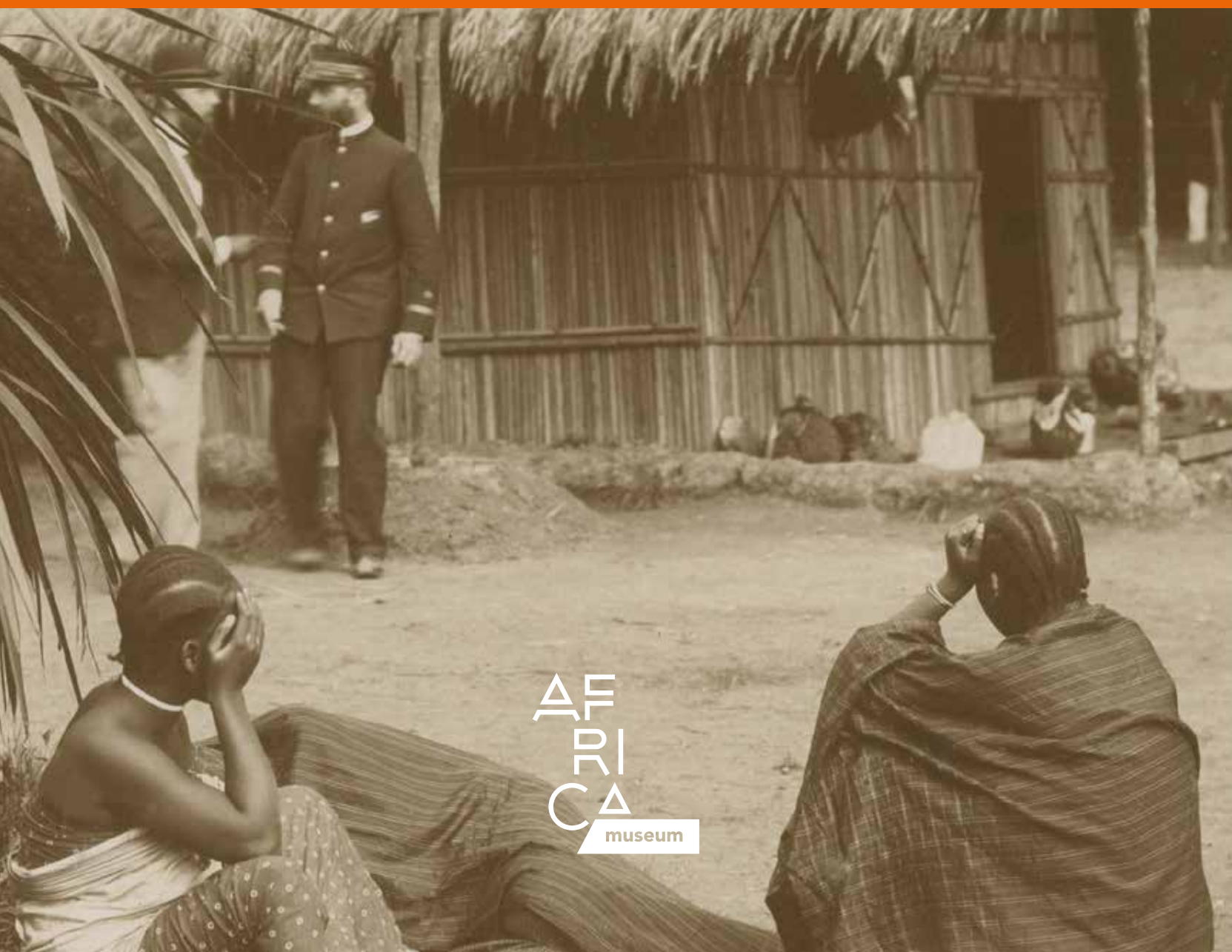


PRESS KIT

HUMAN Zoo

The age of colonial exhibitions

09/11/2021 > 06/03/2022



AFRICA
museum

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Exposition internationale. Bruxelles-Tervuren. 1897. Affiche signée H. Reymond. © Coll. part.

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ABOUT THE EXPO

The new temporary exhibition *Human Zoo. The age of colonial exhibitions* recounts the now-forgotten history of persons put on display as 'living exhibits', illustrated by exceptional images and documents that in some cases are on public view for the first time.

This exhibition was first presented in 2012 in Paris (Musée du Quai Branly) in the framework of a partnership between the Groupe de recherche Achac and the Foundation Lilian Thuram - Éducation contre le racisme. From 9 November 2021, the exhibition will be held at the AfricaMuseum to mark the 125 years since the colonial exhibition of 1897 took place in Tervuren. The museum invites its visitors to reflect on the impact of these 'human zoos'.

While the exhibition focuses on the 'Congolese villages' of Tervuren, Antwerp (1885 and 1894), Liège (1905) and Brussels (1958), it also zooms out to show the phenomenon's truly global context. Persons from all over the world were exhibited in 'human zoos', and some lost their lives in the West.

