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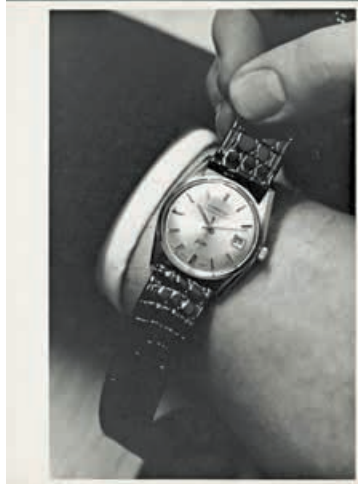
Katja Mater
Their Own Sweet Time
2025

two 16mm film projections 6' 60" and 8' 60"

In *Their Own Sweet Time*, Katja Mater (NL, °1979) literally holds images from the collection up to the light. You are looking at two images, projected on top of one another. One image shows hands and the other old colour photographs, making it seem as if these remarkable images are held by the hands of the museum. This expresses not only the desire to preserve collection items, but also their intangible nature. The images are autochromes: early 20th-century colour photographs. Affluent amateur photographers capture the luxury of their leisure activities in dreamy and intimate moments. You are watching their hobbies, gardens and dress-up games with a romantic, often theatrical appeal.

Autochromes can only be viewed using a light box, or by holding them up against the sunlight. However, prolonged exposure to light will cause the images to fade: the act of viewing them will lead to their destruction. For this reason, the museum only exhibits reproductions of its autochromes. *Their Own Sweet Time* highlights precisely this tension between the preservation of unique items and the wish to make them publicly visible and accessible.





20

Georges Filleul

Untitled

1950-1970

gelatin silver print

| Collectie FOMU P/1981/69/403

In the 1950s, Georges Filleul (BE, 1908–1989) works as a professional photographer in Antwerp. His work comprises many subjects, ranging from product photography to documentary. These are product photographs of a wristwatch by the Cordia brand. Filleul takes several photographs and eventually selects one of them.

Mater places all the photographs that were taken in a sequence, creating a series. The digits slightly alter position between shots, as does the model's hand. The photographs transport you to the moment and the duration of their making.

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3⁰

Anonymous

Stereo card of a girl looking into a stereo viewer

ca. 1870

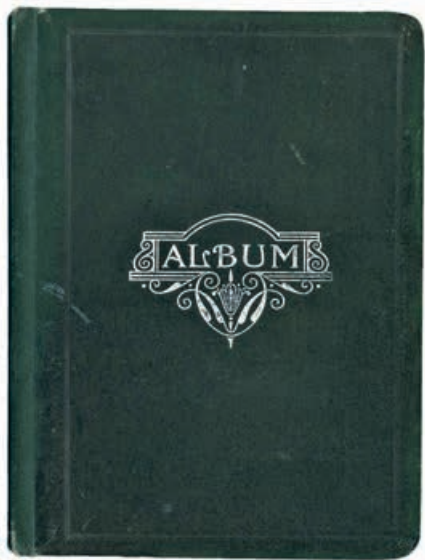
albumenprint stereo card

| Collectie FOMU 2022/80

Stereo photography is a technique in which a camera with two lenses takes two photographs of a single subject at the same time, from slightly different angles. The camera simulates the distances between human eyes. When viewed through a stereoscope, the image seems to gain a sense of depth. Stereoscopes range from portable devices to bulky pieces of furniture. This stereo photograph of a girl gazing into a large stereoscope illustrates the 19th-century fascination with technology and visual experience.

Mater places the stereo image into a stereoscope similar to the one in the picture. You are playfully confronted with your own perceptions, while Mater highlights the complex relations between subject, photographer and viewer.

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40

Anonymous

*Photo album with 48 amateur shots
from WWI*

ca. 1914-1918

| Collectie FOMU P/1994/576

Anonymous

*Album of a man and a party at a
villa or hotel with indoor pool*

1980

| Collectie FOMU P/2013/150

Anonymous

Album filled with family pictures

1900-1940

| Collectie FOMU P/1973/315

A photo album is a special and personal object. It holds holiday pictures, romantic images, family photographs and portraits of deceased loved ones. Throughout the years, FOMU has collected and shown objects and images that were not meant for large audiences.

0
4

*Mater selects albums from the 19th to the mid-20th century
in FOMU's collection. The albums are deliberately closed in
this presentation: this is how Mater cares for private pieces
within the public domain.*



20

Suzy Embo

Setting sun over the surf

1956

gelatin silver print contact sheet

| Collectie FOMU P/1996/721/1

In 1956, Belgian photographer Suzy Embo (BE, °1936) and her sister Lou hold their first exhibition at the Kursaal building in Ostend. For this exhibition, they roam the shores to document the dyke, sand patterns on the beach, breakwaters and the marine harbour. This contact sheet illustrates how Embo captures the movement of a sunset. You see the tides through Embo's eyes, and the contact shows her later zooming in on birds.

05

L23/113

125ASA

pose: 1/100 toutes les 4 minutes
environ

f 6,3

sur vieil appareil 6x9
sans filtre dans
la région de Mantos

La tâche au milieu
du cliché spirale
est sans doute due
à une erreur
de déclenchement

Jacques Meunier
19ans

Fin de l'éclipse totale du 16 septembre 1978

SF804



60

Jacques Messin

Ending of the total eclipse of 16 September 1978

1978

gelatin silver print

| Collectie FOMU 2023/13

Over the course of the 20th century, amateur photographers experiment with various methods for capturing sharper images of the universe. This photo, taken in France, shows the multiple phases of a full lunar eclipse on 16 September, 1978. On the reverse side of the photograph, eighteen-year-old amateur photographer Jacques Messin (FR, °1960) describes how he achieved his results.

06

*Mater turns the picture around to let the maker speak.
"125 ASA film, shutter speed 1/100 seconds every four
minutes, diaphragm aperture 6.3. On an old photo device 6x9
without filter, in the region of Mantes. The bright spot in the
centre of the print is undoubtedly due to a shutter effect."*



70

Nick Geboers
Sun/Moon Studies #1 (Mimosa Pudica)
2014

inkjet print
| Collectie FOMU 2024/84

This work shows two recordings of the plant known as “touch-me-not”: one in daylight, the other in moonlight. Nick Geboers (BE, °1987) creates timeless images marked by slowness, precision and contemplation. They arise during aimless walks, led by his photographic gaze, resulting in images that are a complex interplay between human, nature, and camera. They increase your awareness of light, matter, and texture.

