

# BODY ART



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**Dassanech man**

Ethiopia, 1994

© RMCA, Tervuren (Photographer: Yvan Houtteman)

# BODY ART

**Our body is more than a biological entity. It also functions as a means of communication. Skin decorations, for example, are the ultimate means to convey a personal message.**

A body and its adornment show who you are and how you see the world. That world also influences the looks of that decoration. Influences from all over merge with personal ideas about beauty, memory, spirituality...

In this exhibition we examine the decorated body: tattoos, skull deformations, scar decorations, implants... Why do people change their body? The makers of *Body Art* mention six reasons. In any case, every decorated person is showing his or her personality. And that need is under everyone's skin.

*Intro*

## **Movie: Go Beyond the Cover**

With Rick Genest, alias Zombie Boy

Dermablend by Laboratoires Vichy, 2011

Length: 3 minutes

## SOCIAL CRITICISM

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The French female artist ORLAN uses her own body as a work of art to express social criticism. At first she used surgery as an artistic means to make the manipulability of the body open to discussion.

The series *Self-hybridations* is about the stereotypical images of beauty in different cultures, and the price people pay to meet these standards. With her surgically altered face, ORLAN connects old and contemporary beauty ideals. Ironic are the subcutaneous implants on her temples: they contradict dominant ideas about beauty.

### 1. Refigurations/Self-hybridations précolumbienne

Editions n° 8, n°2, n° 35

ORLAN

Cibachrome photos

1998

*On loan from Galerie Michel Rein, Paris*



# 1 PERSONAL

**People tell their life story on their skin. They want to hold on to a memory, express their love, pay tribute to an event or a person. Or they record a characteristic or fascination with for example a tattoo or piercing. In doing so, their body becomes even more their own.**

Inspiration is found everywhere: *Tribals*, such as Maori symbols, are popular in Europe. Maori adolescents often have *Western Old School* tattoos: anchors, flowers, skulls, butterflies... In both cases it's about a longing for authenticity.

While people often make the choice for body decorations themselves - the name of a loved one, a sparrow - in some cultures it's usually others who decide what characterizes you. Either way, these decorations tell a personal life story. Much like a diary.

## LIFE STORY

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Body decorations show that you are a member of a group. At the same time, they show who you are and what you have been through. In Polynesia, for example among the New Zealand Maori, the life story and the personality of an individual are mapped in coordination with the community. Then the appropriate symbols are tattooed. A flying dog or a black line show your history and character and the connection with your culture or family.

**2. Club with tattoo motifs**

Marquesas Islands, Polynesia

Wood

Early 20th century (?)

Purchase: M.L.J. Lemaire, 1960

MAS, Antwerp (AE. 1960.0034.0002)

**3. Ancestral statue with personal decorations**

Maori (culture), Arawa, Bay of Plenty, New Zealand

Wood, pigment

Mid 20th century

Purchase: Edgar Beer, 1956

MAS, Antwerp (AE.1956.0004)



This statue was placed on the wall or against a pillar of a ceremonial centre. The decoration on the face corresponds to the actual tattoo of the concerning ancestor. The meaning of Maori tattoos depends on the symbol combination. It also depends on who has them: man or woman, young or old, a priest or another important figure.

**4. Samoan *pe'a* tattoos**

New Zealand, 2004

Photo: Glenn Jowitt

The *pe'a* is named after a small triangular motif representing a flying dog, which is a protective motif. The tattoos on the lower body narrate the specific power, the status and the personal story of these men. They all have their own *pe'a*.

## 5. Vic Taurewa Biddle

Maori (culture), New Zealand, 2007

Photo: Clayton Cubitt

Taurewa's *moko* or tattoos are based on the shape of his face, his life and origin and are therefore very personal. They show his identity as Maori, his beauty and strength.

## 6. Movie: Camp number as a memory

Clip from: *Numbered*, Uriel Sinai and Dana Doron, Israel, 2014

Length: ca. 3.5 minutes



During World War II, Abramo Nacson survived the horrors of the German concentration camps. In this movie clip, his grandson shows his grandfather's concentration camp number. He tattooed it on his arm, as a reminder of this significant period.

# 2 GROUP

**Every one of us belongs to different groups. Characteristics such as gender, age or class, but also occupation, taste or hobbies place individuals in a wider context. Appearance is also a visible way to show where you belong. And where you don't.**

Traditionally, people have been applying signs on their skin to make their social identity known. In Africa children would receive scar decorations on their face, in America students wear the branding of their society. Sailors and soldiers tattoo each other; football fans paint themselves in the colours of their favourite team.

Some Japanese young women dress up in an eye-catching Ganguro look, with white or silver hair, tanned skin and matching make-up and clothing.

## INITIATION

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During their initiation, the transition to adulthood, Carajá children in the Amazon have exceptional patterns painted on their face. Girls receive education with earthenware toys. The statues depict situations experienced in adult life: cooking, agriculture and hunting, but also sex.





### 7. **Boy ready for education**

Carajá (culture), Amazon, Brazil

Late 20th century

© *Museum der Kulturen, Basel*

(*TM-M-2566*)

### 8. **Toy dolls**

Carajá (culture), Amazon, Brazil

Earthenware, before 1960

Donation: C. Clercq, 1988

*On loan from the Tropenmuseum, Amsterdam (TM-5202-3 etc., TM-2865-19 etc.)*

## RECOGNIZABLE

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The Peruvian Shipibo can be recognized by their earthenware and body painting. Objects such as fabrics and jars have the same patterns as people during special shamanistic ceremonies. Also on pre-Colombian earthenware from Mexico, body paintings referred to similar textile motifs.

Nowadays, you can recognize adolescents in the large Japanese cities by their specific fashion style. They oppose the traditional concept of beauty: pale skin, dark hair and neutral make-up. Yamanba wear brightly coloured clothing, hair extensions and eye-catching make-up.

### 9. **Yamanba fashionista**

Japan, 2009

Photographer: Giovanni Merghetti

**10. Canvas**

Shipibo-Conibo (culture), Amazon, Peru

Textile

Late 20th century

Purchase: Galerie Abras, 1979

*On loan from the Tropenmuseum, Amsterdam (TM-4544-1)*

**11. Jar**

Shipibo-Conibo (culture), Amazon, Peru

Earthenware

Late 20th century

Purchase: M. v. Garrel, 1986

*On loan from Tropenmuseum, Amsterdam (TM-5074-3)*

**12. Female statue with painting**

Chupicuaro region, Mexico

Painted earthenware

500 BC

Gift of the Friends of the Ethnographic Museum Antwerp, 1994

*MAS, Antwerp (AE.1994.0003.0005)*

The geometrical painting of this female statue with elongated skull refers to textile motifs.

