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# EXPO ISLAM

IT'S **ALSO** OUR HISTORY !  
**EUROPE AND ITS MUSLIM LEGACIES**



With the support of the Culture programme of the European Union



A TRAVELLING EXHIBITION OF THE MUSEUM OF EUROPE AND TEMPORA

*Who was Lady Montagu*

*What is a turquerie?*

*How was the world perceived by arab geographers ?*

*Where was the largest library during the medieval era?*

*Was the reconquista a European movement ?*

*What is a colonial exhibition ?*

*How do christians, muslims and jews cohabit in  
Andalusia?*

*What caused the first speculative bubble in the  
West?*

*Since when are muslims present in Europe ?*

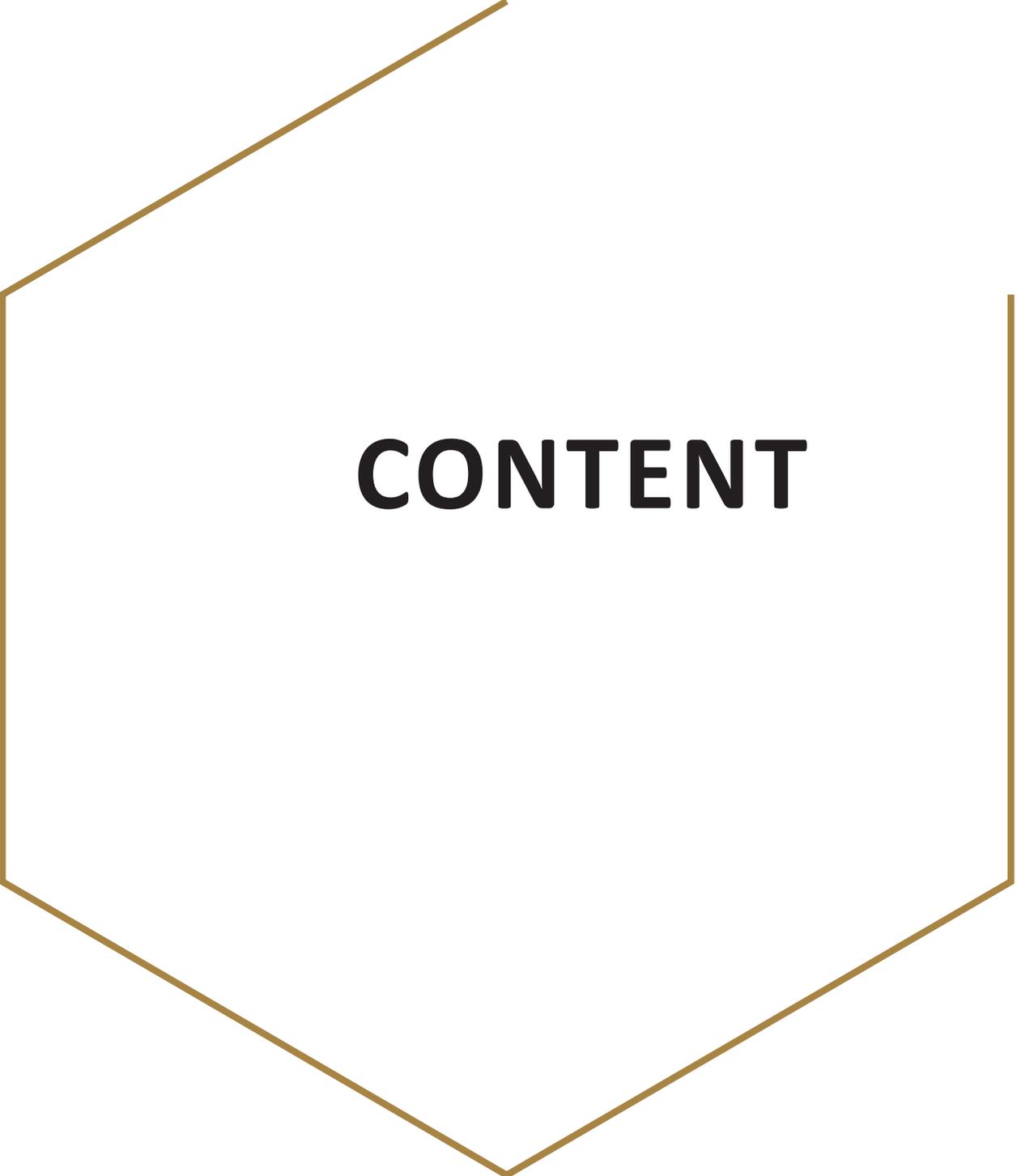
*Where do tulips come from ?*

# EXPO ISLAM

IT'S *ALSO* OUR HISTORY !  
EUROPE AND ITS MUSLIM LEGACIES

« Islam it's also our history ! – Europe and its muslim legacies » is an exhibition of the Museum of Europe shown in Brussels from September 15th 2017 to January 21st 2018. It will then travel to different cities, starting with the city of Rome. Designed and produced by Tempora as part of a european partnership, the exhibition is supported by a modern museography that will spark interest for a large audience.

