

**EXPO**

# AMERICA

IT'S *ALSO* OUR HISTORY!

[www.europe-usa-exhibition.com](http://www.europe-usa-exhibition.com)



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## What is it about?

An exciting journey in the history of the relationships between Europe and the United States of America, from the Mayflower till today, a fully scenographed exhibition showing art, artifacts, audiovisual material and many others.



# SCHEMATIC PLAN OF THE EXHIBITION

## PROLOGUE

Room 1 : The cinema



## EUROPEAN AMERICA (1620-1783)

Room 2 : The Mayflower



Room 3 : The Lights room



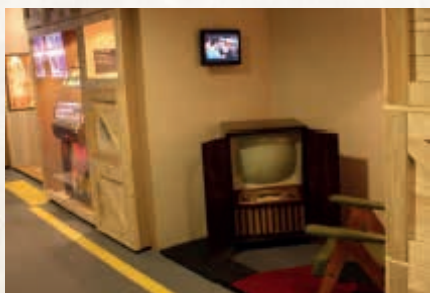
## AMERICA AMERICAN (1783-1917)

Room 4 : The Golden Doors



## AMERICAN EUROPE (1917-1989)

Room 5 : The rotary room



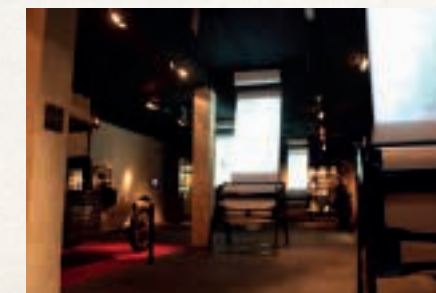
Room 6 : The american cemetry



Room 7 : The chess table



Room 8 : The american way of life in Europe



## EUROPE AND AMERICA (1989-2010)

Room 10 : Film





# THEMES

## EUROPEAN AMERICA (1620-1783)

**Where one sees a European establishment being founded in America.**

Europeans, with Spaniards and Portuguese in the lead, first colonised Central and South America where they found the precious metals a growing European economy needed. It was only later that the Spanish, soon facing competition from France and England, turned their attention to North America. The vast continent that is today divided between the United States and Canada soon became an arena in which competing European powers vied for supremacy. The British, strengthened by unbending support from London, would eventually emerge victorious.

An extension of Europe, the thirteen British colonies in North America are at first a laboratory where Europeans transplanted there are testing, under the admiring gaze of all the enlightened minds of the Old World, the ideas and ideals of its Philosophers. After they have been successfully put to the test in the wake of the American revolution, these ideas and ideals then travelled back to Europe and inspired the French revolutionaries of 1789, then, through them, the whole of Europe. If Locke and Montesquieu dictated, so to speak, to the Americans their Constitution, Jefferson helped the French to write their own Declaration of the Rights of Man and Citizen.

In the meantime, as a powerful symbol that united in one single gesture philosophy and political action, Voltaire and Franklin embraced at the Academy to the rapturous applause of an enthusiastic crowd.

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## AMERICA AMERICAN (1783-1917)

**Where one sees the young American republic freeing itself from European bonds.**

The Statue of Liberty, a gift from the French to the American people (1886) symbolises the “long” nineteenth century – from the end of the War of Independence to the First World War. A nation the size of a continent is born, then sinks into a devastating civil war before emerging even stronger thanks to the genius of its institutions, the activities of its citizens, the inexhaustible wealth of a huge country... and the steady flow of immigrants from Europe, which sends her successive waves of its poor, its persecuted, its destitute and its adventurers.

Half-admiring and half-contemptuous, Europe is fascinated by America, but only a few great minds, above all Tocqueville, realise that what America is doing today will be its future tomorrow.

But Europe also fascinates America, which seeks in the capitals of the Old World what it still lacks at home : history and sophistication.



Artistic installation : *The European powers vying for dominance in America*, 2010



Artistic installation : *The Golden Door to the Statue of Liberty*



# THEMES

## AMERICAN EUROPE (1917-1989)

### First part (1917-1941) : “Lafayette, we are here !”

**Where one sees the Americans coming back to Europe in order to make war and try to impose peace.**

This famous phrase, pronounced on July 4, 1917 by an officer of the American Expeditionary Force on the grave of the French hero of the U.S. independence struggle, sums up the first half of the twentieth century, which leads from one World War to another. The United States has become a great nation, but still uncertain of its power and not really sure what to do with it.