All in all, these exhibitions – poised somewhere between popular entertainment and scientific interest – welcomed more than a billion and a half visitors eager to see the inferior 'Other'.

The artists Teddy Mazina and Romeo Mivekannin make an important contribution to the exhibition.

The museum will also offer a broad cultural programme, including monthly lectures on topics such as colonisation, decolonisation and (anti)racism.

The curators of the exhibition are Pascal Blanchard (Achac) and Maarten Couttenier and Mathieu Zana Etambala (both associated with the AfricaMuseum).

Maarten Couttenier

Pascal Blanchard

Mathieu Zana Etambala

THE CURATORS



Pascal Blanchard

Pascal Blanchard is an historian, associate researcher at the CRIHM (Lausanne), co-director of the Groupe de recherche Achac, documentary filmmaker (*Noirs de France; Sauvages. Au cœur des zoos humains; Décolonisations. Du sang et des larmes*), and curator of *Exhibitions, l'invention du sauvage* (Musée du quai Branly – Jacques Chirac, Paris, 2011) and *Zoos humains, l'invention du sauvage* (Memorial ACTe, Pointe-à-Pitre, Guadeloupe, 2016 and Cité Miroir, Liège, Belgium, 2018). He is a specialist on colonial matters, the history of migrations, and postcolonial issues. Blanchard's notable works as editor or co-editor include *La République coloniale. Essai sur une utopie*, Paris, Albin Michel, 2003; *Human Zoos. Science and Spectacle in the Age of Colonial Empires*, Liverpool, Liverpool University Press, 2009; *Sexe, race & colonies*, Paris, La Découverte, 2018 ; *Sexualités, identités et corps colonisés*, Paris, CNRS Éditions, 2019; *Décolonisations françaises. La chute d'un Empire*, Paris, La Martinière, 2020; and *Le racisme en images. Déconstruire ensemble*, Paris La Martinière, 2021.

Maarten Couttenier



Maarten Couttenier is an historian and anthropologist with the History and Politics service of AfricaMuseum. He is a specialist in the history of colonial museums, colonial sciences, and colonial culture. In 2005, he published *Congo tentoongesteld. Een geschiedenis van de Belgische antropologie en het museum van Tervuren (1882-1925)* ('Congo exposed. A history of Belgian anthropology and the Tervuren museum'). Couttenier is involved in projects that include CONGOCONNECT, CAHN, and HOME; the latter is a research project on the presence of human remains in Belgium. Each year he co-organizes a summer workshop on colonial and African history for history teachers. He has also participated in several exhibitions including *De exotische mens. Andere culturen als amusement*, *Congo Far West* and *100 X Congo. A century of Congolese art in Antwerp*.

Mathieu Zana Etambala



Mathieu Zana Etambala is a Belgo-Congolese historian and has been a professor of African history at Ghent University since February 2021. Born in Congo in 1955, when the country was still under Belgian domination, he moved to Belgium to study history at the university, in KU Leuven, then returned to Congo to teach in secondary school. He finally returned to Belgium in 1985 and joined the history department of KU Leuven as an assistant. In 1989, he defended his thesis entitled 'Présences congolaises en Belgique (1885-1940) : exhibition, éducation, émancipation, paternalisme' ('Congolese presence in Belgium (1885-1940): exhibition, education, emancipation, paternalism'). Until 2020, Mathieu Zana Etambala worked as an historian at the Royal Museum for Central Africa and professor at KU Leuven, where he taught the history of Africa and of colonization (1500-1960). He is the author of several books, including *Verovered. Bezet. Gekoloniseerd* ('Conquered, occupied, colonized'): Congo 1876-1914, Sterck & de Vreese, 2020 and *100 X Congo: a century of Congolese art in Antwerp*, BAI/Africa Museum RMCA, 2020. He is a member of the group of experts assisting the Truth and Reconciliation Commission established by the Belgian federal government in the wake of the Black Lives Matter movement, and which seeks to 'make peace with the colonial past.'



Arsène Matton (1873-1953), *Bust of Sambuluma*. Congo. 1911.
Plaster, paint, brass. Coll. RMCA, EO.1976.46.1; © RMCA Tervuren.

The artist Arsène Matton is sent to Congo in 1911 to make plaster casts from 'live Congolese'. Many of his potential subjects refuse and flee. Others are terrified, fearing they would suffocate as the plaster is applied. Parents also refuse to subject their children to these 'bizarre' procedures. Matton would later transform these 'negative' casts into 'positive' busts to provide a glimpse of the so-called 'racial diversity' of the colony. The busts are displayed in the Museum of Belgian Congo from 1913 until the 1950s. Bronze busts are also exhibited in Élisabethville (Lubumbashi) during the 1931 Universal Exposition.