07



Stu die regenboog

25 Dr. Paul Sano

80

Paul Sano

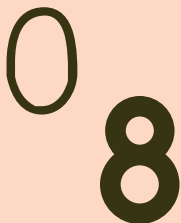
Untitled

1907-1935 (2024)

replica of an autochrome

| Collectie FOMU 2024/3/2/62

The autochrome, first available in 1907, is one of the earliest photographic procedures that allow for colour photography. The colour in autochrome images comes from an unexpected source: potatoes. Millions of tiny potato starch grains are dyed red, green and blue, mixed, and pasted onto a glass plate. This produces a mosaic of colours that acts as a colour filter. A photographic layer that captures the image is placed on top. Autochromes are mainly used for capturing landscapes and still lifes: subjects like rainbows or the rising and setting sun are especially suitable for these first experiments in colour photography. These autochromes were created by the Belgians Alphonse Van Besten (BE, 1865–1926) and Paul Sano (BE, 1874–1960).



H. C. WHITE CO., PUBLISHERS.

A. J. KISSER & CO., London & Paris, Sole Foreign Selling Agents



The "PERFECT" STEREOGRAPH. (Trade Mark.)
Patented April 14, 1891. Other Patents Pending.

6213 P. 11 Moon. Stereograph from two Telescopic Photographs
Made and Mounted by H. C. White Co. Copyright 1891 by H. C. White Co.

90

Henry Draper

Full moon. (Stereograph from two Telescopic Photographs made one month apart.)

ca. 1865 (2024)

replica of a gelatin silver print stereo card

| Collectie FOMU P/1994/840/1

This stereo image of the full moon was taken by the American amateur astronomer Henry Draper (US, 1837–1882). In 1865 he takes detailed telescope recordings of the moon. The attraction between astronomy and photography is obvious: both practices involve the way surfaces reflect or absorb light. The stereo images of the moon are taken with intervals of one or more months in order to create a three-dimensional effect. Scientists used this type of 3D images to determine, for example, whether the craters on the moon were formed by volcanic activity or meteorite impacts.

09

STEREOSCOPIC SERIES.—N^o. III.

LEFT-HAND PICTURE.

DATE OF NEGATIVE, 1860, Aug. 27, 10^h 12^m.

AGE OF MOON, 11 days.

LIBRATION IN LONGITUDE + 5° 14'

LIBRATION IN LATITUDE + 1° 24'

RIGHT-HAND PICTURE.

DATE OF NEGATIVE, 1859, Dec. 5, 8^h 30^m.

AGE OF MOON, 11·3 days.

LIBRATION IN LONGITUDE - 5° 43'

LIBRATION IN LATITUDE - 5° 20'



SPAN PHOTOGRAPHY
 111 N. 4TH ST.
 PHILADELPHIA, PA.
 1880
 THE
 LUNAR
 LIBRATIONS
 OF THE
 MOON
 AS
 OBSERVED
 BY
 THE
 UNITED STATES
 ARMY
 OBSERVATORY
 GREENWICH, ENGLAND
 1859-1860

0¹

Warren De la Rue

Lunar photographs

Stereograph of moon 11 days old

Date of negative: 1859, 5 December, 8 hours and 30 minutes, age of moon 11.3 days

Date of negative: 1860, 27 August, 10 hours and 12 minutes, age of moon 11 days

1859-1860

albumenprint stereo card

| Collectie FOMU 2022/30/1

Warren De la Rue (UK, 1815–1889) was one of the first astronomer–photographers and created stereo photos of the moon in various phases. This picture shows the waxing moon between its first quarter and its full phase. Taking stereoscopic photographs of the moon is quite a challenge. Stereo photos are typically taken with a camera that holds two lenses, about 6–7 cm apart, and can capture objects up to about 91 metres away in 3D. For the moon, however, a distance of 96,000 kilometres would be needed between the lenses: this is impossible on earth. Yet 19th-century photographers like De la Rue have proven that — with much patience — a 3D picture of the moon can be made. By photographing the moon in the same lunar phase, but at different times and locations, they create variations in crater shadows that achieve a three-dimensional effect.

Here, Mater shows the reverse side of the stereo picture first. This shifts attention to the exact passage of time between the two photos of the moon and the making of the stereoscopic image.

10



— J

Anonymous

Lunar eclipse

1920 (2024)

replica of a gelatin silver print

| Collectie FOMU 2023/9

These photographs from 1920 show various phases of a full lunar eclipse. In 1840, American scientist John W. Draper (US, 1811–1882) produces the first successful photograph of the moon. This leads to an increased interest in astrophotography among amateur photographers and scientists. Photographers mount their cameras onto telescopes, but photographing the moon or other celestial bodies is not a simple task. Since they reflect very little light, longer exposure times and special filters are needed.





2¹

Alphonse Giroux et Cie. (publisher)

Phenakistiscope

ca. 1833 (2024)

belonging to a set of twenty discs

| Collectie FOMU F/1973/692/b7

In 1833, both the Belgian inventor Joseph Plateau (BE, 1801–1883) and the Austrian Simon Ritter von Stampfer (AT, 1792–1864) develop the phenakistiscope: the first device to create the illusion of a moving image, and a groundbreaking precursor to film. The apparatus includes a rotating disc with images on its outer edge that show slight changes. The subjects are often entertaining or informative. Frenchman Alphonse Giroux (FR, 1776–1848) gives the device its name, derived from the Ancient Greek words “phenax” (to betray) and “skopein” (to view). He also launches the device onto the market.

Mater creates a contemporary phenakistiscope using an image from 1833. Turn the handle to see the lunar phases in motion.

1
2



3!

Geert Goiris

Prism Clouds

2014

inkjet print

| Collectie Vlaamse Gemeenschap BK/9264

Prism Clouds is part of the *Prophet* series (2015) by photographer Geert Goiris (BE, 1971). The photograph shows mother-of-pearl clouds in the High North. This is a rare meteorological phenomenon in which sunlight reflecting off high-drifting clouds creates iridescence, a prismatic colour gradient in the sky. Goiris' work revolves around discovery, exploration, the longing to see, and about curiosity for what a camera does to the world.

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3



4

Anonymous

Moon, sun, skeleton, dog

s.d

panoramic magic lantern slide

| Collectie FOMU PRE/1963/410

The magic lantern is invented in the 17th century. This projector casts light through painted glass plates and projects the images onto a wall or screen. In later ages, photographs on glass were also used. On this magic lantern plate from the early 19th century you'll see four painted images. The paint has mostly faded away. The images could be moved across the projector, producing a storyline. Some lanterns have multiple lenses that allow for images to blend into one another.

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Katja Mater
Camera obscura
2025/2026

“Camera obscura” means “dark room” in Latin. It is also the name for an enclosed darkened space with a tiny hole in the wall or pinhole camera. Light beams that enter the dark space through this pinhole show a projection of the outside world on the opposite wall. The image that appears is upside down. The sharpness of the image depends on the distance between the wall and the hole, as well as on the size of the opening. The camera obscura shows the absolute “present”, and was foundational to the advent of photography.