The exhibition also offers the opportunity to develop numerous activities and events (meet-ups, forums, creative workshops, artistic performances,...)



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**ABOUT**

**In current European thought, among both Muslims and non-Muslims, it is generally believed that the Muslim presence on European soil is a more recent phenomenon** that coincided with successive waves of immigration in the second half of the 20th century. As a result, another preconceived idea has arisen: that these two civilizations, European and Islamic, are fundamentally foreign to each other and are constrained in an uneasy coexistence by the vicissitudes of history.

**The exhibition «Islam it's also our history!» demonstrates that this is far from true.** In fact, from the time it burst onto the world stage until the present day, Islam has always been present on the European continent and involved in its civilization. The Muslims arrived on the Western shores of the Mediterranean in the 8th century at the time of their conquest of the Iberian Peninsula and remained there throughout the following eight centuries. Then, when the fall of Grenada in 1492 put an end to the Muslim presence in Western Europe, the Turks had already been solidly established for over a century in the East, in the Balkans, which they incorporated into a vast empire. As such, in the same way that there is a North-African, Turkish, African, Indo-Pakistani, Arabic or Indonesian Islam, there has always been, and still is, a European Islam.

**Which means that these two civilizations are not foreign to each other.** They emerged from a common spiritual and intellectual root, hold to a similar Scriptural origin and acknowledge the same philosophical legacy. Their interconnection over thirteen years of secular history has resulted both in times of violence and of peace, but has always been richly in uential for both parties. Without this interconnectedness, neither Europe nor Islam would be what they are today.

**Breathing deeply as we explore the geographical twists and turns, flux and reflux, the exhibition invites us to revisit this history of which, for better or for worse, we are all participants and heirs.**



A performance given by « Racines Carrées » dance company.



PART I

# THE KEY TENETS

## A CIVILIZATION EXHIBITION

The exhibition 'Islam, it's also our history!' is a civilization exhibition :

- Based on a **scientific scenario** which gives an insight into the legacy left by the Muslim civilization on European soil after 13 centuries of presence. It is therefore not an exhibition about the Islamic religion. Nor is it limited only to the presence of Islam in Europe today, even if, of course, this is included.
- **Multidisciplinary** as it combines history, art history, sociology, ethnology, as well as different forms of creation
- Putting forward the importance of **the encounter** between both civilizations on European soil

### BASED ON THE CONCEPT OF « LEGACY »

To help understand this Muslim presence on the European continent, we have grouped evidence of its impact into three legacies which cover very different historical periods and geographical zones even if, of course, overlaps and intersections sometimes occur.

- Arab legacy
- Ottoman legacy
- Colonial legacy

## MEDIATION DEVICES

### ○ Audio-visual and interactive displays



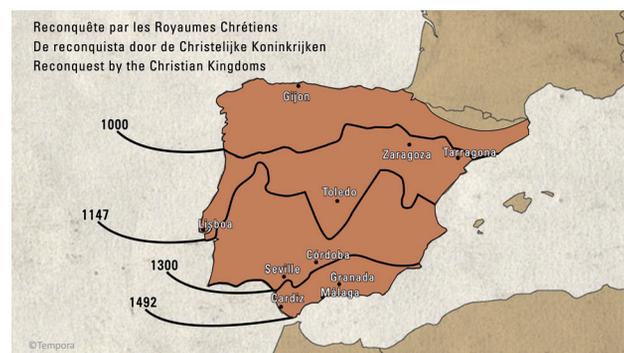
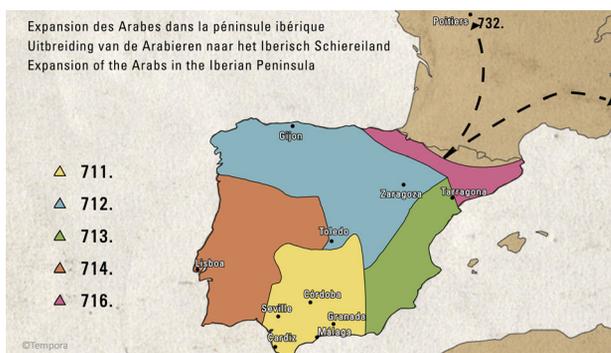
Witnesses testimonies of the «living together» through times

### ○ Immersive and playful interactive displays



Interactive on the culinary heritage staged in an immersive olfactory space.