INTRODUCTION

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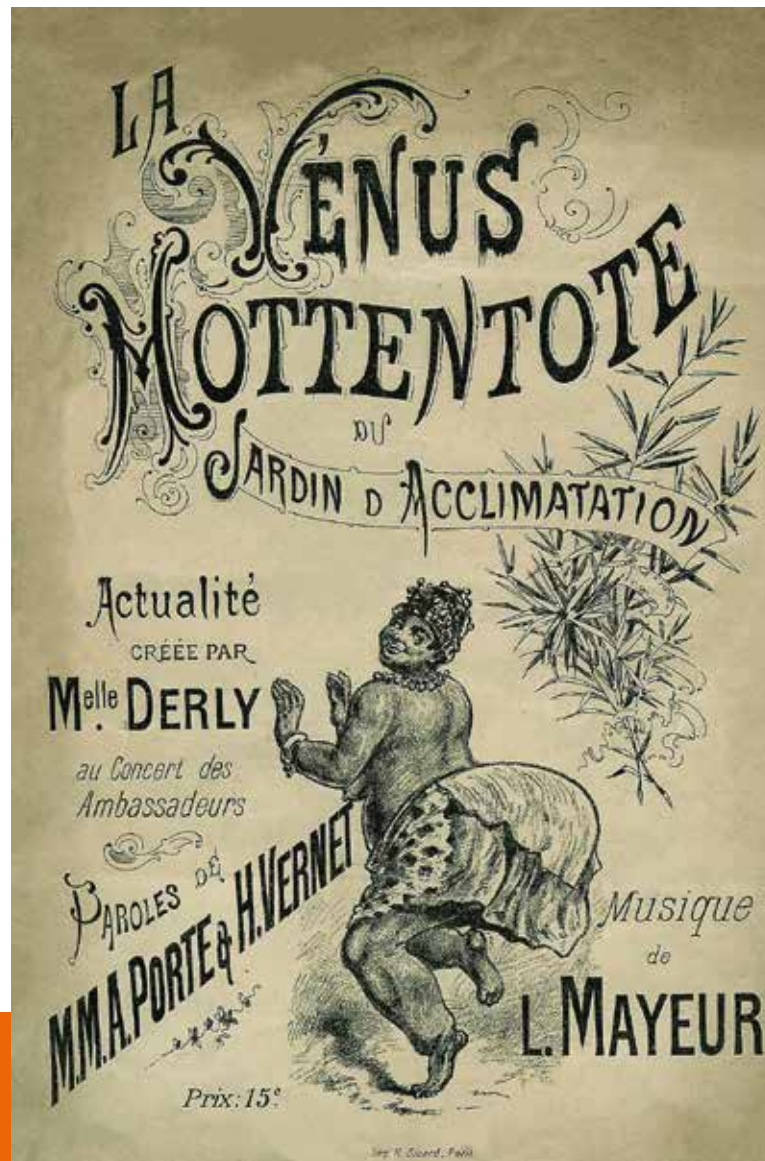
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THE ROOTS OF ANTHROPOLOGICAL EXHIBITIONS (1815-1885)



The Hottentot Venus at the Jardin d'acclimatation. Paris, France. 1888. Music score.
© Groupe de recherche Achac, Paris/priv. coll.

Saartjie Baartman is exhibited as a 'great natural curiosity' in England, Ireland, and France under the moniker 'Hottentot Venus'. Her enormous buttocks would attract and fascinate viewers. After her death, her body is dissected and studied in detail by the French scholar George Cuvier. Her skeleton, brain, and genitals, as well as a plaster cast of her body, are conserved and displayed at the Musée de l'Homme in Paris. In 1994, Nelson Mandela's South Africa make a formal petition for the repatriation of her remains and body cast. The request is granted by the French government in 2002. Today, Saartjie Baartman is buried in Hankey, South Africa, and is now one of the symbols of 19th-century racism.

Exhibiting the 'Other', 'exotics', and 'monsters' has been a practice since time immemorial. This passion for so-called 'savages' gathers speed in the early 19th century with the rise of 'exploration', the development of colonial empires, and scientific interest in 'races'. In both Europe and the United States, new types of exhibitions emerge. They go from being mere curiosities for a select few to a form of popular entertainment, with the tragic tale of the 'Hottentot Venus' between 1810 and 1815 serving as a watershed. One exhibit follows another, from individuals to assembled groups, from actual villages to professional troupes (such as the ones created by the German showman Hagenbeck or P.T. Barnum of the USA) that tour the world. The first specifically 'colonial' and 'universal' expositions, in Amsterdam (1883) and Antwerp (1885) respectively, mark a turning point. The phenomenon becomes widespread across Europe and the USA.

SCIENCE, 'RACES' AND HIERARCHY



Types de races de l'Homme. Amérique, Australie et Polynésie. Austria. ca. 1903. Chart by E. Hölzel. © Priv. coll.

