



MUTATIONS

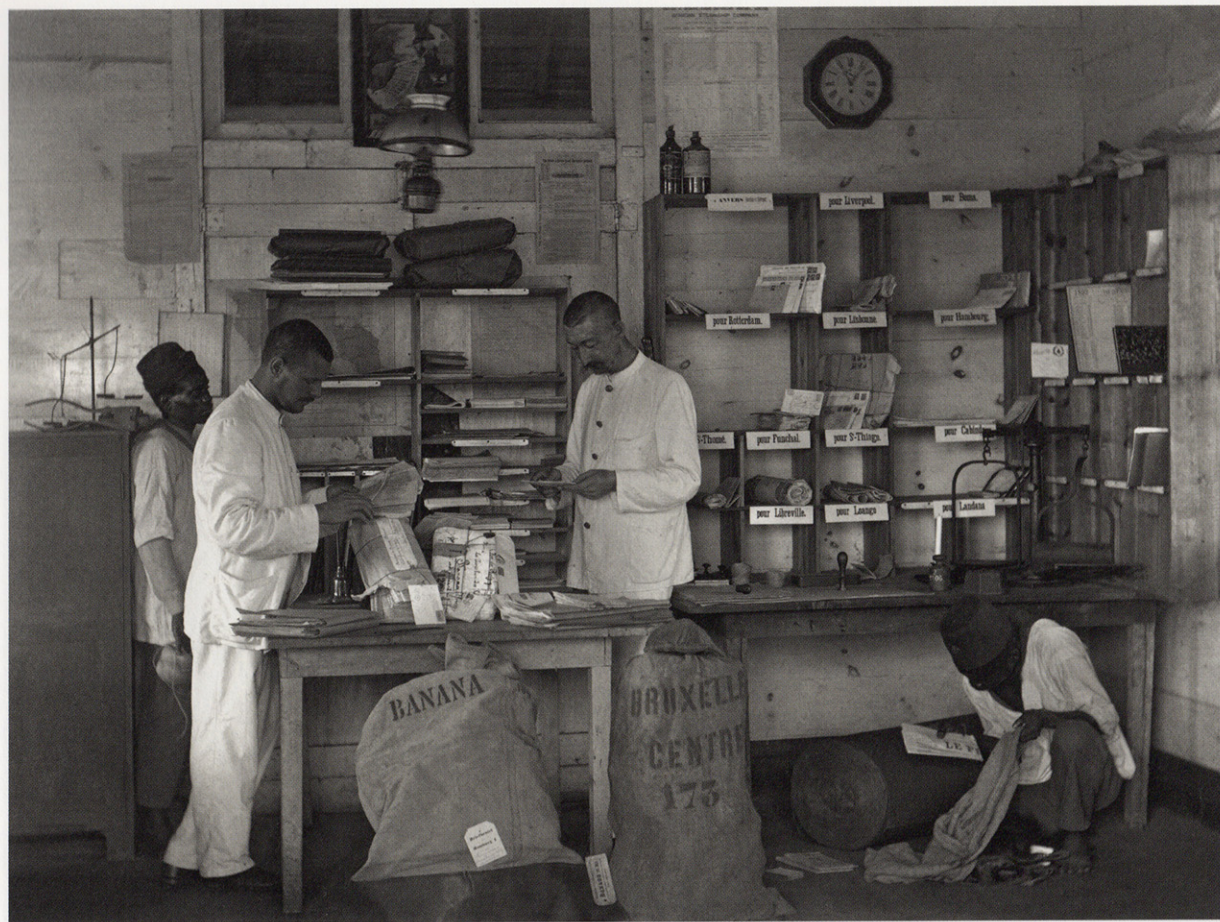
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PERSPECTIVES
ON
PHOTOGRAPHY