### ○ Animated maps



Animated maps giving geographical and chronological landmarks

○ Artefacts and historical documents



*Historical documents from European archives and libraries.*



*Original objects from European museums.*

○ Contemporary art works



*A selection of about twenty works of art.*



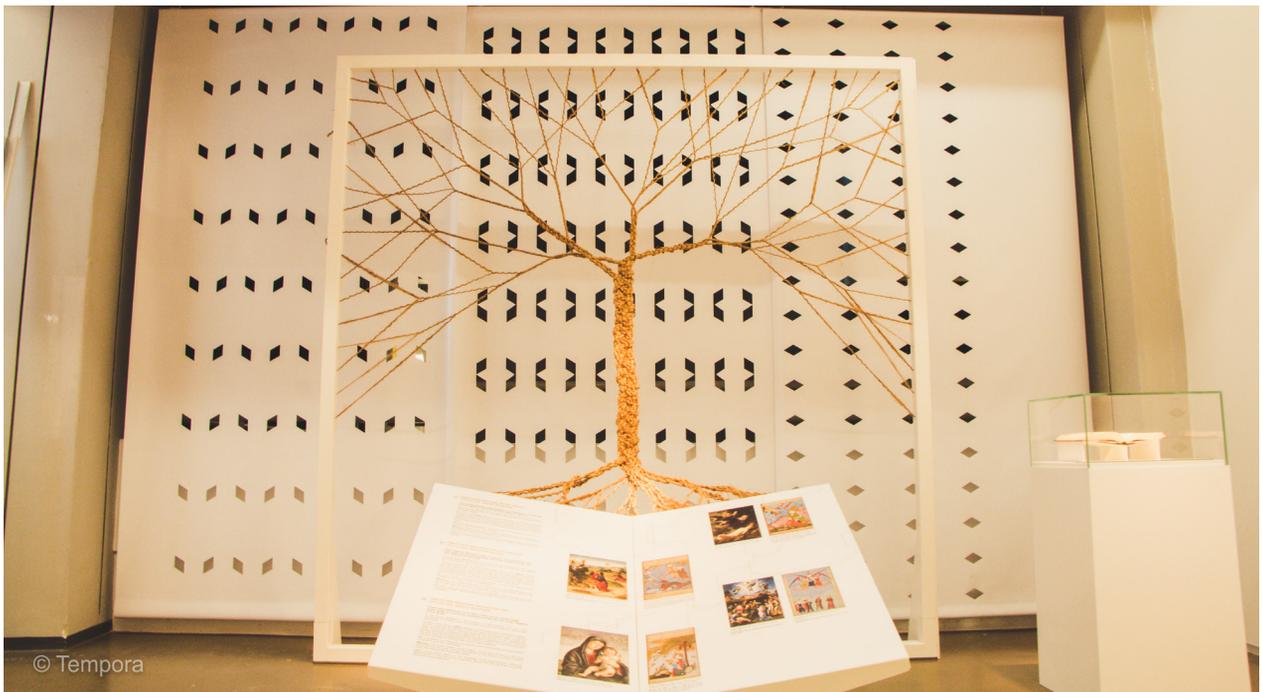
PART II

# A JOURNEY THROUGH THE EXHIBITION

## PROLOGUE : THE ABRAHAMIC ROOT

### Message :

Judaism, christianism and Islam are three branches of the same tree. Islam places itself clearly in the footsteps of its predecessors. Although Mohammed is 'the last of the prophets' (Koran 33: 40), he does not erase those who preceded him.



*Scenographic work on characters common to the three religions*

## THE ARAB LEGACY

### Message :

The Muslim conquest of Spain from 732 onwards gave Islam a presence in Western Europe that lasted eight centuries. Whether under Muslim rule or, as with Sicily, under Christian domination, its impact in all areas of knowledge was to be deep and enduring.

### Setting :

An imaginary library symbolising the significant contribution of arabs in the fields of scientific knowledge and philosophy.