Congolese were not the only 'living exhibits' put on display in 'human zoos'. Other colonized 'others' were brought over to the metropole where they were studied by Belgian anthropologists. In October 1883, fourteen persons from Araucanía (South America) were exhibited in Leopold Park in Brussels, where the zoo once stood. Aboriginal Australians, Khoisan, Saami, Onas and Samoans later followed and were exhibited in the Musée du Nord. According to Belgian anthropologists, they displayed the same 'primitive characteristics' as European women, farmers, criminals, apes, and Neanderthals. The confrontation with this broad category of the 'Other' created a form of self-definition for the white European bourgeoisie.

Attempts to explain human origins and diversity varied according to the beliefs of each culture. European monogenists supposed that there was a common descent for all human races and that it was located mainly in Asia. Differences between the so-called 'races' were explained by different environmental conditions. Meanwhile, polygenists posited that there were 'distinct races' that had originated in different geographic zones. The two schools nonetheless developed 'racial classifications' that tied appearances to moral judgments. This generated a racist mindset in which Europeans, Americans, and Japanese were considered 'superior' to the 'inferior' peoples of the Americas.

THE ERA OF ANTHROPOLOGICAL EXHIBITIONS

(1886-1915)

In the last quarter of the 19th century, 'human zoos' are commonplace, featured in all expositions. Troupes and impresarios travel across Europe and the Atlantic. 'Anthropological villages' go from town to town and professional troupes emerge, offering a widening view of the diversity of the world. The so-called 'savage' is everywhere, and the West constructs a stereotypical version of a world where 'Aboriginals', 'Fuegians', 'Pygmies', 'Redskins', and many others were presented as 'inferior races'. Paris (1889), Chicago (1893), Lyon (1894), Geneva (1896), Brussels-Tervuren (1897), Berlin (1899), Osaka (1903), St. Louis (1904), Brussels (1910)... are notable for being immense 'human zoos' in the three decades before the First World War.



*The graves before the laying of flowers. Tervuren, Belgium. 1930. Photograph.
© Coll. RMCA, AP.0.0.27947; © RMCA Tervuren.*

The records of the Stuyvenberg hospital in Antwerp mentions 44 Congolese with a note of their illness and the cost of treatment. But 7 of the 144 Congolese who come over for the 1894 universal expo in Antwerp would not see the land of their birth again: *'In memoriam* (1894): Bitio (Mobati), 20, 12 May; Sabo (Zande), 24, 13 May; Isokoyé (Wangata), 31, 22 May; Manguese (Wangata), 18, 28 May; Binda (Yombe), 25, 16 June; Mangwanda (Songo), 17, 22 June; Pezo (Yombe), 18, 9 July.' The stay in Tervuren in 1897 would prove fatal to seven Congolese: *'In memoriam* (1897): Ekia (Bangala man), 21, 2 July; Gemba (Bas-Congo woman), 25, 3 August; the soldier Kitoukwa, 30, 7 August; Mpeia (Bangala artisan), 21, 10 August; Sambo (Yombe, Bas-Congo), 21, 14 August; Zao (fisherman), 22, 14 August; Mibange (soldier), 21, 17 August.'

PEAK AND DECLINE OF COLONIAL EXHIBITIONS

(1915-1945)



*Aerial view of the Colonial Exhibition of Élisabethville, Congo, 1931.
Photograph. Coll. RMCA Tervuren, HP.2004.6.6-21; © RMCA Tervuren.*

The world's fair in Élisabethville (present-day Lubumbashi) is in keeping with colonial propaganda and promotes the economic wealth of Katanga. A 'human zoo' is organized for the occasion, around the pavilions of the Union minière du Haut-Katanga and the Comité spécial du Katanga, two enterprises that were responsible for the exploitation economy. Visitors are invited to Congo to gaze in wonder at 'Princess Kamedia, the smallest woman in the world'. From 1946 onward, the expo's Belgian pavilion would host the Leopold II Museum until its accidental destruction in 1961 during the Katangese secession.

We now enter a third period marked by the peak of colonial empires. The very nature of 'human zoos' has changed, and the 'savage' is now a 'native' that must be 'civilized' at the heart of the empire. Exhibitions would not disappear but would become an integral element of the major colonial expositions that are now part and parcel of the patriotic and economic discourse of Great Britain, Belgium, France, Portugal and Italy. The First World War, which saw many soldiers from the colonies fighting in the European theatre, leads to a deep transformation of the relationship with the 'Other'. Public opinion would tire of these exhibitions with their 'fake savages' in the 1930s, and their imagination would be captured instead by the magic of the movie screen.



Bongolo and the Negro Princess. 1953. Poster by Wik for the André Cauvin film. © Priv. coll.