PARIS
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establishing the evidence, in an effort deemed to fail today, for their equivocation are not conclusive. We are reminded of Carl de Keyzer's work, the Magnum photographer who devoted two books to the question of Belgian Congo. One, *Congo belge en images* (2010), in collaboration with Johan Lagae, is made up of photographs of archives taken during the colonial era, approximately from 1900 to 1960. Those photos are part of the archives of Tervuren' Royal Museum for Central Africa (created according to the will of Leopold II) which gather documents of the militaries, the missionaries, the colonial administrators, the traders and the scientists who worked in the Belgian Congo. The other, *Congo (belge)* (2009) collects the photographs that Carl de Keyzer recently shot in the country it has become today, as he went searching for the visual fragments that remain of the epoch of the Belgian Congo, using *Le Guide du voyageur au Congo* that dates from 1958. He takes photos of the damaged infrastructures, administrative and industrial buildings, schools, religious edifices or leisure infrastructure and the daily life that takes place there. Those two books are concerned with other types of investigation: first of all to show the archive, to expose the colonial way of looking at things, to transform the image into a history map. Then, camera in hand, to throw oneself in pursuit of the "talking" image, the image that today would tell the history, or would say it seen from today, what it has become under the influence of a postcolonial era.

Both perspectives are proof of the desire to fix the past into the present. Sven Augustijnen adopts a distant way of looking, that of perpetual doubt. Carl de Keyzer is struggling with History, and tries to manage it in his own way, to offer a way of looking, a perspective, a trajectory linked to his own as an artist photographer. Augustijnen is no more a photographer than he is a film director. He shows processes rather than images, he confronts situations and tries within them to show the non-presentable, the non-locatable and what is left unsaid of the image.

1 Homi K. Bhabha, *The Location of Culture*, (London: Routledge 1994), 7.

2 *Spectres* was shown at the Wiels, Brussels, 8 May-31 July 2011. A book with the exhibition contained a text by Sven Augustijnen, an interview of the artist with Jacques Brassinne, as well as several other texts and documents from the archives of the historian. See *Sven Augustijnen, Spectres* (Wiels/ASA Publishers 2011), 488.

3 Patrice Lumumba has attracted the interest of several artists and film directors. Let's mention among others, the Haitian director Raoul Peck has made about him, *Lumumba* (2000).

Chantal Pontbriand, art critic, curator and consultant in contemporary art, until recently Head of Exhibition Research and Development at Tate Modern, founded and was editor from 1975 of *Parachute* contemporary art magazine, of which she edited 125 issues. She has curated international contemporary art events: some twenty exhibitions, fifteen international festivals and several international conferences and discussion laboratories, mainly in photography, video, performance, dance and multimedia installation. Her work is mainly based on the exploration of questions of globalisation and artistic heterogeneity, and knowledge production. From 1982 to 2003, she was president and director of the FIND (Festival International de Nouvelle Danse) in Montreal. She has published books and essays internationally.

CARL DE KEYZER
PP.104-1055: *Statue of King Leopold, Leopoldville (Kinshasa)*, 2007. Courtesy the artist.

PP.106: *The Early days of the colony. Congo Belge en Images (1911) revisited*, selection made by Carl de Keyzer and Johan Lagae from the archives of the Africa Museum in Tervuren (Belgium). Courtesy Carl de Keyzer.

Hotel Palace, Albertville (Kalemie), 2008. Courtesy the artist.

PP.107: *The Early days of the colony. Congo Belge en Images (1911) revisited*, selection made by Carl de Keyzer and Johan Lagae from the archives of the Africa Museum in Tervuren (Belgium). Courtesy Carl de Keyzer.

Harbour, Matadi, 2007. Courtesy the artist.

PP.109: *The Early days of the colony. Congo Belge en Images (1911) revisited*, selection made by Carl de Keyzer and Johan Lagae from the archives of the Africa Museum in Tervuren (Belgium). Courtesy Carl de Keyzer.

Catholic Mission, Jiba, 2007. Courtesy the artist.