### Themes :

- Conflicts and conquests
- Knowledge transmission
- Sciences and technics
- Geography
- Decorative art
- Landscape and architecture
- The travel of words
- Living together



Astrolabe



Albarelle



Setting : An imaginary library which aims to symbolize cultural and scientific legacies



Displays on conquests

## THE OTTOMAN LEGACY

### Message :

From the 14th century onwards, the Ottoman conquest of the Balkans divided Europe into a Christian Europe in which there were virtually no Muslims, and an Ottoman Europe dominated by Muslim rule but mainly populated by Christians and other minorities.

### Setting :

A stylised tent, made by Belgian artist Isabelle de Borchgrave, evoking old Ottoman war tents.

### Themes :

- Conflicts and conquests
- Trade  
(organisation, focused on coffee and tulips)
- Turqueries
- Exchange of ideas  
(focused on literature)
- Architecture
- The travel of sounds
- Living together



© Musées Royaux d'Art et d'Histoire, Bruxelles

Tulipière.



© Musées Royaux d'Art et d'Histoire, Bruxelles

Turquerie, a fabric fan from the 18th century



Setting : A stylised Ottoman tent made by artist Isabelle de Borchgrave



Isabelle de Borchgrave artworks on diplomacy : Soliman the Magnificent and Francis I

## THE COLONIAL LEGACY

### Message :

In the 19th century and at the start of the 20th, the Ottoman Empire was losing ground on all sides. It was the last phase of the Muslim decline, and also the last phase of European expansion, before decolonization brought it to a close. On receding, the colonial wave left behind it a legacy as rich as it was ambivalent.

### Setting :

A Mediterranean dock where populations and traded goods transit.

### Themes :

- Conflicts and conquests
- Workers and soldiers
- Colonial exhibitions
- Orientalism Architecture
- Decolonisation of Muslims
- Territories (focused on Algeria)
- Immigrations
- The travel of spices
- Living together



Advertising poster



© Montpellier Méditerranée Métropole

Zouave costume



© Montpellier Méditerranée Métropole

Orientalist Bronze box



© Tempora

Setting : A Mediterranean dock during the colonial era



© Tempora

Displays on orientalist art and literature

## TODAY

### Facts and Numbers

In Western Europe, after more than four centuries of absence, Muslims are once again present. In Eastern Europe, which they never left, they have experienced dictatorships, then war and ethnic cleansing. In every region, the coexistence between Muslims and non-Muslims paints a contrasting picture, one that combines both tragedy and hope.

How many Muslims are there amongst the five hundred millions inhabitants in the European Union today? No one is quite sure. A conservative estimate indicates a figure of around 20 million. Their integration, often only partial and uncomfortable, is made difficult by the deficient economies of the host nations, by the prejudices of the local populations and by their own difficulties in adapting to the cultural codes of their adoptive country. All of which is further complicated by the progression of a fundamentalist and violent interpretation of Islam within their communities, an interpretation that is active across the Muslim world. But such generalised failures in integration mask the genuine success stories in every area of human activity.

#### Devices :

- Texts
- Map showing Muslims populations distribution across Europe
- Movie on Muslims in Europe today (West and East)

### A new perspective

Human realities can not solely be limited to quantitative facts, or scholar analysis. Social relationships are highly complex and need another perspective other than purely statistical. They need art.

Contemporary artworks constitute the main medium used in the final section of the exhibition. We grouped them in five different themes, weaving together relationships between Muslims and non Muslims in Today's Europe. They do not seek to « illustrate » those themes, nor to « explain » them, or, even worse, to teach the truth or find a solution. They are meant to provoke discomfort, bring on a smile, and, more importantly, to spark discussion and reflection.

#### Themes :

- Immigration
- Between both worlds
- I, us, religion, tradition
- In the East, the war
- Living together

#### Devices :

- A selection of contemporary artworks



Today : « I, us, religion and tradition », artworks by Naji Kamouche and Boushra Almutawakel



Today : « Living together », artworks Burqa project by Jean Ulrik (2002)  
Desert and Exactitudes by Ari Versluis and Ellie Uyttenbroek (2005-2011)

Some of the artworks shown in Brussels :



**Untitled (Les Hittists)**  
**Djamel Tatah**

2008  
4 paintings  
Oil and wax on canvas  
205,5 x 173,5 cm each  
National Museum of the History of  
Immigration Collection, Paris



**Dorigin**  
**Eric van Hove**

2016  
Mixed techniques : monocal video (32')  
and Re-built Mercedes 240D  
Size : 4,72 m x 1,78 m, 2,78m  
Weight : 1500 kg  
Eric van Hove