**13. Painted girl during a celebration**

Shipibo-Conibo (culture), Amazon, Peru, 2010

*Photographer: Gregg Woodward*



## ELITE

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In Malakula on Vanuatu in the South Pacific, members of male societies wear their own specific body painting during special occasions. The societies determine the social and ritual life in the community. Their members always strive to reach a higher rank. Their painting expresses this desire.

### 14. Statue of a powerful ancestor

Malakula, Vanuatu, South Pacific

Tree fern root

First half of the 20th century

Purchase: J. Polak, 2009

*On loan from the Tropenmuseum, Amsterdam*

*(TM-6348-1)*



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## MALE/FEMALE

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The fact that there is a piece of jewellery in only the right earlobe shows that this figure depicts a male. Females would have both ears pierced. The holes in the ears emphasized the difference between men and women. The weight of the golden earring was a sign of the rank.

### 15. Ancestor statue with heavy long earring

Island Nias, Indonesia

Wood, gold

First half of the 20th century

Purchase: Emile Delataille, 1947

*MAS, Antwerp (AE.1974.0058)*

## SAILORS AND PRINCESSES

In the past tattoos were symbols of certain groups in the Western world. Sailors, soldiers, criminals: with their body decorations they showed who they were and what they had achieved within their group. Even though there were professionals travelling around tattooing people, a lot of tattoos that could be found on the human skin were done by amateurs.

Surprisingly, at the end of the 19th century even the highest classes got tattoos, even members of royal families. The French princess Marie d'Orléans was married to the Danish prince Waldemar. She got an anchor tattooed on her upper arm to signify her commitment to her husband, an enthusiastic sailor.

### 16. Photo projection: Sailors and princesses



- > **Soldier of the French Foreign Legion (1)**  
1908, photographer unknown, © *Art Media/Print Collector/Getty Images*
- > **Sailor listens to the radio on Coney Island Beach in New York (2)**  
1943-1944, photographer: Weegee (Arthur Fellig), © *International Center of Photography/Getty Images*
- > **Prisoner (3)**  
Ca. 1950, photographer: Robert Doisneau, © *Gamma-Rapho/Getty Images*
- > **Women in military service, with tattoos by the female tattoo artist Jessie Knight (4)**  
1951, photographer: Haywood Magee, © *Picture Post/Getty Images*
- > **Four cooks on the ship HMS Belfast show their tattoos (5)**  
1961, photographer unknown, © *Central Press/Getty Images*



**17. Princess Marie de Bourbon d'Orléans (1865-1909), with tattoo**

1907

Photographer unknown

© *Illustrated London News Ltd/Mary Evans*

**18. National pride during the World Cup football match Ghana-Uruguay**

Johannesburg, South Africa, 2010

© *BPI / ISI / Polaris*

## **GANGSTERS**

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'Yakuza' is an umbrella term for originally Japanese criminal organizations. They maintain very strict codes of conduct and a hierarchical structure, in which a junior is loyal to a senior. Many members have bodysuits: completely tattooed bodies of which only the neck, head, hands and feet remain undecorated. In doing so, they hide their membership of such an organization from the rest of the world. The motifs are usually brave warriors from hero tales.

Many Yakuza get their bodysuit tattoos from Horiyoshi III (°1946), a world-famous Japanese tattoo artist. He finds inspiration for his tattoos in the old Japanese prints about the Suikoden, brave tattooed heroes from a Chinese story.



## 19. Photo projection: Yakuza bodysuits

Some tattoos on these backs can also be found in Japanese prints, such as Rôri Hakuchô Chôjun (1) and Kaoshô Rochishin (2). The woman with the dagger is princess Tamatori. She symbolizes selflessness and self-sacrifice, important values for Yakuza (3). The tattooist in the photo is the renowned Horiyoshi III (4). He has tattooed cherry blossoms on the back of the Yakuza member. Tattooing by hand, *tebori*, still happens often(6)

### > Rôri Hakuchô Chôjun (1)

Japan, 2005

*Photographer: Andri Pol*

### > Kaoshô Rochishin (2)

Japan, 2010

*Photographer: Alex Reinke*

### > Princess Tamatori with dagger

Japan, 2005

*Photographer: Andri Pol*

### > Tattoo artist Horiyoshi III

Japan, 2009

*Photographer: Matti Sedholm*

### > Tattoo of the Suikoden hero with cherry blossoms

Japan, 2009

*Photographer: Matti Sedholm*

### > Tattooing by hand (tebori)

Japan, 2005

*Photographer: Andri Pol*



## Prints of Chinese heroes as inspiration

These prints were part of the series *On the Waterfront. Hundred and eight folk heroes of the Suikoden*. This is a 14th century Chinese novel, of which the Japanese translation became very popular in the 17th century in Japan. Several characters have many tattoos with dragons, tigers, lions and snakes. Other, more peaceful symbols (not pictured here) are fish, flowers and even buildings.

### 20. **Kyumonryu Shishin en Chokanko Chintatsu**

Utagawa Kuniyoshi (1798-1861)

Japan

Woodcut

(Ca. 1827-)1830

*On loan from the Royal Museums of Art and History, Brussels (2098)*

The fighting hero Shishin, tattooed on the upper body with dragons and flames, defeats Chintatsu.

### 21. **Bokuten'o Rio**

Utagawa Kuniyoshi (1798-1861)

Japan

Woodcut

(Ca. 1827-)1830

*On loan from the Royal Museums of Art and History, Brussels (2101)*

Nocturnal fight between Bokuku and Rio. The dragon is a common theme in the Japanese legends. As sea god he controls rain and strong winds. It is a creature that can be both good and evil.

## WEALTH AND STATUS

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All the jewellery – in lips, ears and noses – immediately reveal the position of the wearer. A high status calls for rare material: gold is globally highly sought after. The refined design also contributes to the piece's worth - and so to the status of the person wearing it. Stretching of the pierced hole happens by the placement of increasingly large jewellery. Their size also increases the prestige.

If you lost your jewellery in ancient Mexico, you forfeited your status. For example, as a sign of submission, prisoners had to exchange their ear jewels for worthless materials, such as paper and rope.