15



Eclipse de Soleil du 17 Avril 1912
à Midi *L.S.*



Eclipse de Soleil du 17 Avril 1912
à Midi 15 m. *L.S.*

6

Anonymous

Solar eclipse on 17 April 1912 at noon

1912 (2024)

replica of a gelatin silver print

| Collectie FOMU 2023/8

Astrophotography, also known as astronomical imaging, is the photography of celestial objects or cosmic activity. In 1851, Johann Julius Friedrich Berkowski takes the first photo of a full solar eclipse. Before then, photographers had struggled to achieve detailed images of eclipses. Photos were often over- or underexposed, showing no contrast between the sun's bright corona and the dark disc of the moon. These photos show a solar eclipse. The date and hour of capture are written on the negative: 17 April, 1912, at noon.

16

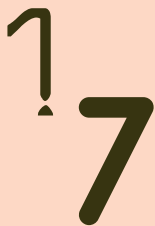


Anonymous
Diableries, Observatoire
1860-1870

albumen print stereo card
| Collectie FOMU 2024/95

Les Diableries is a series of stereoscopic photos that was published in Paris in the 1860s. These stereoviews show fabricated scenes of daily life in hell, often with a satirical critique of the corruption and decadence of Napoleon III and the bourgeoisie during the Second French Empire.

These photos, or “tissue views”, were hand-coloured and fitted with a layer of tissue paper on the back. They were then placed between two cardboard frames. The thin photopaper allows for the creation of special effects: at first sight it seems a normal photograph, but a magical impression arises when the image is lit from behind. Here you’ll see the eyes of skeletons and other creatures lighting up.





Anonymous, Anonymous, Anonymous

Studio portrait with a "paper moon"

1904-1918

gelatin silver prints on postcard

| Collectie FOMU 2025/2

| Collectie FOMU 2024/100

| Collectie FOMU 2024/101

In the early 20th century, photo studios offer the popular attraction known as a "paper moon". People pose in front of a crescent moon and starry sky cut from paper. These mobile photo studios, found at carnivals and beach towns, are mainly popular in the United States. Long before the actual moon landing, they allow people to capture their own imaginary adventures on the moon. The early-20th-century interest in the moon, amplified by popular songs and by films such as *Voyage dans la Lune* by Méliès (1902), causes these lunar portraits to become cherished keepsakes.

18



ر

Marie-Françoise Plissart

Droits de regards

1983

gelatin silver print

| Collectie FOMU 2021/66/1-100

The publication *Droit de regards* by Marie-Françoise Plissart (BE, °1954) appears in 1985. The work blurs the boundaries between the visual arts and the photographic novel. A subtle use of editing creates the suggestion of multiple stories that blend into one another. Plissart uses techniques such as “mise en abyme” (an image within an image) and “metalepsis” (transitions between several layers of storytelling). Above all, *Droit de regards* is a work about photography and lesbian love. In an accompanying text, French philosopher Jacques Derrida stresses that images can be just as powerful as words.

1
9

Mater places you right inside the book by using scenography to emphasise the circular and nonlinear character of this work. Beginning and ending are the same. Through the various entryways you can start at different points within the story.

Handwritten notes on the left page of a notebook, including a grid of photos and various annotations:

- Top-left cell: H300, G2, F8, 5.1^m, 4" + 3' dia/
- Top-right cell: H373, G2, F8, 5"
- Middle row: Three small photos of a person standing in a doorway.
- Bottom-left cell: 7/15, H366, G2, F8, 5.1^m
- Bottom-middle cell: 7/16, H=
- Bottom-right cell: 7/20, H=

Handwritten notes on the right page of a notebook, including a grid of photos and various annotations:

- Top cell: H373, G2, F8, 5"
- Middle row: Three small photos of a person standing in a doorway.
- Bottom-left cell: H333, G2, F8, 7"
- Bottom-middle cell: H335, G2, F8, 2.5"
- Bottom-right cell: H324, G2, F8, 2.5"
- Bottom-most row: H366, G2, F8, 5.1^m; H306, G2, F8, 2"

05

Marie-Françoise Plissart

Mock up "Droits de regards"

1983

gelatin silver print

| Collectie FOMU 2021/64/1

FOMU acquired the maquette of the book *Droit de regards* by Marie Françoise Plissart in 2021. A hundred plates and four notebooks give an impression of the artist's thoughts and creative process.

20



12

August Sander
Bauernmädchen, Westerwald
1928

gelatin silver print
| Collectie FOMU P/1972/57/3

August Sander (DE, 1876–1964) is a German portrait and documentary photographer who believes photography should offer a truthful, objective representation of reality. From 1911 onwards he works on a series of portraits that form a cross-section of the German population. He photographs farmers, labourers, small business owners, ... In this image you see two peasant sisters. At first glance the image appears distanced, tight, frontal and sharp. But take a look at the flower held by one of the sisters, or their wristwatches, or their subtle way of holding hands. By drawing your focus toward such details, Sander lends a personal air to the image.

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22

Rik Selleslags
Women in theater
ca. 1944 (2024)

lamda print of a negative

| Collectie FOMU 2018/45/243/8, 2018/45/244/3,
2018/45/244/6, 2018/45/244/10

Rik Selleslags (BE, 1911–1982) was a Belgian press and product photographer. He created several photo-reports covering topics such as the 1953 flood disaster, the historic Marolles area of Brussels in 1943, or this series on women at work on and off the stage of a theatre around 1944. FOMU holds the archives of the documentary photographer Herman Selleslags and his father Rik Selleslags, which in addition to prints, also include negatives.

Mater reorders the images back in relation to one another, and to the depicted architecture of the theatre where they were taken.

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2

Moments
Heureux



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Charles Jean Swolfs

Moments Heureux

1913

photo album

| Collectie FOMU 2023/6

In 1913, the Eastman Kodak Company launches a worldwide photo competition called “Happy Moments”, or “Moments Heureux”. Anyone can take part, on one condition: a Kodak camera must be used. Kodak promotes the challenge as a quest for happiness, in which photographic knowledge is not an important factor. Only the joy of the moment counts. This album proves that truly everyone was allowed to enter the competition: the photographer of this album was only four years old!

2
3

Souvenez-vous de moi,
vous du moins qui étiez
mes amis.

P/2001/1123

45

Anonymous

Remember me, you at least who were my friends

ca. 1878

albumen print carte de visite

| Collectie FOMU P/2002/1123

Cartes de visite are small portrait photographs, approximately 6 x 9 cm, mounted on cardboard. They were very popular in the second half of the 19th century. Thanks to the introduction of a camera with multiple lenses by André Disdéri (FR, 1819–1889), portrait photography became accessible to a wide audience. Messages were often written on the back of these portrait cards. These could be personal notes from the person depicted, as well as remarks or memories from the recipient, relatives, or collectors.