Overview at Frankfurter Kunstverein, 2016  
© Frankfurter Kunstverein  
© Photo : Norbert Migeletz



© Boushra Almutawakel

**Mother, Daughter, Doll**  
**Boushra Almutawakel**

2010  
Photographs  
9 Digital C-prints  
60 x 40 cm each  
Private Collection



**Inverted Flag**  
**Nikolaj Bendix Skyum Larsen**

2016  
Oil on canvas on a survival blanket  
Nikolaj Bendix Skyum Larsen

With the courtesy of the artist  
Thanks to Galerie Transit, Malines



**Silhouettes**  
**Yves Saint Laurent**

1970-1975  
Textile

Collection Olivier Châtenet



**La Maison de Dieu,**  
**Kamel Yahiaoui**

2016  
Artist's Collection

## ARTISTS

Gordana Andjelic-Galic,  
Arwa Abouon,  
Boushra Almutawakel,  
Brussels Philharmonic,  
Compagnie Racines Carrées,  
Jacques Charlier,  
François Curlet,  
Cédric Dambrain,  
Isabelle de Borchgrave,  
Jean-Ulrick Désert,  
Yves Fonck,  
Jörg Frank,  
Karim Ghelloussi,  
Gregory Green,  
Šejla Kamerić,  
Naji Kamouche,  
Nikolaj Bendix Skyum Larsen,  
Peter Logan,  
Yazid Oulab,  
Pietro Ruffo,  
Yves Saint Laurent,  
Nebojša Šerić– Šoba,  
Djamel Tatah,  
Eric van Hove,  
Ari Versluis & Ellie Uyttenbroek,  
Vlaams Radio Koor,  
Kamel Yahiaoui.

Articles de la Capitulation  
faicte en faueur  
du Roy a ses Subjectz  
par le grand  
Sultan Selim  
Sult

Seing  
bitation de  
monde,

qu'en son: ce comme  
sunt traicté  
eu depre-  
Bsequent  
ving de  
q' est faict  
Ereidoi.

Je qui

Donateur  
noire, de

bie et d'au

franchant

Conguis, et r

de Dieu, Empereur

Selim fils de Soliman

de nostre residence, qui est

Justes, et lettres grand ordre, qui

Soubz nos mains, lequel est lieu de

Seurete, pour les Rois du monde

PART III

# THE MAIN ACTORS

## THE PROMOTERS

### LE MUSÉE DE L'EUROPE

Founded in 1998, the Asbl Musée de l'Europe has from the outset aimed at offering European citizens, through culture and history, the keys to their joint venture. In other words, to make them understand that the Europe that is being constructed before their eyes is more than a bureaucratic matter: a project anchored in a shared civilisation. The central idea is thus to contribute to the discovery of a European identity that does exist, without us citizens of Europe being always aware of it - an identity not exclusive to other identities, notably national, but inclusive and open to dialogue with other civilisations.

Since its founding, the Museum of Europe, in partnership with the Tempora company, has been creating, in both Belgium and abroad, identity exhibitions along two major lines: Europe in itself («Europe, It's Our History!»; «The Holocaust by Bullets»; «14-18, It's Our History»; «Kominex, An Unrecognised Father of Europe»); and Europe in its relation to other areas of civilisation («God(s), A User's Guide»; «America, It's Also Our History!», and today, «Islam, It's Also Our History! Europe and its Muslim heritages»).

### THE MEMORIAL OF CAEN - TEMPORA GROUP

Partners for many years on various projects related to contemporary history, the Memorial of Caen and Tempora decided in 2016 to structure and strengthen their partnership in the form of cross-shareholdings.

Together, the two institutions welcome more than one million visitors per year in their permanent or temporary exhibitions.

Each of these two institutions has produced numerous temporary exhibitions and cultural events designed to shed light on contemporary historical processes. Their action is based on the same conviction: that ignorance engenders fears, which make life in society difficult, and uncertain its projection into the future. It is a bet on knowledge.