America incessantly hesitates between isolationism and interventionism. It seeks to impose a world order (Fourteen points, League of Nations), but withdraws from it straight away and by doing so, dooms it to failure even before it came to the world.

The major European powers still rule the planet, but in an already globalised world (this is the time of the big World Fairs and, right in the middle of the period, the Great Depression), America begins to export its material (Taylorism) and artistic (jazz, cinema, literature) civilization on a massive scale. Its writers haunt the bars of the Old World and embrace its bloody feuds (Spanish Civil War, the struggle against Nazism), while its universities, orchestras and film studios are filled with Europeans driven from their countries by the dictatorships that are suffocating Europe.

### Second Part (1941-1989) : “This time, there are here to stay”

**Where one sees the Americans, back in Europe for the second time within in a quarter of a century, taking the lead of its Western half.**

The surrender of democratic Europe to Nazi aggressions (Munich, 1938) ended up fulfilling Churchill's prophecy : “You were given the choice between war and dishonour. You chose dishonour and you will have war.” And once again the United States has to intervene on the Old Continent. Without much enthusiasm : if it supported Britain's war effort (Lend-Lease program) after the French debacle left the British alone facing Hitler, it joined in the fighting only after the Japanese aggression against its fleet at Pearl Harbor. But this time the GI's will remain.

They have little choice. A completely different world is born from the defeat of the Axis powers : a bipolar world, organised around a stand-off between nuclear superpowers, the U.S. and the Soviet Union. The European colonial empires collapse one by one and Europe, divided by what Churchill christens the “Iron Curtain”, is little but a pawn in the global struggle between the superpowers. Between the end of WWII and the end of the Cold War, the United States is no longer a great world power, but the great world power – a title that it shares with the Soviet Union (it is an illusion, but nobody knows it yet).

The Europe master of the world of 1900 has become a Europe divided into spheres of influence, a Marshall Plan assisted (Western) Europe, a (Western) Europe subordinate to NATO. The American student has evolved into master, revered by many, reviled by some, imitated by everyone.



Installation : the Press News during 30'



Original object : Model of the boat from the Red Star Line from Antwerp to N.Y

# THE ORGANIZERS

## THE MUSEUM OF EUROPE

The Museum of Europe was founded in Brussels in 1998 by a civil society group. It aims to promote and present cultural, tourism-related, recreational and educational activities and products that offer the general public a vision of Europe, its civilisation, its relationship with other civilisations and its citizens' sense of identity. The Museum of Europe creates its exhibitions through the company Tempora, with which it has a structural agreement. In addition, the Museum of Europe creates and disseminates publications relating to its exhibitions and events (exhibition catalogues, books and conference proceedings).

### **Exhibitions designed and produced by Tempora at the request of the Museum of Europe:**

- God(s), a User's Guide (Brussels, 2006 - Madrid, 2007 - Quebec, 2010 - Ottawa, 2011 - Paris, 2012 - Warsaw, 2013)
- It's Our History! 50 Years of European Adventure (Brussels, 2007 - Wroclaw, 2009)
- America, It's Also Our History! (Brussels, 2010)
- 14-18, It's Also Our History! (Brussels, 2014-2015)
- Islam: Part Our History! 12 Centuries of Muslim Presence in Europe (Belgium, Germany, Italy, Bosnia-Herzegovina, Bulgaria, Turkey, 2016-2018)
- The Holocaust by Bullets (in conjunction with the Holocaust Memorial in Paris - Brussels, 2010)
- Be.Welcome: Immigration in Belgium (in conjunction with the Atomium - Brussels, 2010)
- Cardinal Kominek, a Little-Known Founding Father of Europe (in conjunction with the Municipality of Wroclaw and the Museums of the Vatican, Vatican, Berlin, Wroclaw, Brussels, 2015)
- La Belle Europe. Europe in the Age of the Universal Exhibitions- 1851-1913 (Brussels, 2001-2002)



# THE ORGANIZERS

## TEMPORA

Tempora designed and is creating the exhibition, and is coordinating its network of European partners. Tempora is a Belgian agency that designs, produces, promotes and manages cultural exhibitions and facilities. Founded in 1998, it is one of the leading players in this sector in Europe.

