In the wake of the World War II, the Belgian Congo saw the rise of a new educated and westernized African bourgeoisie, the so-called “évolués.” At the same time, the anti-colonialism of the new world order led the Belgian authorities to substitute the idea of colonialism with that of a more seductive “Belgian-Congolese community.” This talk explores how the “évolués” became a strategic subject of colonial representation in the shaping of an ideological iconography of kinship between Europeans and Africans, but also how private Congolese families’ albums portrayed the middle-class’ relationship to that photographic ideal.

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