«Islam is also our history! Europe And Its Muslim Heritages» is the first fruit of this enhanced collaboration

## THE PARTNERS OF THE EUROPEAN PROJECT:

A CO-PRODUCTION BY



WITH THE SUPPORT OF THE CULTURE PROGRAMME OF THE EUROPEAN UNION



With the support of the Culture programme of the European Union

DESIGNED AND PRODUCED BY TEMPORA



With the special support of Miguel Ángel Moratinos, former Minister of Spanish Foreign Affairs, particularly involved in the United Nations Alliance of Civilizations

**The Education, Audiovisual and Culture Executive Agency (EACEA)** - Culture Program 2007-2013, Brussels

Under the coordination of Tempora, the following partners:

**Civita Mostre** – Rome, Italy

**Institute of Ethnology and Folklore Studies with Ethnographic Museum - Bulgarian Academy of Sciences (IEFSEM-BAS)** – Sofia, Bulgaria

**L'Institut de Recherche, Formation et Action sur les migrations (IRFAM)** – Liège, Belgium

**Institut für Kulturaustausch** – Tübingen, Germany

**Le Musée national de l'histoire de l'immigration** – Paris, France

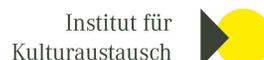
**University of Aksaray** – Aksaray, Turkey (project partner between 2012 and 2016)

**The association CuLTures** – Copenhagen, Denmark

**The association of Architects in Bosnia-Herzegovina** – Sarajevo, Bosnia-Herzegovina (2013-2016)

**Warm Festival** – Sarajevo - Paris

**The Bosniak Institute** – Foundation Adil Zulfikarpašić – Sarajevo, Bosnia-Herzegovina



## THE STEERING COMMITTEE

The steering committee includes partners whose scientific expertise, field of practice and life experience were an invaluable source of inspiration.

Without them, the exhibition wouldn't have been what it is today. They should, however, not be held solely responsible for potential mistakes or inaccuracies

### EXPERTS

**Elie Barnavi**, scientific director, president of the scientific committee

**Michel Abitbol**, historian, professor emeritus at the Hebrew University of Jerusalem

**Aurélie Clément-Ruiz**, Director of exhibitions, Arab World Institute, Paris

**Farid El Asri**, doctor in anthropology at the Catholic University of Louvain, specialist in the musical expressions of Muslims in Europe.

**Henry Laurens**, historian specializing in the Arabic-Muslim world, professor at the Collège de France.

**Altay Manço**, Director scientist at the Institut de recherche, Formation et Action sur les migrations (IRFAM), Belgium

**Ural Manço**, Professor at the University of Aksaray

**Brigitte Maréchal**, Professor at UCL, director of Cismoc – Center for Interdisciplinary Studies of Islam in the Contemporary World

**Myriam Morel**, Curator Emeritus at the MUCEM

**Slimane Zeghidour**, Writer and journalist specializing in the Arabic and Muslim world, notably in central Asia, associate researcher at the Institute for international and strategic relationships, Paris.

## CONSEILLERS CULTURELS ET ARTISTIQUES

Jacqueline Frydman, Director of the Passage de Retz, Paris

Coline Houssais, Curator and Director of the Hustaza Agency, Paris, London

Talheh Daryanavard, Institute for Higher Social Communication Studies (IHECS), Brussels

Jérôme Jacobs, Aeroplastics Contemporary Gallery, Brussels

Caroline Moussian and her team, Rouban Moussian Gallery, Paris

Chantal Crousel and her team, Chantal Crousel Gallery, Paris

Eric Dupont and his team, Eric Dupont Gallery, Paris

Bert de Leenheer and Dirk Vanhecke, Transit Gallery, Malines

## TEMPORA'S TEAM

### Artistic Director

Benoît Remiche

### Scientific Director

Elie Barnavi

### Conception and scenarios

Henri Dupuis

Isabelle Benoit

### Production Director

Carlos da Cuhna Ferreira

### Project Director

Isabelle Van den Broeke

### Project Manager

François Henrard

### Scenography

Marion Ambrozy, Christophe Gaeta, Peter Logan, in collaboration with the Clémence Farr Agency

### Production Manager

Marion Descamp with the assistance of Nadia Uwase

### Management of installations, documentation and iconographic research

Maroussia Mikolajczak with the assistance of Karolina Ciejka and Rachel Lamise

### Contemporary Artworks

Nadia Jaumotte

### Facsimiles

Claudine Maus

### Audiovisuals and interactive displays

Tim De Bleser, Bart De Duytsche, André Ferreira, Gilles Remiche with the assistance of Valentin Goussault, Alison Wilkowski, in collaboration with Media Res (Patrick Paulo, Frédéric Decoux, François Peeters)