Tempora relies on a multidisciplinary team of around forty employees, covering the entire skill-set needed to create and manage the projects entrusted to it, including academics, project leaders, managers, architects, graphic designers, display designers, documentalists and multimedia experts.

Tempora has two key characteristics:

- **Its unique capacity as a turnkey provider**, which means that it can contribute to specific phases or handle entire projects on a ready-to-use basis: exhibition creation, development and production, promotion, receiving and managing the public;
- **Its international experience** in Europe, Asia and North America, with a record of managing major projects, designing and developing international exhibitions and museums, and organising foreign tours for exhibitions created and originally presented in Belgium.

Tempora's approach is based on a number of values: respect for locations and their history; the effective presentation of collections; the search for balance between lightness of touch, aesthetic considerations and strict adherence to scientific knowledge; the widest possible access; and education.

For many years, Tempora and the Museum of Europe have worked together to present high-quality exhibitions around the world. Since its creation in 1998, the company has completed numerous projects – both temporary exhibitions and permanent displays.

### Exhibitions designed and produced by Tempora on behalf of third parties:

- **Dinner's Served!** (Brussels, Libramont)
- **It's Our Earth!** (Brussels, 2008 – Warsaw, 2009)
- **Renaissance 2.0** (Mons, 2013)
- **Seen on the Radio ! 100 Years of Radio in Belgium** (Brussels, 2014)
- **From Texas to Bastogne: Texas Aggies go to War** (Bastogne War Museum, 2014)
- **21 Rue La Boétie. Picasso, Matisse, Braque, Léger and their Dealer, Paul Rosenberg** (Liège, 2016 – Paris, 2017)

### Permanent displays:

- **Espace Chimay** (Belgium, 2012)
- **Poznan Visitors' Centre** (Poland, 2014)
- **Gdansk Second World War Museum** (Poland, 2014)
- **Belgian Chocolate Village** (Brussels, Koekelberg, 2014)
- **The Doudou Museum** (Mons, European Capital of Culture, 2015)
- **The Artothèque** (Mons, European Capital of Culture, 2015)
- **Hougoumont Farm** (Waterloo, 2015)
- **Visitor Centre for the Replica Cave of Vallon Pont d'arc** (France, 2015)

Tempora and the Museum of Europe will team up with a large number of operators in Brussels for the successful organisation of additional events. Many groups will be working with us on this project once again.

# THE EXHIBITION

## MORE THAN 300 ORIGINAL OBJECTS AND DOCUMENTS FROM THE FOLLOWING LOANING INSTITUTIONS

Koninklijk Museum van het leger en de Krijgsgeschiedenis, Brussel

Musée Royal de l'Armée, Bruxelles

Photothèque du Parlement européen

Fototheek van het Europees Parlement

Mediatheek van de Europese Commissie, Brussel Médiathèque de la Commission européenne, Bruxelles

Musée Royal de l'Afrique Centrale, Tervuren Koninklijk Museum van Centraal-Afrika, Tervuren

Stichting Paul-Henri Spaak, Brussel

Fondation Paul-Henri Spaak, Bruxelles

SPF Affaires étrangères, Service des Traités

FOD Buitenlandse Zaken, Dienst Verdragen

Archief Groep Delhaize

Archives Groupe Delhaize, Bruxelles

Colanuts, Bruxelles - Brussel

Speelgoedmuseum, Mechelen

Het Huis van Alijn, Gent

Archives Communistes – CARCOB Asbl

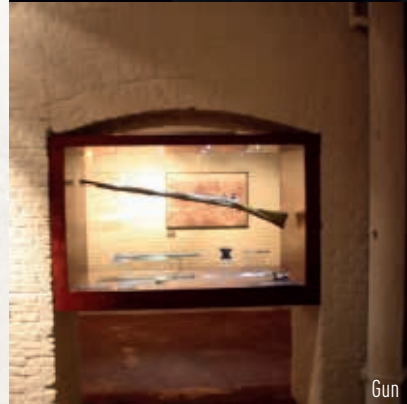
FOD Buitenlandse zaken, Diplomatieke en Afrikaanse archieven, Brussel