### 22. Refined ear ornament

Kenyah-Dayak (culture), Borneo, Indonesia

Horn

Early 20th century

Purchase: A.M. Sierevelt, 1928

*On loan from the Tropenmuseum, Amsterdam (TM-444-2)*

### 23. Man with refined ear ornament

Kenyah-Dayak (culture), Borneo, Indonesia

Late 19th century

Photographer unknown

Donation: H.J.T. Bijlmer

*On loan from the Tropenmuseum, Amsterdam (TM-10005827)*

### 24. Ear ornament

Sumba, Indonesia

Gold

Beginning of the 20th century

Bequeathed by Liefkes, 2011

*On loan from the Museum Volkenkunde, Leiden (Liefkes-334)*



**25. Large ear jewel**

Karo-Batak (culture), Sumatra, Indonesia

Brass

Mid 20th century

Donated by Batak Institute, 1920

*On loan from the Tropenmuseum, Amsterdam (TM-114-26)*

**26. Woman with large earrings and headdress**

Karo-Batak (culture), Sumatra, Indonesia

1915-1925

Photographer unknown

*On loan from the Tropenmuseum, Amsterdam (TM-6001220)*

**27. Woman with lip discs**

Central Africa

1929-1937

Photographer: Casimir Zagourski

*On loan from the Tropenmuseum, Amsterdam (TM-60047922)*

**28. Mask with lip jewel**

Jenna Cass, Haida (culture), Canada

Wood

Mid 19th century

Transferred from the Royal Cabinet of Curiosities, 1883

*On loan from the Museum Volkenkunde, Leiden (RV-360-5169)*

**29. Status enhancing lip jewellery**

Ethiopia

Ceramic

20th century

Purchase: Gallery de Ruijter van Santen, 2005

*On loan from the Afrika Museum, Berg en Dal (AM-655-15, -160)*

**30. Earrings, as worn by Purei**

Kenyah-Dayak (culture), Borneo, Indonesia

Brass

Mid 19th century

Purchase: S.W. Tromp, 1887

*On loan from the Museum Volkenkunde, Leiden (RV-614-98)*

**31. Portrait of Purei, aged 96**

Kenyah-Dayak (culture), Borneo, Indonesia, 2006

*Photographer: Harjono Djoyobisono*

**32. Statue of a noblewoman with corresponding jewellery**

Bali, Indonesia

Wood, gold, palm leaf

Late 19th century

Donation: J.W. IJzerman; Artis, 1921

Purchase: O. Sayers-Stern, 1950

*On loan from the Tropenmuseum, Amsterdam (TM-118-11; TM-A-5768a/b; TM-809-73a/b).*

If there was no special occasion, a woman would wear rolled up palm leaves to keep the hole in her ear open.

**33. Set of bottom-lip plugs**

Aztec-Mixtec-Zapotec (cultures), Mexico

Obsidian, gold, crystal

1450-1521

Collection Paul and Dora Janssen-Arts

*On loan from the Flemish Community (MAS.IB.2010.017.062.09-10)*

**34. Set of ear plugs in the shape of a parrot head**

Maya (culture), central Guatemala

Jade, shell

250-900

Collection Paul and Dora Janssen-Arts

*On loan from the Flemish Community (MAS. IB.2010.0017.079 1-2/2)*

**35. Set of ear jewels**

Wari (culture), Peru

Shell, different types of rock

600-900

Collection Paul and Dora Janssen-Arts

*On loan from the Flemish Community (MAS. IB.2010.017.301.1-2/2)*

**36. Chest jewel with nose and ear jewels**

Panama

Gold

400-900

Collection Paul and Dora Janssen-Arts

*On loan from the Flemish Community (MAS.IB.2010.017.127)*

**37. Nose jewel**

Tairona (culture), Colombia

Gold alloy

1000-1600

Purchase: Borys Malkin, 1977

*MAS, Antwerp (AE.1977.0045)*

The nose jewel, covering the mouth, resembles the muzzle of a jaguar.

**38. Nose jewel**

Tairona (culture), Colombia

Gold alloy

800-1500

Purchase: L. Halleman, 1979

*MAS, Antwerp (AE.1979.0003)*



**39. Nose jewel with hunting scene**

Moche (culture), Peru

Gold alloy with silver

0-600

Collection Paul and Dora Janssen-Arts

*On loan from the Flemish Community (MAS. IB.2010.017.290)*

**40. Burial gift in the form of a pregnant woman with scarification and piercings**

Nayarit (culture), Mexico

Earthenware

250-100 BC

Donation: Missio, 2011

*On loan from the Tropenmuseum, Amsterdam (TM-6424-105)*

**41. Ear jewels of European workmen: carpenter, roofer and bricklayer**

Europe

Precious metal

21st century

MAS, Antwerp

**42. Statue of a woman with nose piercings**

La Tolita-Tumaco (culture), border region Ecuador/Colombia

Earthenware

600 BC -400 AD

Collection Paul and Dora Janssen-Arts

*On loan from the Flemish Community (MAS. IB.2010.017.254)*

**43. Statue of a woman with heavy golden earrings**

Bali

Wood, gold alloy, paint

19th century

Donation: Vereniging Museum Land- en Volkenkunde

*On loan from the Tropenmuseum, Amsterdam (TM-4154-1)*

## TRADITION AND CHANGE

Besides tattoos and piercings, intentionally applying scar decorations (scarification) is a worldwide phenomenon.

In Germany a cut in the face showed that you belonged to a certain student association. Members of several Afro-American student associations use a burnt scar as a link to their African roots. In Africa itself, some authorities and young people find these markings of a group membership outdated.

On some African statues, the same patterns can be found as on the human skin. They show to which ethnic group you belong, what your status is, whether you are married...

### 44. Photo projection: *Hââbré, the last generation*

Abidjan, Ivory Coast

2013-2014

Photographer: Joana Choumali



*Hââbré*, scarification, is dying a slow death as people bid farewell to the tradition, partly due to globalisation, and because governments are forbidding it. The photos show people whose identity is still written on their faces.

### 45. Statue with scar decorations on her stomach

Mossi (culture), Burkina Faso

Wood

20th century

Purchase: Johan Henau, 2006

MAS, Antwerp (AE.2006.0031.0003)



**46. Statue of mother and child of which the scars emphasize femininity**

Yombe (Kongo peoples), Dem. Rep. Congo/  
Angola

Wood, mirror glass, metal, bead

Late 19th century

Purchase: Henri Pareyn, 1920

MAS, Antwerp (AE.0555)

**47. Chair in the shape of a female ancestor with scarifications**

Kayumba atelier, Luba (culture), Dem. Rep.  
Congo

Wood

First half of the 20th century

Purchase: Bodes & Bode, 1964

*On loan from the Afrika Museum, Berg en  
Dal (AM-43-30)*

**48. Two young men with facial scarifications**

Sara (culture), Central Africa

1929-1937

*Photographer: Casimir Zagourski*

*On loan from the Tropenmuseum, Amsterdam (TM-60033953)*

**49. Mask (Gélède) with facial scarifications**

Yoruba (culture), Nigeria

Wood

20th century

Bequeathed by Ady Van Deuren-Van Remoortere, 2003

MAS, Antwerp (AE.2003.0010.0005)

**50. Adolf Hoffmann-Heyden, member of student association Corps Silesia Breslau**

Germany

Ca. 1900

© *Archiv Corps Silesia, Germany/Poland*

**51. Ceremonial bowl for food, with scarifications**

Solomon Islands, South Pacific

Wood

First half of the 20th century

Purchase: G. Oudshoorn, 1973

*On loan from the Tropenmuseum, Amsterdam (TM-4133-144a)*

This particularly rare bowl was possibly used during the scarification or wedding ceremony. In Melanesia, girls were only marriageable after having scar decorations. Young men received scars to have a higher rank.