### Automation and audiovisual techniques

Mathieu Pleitinx avec l'assistance de Michaël Hilgers

### Graphic design

Sophie Vink with the assistance of Thibaut Penning and Frédéric César

### Exhibition set-up

Marcin Agacki, Fabienne Damiean, Pascal Decarpentrie, Julien Fauconnier, Ernesto Monteiro Correia, David Patam, Matilde Peterlini, David Regnier, Rafaëlle Swynghedauw, Lucian Vasile, as well as Lucas Lima Renovix's team (Edilberto Soarez, Weber Aparecido da Silva, Aires da Silva Neves, Murillo de Andrada Ramos, Alci dos Santos Leal)

### Communication and Marketing

Emilie Derom with the assistance of Camille Vincent, Fanny Gérard

### Financial Management

Raphaël Remiche with the assistance of Christophe Brohez

### Bookshop and Human Resources

Ornella Vanhee

### Reception Manager

Charlotte Beaupère

### Publications Manager

Louise Schoemans

## LENDING INSTITUTIONS

Bibliothèque royale de Belgique, Brussels

Bibliothèques de l'Université catholique de Louvain

MHFA Collection, History of France and Algeria, Montpellier Méditerranée Métropole

Private Collection – Isabelle Benoit

Galerie Circonstance, Nice

Galerie Eric Dupont, Paris

Galerie Italienne, Paris

Galerie Tanja Wagner, Berlin

Galerie Transit, Malines

The Arab World Institute, Paris

Institute of Ethnology and Folklore Studies with Ethnographic Museum, Sofia

Kunstgewerbemuseum, Staatliche Kunstsammlungen, Dresden

L'Agence culturelle Alsac – Frac Alsace

Luc Freché

Musée de l'Armée, Paris

Musée de la céramique d'Andenne

Musée de la Vie Wallonne, Liege

Musée des Instruments de Musique, Brussels

Musée national de l'histoire de l'immigration, Paris

Musée Porte de Hal, Brussels

Musées royaux d'Arts et d'Histoire, Brussels

Museo Arqueologico Nacional, Madrid

Museo Prasa, Torrecampo, Cordoba

Olivier Châtenet

School Gallery, Paris

The Third Line, Dubai

TreM.a. Collection Société archéologique de Namur

War Heritage Institute, Brussels



# ISLAM

C'EST *AUSSI* NOTRE HISTOIRE !  
L'EUROPE ET SES HÉRITAGES MUSULMANS

INTERESTED ?

**Exhibition space** : de 900 à 1500 m<sup>2</sup>

**Targeted audience:** The exhibition targets all audiences : schools, cultural and social associations, families and individuals. The variety of devices allows several levels of reading.

**Content:**

50 original artefacts (owned by the Museum of Europe)

157 facsimiles (owned by The Museum of Europe)

100+ original artefacts from different european museums (loan request necessary),