SPF Affaires étrangères, archives diplomatiques et africaines, Bruxelles

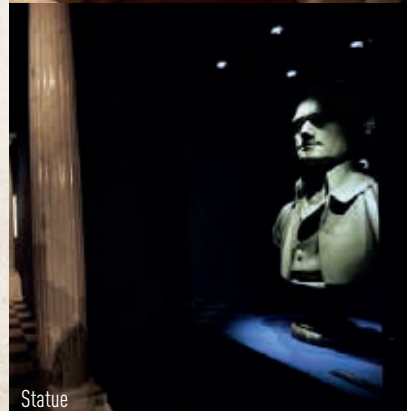
Archives et Musée de la Littérature, Bruxelles Archieven en Museum van de Literatuur, Brussel



Models



Gun



Statue

Algemeen Rijksarchief, Brussel

Archives Générales du Royaume, Bruxelles

Institut Emile Vandervelde, Bruxelles

AMSAB, Gent

Deutsches Historisches Museum, Berlin

Museum Europäischer Kulturen, Berlin

Haus der Geschichte der Bundesrepublik Deutschland, Bonn

Alliiertenmuseum, Berlin

DDR-Museum, Berlin

Stiftung Bundeskanzler-Adenauer-Haus, Bad Honnef-Rondorf

Stasi Museum, Leipzig

Modemuseum, Munchen

National Archives & Records Administration USA

Harry Truman Library, USA

Musée d'Histoire Contemporaine – BDIC, Nanterre

Archives Centrales du Conseil de l'Europe, Strasbourg

CIRIP, Paris

Service Historique des Armées, Vincennes

Service Audiovisuel, Conseil de l'Europe, Strasbourg

Maison Robert Schuman, Scy-Chazelles

Association Jean Monnet, Paris

FRAC- Las Abattoirs, Toulouse

Musée Zadkine, Paris

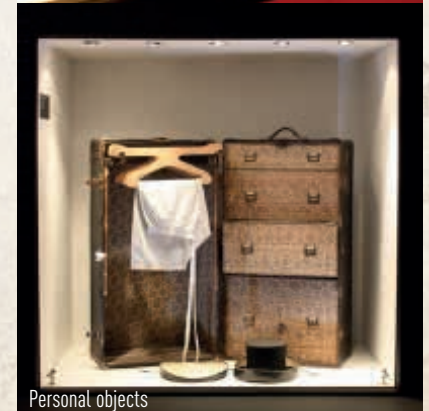
Musée des Parachutistes, Pau



Paintings



Historical documents



Personal objects



Archives départementales de la Moselle, Metz Mémorial de la Paix, Caen

Cognac Monnet, Jarnac

Institut littéraire Kultura, Maisons-Laffitte Churchill Archives Centre, Cambridge

Museo Casa De Gasperi – Pieve Tesino

Maison-musée Jean-Paul II, Intro

Instituto Luigi Sturzo, Roma

Archief Buitenlandse Zaken, Den Haag

Familie Archief Beyen, Haarlem

Internationaal Instituut voor sociale Geschiedenis, Amsterdam

Koninklijke Bibliotheek, Den Haag

56' Institute for the History of the 1956 Hungarian Revolution, Budapest

Hungarian National Museum, Budapest

Military History Institute and Museum, Budapest Karikaturi Museum, Krakow

Panstwowe Muzeum, Auschwitz-Birkenau

Marine Museum, Gdansk

Fondation Jean Monnet pour l'Europe, Lausanne Sabine Augustin-Bech (archives privées)

Archives Nationales du Grand Duché du Luxembourg Institut d'Histoire Grand-Ducale, section historique Centro de documentacion de 25 de abril 1974, Coimbra