**52. Branded member of the Epsilon Delta fraternity, of student association Omega Psi Phi**

United States, 2010

*Photographer: Jarrad Henderson*

**53. Female statue on a chair**

Senufo (culture), Koroko, Ivory Coast

Wood

Acquired in situ in 1938

Donation: Albert Maesen, 1955

*MAS, Antwerp (AE.1955.0030.0020)*

**54. Male statue, likely an ancestor**

Senufo (culture), Ivory Coast

Wood

First half of the 20th century

Purchase: G. Oudshoorn, 1973

*On loan from the Tropenmuseum, Amsterdam (TM-4133-30)*

**55. Stomach mask with symmetrical scarifications in beeswax**

Makonde (culture), Tanzania

Wood, beeswax

20th century

Purchase: Hugo J. van Woerden, 2004

MAS, Antwerp (AE.2004.0007.0001)

**56. Female statue with scarifications**

Dan/Wè (culture), Ivory Coast, Liberia

Brass

20th century

Purchase: Margriet Olbrechts-Maurissens, 1977

MAS, Antwerp (AE.1977.0037.0014)





# 3 SHOW

**Skin adorned with colours, patterns and piercings is always impressive. It makes people stand out: in battle, during Halloween and other festivities, and of course on stage.**

For centuries, artists have been making money with their lavishly decorated bodies, all thanks to the enthusiasm and curiosity of the audience. *Body Art* as an art form also has a public. Body painting literally turns the body into a painting. There are also contemporary artists who use their own body to convey their message.

## MAKING AN IMPRESSION

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Papuans, just like the Scottish Picts presumably did in the years before our era, decorated their bodies and faces in times of war. The goal was to frighten their enemy as much as possible. Nowadays, it is still done during yearly festivals related to martial dances.

During Halloween frightening others is also the goal. For sumo wrestlers the rule is: the larger and bigger, the more powerful and impressive. For both opponents and spectators.

### 57. Nose jewel

Asmat (culture), Papua New Guinea

Shell, rope

20th century

Purchase: J. Hoogerbrugge, 1970

MAS, Antwerp (AE.1970.0039.0037)

**58. Nose jewel**

Asmat (culture), Papua New Guinea

Pig's tooth (?), bone

20th century

Donation: P.A. de Weerd, 1973

MAS, Antwerp (AE.1973.0026.0007)

**59. Nose jewel**

Asmat (culture), Papua New Guinea

Pig's tooth (?)

20th century

Donation: P.A. de Weerd, 1973

MAS, Antwerp (AE.1973.0026.0008)

**60. Man prepares for battle during a Pacific Arts festival on Samoa**

Central Highlands, Papua New Guinea, 1996

*Photo: Glenn Jowitt (TM-M-2599)*

**61. Sumo wrestlers**

Seoul, South Korea, 2014

*Photo: Lee Jin-Man/AP Photo (TM-M-2592)*

**62. Scary children during Halloween**

*Photo: Patricia van Rietbergen, 2014*

*With thanks to Isis and Jason van der Plas*

**63. Double mask with nose ornaments**

Sepik (culture), Papua New Guinea

Rattan, fibre, wood, raffia

Mid 20th century

Purchase: Raw Material Processing Company, 1963

MAS, Antwerp (AE.1963.0006.0010)

**64. Decorated 'Picts'**

Artist and year unknown

*Photo: Getty Images/Hulton Archive*

## PAINTING

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In the theatre, at exhibitions or at festivals, the painted body is a work of art to be looked at. During the classical Indian dance performances of Kathakali, the detailed make-up expresses the personality of the character. Green represents a noble figure with a dark side.

### 65. The Human Flamingo

Gesine Marwedel, Germany, 2011

*Photographer: Thomas van de Wall*

### 66. Painted actor in the Kathakali theatre

India, 2008

*Photographer: Bob Krist/Corbis*



## FOOD ON THE TABLE

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Exciting stories were told about completely tattooed women, who were the main attraction of travelling circuses around 1900. It would be said that they had been kidnapped and forcibly tattooed, by for example Indians in the Wild West in America. Even though these stories were mostly fictitious, they made the circus performers even more popular with the growing middle class. And there was sensation: a naked ankle could already cause a stir! It was how these ladies brought food to the table.



**67. Movie: Artists in the sideshow**

Clips from: *Sideshow. Les films d'ici*, 2014

Shown in *Tatoueurs, Tatoués*, Musée du quai Branly, Paris

With: Capt. Don (Human Volcano), The Enigma, Katzen the Tiger Lady, Lucky Diamond Rich and The Lizardman

Length: 3.5 minutes

*With thanks to:*

*Human Volcano: Alan Governar/Documentary Arts, 1977*

*Jim Rose Circus with Enigma: C&P, Jim Rose Circus, 1993*

*Katzen in 'The Puzzling World of The Enigma': James Rewucki/Absurd Machine Films, 2006*

*Lucky Diamond Rich - Most Tattooed Person: Guinness World Records,*

*2011. Music: Simon Morant The Lizardman: Erik Sprague/William*

*Darbyshire, sound/1st A.D - J Oikarinen*

**68. Poster with circus performer Annie Frank**

Germany

Paper

1903

*Collection Stichting Circusarchief Jaap Best [replica]*

**69. From attraction to tattoo artist: Irene 'Bobby' Libarry**

Imogen Cunningham, 1976

*Collection Imogen Cunningham Trust*

# 4 UNIQUE

**Some people feel different and also feel the need to present themselves as such. The message is clear: this is who I am!**

People are always looking for new ways to present themselves in a special way: elongated earlobes, a split tongue, implants placed under the skin... These are just a few examples.

Body decorations can also be a form of resistance against the norms and rules. Young people in Iran, for example, proudly wear their by the government forbidden tattoos. Elsewhere, people completely tattoo their body, even though this lessens their chances of success in society.