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Anonymous

The portrait. A faithful remembrance of one so dear.

ca. 1862

albumenprint stereo card

| Collectie FOMU 2022/57

Many 19th-century portraits depict people looking at pictures of others. The photo within the photo highlights the presence of those who are no longer there. This young woman is also holding a photograph. By having her photographed in this way, this stereo picture creates a conscious act of remembrance, as well as a double portrait. The reverse side of this hand-coloured stereo photo reads: “The portrait. A faithful remembrance of one so dear”. This is a line from the poem *On Receipt of My Mother’s Picture* by the poet William Cowper (UK, 1731–1800), dedicated to his mother after her passing.

25



ds

Frans Van de Poel
The Calmthout dunes
s.d.

glass plate positive
| Collectie FOMU D/5328

Frans Van de Poel (BE, 1865–1949) is a passionate amateur photographer. Next to his job at a clothing factory, he becomes a member of the Association Belge de Photographie, a photographers' association, in 1900. At the time, the term “amateur” is used for artistically minded photographers who do not depend on photography for their daily income. Van de Poel often gives presentations with slide projections – some documentary, some poetic. Here you see a photo of the Kalmthout Heath. In the sand he wrote his name and place of residence: F Van de Poel, Borgerhout.

26

A rectangular photo of a person, seated, taking up three quarters of the image. Exposure to light has nearly completely faded out the image. A light brown silhouette shows against a background in a darker shade of brown. The contours of the head, part of the shoulders and the left upper arm are still visible. Dark-brown spots around the neck suggest the presence of a collar. The corner of a furniture piece – possibly a chair – can be discerned behind the neck and left shoulder. Two dark spots in the area of the hips create the impression of hands resting on the portrayed person's lap. The remainder of the upper body is lost in a light brown area that fills the bottom half of the picture. The person is only captured down to knee-height, and appears to be small in size – a child, perhaps. Facial features or other details in clothing or background are no longer discernible.



Guillaume Weber-Chapuis

Portret

1850-1851

albumen print

| Collectie FOMU P/2010/3/3

Guillaume Weber-Chapuis (BE, 1819–1888) is a photographer, lithographer and engraver. He is among the first professional photographers in the city of Verviers. Around 1850 he produces salt prints, one of the earliest photographic procedures. A small collection of his early work has been preserved. All photographic procedures, but salt prints in particular, are highly fragile and sensitive to light. Prolonged exposure causes the image to fade. Each photo has a limited “light life”: the maximum amount of light to which it can be exposed, according to international museum standards. The light life of this portrait has reached its end, the photo can no longer be exhibited. Instead, we see a description of the image, written using techniques designed for people with visual impairments. During the exhibition, however, this print will be shown for one day only, on the 25th of October 2025.

27

FP. 65-404-4

Aan

myne goed. vader
vriend Anna met
lyve. baster.
Alles.



85

Anonymous

*To my good old friend ... with his bass
voice. Els...*

ca. 1870

albumen print carte de visite

| Collectie FOMU P/1965/404/4

In the second half of the 19th century, portrait photography experienced a rapid surge. In 1854, André Disdéri (FR, 1819–1889) introduced a camera with multiple lenses, making small portrait photographs, or cartes de visite, affordable and accessible. This sparked a true “cartomania”: millions of people had their portraits taken and exchanged them with friends and family. These photos served as keepsakes, sometimes with a message written on the back. These small portrait cards were often treasured as personal mementos and stored in specially designed albums.

28

Using a carousel-shaped frame, Mater shifts attention from the portrait on the front side to the message on the reverse side.

Twee jongemannen, waarvan een met een viool
Zittende vrouw met fotoalbum
Vrouw met kind op de schoot
Twee zittende heren met hoeden, die elkaar vasthouden
Zittend meisje met een enkel op de knie
Zittende jongen met geruit jasje
Postmortem van een vrouw
Groep soldaten presenteert het geweer voor een arcade
Man met baby in de berm van een weg met bomen erlangs
Gebouw in een park met een toegangspoort en een torentje
Man bij een huisje met een rieten dak in een park
Twee schakende heren
Violspelende heer
Drie heren met een hand op elkaars schouder
Postmortem van een meisje
Jongen bij een kijkkast
Zittende vrouw in kimono
Zittende hond
Twee katten
Zes vrouwen en drie heren
Zittende jongeman met wandelstok
Vijf heren, liggend of zittend in het zand, bij een sloep
Heer en drie jongens bij het musiceren



Katja Mater

Anonymous

11h 39'

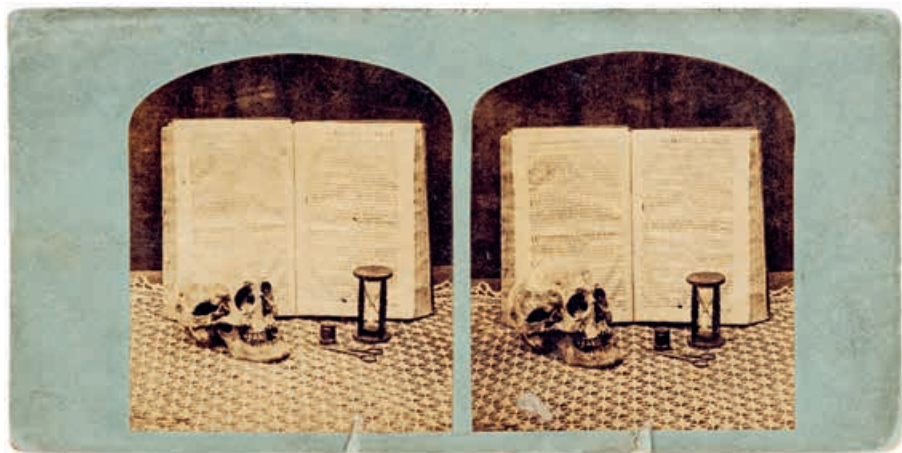
2025

audio

FOMU's online catalogue holds over a hundred thousand objects, 14,716 of which by unknown makers and without a digital image. Why are these images anonymous? Is there no available information about their makers, or was no attempt ever made to find information? These anonymous images disappear between the folds of the collection due to the lack of context. Mater brings the list of collection items to the surface by using the search term "anonymous" in the catalogue. How do you create a contemporary view of a historical collection full of gaps and question marks? In this audio piece, Mater reads out the very sparse descriptions that the museum has linked to these images. Listening to Mater's voice allows the images to take shape through language.

In doing so, Mater makes you aware of the immense volume of anonymous works and emphasises how their minimal descriptions increase the risk of oblivion.

29



0^٥

Anonymous

Memento mori

ca. 1870

albumen print stereo card

| Collectie FOMU 2022/91

This stereo card shows a skull that symbolises death, an hourglass to represent the passage of time, yarn with scissors, and a bible text on the burial of the dead. This type of still life is known as a “memento mori”, a Latin term that means “remember your mortality”. A memento mori reminds you to reflect on the notion of death, and to live with the awareness of the fact that you will die. This theme is related to the Latin phrase “carpe diem” (seize the day).