The booming film industry spreads around the world in the 1930s. Movies become a direct competitor of 'human zoos', unparalleled in their ability to paint powerfully evocative images rife with fantastical and stereotypical depictions of colonized peoples. They often explore themes around the civilizing mission, 'savage worlds', heroic adventures amidst dangerous beasts, and a racism that has its roots in colonial exhibitions. Merian C. Cooper's *King Kong* comes out in 1933, shortly after the 1932 release of *Freaks* by Tod Browning. The two films would kick off a wave of unprecedented productions and three decades of 'exotic' 'adventure' films that would supplant human exhibitions.

THE END OF 'HUMAN ZOOS'

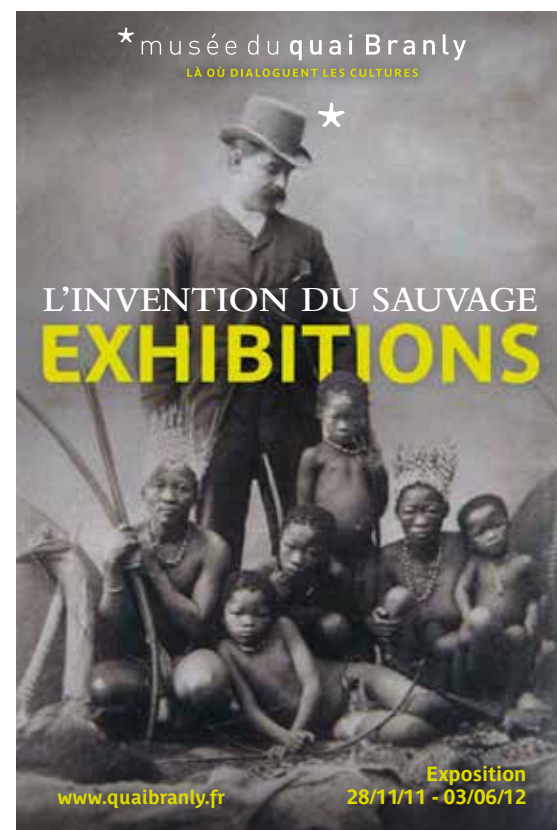
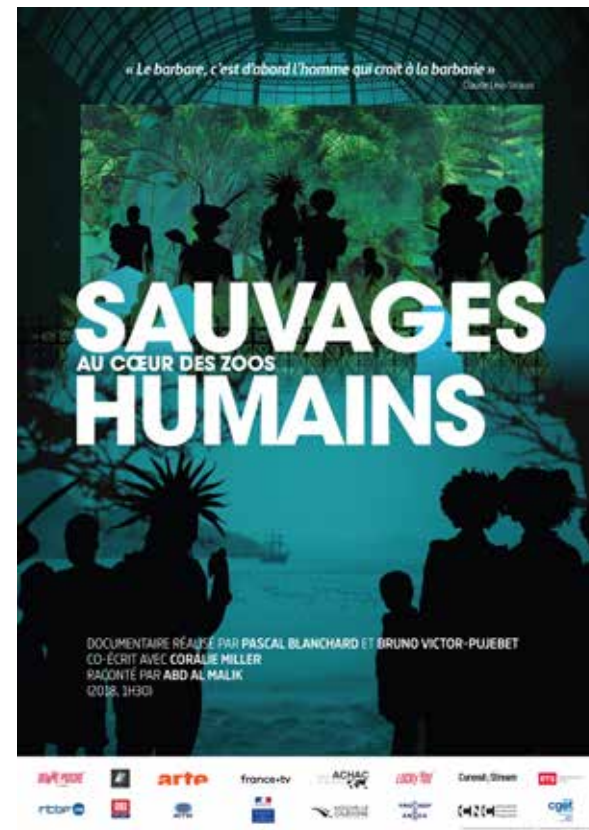
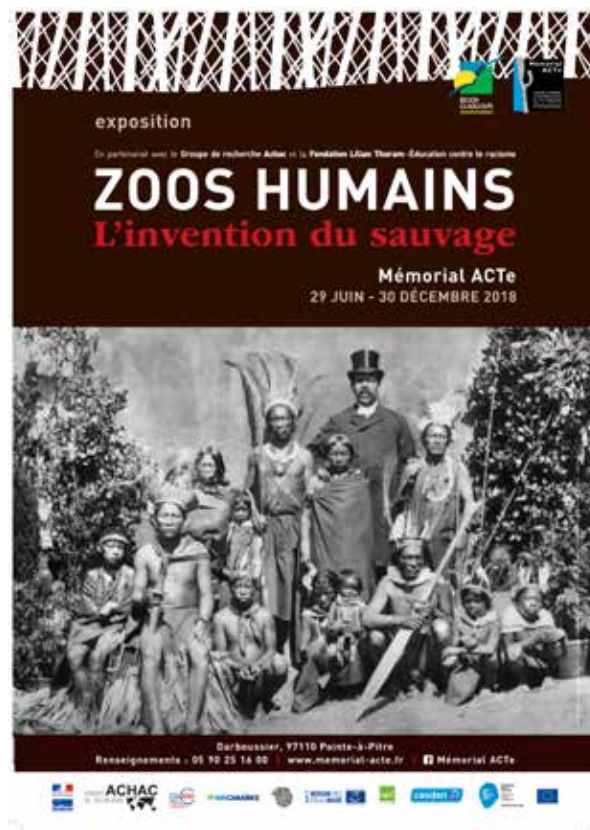
(1945-1958)