## REBELLION

In Iran, tattoos are becoming very popular among young people, even though the Islamic regime forbids wearing tattoos or tattooing others. Tattoo artists go to their customers or work in secret in beauty salons. That people are still getting tattoos can be seen as an act of rebellion against the authorities. There are also the traditional reasons, such as beauty and the wish to show personality.



### 70. Iranian young men show their tattoos

Iran, 2006

Photographer: Morteza  
Nikoubazl / REUTERS

## DIFFERENT FROM THE REST

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During the fifties, Ethel Granger was in the *Guinness Book of Records* with the narrowest waist ever: 33 centimetres. She also wore large ear and nose piercings. In doing so, she went against the current perceptions about the body.

The Modern Primitives movement, which formed three decades later, was doing the same thing. These people find inspiration in other cultures to challenge their bodies and make them more beautiful. Through pain and trance they want to reach personal growth. That they regard these other cultures as 'primitive' and copy their meaningful practices, is often criticised.

With his coloured scar in the shape of a heart, the man on the photo isn't a common sight in his environment in Papua. Tattoo Barbie seems to want to show that tattoos have become as mainstream as the doll itself. But protesting parents disagreed, as they found her too out there.



**71. Beautiful and special, Iska Ithil**

United Kingdom, 2013

*Photo: Ravenblakh Photography*

**72. Ethel Granger with corset**

United Kingdom

Mid 20th century

Photographer unknown

*J-C Creations*

**73. Young woman with split tongue**

Ukraine, 2009

*Photographer: Andrey Demenyuk*

**74. Michael Armin with heart-shaped scarification**

Asmat (culture), Papua New Guinea, 2000

*Photographer: Wim van Oijen*

**75. Metal skull implant of Samppa von Cyborg,**

specialist body modification

Germany, 2005

*Photographer: Regis Hertrich*

**76. Set of contemporary ear plugs**

Europe

Pyrex, metal, horn

21st century

Purchase: TekTik Tattoo, Roxy Antwerp, 2015

*MAS, Antwerp (MAS.00156.005,-006,-007)*

Increasingly large rings and plugs slowly stretch the earlobes.

**77. Set of transdermals**

Europe

Metal, glass

21st century

Purchase: TekTik Tattoo, Roxy Antwerp, 2015

*MAS, Antwerp (MAS. 0156.003,-004)*

*Transdermals* are decorations where the buttons are placed under the skin using a subcutaneously screwed small anchor. There are also silicone shapes, such as silicone breasts, which are placed under the skin.

**78. Set of nose rings**

Europe

Metal

21st century

Purchase: TekTik Tattoo, Roxy Antwerp, 2015

*MAS, Antwerp (MAS.0156.009, -010)*

The rings go through the nasal bone.

**79. Navel bananas**

Europe

21st century

Purchase: TekTik Tattoo, Roxy Antwerp, 2015

MAS, Antwerp (MAS.0156.008 1-2, 2-2)

Metal bananas decorate the navel.

**80. Tokidoki Barbie with tattoos**

Italy

Plastic

2011

*On loan from the Tropenmuseum, Amsterdam (R-2555)*

**81. Michael Armin's coloured scarification**

Asmat (culture), Papua New Guinea, 2000

*Photographer: Wim van Oijen*

**82. Movie: Make-up tutorial, Iska Ithil**

Movie: Iska Ithil. United Kingdom, 2012

*Music: Lay You Down and Rubadub (DoneKnow) by The Skints*



**83. Contemporary scar or scar decoration**

Wayde Dunn, Minneapolis, United States, 2014

*Photo: Alex Butterfield*



# 5 BEAUTY

***Beauty is in the eye of the beholder. The spectator himself decides what he finds beautiful. At the same time, every culture and moment in time share views on what is beautiful and what is not. These beauty ideals partly decide how people show themselves to the world.***

Nowadays, many women use make-up in a similar way. There is also a global standard for cosmetic surgery. There are also many local ideas about beauty.

While in many cultures people cover scars, they are traditionally seen as an ideal in Africa and Oceania. In China, men used to adore lotus feet, female feet kept small by binding them. The old Huns used the same technique to transform their skull.

## DISFIGURING

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In northeast India, Apatani women were known for being the most beautiful. Invading groups would regularly kidnap them. The story has it that Apatani men would tattoo their women to prevent this from happening. Until the 1970s, when Christianity gained influence in the area, men would tattoo women's faces and give them nose plugs. Those would partly hide their face. The same thing would be done with Chin women in Myanmar.



**84. Woman with tattoos hiding her beauty**

Apatani (culture), India, 2009

Photographer: Christo Geoghegan

**85. Movie: Protective Chifacial tattoos**

*Clip from: A visit to the Chin tribal villages near*

*Mrauk U. Jay Tindall/Remote Lands*

Chin (culture), Myanmar, 2012

Length: 3 minutes



## HIDDEN BEAUTIES

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Many bodily embellishments are meant to remain a secret. They aren't visible until the person undresses. Supposedly, the husband of the British queen Victoria had a penis piercing: the still very much in demand PA (*Prince Albert*).

Nipples, penises and vaginas can be pierced for many reasons: to increase sexual pleasure, for the excitement of it or just because the person thinks it looks good. For Dayak men in Indonesia piercings emphasized their masculinity.

### 86. Penis pins

Dayak (culture), Sarawak, Malaysia  
Stag horn, iron  
19th century

Donation: J.W. Hilbrander, 1919

*On loan from the Tropenmuseum, Amsterdam (TM-81-6a/b)*



### 87. Penis pins

Toraja (culture), Central Sulawesi, Indonesia  
Wood  
19th century

Donation: A.W.A. Michielsen, 1937

*On loan from the Tropenmuseum, Amsterdam (TM-351-2)*

### 88. Penis pin and ring

Europe  
Metal

Purchase: TekTik Tattoo, Roxy Antwerp, 2015

*MAS, Antwerp (MAS.0156.009)*

### 89. Kenyah-Dayak (culture), Borneo, Indonesia

Ca. 1920

Photographer unknown

*On loan from the Tropenmuseum, Amsterdam (TM-10005628)*

## FRAIL AND DELICATE

Lovely female feet used to be very sexually attractive in ancient China. Up until the 18th century noble girls would bind their feet to stop them from growing. Much like these bound-in lotus feet, contemporary high heels can cause pain and foot problems. Still women all over the world gladly wear them. The breath-taking corset Western women used to shrink their waistline, was once a must.