30



ع ا

Lebohang Kganye
Ke Monahano ke ntse ke le pating
Ke Bapala seyalemoya bosiu ka naeterese
from the series "Ke Lefa Laka – Her story"
2013

inkjet print

| Collectie FOMU 2023/34/1-2

After the death of her mother in 2010, Lebohang Kganye (SA, °1990) feels a strong urge to trace her family roots. Kganye inserts herself into her mother's visual story by reenacting snapshots from a family album. She wears clothing inherited from her mother, assumes the same poses, and then creates digital photomontages in which she combines old photographs with those of herself. This is Kganye's way of uniting memories of herself and of her mother. In Kganye's words: I am my mother and my mother is me.





سج

Anonymous
Postmortem of a girl
ca. 1850

daguerreotype
| Collectie FOMU 2022/36

This tiny, embellished album holds a picture of a deceased child. 19th-century photographers frequently create post-mortem portraits. These photos sometimes are the only visual memories that people have of their loved ones, and are cherished in special albums or protective covers. These albums are often lined with velvet on the inside. The outsides are decorated with paint or, as in this case, with inlaid mother of pearl.

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3²

Geert Goiris

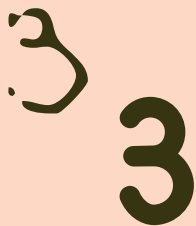
Overgrown

2014

inkjet print

| Collectie Vlaamse Gemeenschap BK/9261

The photographs of Geert Goiris (BE, °1971) are often disconnected from a specific time period, creating the impression that you are looking at both the past and the future. The photograph *Overgrown* appeared in the book *Proliferation* (2014) and shows a tree stump into which numerous coins have been hammered. These “wish trees” date back to 18th-century Great Britain. People believed that offering to the gods at a wishing tree would bring wisdom, healing, and insight. How animism influences people’s perception of nature is a recurring theme in Goiris’ work.



Underwood & Underwood, Publishers,
201 N. 3rd St., Philadelphia, Pa.



Views and Landscapes of
Belgium
No. 100

In the Cathedral, Brussels, Belgium.
Copyright 1901 by Underwood & Underwood.

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Underwood & Underwood
In the Catacombs, Brussels, Belgium
1901

albumenprint stereo card
| Collectie FOMU P/1994/870/36

In this colorised stereoview you see the catacombs of the Laken area in Brussels during All Souls' Day, 1901. The colorised hallway, adorned with flowers and wreaths, turns what would normally be a black and white image into a sea of colour. Before the advent of colour photography, photographers manually added colour to black and white photos in order to show a more truthful depiction of reality. This technique, using special photographic watercolour paints, is nearly as old as the daguerreotype (one of the first photographic processes from 1839). Photographers would later introduce new methods using oil-based and other paint types to achieve the desired results.

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Anonymous

Cat, Lying on a blanket

s.d.

albumen print stereo card

| Collectie FOMU 2022/88

Anonymous

Innocence asleep

1890-1910

gelatin printing-out paper

| Collectie FOMU P/1998/67/27

When you sleep, you temporarily fall “outside” of time. Upon awakening, you connect the “now” of the moment when you fell asleep to the “now” of waking up. The Greek philosopher Aristotle illustrates this phenomenon with a tale about sleepers who do not experience time because they are not perceiving any change. It is only when you do perceive change that you can feel the passage of time.

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Mater searched the collection for pictures of people who were photographed while asleep. All of them are temporarily outside of time.



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Nicholas Nixon

The Brown Sisters (Heather, Mimi, Bebe B. Nixon, Laurie),

New Canaan, Connecticut

1975

The Brown Sisters (Heather, Mimi, Bebe B. Nixon, Laurie),

Chatham, Massachusetts

1987

gelatin silver print

| Collectie FOMU P/1998/107

| Collectie FOMU P/1999/15

In 1975, Nicholas Nixon (US, °1947) takes a picture of his wife and her three sisters. The four of them — Heather, Mimi, Bebe, Laurie — are lined up, impassively gazing at the camera. A year later Nixon repeats the same photo of the sisters, in the same positioning and with similarly neutral facial expressions. This becomes a yearly tradition that ends up spanning more than forty years. “We’re all aware of time passing and us not being aware of its passing,” Nixon comments. The portrait series show the subtle workings of time on the human body. Despite the sisters’ changing appearances, their postures and expressions remain largely unmodified between the different photographs.

Mater presents the first and the most recent photos kept by FOMU back-to-back. This shows you each photo in its own time, without allowing for comparisons.

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Wasserfall bei der Schützenburg.



Bloemenfontein 21. 7. 30. 11. 11. 11. 11.

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Frans Van de Poel
Waterfall at Schiessentümpel
Flower parade, The fireworks
1930

gelatin silver print stereo card
| Collectie FOMU P/1985/227/85
| Collectie FOMU P/1985/226/24

Frans Van de Poel (BE, 1865–1949) was a stereo photography enthusiast. Note the use of light and time in the combination of these two images, *Flower parade* and *Waterfall at Schiessentümpel*. For both stereo photos, the image is determined by the shutter speed. In *Waterfall at Schiessentümpel*, Van de Poel uses a short exposure time to capture the speed of the fireworks. In *Flower parade*, he increases the exposure time, which causes you to see the waterfall not in sharp focus but rather as a blur of water rushing down. By setting a particular shutter speed, the photographer decides how reality is made visible.

37



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Cassils
Time Lapse
2011

archival inkjet print
| Collectie FOMU 2021/54/1-4

In *Time Lapse*, transmasculine performance artist and bodybuilder Cassils (CA, °1975) employs their own body as a medium. The body undergoes intense physical challenges, used by Cassils to show the constant evolution of the human body. For this work, Cassils grows ten kilograms of muscle in twenty-three weeks. There are four grids of time-lapse photographs, all taken with exactly the same amount of time between them. These photos show Cassils' muscle growth. The nearly medical nature of the photographs allows you to see the body changing. To the artist, this performance is a socio-critical sculpture: the work emphasises the notion that bodies are formed in relation to power structures and societal expectations.





Spinnweb.

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Frans Van de Poel

Spider web

ca. 1913

gelatin silver print stereo card

| Collectie FOMU P/1985/225/56

The Antwerp photographer Frans Van de Poel (BE, 1865–1949) is a member of the Belgian Association for Photography and the IRIS Photographic Circle. Within these organisations he is mainly known for his stereo photography of poetic landscapes. Van de Poel's images offer an open and accurate representation of reality. The detailed capture of a spider's web gives you a clear impression of Van de Poel's meticulous approach: he depicts nature's work at her own pace, in her own natural flow of time.

39



04

Paul Sano

Caterpillar on a branch

1907-1935 (2024)

replica of a stereo autochrome

| Collectie FOMU 2024/3/2/58

Here you see a stereo autochrome of a caterpillar on a branch against a bright blue background. The autochrome technique, used between 1907 and 1935, was an early color photography technique that gave images a soft, almost painterly appearance. Paul Sano (BE, 1874–1960) was a physician and an enthusiastic autochromist. He explored the limits of this technique, experimenting with collages, double exposures and photomicrography. FOMU preserves both some of his autochromes as well as an album of experimental and medical photographs.

