo* exhibition at the AfricaMuseum in 2021-2022. In 2024, his book *Anthropology and Race in Belgium and Congo 1839-1922* was published in the 'Routledge Studies in Cultural History' series.

An explorer of memory and meaning, **Albertine Libert**, curator, is an artist, curator, guide, and cultural mediator. She guides the public in their discovery of past and present through art, history, and memory. Trained at the AfricaMuseum, a master practitioner of NLP, and a devotee of transmission, she designs and conducts workshops, visits, and educational guides for different institutions including Bozar, Wiels, and the AfricaMuseum, as well as solo or group exhibitions. Founded on curiosity and goodwill, her projects invite all to expand their view of the world.

Patrick Mudekereza, curator, is a writer and cultural operator. The director of Centre d'art Waza, he designs curatorial projects that challenge the hierarchies of knowledge, accompany dynamics of social emancipation, and open dialogues between disciplines and geographies. He participated in *documenta fifteen* and was part of the curatorial team of the 2024 Bamako Encounters, and was also involved in numerous projects in Africa, Europe, and Latin America. Actively involved in international networks such as Arts Collaboratory, Another Roadmap for Arts Education, Arterial Network, and Liboke, he combines critical art practices, research, and teaching. He is currently working on a thesis under the joint supervision of the Université de Lubumbashi and the Université libre de Bruxelles.

Leen Engelen, co-curator, is a professor of Media History at LUCA School of Arts (KU Leuven) in Belgium. Her research focusses on film and media history, media archaeology, archives, artistic research and decolonial approaches. She has published on several panoramas, including the *Congo Panorama*, and leads (with Victor Flores) the FilmEU research project 'Decolonising the *Panorama of Congo*,' in the framework of which the panorama was photographed for the first time. She is co-coordinator of IMHerit, the FilmEU Centre of Excellence on Immersive Media Heritage, and is a board member of the International Panorama Council. At LUCA, she teaches in the Erasmus Mundus Joint Masters DocNomads and FilmMemory.

Victor Flores, co-curator, is an Associate Professor and Head of the PhD Programme in Media Art and Communication at Lusófona University in Lisbon. He coordinates the Early Visual Media Lab at CICANT and the Centre of Excellence in Immersive Media Heritage at FilmEU. His research focusses on digital humanities, immersive media heritage, and technologies like Virtual Reality. He is the founder and editor of the *International Journal on Stereo & Immersive Media*, and PI of projects on historical immersive media, including 'Decolonising the *Panorama of Congo*,' together with Leen Engelen. His latest book is *Cosmorama. The Forgotten Medium*, co-edited with Susana S. Martins (2025).

CREDITS

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CO-CURATORS

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DIRECTOR-GENERAL

Bart Ouvry

The original idea for this exhibition came from the research project team 'Decolonising the Panorama of Congo: A Virtual Heritage Artistic Research' funded by FILMEU_RIT. This team digitised the Congo Panorama and presented the exhibition *Panorama of Congo. Unrolling the Past with Virtual Reality*, curated by Victor Flores, Ana David Mendes, Linda King and Leen Engelen, in the National Museum of Natural History and Science in Lisbon from February to June 2024.



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PRACTICAL INFO

Museum ticket (including temporary exhibition):

Full price: 15,- €

Reduced rate: 11,- €

Concessions: 6,- €

The full price list can be consulted on www.africamuseum.be

COMPANION PUBLICATION

The catalogue provides an overview of the exhibition. Contributions from various authors complement the exhibition texts and broaden the critical reading of the *Congo Panorama*.

Maarten Couttenier, Albertine Libert en Patrick Mudekereza,
Het Congopanorama 1913. Koloniale illusie doorprikt. Tervuren: KMMA.

Maarten Couttenier, Albertine Libert et Patrick Mudekereza,
Le Panorama du Congo 1913. Illusion coloniale démontée. Tervuren : MRAC

Maarten Couttenier, Albertine Libert and Patrick Mudekereza,
The Congo Panorama 1913. Colonial illusion exposed. Tervuren: RMCA.

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ACTIVITIES

GUIDED TOURS FOR INDIVIDUAL VISITORS: EVERY LAST SUNDAY OF THE MONTH

Step back in time to 1913 and discover the *Congo Panorama*, a monumental work that captivated thousands of visitors at the Ghent World Exhibition. At first glance, this gigantic painting immerses us in an idyllic vision of the Belgian colony – a perfectly staged ‘civilising mission.’ But the reality behind this alluring image is very different...

Price per visitor: 11,- €

Adults

Language: English, French and Dutch

GUIDED TOURS FOR SCHOOL GROUPS

Step back in time with your class to 1913 – an era when the gigantic *Congo Panorama* captivated visitors with its grandiose vision of the Belgian Congo. But what lay behind this spectacular image?

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Age 16 and up

Language: English, French and Dutch

GUIDED TOURS FOR GROUPS

Step back in time to 1913 and discover the *Congo Panorama*, a monumental work that captivated thousands of visitors at the Ghent World Exhibition. At first glance, this gigantic painting immerses us in an idyllic vision of the Belgian colony – a perfectly staged ‘civilising mission.’ But the reality behind this alluring image is very different...

Price: 100,- €

Adults

Language: English, French and Dutch

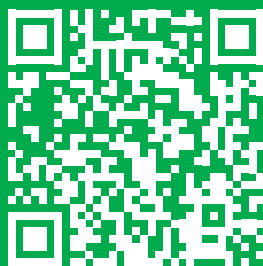
ARTIST TALK: **The Congo Panorama 1913**

As part of its new exhibition *The Congo Panorama 1913. Colonial illusion exposed*, the AfricaMuseum invites you to a discussion with artists. What is the contribution of artists to this exhibition? And how can art cast a critical eye on colonial propaganda?

Price: 15,-€ (adults), 6,-€ (reduced rate)

Language: French

Option: livestream (Free, registration required via the website)



www.africamuseum.be