The exoticism that gave 'human zoos' their appeal would disappear with the Second World War. It would no longer be possible to hold such racist events in the wake of Nazi war crimes, the presence of colonial troops in the war, and increasingly vocal anticolonial sentiment. Discourse opposing the civilizing imperial model is now heard around the world. Explicit racism, extreme colonialism and human exhibition fall out of favour. Moreover, visitors are no longer taken in by the myth; the 'Other' is now present in Europe through immigration and on movie screens; empires are collapsing. Along with the last of the colonial fairs, the last event of this type – as nations are at the brink of proclaiming independence – is the 1958 Brussels Universal Exposition.

Le Groupe de recherche Achac

Founded in 1989, the Groupe de recherche Achac is an international consortium of scholars and researchers devoted to exploring colonial and post-colonial iconography, discourse, and views, as well as extra-European migration flows. For over thirty years, Groupe de recherche Achac has been involved in different research programmes, including one devoted to the history of human zoos.

This research has led to the publication and completion of several works, as well as the creation of a substantial iconographic collection on human zoos and the French colonial empire. The work developed along four strands: the publication of several scholarly and art books: *Zoos humains. De la Vénus hottentote aux reality shows*, Nicolas Bancel, Pascal Blanchard and Gilles Boëtsch (Paris, La Découverte, 2002), *Zoos humains*, Sandrine Lemaire, Nicolas Bancel, Gilles Boëtsch, Éric Deroo and Pascal Blanchard (Paris, La Découverte, 2004), *Exhibitions. L'invention du sauvage*, Gilles Boëtsch, Nanette Jacomijn Snoep and Pascal Blanchard (Paris/Arles, Actes Sud, Musée du quai Branly - Jacques Chirac, 2011); two documentaries: *Zoos humains* by Pascal Blanchard and Éric Deroo (Zarafa films, 2002) and *Sauvages, au cœur des zoos humains* by Bruno Victor-Pujebet and Pascal Blanchard (Bonne Pioche, 2018); and the creation of an educational exhibition available in French, English, and German as well as the design of several major exhibitions in partnership with the Fondation Lilian Thuram - Éducation contre le racisme. The first of these, *Exhibitions, l'invention du sauvage* was presented at the Musée du quai Branly - Jacques Chirac in Paris in 2011; the second, *Zoos humains. L'invention du sauvage*, at Memorial ACTe in Pointe-à-Pitre in 2016; the third at the Cité miroir in Liège, Belgium in 2018, and the latest at the AfricaMuseum in Tervuren, opening on 9 November 2021.



Groupe de recherche [Achac](#)

Fondation [Lilian Thuram](#)

The artists

Roméo Mivekannin

Born in 1986 in Bouaké (Côte d'Ivoire), Roméo Mivekannin now lives and works between Toulouse (France) and Cotonou (Benin). After training in woodworking and studying art history, Mivekannin entered the École Nationale Supérieure d'Architecture de Toulouse. Alongside his studies, he developed a personal work of plastic creation, experimenting in several disciplines from sculpture to painting. Following his studies, he devoted himself to his artistic practice while starting a thesis called 'Afrique Postcoloniale et photographie contemporaine: espaces urbains / espaces invisibles' that lies between art history, sociology, and architecture. At the crossroads of inherited tradition and the contemporary world, Roméo Mivekannin integrates his creations within an ancestral temporality, crafting his own rituals that echo the voodoo cosmology that is omnipresent in Benin. Mirroring an initiation rite, the artist dips the sheets that serve as the background of his works in a number of ritual potions, elixir baths, some of which had been buried around the world at sites with ties to the history of colonization. The sheets themselves are worn hand-me-downs and their own history blends with the temporalities evoked by the subjects of his paintings.

Memory and time thus become the very matter of his work, their *technique*. In the *Barnum and Modèle noir* series, using paint and elixir baths on free canvas, Roméo Mivekannin questions the place of Blacks in a Western iconography marked by the systems of human trafficking and domination that were embodied by slavery and colonization. By making use of photographs of 'human zoos', famous classical paintings, or iconic photographs showing the systemic injustices inflicted upon Blacks, and by depicting himself in his own compositions, the artists draws a direct line between past and present in a history of violence and injustice. Mivekannin's work was selected for the Dakar Biennale in 2020. He also participated in several group exhibitions in France, notably at the Chapelle de Villematier, the Art Paris Art Fair, the 1-54 Contemporary African Art Fair, and FIAC. His novel, *La Malédiction des Orishas*, was published in 2018 by Éditions Les Indés.