40



14

Amelia Bergner
Photogram of Leaves
ca. 1877

gum print
| Collectie FOMU 2023/37

In the late 19th century, Amelia Bergner (US, 1853–1923) creates photographic depictions of plants by placing ferns and other leaves on light-sensitive paper and exposing it to sunlight. This produces a photogram: a negative print that does not require any camera. The technique dates back to the earliest photographic experiments by inventor William Henry Fox Talbot in the 1830s. Bergner mainly places emphasis on the compositions, while previous plant albums with photograms, such as that by Anna Atkins (UK, 1799–1871), were more focused on a realistic rendering of plants.

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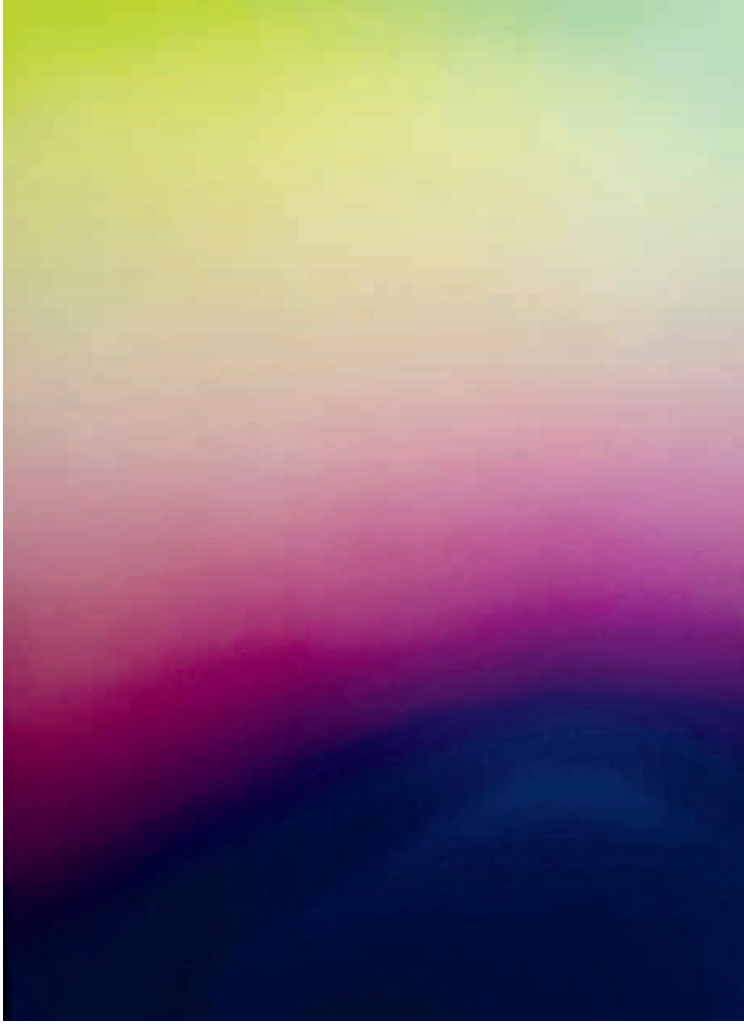
Frans Van de Poel
Flower bed with Pansies
Harvest time
Burning of dry leaves
Frosted fir tree
1910

glass plate positive

| Collectie FOMU D/5421, D/5383, D/5448, D/5464

Amateur photographer Frans Van de Poel (BE, 1865–1949) gives slide presentations at several photography clubs. These images depicting the four seasons are part of a larger series. A handwritten description and the photographer's initials (Cl. F.V.: Cliché Frans Van de Poel) are added to the margin of each image. Note the delicately colorised photo of the flowers: hand-tinting photos and glass plates was a common method for adding colour before the advent of colour photography.

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Laure Winants

Glacier Ice / Refraction #4 from the series *Time Capsule*

78° 55' 26" N, 11° 55' 19" E

2024

unique chromogenic print

| Collectie Vlaamse Gemeenschap BK/9677

In *Time Capsule*, Laure Winants (FR, °1991) creates photographs using ice from the North Pole region. Winants shows colours that appear when light is refracted by thin layers of ice. Winants uses a melting ice core as a lens: light falls through it and is then captured on a large sheet of photo paper. The air bubbles and bacteria released during the melting process are registered as different colours in the images. Melting glaciers show the impact of climate change on an ecological timescale where human acts cause rapid changes, in contrast with the “deep time” of natural processes that evolve over millions of years.

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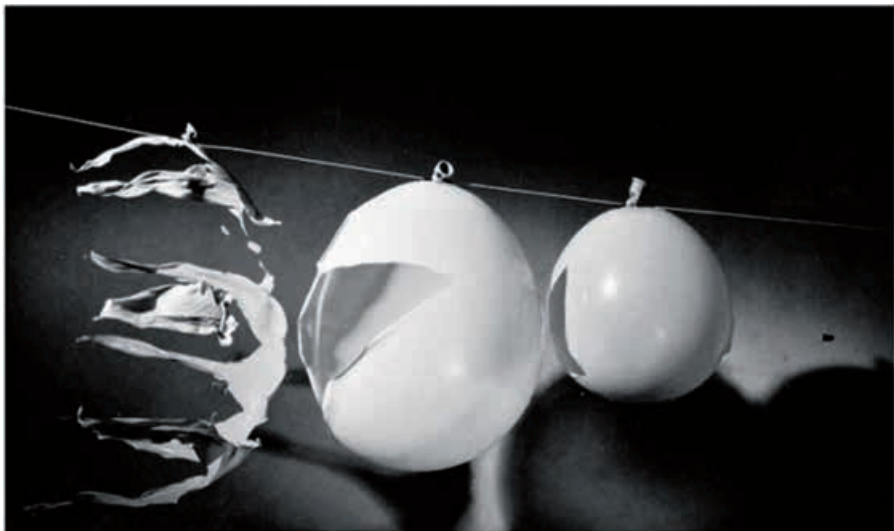
44

Anonymous
Eruption of Mount Vesuvius
s.d.

magic lantern slide
| Collectie FOMU PRE/1968/330

Between the 17th and the early 20th century, people used magic lanterns for the projection of images. The lantern has an oil or gas lamp for a light source, in front of which a glass plate is placed. The technique is used for entertainment, and later also for educational purposes. Travel is a popular theme. The magic lantern allows people in the 19th century to virtually transport themselves to faraway countries and famous places (“armchair travelling”). This painted plate of Mount Vesuvius enabled the projectionist to put the small boats in motion by moving the separate plate they are painted on.