### 90. Corset for a pregnant woman

The Netherlands

Cotton, lace, metal

Ca. 1900

On loan from the Centraal Museum, Utrecht (TM-ib-2015-09-1)

### 91. Movie: *The corset*

Clip from: Quarks & Caspers: *Kleidung - 7 Dinge, die Sie wissen sollten* (WDR), 2013

Length: 2 minutes

With thanks to: akg images, Rolf Koczorek/DESIGNTREE.TV, Stefan Döring, Interfoto, Preußischer Kulturbesitz / bpk, Ullstein Bild



92

### 92. Lotus shoes for women

Chengde, China

Silk, leather, cotton

1920-1928

Donation: M. Verbois, 1977

MAS, Antwerp (AE.1977.0029.0015)

### 93. Shoes Lillith, from the series: *Original Sin(suality) – Garden of Eden*

Amber Ambrose Aurèle, 2012

Photo: Simon Claassen

On loan from Amber Ambrose Aurèle, Amsterdam

## TRANSFORMATIONS

For centuries, people have also been changing their bodies under their skin for the sake of beauty. The elite of the ancient Maya in Mexico wanted to have long foreheads, just as the noble Congolese Mangbetu and the European Huns. Nowadays, in many countries new parents receive the advice to regularly turn over their baby to keep the skull round.

Nose corrections are the number one cosmetic procedure in Iran. In Korea rounder and larger eyes are popular. Women with neck rings in Thailand and Myanmar don't want to be seen as a tourist attraction any longer. Many of them have taken off their rings.



### 94. Woman with elongated skull

Mangbetu (culture), Dem. Rep. Congo

Ca. 1930

Photographer: Casimir Zagourski

Collection Museum der Kulturen, Basel

### 95. Honey box with a head with an elongated skull

Mangbetu (culture), Dem. Rep. Congo

Bark, glass beads, raffia, brass

Early 20th century

Purchase: Henri Pareyn, 1920

MAS, Antwerp (AE. 0435)

### 96. Statue of a man with a widened forehead

Remojadas style, Mexico

Earthenware

600-800

Collection Paul and Dora Janssen-Arts

On loan from the Flemish Community (MAS.IB.2010.017.059)

**97. Head with elongated skull**

Maya (culture), Mexico

Earthenwork, pigment

600-800

Collection Paul and Dora Janssen-Arts

*On loan from the Flemish Community (MAS.IB.2010.017.094)*

**98. Neck ring (3 kilograms) and bracelets**

Padaung, Myanmar

Bronze

19th century

*Private collection De Mijlpaal, Belgium*

**99. Fertility statue with elongated skull ('pretty lady')**

Tlatilco (culture), Mexico

Earthenware

1200-400 BC

Purchase: W. van de Vijver, 1990

*MAS, Antwerp (AE.1990.0032.0001)*

**100. Statue of a man with elongated head and hanging mouth**

Olmeken (culture), Mexico

Green stone

1200-400 BC

Collection Paul and Dora Janssen-Arts

*On loan from the Flemish Community (MAS.IB.2010.017.013)*

**101. Head of a female Hun**

Huns (culture), Asparn/Schletz, Austria (origin original skull)

Reconstruction: epoxy resin, plastic

Ca. 450

*Photo: Historisches Museum der Pfalz Speyer, Speyer*

Starting in the 4th century, the Huns spread the practice of the skull transformation as the beauty ideal over Central Europe.

**102. Girl with and without neck rings**

Kayan Lahwi (culture), Thailand  
 Beginning of the 21st century  
*Photographer: Jack Picone*

**103. Nose corrections, a global beauty ideal**

*With thanks to dr. Peter JFM Lohuis, oncological chief head-neck surgeon.*

**FEMININITY**

For scar decorations the rule often was: the more, deeper and bigger, the more powerful and brave the woman who underwent the cutting.

**104. Woman with scar decorations**

Leo Eland  
 Marind Anim (culture), Papua, Indonesia  
 Oil on canvas  
 Ca. 1920  
 Donation: Heirs L.J. Eland, 1931  
*On loan from the Tropenmuseum, Amsterdam (TM-704-1)*

**105. Female statue with scarifications**

Solomon Islands, South Pacific  
 Wood  
 Early 19th century  
 Purchase: E.P. Goodwin, 1883  
*On loan from the Museum Volkenkunde, Rotterdam (RV-350-477)*

## DISTINCTIVE

The white complexion of Japanese geishas, traditional escorts, is seen as a sign of beauty for many people in Japan and abroad. The colour is inspired by theatrical make-up, such as the traditionally masked noh theatre, as the blackened eyes and red lips stood out even more from the white face in the dark room. Black painted teeth, also seen on the mask, were once considered beautiful.

### 106. Movie: Geisha in training applies her make-up

*Clip from: Maiko or geisha painting her face,*  
 Alan Macfarlane (ed.), Robin Probyn (camera)/Windfall Films, 1999  
 Channel Four *The Day the World Took Off*, 2000  
 Length: 3.5 minutes



### 107. Noh theatre mask of the boy Rando

Japan  
 Lacquered (kiri) wood  
 18th century  
 Purchase: Langewis, 1958  
 MAS, Antwerp (AE.1958.0030.0003)



107

### 108. Women make themselves up, their hands covered in henna

Teheran, Iran  
 Oil on linen  
 Early 19th century  
 Donation: P.A.H. Hotz, 1909  
 On loan from the Museum Volkenkunde, Rotterdam (RV-1688-1)

In Muslim communities henna is popular at festive occasions. Both bride and groom are adorned with it. In other cultures people also paint their bodies with it for the same reason: beauty.



# 6 SPIRITUAL

**For many people, their body decorations form a link with the supernatural world. The pain of applying the tattoos and scars alone creates a bond: pain has a cleansing effect. The decoration itself can also have spiritual value.**

Some tattoos offer protection or luck, such as a number, animal or another sign on or under the skin. Others can get you into the hereafter.

In other decorations, the divine world is clearly visible. Examples are tattoos of the cross, but also scarifications in the shape of the skin of the mythical crocodile among the Iatmul in Papua New Guinea.

## **INVISIBLE WORLD**

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The patterns on the tattoo stamps show the relationships people have with nature and the spirit world. The tattoos of the Kayan-Dayak in Borneo enlighten the path to the upper world for its wearer. The Ot Danum Dayak show their cosmos: the sacred tree and hornbill, as can be seen on the man's chest in the photo, offer protection against evil spirits and revitalize. The animals of the West Timorese tattoos ensure contact with the other world.

The tattoos of Borneo have a large role in the contemporary *Tribal* tattoo style. For some people with *Tribals* their spiritual meaning is very important. Others use the symbols without any knowledge of this meaning, which the Bornean people may see as offensive.

