MUTATIONS
PERSPECTIVES ON PHOTOGRAPHY
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PARIS PHOTO
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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 Lagaé, is made up of photographs of archives taken during the colonial era, approximately from 1930 to 1960. Those photos are part of the archives of Tervuren’s 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.

**Carl de Keyzer**


PP. 106: The Early Days of the colony.

Congo Belge en Images (1921) revisited, selection made by Carl de Keyzer and Johan Lagaé from the archives of the Africa Museum in Tervuren (Belgium). Courtesy Carl de Keyzer.

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

PP. 107: The Early Days of the colony.


PP. 108: The Early Days of the colony.