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Harold Eugene Edgerton

Bullet breaching three balloons

1959

gelatin silver print

| Collectie FOMU P/1978/52/1

In the late 1930s, American scientist and photographer Harold Edgerton (US, 1903–1990) introduces a type of flash that allows for high-speed photography. He minutely captures movements using a stroboscope linked to a camera. The stroboscope produces light at such a speed and brightness that movements appear to freeze. This enables Edgerton to capture images of movements that are invisible to the human eye, such as the exact moment when a bullet pierces three balloons.

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64

Suzy Embo

Pierre Alechinsky, Les yeux ouverts

1965 (2024)

slide from a gelatin silver print

| Collectie FOMU P/1996/15/44

Suzy Embo (BE, °1936) frequently photographs artists, such as Pierre Alechinsky, Reinhoud d'Haese, Walasse Ting, Agnès Varda, Christian Dotremont and members of the international Cobra movement. In this series, Embo captures the creative process behind the painting *Les yeux ouverts* (1965) by Alechinsky. She does so in her own, free-flowing manner: without a tripod or added lighting, and without any staging. The interaction between Embo and Alechinsky causes several creative processes to cross paths here: painting, performance, photography, and (through the seriality of the images) film as well.

Mater decides to project the entire series of images as slides in a carousel, literally putting them back into motion.

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47

Dominique Somers

Dazzle

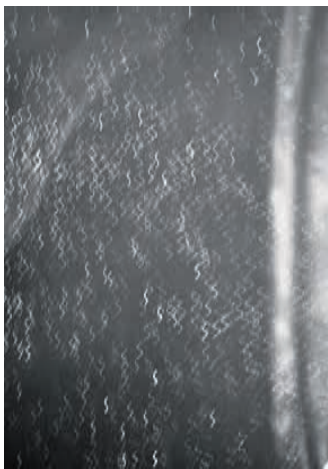
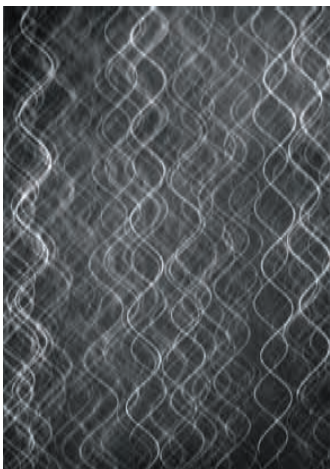
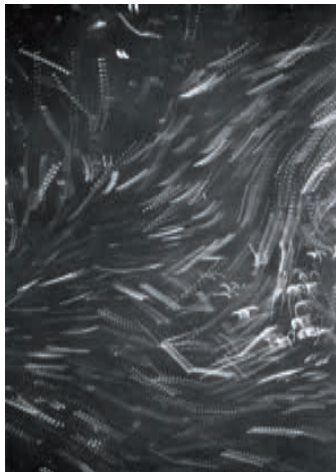
2015

neon installation

| Collectie FOMU 2022/52

Dominique Somers (BE, °1969) investigates extreme forms of light and time that are beyond our perceptive limits, such as a brief flash or the long lifespan of radioactive radiation. Somers is mostly interested in images that arise on their own, without the intervention of humans or machines: think, for example, of nuclear shadow images, photos produced by sparks of fire, and forms created by lightning strikes. *Dazzle* is a neon line drawing that follows the eye movements of a person whose eyes are momentarily unable to focus during a blinding camera flash.

47



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Joseph-Maurice Bourot

Photographic visualization of an air movement

1955 (2024)

replica of a gelatin silver print

| Collectie FOMU P/1983/100/1, P/1983/100/5-8

Joseph-Maurice Bourot (FR, 1920-1999) is a scientist and chronophotographer. Chronophotography is a technique by which photographers analyse specific movements over time using photography. In these photos you see the photographic visualization of airborne particles in motion. These photos reveal something that is always there, although the naked eye cannot perceive it.

Mater presents these photos in frames that are flanked by mirrors on two sides. This creates a multiplication of the air particles' movements, just like there are always air particles moving all around you.

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94

Suzy Embo
Various shots in a room
ca. 1965

lamda print of a negative
| Collectie FOMU N/1996/264

Suzy Embo
Contact sheet of various shots
in a room

ca. 1965
gelatin silver print
| Collectie FOMU P/1996/642/20

Photographer Suzy Embo (BE, °1936) is part of the Belgian post-war avant-garde. Since 1996 FOMU acts as caretaker of Embo's photographic archives. The museum does not only store prints, but also contact sheets and negatives, such as this series. Here you can feel Embo's experimentations with the angles, objects, sharpness, light and textures in the room.

Mater enlarges the images, reconstructing how Embo took these photographs inside the space. The sculptures enable us to track Suzy Embo's movements across the room.

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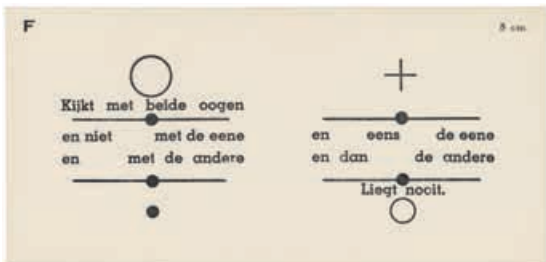
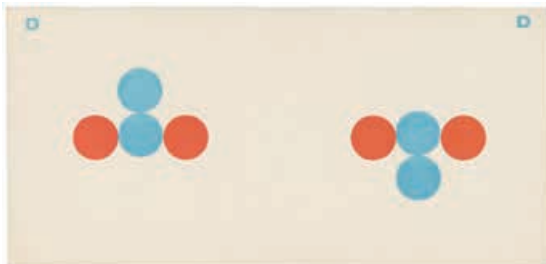
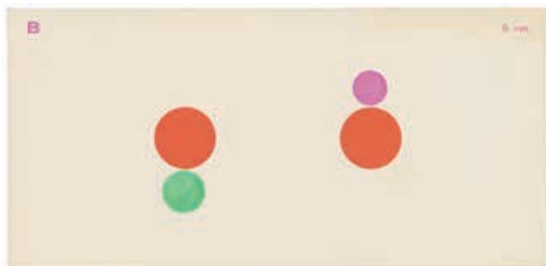
20

Anonymous
Mirror portrait, The Hague
1910-1920

gelatin silver print
| Collectie FOMU 2023/31/1

In the early 20th century, quick-service photography is a popular way of having one's portrait taken. The portrait sessions are uniform, fast and affordable, though in this era they are still produced by photographers (instead of the automatic photo booths that will follow). Quick studios are found in crowded areas such as shopping streets and movie theatres. This photograph is a variation on the quick photo. Working with two adjustable mirrors causes the mirror image to be reflected multiple times, making it seem as if the subject is seated at a table with four repetitions of herself. The mirror picture, or multigraph, is developed in the United States around 1890.