Romeo Mivekannin, *Hommage aux 7*, 2021

For the exhibition, Roméo Mivekannin draws us into the complex games and stakes involved in the representation of the black body throughout history. The artist uses a painting to revisit a photograph taken in 1930 and which shows Congolese soldiers paying homage to the seven: seven men, also Congolese, brought to Belgium by King Leopold II to be exhibited in his human zoo during the 1897 international exhibition. For Leopold II, the zoo was to embody Belgium's progressive ambitions and justify its presence in Congo through its civilizing mission.

With *Hommage aux 7*, Mivekannin interrogates the observation and classification tools that are, respectively, the human zoo and photography as a medium. In their own way, these two tools immobilized the black body in a pose that the subject did not choose, an ideological pose that was produced by colonialism. In combining two histories, Mivekannin's painting is transformed into a mirroring device that shows us our own contradictions. What are we really looking at? An instant of Black history in the world, or the highlighting of systemic racist structures that continue to underpin our relationship with the Other? The mocking self-portrait of the artist atop each soldier's silhouette leaves little room for doubt: this time, our gaze is sent back in a hard unflinching stare.

Teddy Mazina

Born in 1972 in Burundi, photojournalist Teddy Mazina currently lives in political exile between Belgium and Rwanda. The self-described 'activist photographer' is an advocate of non-violence. During the 2010 elections in Burundi, he co-created an image bank to build a fairer and freer society. Today he continues his activities with Studio Clan-Destin. In February 2012, he exhibited his photographs for the first time at the Institut français de Bujumbura with Objectives Amnesia / Devoir de Mémoire 2007-2011. Through his photos, he fights against oblivion and the violence suffered by people on a daily basis.

His book *Drums on the Ear of a Deaf* was published in 2015. That same year, he photographed political demonstrations through the 'Underground Studio' before being forced to go into hiding for 15 months. Mazina is the recipient of the Martine Anstett Prize for his commitment to human rights in Burundi.



MUZUNGU TRIBES

By Teddy MAZINA - Represented by HANG'ART

Muzungu Tribes is an exploratory mission using photography, a reflection on colonial iconography and its codes, classifications, and rankings of people and bodies.

Brussels, 1972. Discovery of a secret laboratory of anthropometric measurements. A news item expunged from the official record.

On 04/02/1972, customs officials in Brussels seized several crates headed for Addis Ababa, Ethiopia at the Zaventem airport. The crates contained hundreds of documents, photographs of the bodies of European individuals, morpho-anthropometric records and x-rays... An investigation was opened and the police discovered a secret laboratory at 22, rue des Goujons in Anderlecht, a municipality in Brussels.

On the evening of 20 February, a police action was undertaken in the warehouse. A small group of African students on scholarship had installed a clandestine 'scientific laboratory' There they measured and photographed the 'white bodies' - in their words - of their friends. Several hundred images were confiscated.

The dossier was then classified and marked 'CONFIDENTIAL' and concealed from the press. The laboratory was called MUZUNGU TRIBES.

Teddy Mazina collaborated with Hang'Art in developing the full concept of *Photography and Talks*. The talks that follow the exhibition will make it possible to include *Muzungu Tribes* in the future by raising awareness among people in the image industry so they take full responsibility for the visual tools they create, use, exhibit, or disseminate.

CULTURAL PROGRAMMING

The exhibition gives the museum an opportunity to delve deeper and make a critical appraisal of the colonial past, as well as combat racist stereotypes. The Education and Culture service has prepared a broad cultural programme in this vein.

Debate is at the heart of the MuseumTalks: fifteen online discussions in which both highly visible and more discreet personalities from Belgium and elsewhere talk about the exhibition, (de)colonization, and (anti)racism.

Other activities will be held in collaboration with individuals and associations.

The [full programme](#) will soon be published.

More information on [MuseumTalks](#).

MUSEUMTALKS expo

HUMAN ZOO. THE AGE OF COLONIAL EXHIBITIONS

Monday 15 November at 7:30 p.m. (online)

Did you know that 125 years ago, Congolese individuals were put on display in Tervuren's Warande park? The new temporary exhibition highlights the phenomenon of persons presented as living exhibits. Did this involve Black individuals only? What impact did human zoos have on our current view? Why is AfricaMuseum presenting this exhibit?

With:

- Guido Gryseels, Director-General, AfricaMuseum
- Pascal Blanchard, curator and historian, Groupe de recherche ACHAC
- Lilian Thuram, Fondation - Éducation contre le racisme
- Maarten Couttenier, curator and historian
- Marie-Reine Iyumva and Salomé Ysebaert, exhibition team members, AfricaMuseum
- Teddy Mazina, artist

Practical information :

- In French and Dutch
- 1h30
- Free



HP.1946.1058.1-18, collection MRAC Tervuren ; photo A. Gautier, 1897

BLACK BODIES IN HUMAN ZOOS

Wednesday 17 November at 7:30 (online)

The exhibition *Human zoo. The age of colonial exhibitions* also presents images of black men, women, and children. Three speakers take a critical look at the representation of black bodies in human zoos. Has the colonial view of black people become outdated, or does it persist to this day? Can historical images be used as a teaching tool in fighting racist stereotypes?