Arquivos da PIDE /Arquivo nacional de Torre do Tombo, Lisboa

Museu d'Historia de Catalunya, Barcelona

Archivo Historico del PCE, Madrid

Collection Robert Surroca, Barcelona



Models



Statue



Pictures

Comissions Ciutadanes de Solidaritat de Catalunya, Barcelona

Fundación Cipriano García. Arxiu Històric de la CONC, Barcelona

Arxiu Nacional de Catalunya, Barcelona

ASKI, Athènes

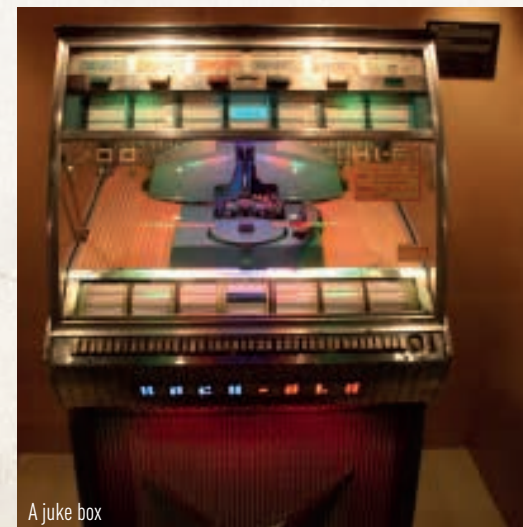
Konstantinos Karamanlis Foundation, Athena Andreas Papandreou Foundatio, Athènes

Musée d'Art Moderne, Saint Etienne

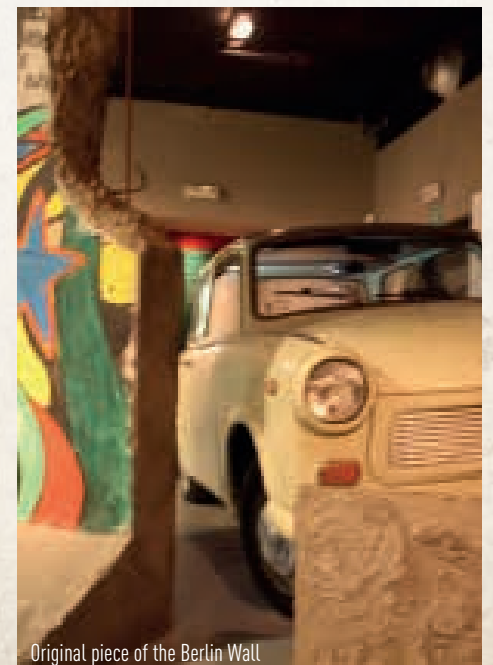
Fonds National d'Art Contemporain



Original object from the WWII



A juke box



Original piece of the Berlin Wall



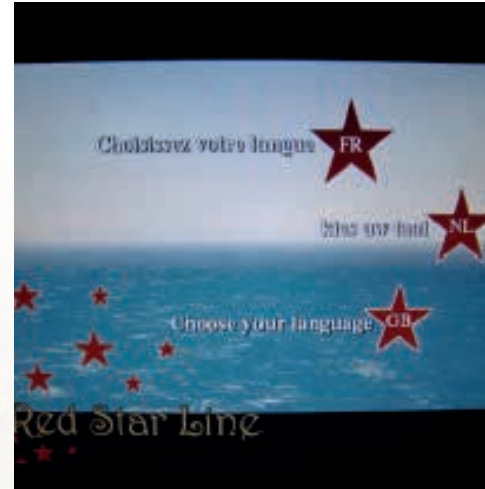
# THE EXHIBITION

## MULTIMEDIA

Many immersive and interactive multimedia installations: the «America made in Hollywood» movie theater, a press room of the inter-war period, an interactive «America is also my story”....



Projection of News in the 30'



Interactif display : the Long road to America



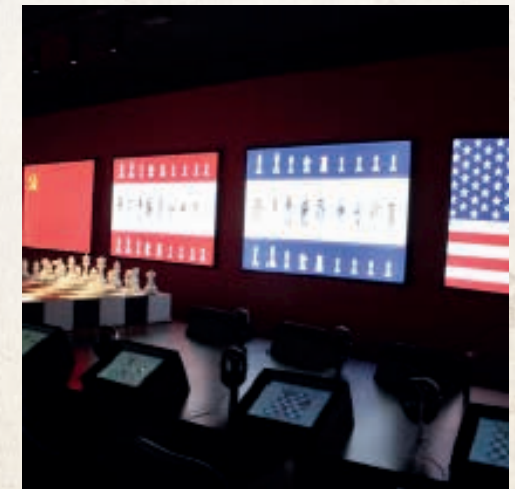
Interactif display : the Long road to America



Collection of movies about US and Europe relationships



Movies from the 60'



Large emmersive interactif display



# THE EXHIBITION TOUR

## ATMOSPHERE

The course is dotted with numerous scenographic installations: evocation of the Mayflower, a slave shack, a 1920s steamer, an American military cemetery, a teenager's room, ...