50



21

Antoine Hoorens

Stereo card for eye misalignment analysis

ca. 1950

stereo card

| Collectie FOMU P/1993/412/16,27,30,31

Antoine Hoorens (BE, 1884–1960), a Belgian eyesight specialist, is the designer of these stereo cards. He studies pupil movement and is a pioneer in the use of stereoscopic plates for the treatment of strabismus, or having “cross-eyed” vision. These stereo tests measure a person’s ability to see in 3D, also known as “stereopsis”. Images with patterns create an illusion of depth when viewed through a stereoscope using both eyes. Persons with normal stereopsis can perceive the 3D shape, while someone with a limited or absent capacity for stereopsis will not see any depth.

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22

Katja Mater
Kijk met Beide Ogen
2025

50 stereo glass plates for Kaiser Panorama

Look with Both Eyes

Or first with one eye, then the other. What is seen through the left and right eyes is combined by your brain to produce a spatial image with depth. In *Look with Both Eyes*, Katja Mater plays with this unconscious process. The work was created especially for the Kaiserpanorama, a large device for viewing stereoscopic images from the early 20th century. Mater playfully uses language, spatiality and perception in the stereo cards. When you look through the lenses, two separate images will fuse into a new image that only exists within your view at that specific moment.

In 1905, Antwerp photographer Joseph Maes builds this 3D viewing carousel for the Antwerp zoo. It is a magical spectacle: the images rotate automatically while the mechanism remains hidden. The experience is both collective and individual—as the panorama slowly spins, everyone gets a chance to attentively take in a different image. Mater chooses to reveal the carousel's inner workings and its mechanism by removing elements such as the title plates and the fabric around the legs of the machine.

Every first Sunday of the month, the Kaiserpanorama is set in motion.

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“No Longer Not Yet – Katja Mater & the FOMU collection”

Exhibition with work by

Katja Mater, George Filleul, Anonymous, Anonymous, Anonymous, Anonymous, Suzy Embo, Jaques Messin, Nick Geboers, Paul Sano, Alphonse Van Besten, Henry Draper, Warren De la Rue, Anonymous, Alphonse Giroux et Cie., Geert Goiris, Anonymous, Anonymous, Anonymous, Anonymous, Anonymous, Marie-Françoise Plissart, August Sander, Rik Selleslags, Charles Jean Swolfs, Anonymous, Anonymous, Frans Van de Poel, Guillaume Weber-Chapuis, Anonymous, Anonymous, Lebohang Kganye, Anonymous, Underwood & Underwood, Anonymous, Anonymous, Cassils, Amelia Bergner, Laure Winants, Anonymous, Harold Eugene Edgerton, Dominique Somers, Joseph-Maurice Bourot, Anonymous, Antoine Hoorens

the FOMU collection

FOMU manages an international and diverse collection of over 4 million objects. The collection is both historical and contemporary, encompassing photographs, cameras, books, historical documents, and much more. Each year, the FOMU collection is expanded with new acquisitions and donations.

For the past few years, FOMU has invited artists to engage in dialogue with the collection. As guest curators, they offer a fresh perspective on the collection and use it as inspiration to create new works.

PUBLIC PROGRAM

Every first Sunday of the month

- The Kaiserpanorama in motion
- Slow Focus sessions

Slow Art Day – 5 April 2025

- Performance “Anoniem” by Katja Mater
- Slow Focus sessions

25 October 2025

The faded portrait by Guillaume Weber–Chapuis from 1851
on display for one single day

6 November 2025

“Tending to What is Necessary: a Death and Grief Care Workshop’ by Staci
Bu Shea”

For more information & tickets: www.fomu.be/calendrier

COLOPHON

This exhibition guide is part of
“No Longer Not Yet – Katja Mater & the FOMU–collection”
from 28 February 2025 to 22 February 2026

Curator	Reproductions	FOMU team
Katja Mater	Guy Voet	
	Atelier Boba	Director
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	Sofie Meuwes	Tamara Berghmans,
Assistant curator		Inneke Daghelet, Annelies
Sonia Mutaganzwa	Production	Dalemans, Ann Deckers,
	Jan Siebens	Michiel Demaeght,
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Katja Mater	PRINTON Trükikoda	Van Hove, Lander Van
		Neygen, Ellen
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	Robin Brettar	Volunteers
Lithographer	Marcus Bruystens	Karel De Puyssleir,
Mariska Bijl	Staci Bu Shea	Frank Driesen, Stefan
	De Wijs 3D	Eyskens, Elizabeth Geerts,
Design frames	Nick Geboers	Monique Van Hiel, Jan
Katja Mater	Lotte Geeven	Vanvoorden, Daniël
	Jessica Gysel	Verbist, Hilde Wijnandt
Framer	LambdaLambdaLambda	
Tycho Van Essel	Ot Lemmens	Exhibitions
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Martine Bom	Charlotte Rood	Aniela Kurkiewicz, Pamela
Laura Schuster	Erwin van 't Hart	Peters, Anne Ruygt, Tom
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Ellen Fransen		

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Hanjoul, Patricia
Mannaerts, Yasemin Uslu,
Naomi Vandebroeck,
Nare Zeka

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Bogaerts, Liz (Elizabeth)
Carrazco, Geertje Cools,
Dorien De Clippel,
Wannes De Mol, Els De
Ridder, Peter D'Hoine,
Lena Divjak, Sandra
Driljeux, Bart Hendrickx,
Sacha Jennis, Mieke
Lamiroy, Annik Laruelle,
Rosie Maes, Saraya
Richter, Ilona Roesli,
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Nona Sadey, Marens Van
Leunen, Shalini Van den
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Verwimp

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Cleaning
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Demirana Jusuf, Gül
Kalkan

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Meyers, Charis Putseys,

Bloeme van Bon, Sylvie
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Hest, Sebastien Van
Steen, Pablo Vicente Fon,
Marino Vranckaert

Nightwatch Young
Entrepreneurs 2025
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da Costa, Emely
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No Not
Longer Yet

Katja Mater &
the FOMU collection

t Upon FOMU's invitation, Katja Mater selects works from the museum's collection. You'll see objects dating from before the invention of photography up to the absolute present. Mater designs unusual frameworks for the collection items and creates spatial installations with them. Together they form a coherent whole that is centred on the experience and perception of time: from solar time, cosmic time and asynchronous time to the rhythm of the body, times of mourning, and invisible temporalities.

In *No Longer Not Yet* you move through past, present and future. Moments are afloat between "no longer" and "not yet", like memories that we cherish while they slowly fade away. The pictures in the FOMU collection are also witnesses of a fleeting time, kept for a future but vulnerable to decay and oblivion.

Katja precisely and attentively adds conceptual framing to these works, their (anonymous) makers, and the subjects depicted in the photographs. Mater points to elements that often remain invisible or are forgotten, such as the message on the back of a photo. Mater deliberately covers intimate photographs that were never intended for our eyes.

Come in and look with both your eyes — or first with one, then the other. It is your gaze that completes the works.

No Not
Longer Yet

Katja Mater &
the FOMU collection

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