### 109. Tattoo stamps

Kenyah/Kayan/Modang-Dayak (cultures), Borneo, Indonesia

Wood, dye

Early 20th century

*On loan from the Tropenmuseum, Amsterdam (TM-391-28 etc.)*



### 110. Sawang Kalong with the cosmos on his chest

Ot Danum Dayak (culture), Borneo, Indonesia

Ca. 1900

Photographer unknown

*On loan from the Tropenmuseum, Amsterdam (TM-60046429)*

### 111. Doll with animal tattoos

Atoni/Tetun (culture), West Timor, Indonesia

Wood, ink

19th century

Purchase: W.O.J. Nieuwenkamp, 1919

*On loan from the Tropenmuseum, Amsterdam (TM-77-84)*

## CONVICTION AND DEVOTION

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For Copts, the tattoo of the Coptic cross on the inside of the right wrist is a sign of Christianity and of religious devotion.

Conviction also played a role for facial tattoos of Amazigh or 'Berber' women in northern Africa and for the Ainu, an original culture in Japan. They considered these tattoos to be beautiful and believed that they would prevent evil influences entering the body. That is why they were tattooed close to and around the mouth. The tradition died a slow death among the Ainu, when more and more Ainu married Japanese. Also among the Amazigh women, no one is tattooed like this anymore.

In India participants in a festival temporarily change into a goddess to honour the patron goddess Angalamman. They do this by painting their face.



### 112. Coptic girl with cross

1992

Photo: Reza/Webistan/  
Corbis

### 113. Woman with chin tattoo

Amazigh (culture), Morocco  
Ca. 1950

Photo: Photographer  
unknown

*On loan from the  
Tropenmuseum, Amsterdam  
(TM-60033850)*

### 114. Woman with mouth tattoo

Ainu (culture), Japan

Ca. 1880

Photographer unknown

Purchase: Rex Berlin, 1902

*On loan from the Museum Volkenkunde, Leiden (RV-A73-103)*

### 115. Child painted as the goddess Angalamman

India, 2011

*Photographer: Jegannathan*

## HEROES AND CROCODILES

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The scarification of the upper body is one of the rituals Iatmul boys in Papua New Guinea traditionally undergo to become adults. The creation of the world, in which the crocodile shaped the earth, is re-enacted. The scars refer to the crocodile bites, as it symbolically eats and spits out the boys, who are now adults. After the healing process, the scars look like crocodile skin.

The blood lost during the cutting process, stands for the blood of the boy's mother: without it he is a man. The crocodile has a central role among the Iatmul and is depicted in all kinds of objects.

### 116. Ceremonial chair with crocodile skin on the shoulders

Iatmul (culture), Papua New Guinea

Wood, shell

First half of the 20th century

Bequeathed by P. Wirz, 1957

*On loan from the Tropenmuseum, Amsterdam (TM-2670-192a)*



This chair, which was used during important meetings in the men's house, depicts a prominent ancestor with crocodile scars.

### 117. Ornamental dagger made of crocodile jawbone

Asmat (culture), Papua New Guinea

Crocodile jawbone, rope, cassowary feathers and coix seed

20th century

Purchase: J. Hoogerbrugge, 1970

MAS, Antwerp (AE.1970.0039.0044)

Initiated men wore the ornamental dagger on their upper arm.

### 118. Young latmul men with crocodile marks

Papua New Guinea, 2010

Photo by David Kirkland Photography (M-2602)

## TRIBUTE

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Using skulls of the deceased, Papuans would communicate with the spirit world. They would treat the skulls with clay and paint until they'd created a lifelike portrait. The ancestors remained recognizable and looked their best: a respectful gesture. Skulls with white motifs belonged to men, black motifs to women.

### 119. Modelled male skull

Iatmul, Sepik (culture), Papua New Guinea

Skull, clay, paint, pearl, hair

Mid 20th century

Former collection Jacques Schwob, 1955

MAS, Antwerp (AE.1955.0018.0005)



119

## HIGHER REALMS

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Sometimes people search for a direct connection with the spiritual world using their body. A mediator, a shaman, can help this process. In West Mexico, one of these mediators would cut into his cheeks to go into a trance easier, because of the pain and because he couldn't eat.

Buddhist Sak Yant are also spiritual. These tattoos of sacred texts, figures and magic formulas - reinforced by the tattooed monk's mantras - offer protection and fulfil wishes. Once a year Thai Buddhists come together for a festival and go into a trance all together.

They change into one of the Sak Yant they wear on their body, ranging from tiger to deity. The protective spiritual signs can be seen everywhere nowadays: from Thai boxers to movie star Angelina Jolie.

### 120. Movie: Yantra. The sacred ink

Bangkok, Thailand, 2014

Cedric Arnold

Length: 4.5 minutes



### 121. Statue of a shaman

West Mexico

Earthenware

300 BC - 300 AD

Collection Paul and Dora Janssen-Arts

*On loan from the Flemish Community (MAS.IB.2010.017.035)*

# 7 TATTOOS EVERYWHERE!

**From a phenomenon in the sailors' culture, these last few decades tattoos have grown into a general phenomenon. That also means it has evolved and gone through several fashions.**

Thanks to sailors, tattoos started to spread over the seven seas at the end of the 18th century. In the 20th century, tattoo shops started to appear in most port cities. Thanks to electrical machines, transfer techniques and example photos, typical sailor motifs appeared all over the world.

For a long time, tattoos remained something for sailors, prisoners and eccentric aristocrats. But these last few decades it has grown into a general phenomenon. Through the rebellious subcultures of bikers and rockers, it appeared in the popular soap and movie star culture, sports heroes... And therefore also in your world.

After the revival of classical motifs and the fashion of *exotic tribal tattoos*, contemporary tattoo artists go one step further with their elaborate graphic designs. Client and artist usually conduct intense consultations.

## SAILOR TATTOOS

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**At the end of the 18th century, sailors transported the tattoo habits of the islands in the South Pacific to Europe. They would tattoo one another with needles on board of their ship or in port bars. In the 20th century it became a business.**

Professional tattoo artists worked in barber shops or opened their own studios in port cities. Visitors would choose their tattoo from the motifs or flash on the walls of the shop. Typical tattoos such as anchors, sailing ships, mermaids... made their way across the globe.

Their tattoos also showed the sailor's track record. They showed if they had sailed over the equator or whether they had gone around the Cape. The tattoos also contributed to the image of the tough sailor: someone who defies dangerous conditions, far from home and unafraid of death.