contemporary artworks (option available to get a selection of 20 artworks),

3 animated maps,

12 historical testimonies,

6 videos and projections,

3 interactive displays

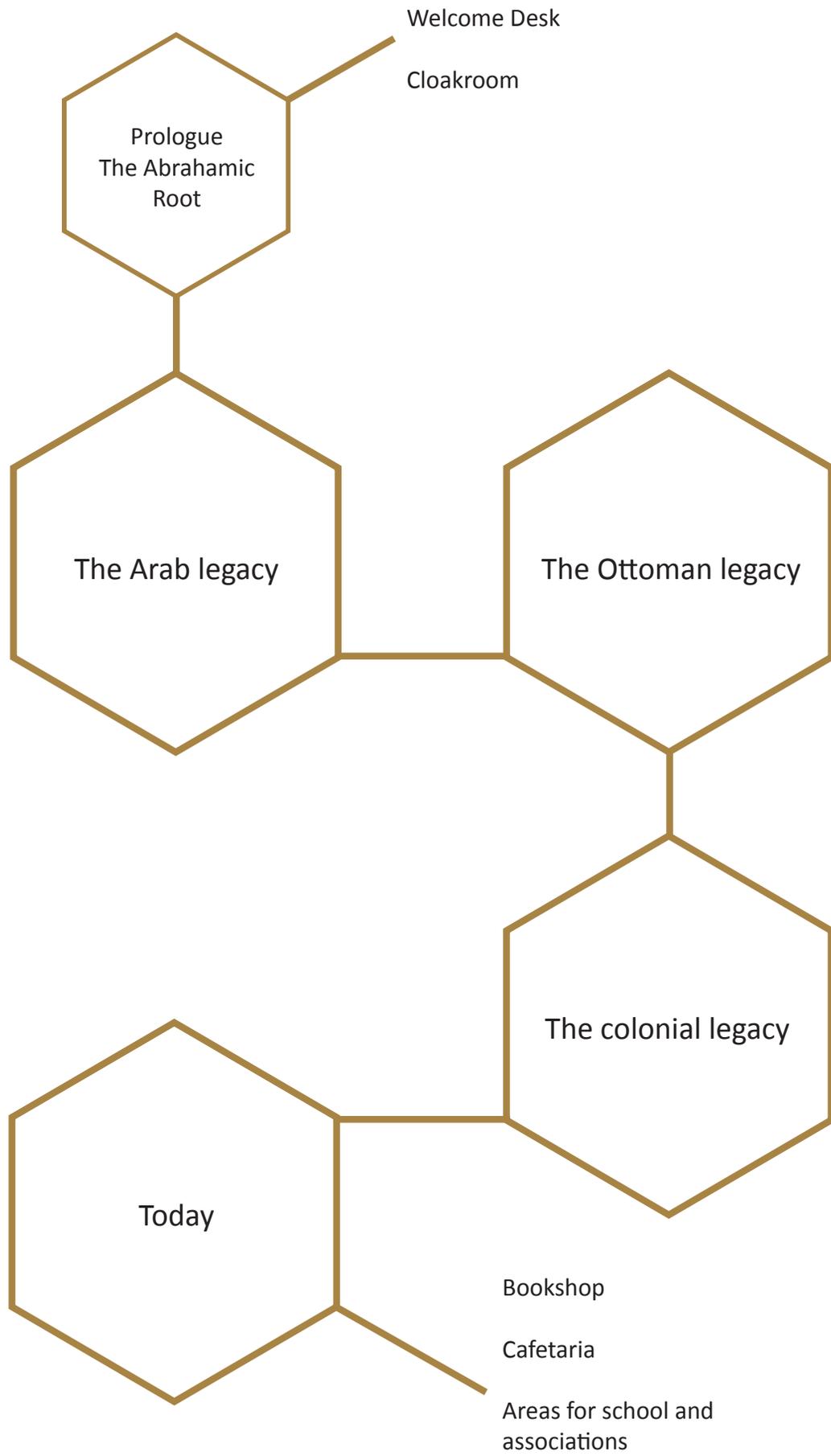
**Language:** The exhibition is available in french, english and dutch and can presented in a trilingual, bilingual or unilingual version.

**Adaptation:** « Islam it's also our history ! » is a civilization exhibition offering a general approach from a european perspective. However, the exhibition can be fully adapted to reflect european diversity and to fit specific characteristics :

- Profile of the hosting venue
- Venue Layout
- Languages
- Artworks and artefacts chosen to promote local or national collections
- Content adaptation and focus on specific topics

**Tempora's team will help you pick the option that best suit your needs :**

- **Option « Licensing » for a 3 month period** : The exhibition is fully adapted and produced by the hosting venue based on the documents, files and technical information provided by Tempora.
- **Option « Licensing and equipment rental »** : The exhibition is fully adapted and produced by the hosting venue based on the documents, files and technical information provided by Tempora and includes every scenographic installations as well as the required equipement (window displays, TV screens, projectors, ...)
- **Option « As built » ( Licensing, Equipment rental and production by Tempora)** : The exhibition is fully adapted, produced and set up by Tempora's team using Tempora's own equipment.



 Interested ?

## **CONTACTS :**

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« In this post-attacks era, claiming, and even proving that Islam has indeed been a part of european history for the last 13 centuries will be considered as a brave and redeeming move for some... and may provoke discomfort for others. »

Le Soir, 2017 / 09 / 14

« Islam is also our legacy... How to better be convinced than coming to this beautiful exhibition »

Jean-Pierre Chevènement  
President of the French Islam foundation

« Visitors will discover the three main legacies left by the encounter between different communities. These cross-sectional heritages are found in our day to day life, from the cup of coffee we drink on the morning to the sciences we're taught, to the music we listen to. »

La Libre Belgique, 2017 / 09 / 15

« Building bridges... Borders as meeting places... Interesting, isn't it? This exhibition represents one of such places, I think. »

J.P

« This exhibition tackles the convenient theory of the « clash of civilizations » »

L'Echo, 15 septembre 2017

« How surprising... How beautiful... and what a nice and simple way to show that cultures gather us... in order to take part in this « Work in Progress » »

Sadek Beloucif

President of the French Islam Foundation's steering committee

« A blissfully surprising exhibition as it links the past, the present and the future by a « work in progress » reminding us that we are all co-authors, and therefore co-responsible for what's coming next. »

Nea