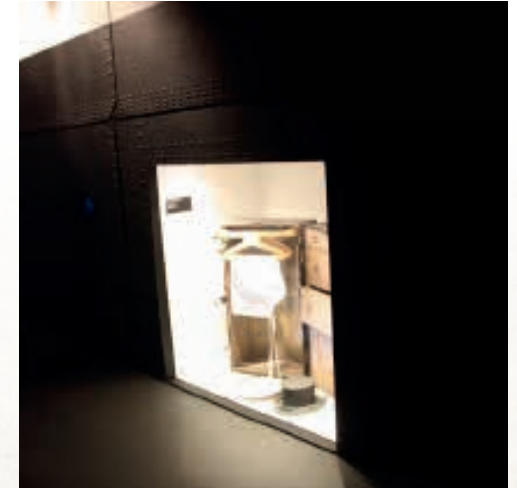
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Decor : Map and model of a transatlantic boat



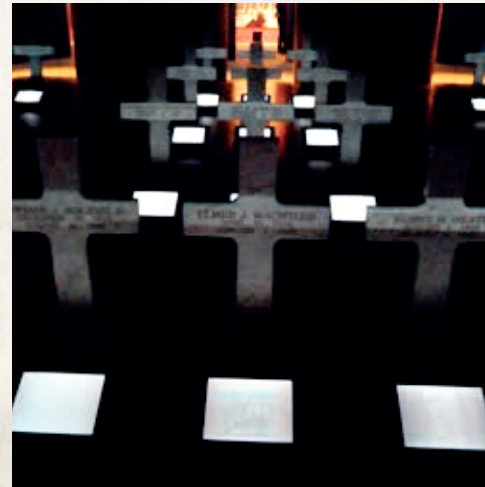
Decor : interior of a house of European immigrants to the USA



Object : original coffer from European immigrants



Decor : information exchange between USA and Europe in the 30'



Installation : an American cemetery from WWII in Europe



Decor : american objects used in Europe in the 60'



# THE EXHIBITION TOUR

## CONTEMPORARY ART

The exhibition shows a series of contemporary artists that tell us more about these relationships:

**Gary Hill**

**Thomas Israël**

**Bosse Sudenburg**

**Jems Robert Koko Bi**

**Sven 't Jolle**

**Isabelle de Borchgrave**

**Dominic McGill/Richard Kenigsman**

Dominic McGill, *The absence of ideology*  
mixed media, 2005



Gary Hill, *Viewer*  
video, 1996



Jems Robert Koko Bi,  
*XIDENTITÉ*,  
wood and mirror,  
2006



Richard Kenigsman  
*We are all Americans*



Richard Kenigsman  
*Misunderstandings*



Gloria Friedmann,  
*The friendship between the  
United States and Europe*  
plaster, 2010



Isabelle de Borchgrave,  
*American Quilt*  
paper, 2010



Richard Kenigsman  
*Similar ?*



Richard Kenigsman  
*And tomorrow ?*



Richard Kenigsman  
*The "end of history"*



Richard Kenigsman  
*Towards a new alliance*



Richard Kenigsman  
*Different ?*



*Blankets of death*  
Photo : Jacques Lessard, May 1998



Bosse Sudenburg,  
*Yes*  
neon, 2008



Sven 't Jolle, *Global Village People*  
felt tip pen and metal, 2005



Thomas Israël, *Peeping Tom*  
interactive video, 2007



# TECHNICAL DATA

**Minimum / maximum surface** : from 600 m<sup>2</sup> to 1200 m<sup>2</sup>

**Required ceiling height** : minimum 4 meters

**In situ installation time** : between 3 weeks and 6 weeks

**Disassembly time** : between 2 and 4 weeks

**Rental cost/ principles of collaboration** : to be defined

**Storage conditions** : an air conditioning system of the spaces is required

## CONTACT

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