### **122. Five cartons with tattoo motives from Joe Pancho's studio**

Antwerp

Carton, ink, aquarelle

First half of the 20th century

Donation: J. Vertommen, 1976

MAS, Antwerp (AS.1976.046.001 - .005)

### **123. Carton with tattoo motives of naked women**

Daley

Place unknown

Carton, aquarelle

1900-1918

Donation: J. Vertommen, 1967

MAS, Antwerp (AE.1967.001.005)



**124. X-Ray images of a copied mermaid of 'Jenny Hanivers'**

A.A.G. De Laey

Antwerp

X-Ray film

1961

Donation: A.A.G De Laey, 1961

*MAS, Antwerp (AS.1961.079.023 until 028)*

In the 19th century, mermaid mummies were sold as curiosities. They were mostly produced in Southeast Asia and traded via Antwerp. That is how they got their name: 'Jeune d'Anvers' or 'Jenny Hanivers'. This mermaid is made of half monkey and half fish.

**125. Delft tiles with a mermaid and merman**

Delft, the Netherlands

18th century

Ceramic

Origin: Museum Vleeshuis, 1966

*MAS, Antwerp (AS.1966.051.001 and .002)*

**126. Casts of body parts with tattoos**

Anonymous

Europe

Plaster

Dating unknown

*MAS, Antwerp (AF.05239-05243)*

**127. Images of a man and woman with zodiac signs and their influences on the body**

Anonymous

Plaster

Late 19th - early 20th century

Donation: Vereniging tot Bewaring der Vlaamse Volksoverleveringen, 1907

*MAS, Antwerp (AF.04934 and AF.04935)*

### **A MAS flash on your skin?**

The production of these flash designs was assigned by the MAS. They were inspired by the museum collection. You can also find them on the MAS website. Each design is sold and tattooed only once. This way it remains exclusive.

You can make a reservation with an artist after which you can make an appointment. You are tattooed in the MAS.

### **128. Holy Heart**

Anonymous assembly work

Europe

Various materials

19th century

Purchase: Octavie Du Caju, 1964

*MAS, Antwerp (MFA.1964.076.8892)*

### **129. Holy Heart**

Anonymous assembly work

Europe

Various materials

19th century

Donation: J. Meyer, 1958

*MAS, Antwerp (MFA.1958.022.A)*

### **130. Holy Heart**

Anonymous assembly work

Europe

Various materials

19th century

*MAS, Antwerp (CDM.2007.010)*

### 131. Book with designs for sailor tattoos

Maker: Tom Schmidt

Europe

Paper

1904-1918

Donation: Frank Hol, 1961

*MAS, Antwerp (A.11.606)*

## JOE PANCHO

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The first Antwerp tattoo artist was Joe Pancho. He was born in Vorselaar under the name of Jozef Vertommen (1927-1986), travelled around the world and learnt how to tattoo during World War II in Canada, in the environment of the infamous Doc Forbes (1900-1977).

In 1943, he moved to the Antwerp red light district. His studio was the first tattoo shop in Belgium. Pancho called himself 'doc, 'professor' or 'Painless Pancho'. He was a free spirit, travelled a lot and was always vague about his background. In 1976 he closed down his shop.

### 132. Electrical tattoo machine of Joe Pancho

Joe Pancho

Antwerp

1950-1953

Donation: Jozef Vertommen alias Joe Pancho, 1967

*MAS, Antwerp (AE.1967.001.001)*

Thanks to the invention of the electrical tattoo machine, people could tattoo quickly and precisely. Tattoo artists would develop their own machines. Nowadays they are still made by hand.

**133. Needles of Joe Pancho to tattoo by hand**

Europe

Steel and cork

1940s

Donation: Jozef Vertommen, 1967

MAS, Antwerp (AS.1967.001.002 en 003)

**134. Ink bottle used by Joe Pancho**

1960-1967

Glass

Donation: Jozef Vertommen, 1967

MAS, Antwerp (AE.1967.001.004)

**135. Photo report of Joe Pancho's tattoo shop**

Schippersstraat 49, Antwerp

Paper positive

1976

Donation: Fotodienst Antwerp, 1976

MAS, Antwerp (AS.1976.047.001 untill 017)

**136. Cigar with Joe Pancho cigar ring**

Antwerp

20th century

Donation: Tattoo Ronny, 2014

MAS, Antwerp (MAS.0109)

**137. Photo report of tattoo shops in the Antwerp maritime neighbourhood**

Jules Van Beylen

Antwerp

Paper

Acquired in 1968

MAS, Antwerp (AS.1968.059.003, 0054, 005, 010)



**138. Photo report of tattoo shops in the Antwerp maritime neighbourhood**

Jules Van Beylen

Antwerp

Paper

Acquired in 1971

*MAS, Antwerp (1971.034.001, 002, 003, 005, 006)*

**139. Photos of tattooed people, obtained from the tattoo shop of Joe Pancho**

Antwerp

Anonymous

Paper

Ca. 1945-1965

Donation: Mortelmans-De Mayer, 1968

*MAS, Antwerp (AS. 1968.043.001 until 004)*

**140. Photos of tattooed people, obtained from the tattoo shop of Joe Pancho**

Antwerp

Anonymous

Paper

Ca. 1945-1965

*On loan from Luc van Coolput, Antwerp*

**141. Photos of tattooed people, obtained from the tattoo shop of Joe**

**Pancho**

Antwerp

Anonymous

Paper

C. 1945-1965

*On loan from J. Vertommen, Herentals*

These photos were produced on a large scale and distributed amongst tattoo artists.

**142. Stewed, Screwed and Tattooed**

Diorama with the interior of the atelier of Tattoo Willy from the Rotterdam port neighbourhood Katendrecht

Henk Schiffmacher, Jasper Lenderink

Rotterdam, 2002

*On loan from the Maritime Museum (Rotterdam) and the Museum Rotterdam*

Tattoo Willy worked between ca. 1955 and 1985 in the Rotterdam port neighbourhood Katendrecht. In 2002 this diorama was assembled using the inventory of this tattoo shop.



**Joe Pancho**  
MAS, Antwerp







**PHOTO CREDITS**

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Oneliner Translation

You can find the colophon at the exhibition and on our website [www.mas.be](http://www.mas.be)

Publisher: Marieke van Bommel (MAS)

**You would like to share your body art with the MAS?  
Post a photo on instagram via #bodyartMAS  
and become a part of the exhibition.**

EXHIBITION

# BODY ART

18.02.2016 until 17.04.2016

Following the concept of the Tropenmuseum Amsterdam, the MAS presents an exhibition on body decorations in every sense of the word: from make-up and tattoos to subcutaneous implants and surgical changes. Across the times and cultures. The central question is: why do people alter their body?

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