With :

- Mireille-Tsheusi Robert, educator and coordinator, Bamko
- Delphine Peiretti-Courtis, historian and author of *Corps noirs et médecins blancs ; La fabrique préjugé racial, XIX^e-XX^e siècles*
- Sylvie Chalaye, anthropologist and professor at the Université de la Sorbonne and co-author of *La France noire*

Practical information :

- In French
- 1h30
- Free
- [Reservation](#) required



HP.1946.1058.1-18, collection MRAC Tervuren ; photo A. Gautier, 1897

COLOPHON

ZOO HUMAIN. AU TEMPS DES EXHIBITIONS COLONIALES

9 novembre 2021 - 6 mars 2022

DIRECTORATE AFRICAMUSEUM

Guido Gryseels, general director

SCIENTIFIC CURATION AND EXHIBITION TEXTS

Pascal Blanchard
Maarten Couttenier
Mathieu Zana Etambala

ARTISTIC CONTRIBUTIONS

Teddy Mazina
Roméo Mivekannin

SCIENTIFIC ADVISOR

Clemens Radauer

SCENOGRAPHY

Emmanuelle Collignon - Sandra Eelen

COORDINATION

Sofie Bouillon - Febe Boulanger
Estelle Labat (Groupe de recherche Achac) - Salomé Ysebaert

IMAGE AND SOUND

Sophie de Ville
Ludo Engels

GRAPHIC DESIGN

Friederike Kratky
Thierry Palau
Elke Van Hoye

COMMUNICATION

Marie-Pascale Le Grelle
Kristien Opstaele

LOANS ADMINISTRATION

Annick Swinnen

RESTORATION AND INSTALLATION

Siska Genbrugge
An Cardoen
Helena Desimpelaere
Stef Keyaerts
Marieke Van Es
Joy Voncken
Anne Welschen

TECHNICAL EXECUTION

Stefaan Marlaire
Patrick Putman
Guy Sorgeloos
Arno Stroobants

TRANSPORT

Stef Keyaerts
Koen Spinnoy
Hizkia Van Kralingen
Hasenkamp Fine Art

TRANSLATION AND REVISION

Isabelle Gerard
Clarisse Buydens
Ann Debbaut
Emily Divinagracia

CULTURAL PROGRAMMING

Tine Geunis
Nadia Nsayi Madjedjo

PARTNERSHIPS

Isabelle Van Loo
Marie-Reine Iyumva

WEBSITE

Marie-Pascale Le Grelle
Son Du
Benoît Hardy

LENDERS

Groupe de recherche Achac
Gilles Boëtsch
Clemens Radauer
Bruno Victor-Pujebet
Stad Antwerpen - FelixArchief, Stadsarchief Antwerpen
Allard Pierson. De Collecties van de Universiteit van Amsterdam
Bibliothèque de Genève
Hamburger Kunsthalle
Katholieke Universiteit Leuven
Loterie Nationale Loterij
MAS - Museum aan de Stroom
Institut royal des Sciences naturelles de Belgique
Universiteit Antwerpen

SECURITY

Henri Brans, Jamal Amzir, Rudi Jadot, Abdoullah Ouali, Peter Budai, Xama Mehdi, John Bruynseels, Aazani Abdelhakim (Protection Unit), Mbongoviel Ndaba Rute (Protection Unit), Wemakoy Poy André (Protection Unit), Kongo Elie (Protection Unit), Van De Weyer Ann-Sophie (Protection Unit), Rachid El Abbadi (Protection Unit)

CLEANING STAFF

ISS Services

EXHIBITION IN COOPERATION WITH

Groupe de recherche Achac

WITH THANKS TO

Ange Adou, Kristin Depaep, Françoise Deppe, Yannic Heremans, Elisabeth Houel, Émilie Labie, Rein Nulis, Sabine Scheerlinck, Veerle Taekels, Thibault Tuerlinckx, Jonas Van de Voorde, Dirk Van Roy, Dirk Verbist, Pierre Henry (Groupe de recherche Achac)

PRACTICAL INFORMATION

ENTRANCE FEE

Human zoo. The age of colonial exhibitions

10 euros

Human zoo. The age of colonial exhibitions + permanent collection

16 euros

- 18 years old free of charge

All prices can be consulted on www.africamuseum.be

CONTACT

AfricaMuseum

Leuvensesteenweg 13

3080 Tervuren

www.africamuseum.be

press contact FR : marie-pascale.le.grelle@africamuseum.be
tel +32 475 64 17 50

press contact NL : kristien.opstaele@africamuseum.be
tel +32 476 83 23 53

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