

***Rachel Labastie and Nicolas Delprat.
The dark object of the brightest desires***

***Jeanne and Georges Vercheval.
The possibility of a portrait***

16.11.24 → 02.03.2025

general presentation

Two exhibitions under the sign of complicity!

This fall-winter season of 2024-2025 is dedicated to the complicity between two artists on the one hand, and two leading cultural figures from La Louvière on the other.

Artists **Rachel Labastie** (1978) and **Nicolas Delprat** (1972) each pursue distinct artistic careers while sharing their life and studio. When they talk about their work, they both affirm that they are enriched by each other's presence and perspective on their respective practices. To reflect their intimate synergy, the couple was invited to create a dialogue between their paintings and sculptures and the museum's spaces.

In a similar way, **Jeanne** (1939) and **Georges Vercheval** (1934) are the focus of an exhibition that unites feminist activism, photography, and ceramics in an unexpected way. Georges Vercheval, a photographer, supported his wife Jeanne in her efforts to advocate for women's rights. Georges also documented a generation of artists, including many ceramicists. Through their mutual support over the decades, Jeanne and Georges also pursued other parallel endeavors, the latest being the creation of the Photography Museum of Charleroi, which Georges directed until 2000. Georges and Jeanne live in La Louvière and have been loyal friends of Keramis since it opened in 2015

Beyond just their artistic dimension, these two exhibitions highlight the construction of works forged by generosity, perseverance, and the merging of complementary personal resources.

Rachel Labastie and Nicolas Delprat

The dark object of the brightest desire

She is a ceramicist and sculptor, he is a painter. As a couple, Rachel Labastie and Nicolas Delprat have shared a studio in Brussels since 2011.

Born in Bayonne in 1978, Rachel Labastie is a graduate of the École Nationale Supérieure des Beaux-Arts de Lyon. She creates sculptures and installations in which the presence of clay, whether fired or raw, predominates. According to Marie-Laure Bernadac, her work is in a 'transitory state of transformation and metamorphosis that allows us to see and feel beyond appearances» The artist's work is enriched with autobiographical tones and her perspective on certain women, famous or anonymous, throughout history.»In Fall 2022, the artist presented *Femme proue* at Keramis, a work inspired by the forced exile of 519 women to Guyana, sent to populate the new French colony. Rachel addresses the alienation of women by society, colonialism, and the question of the sacred in both art and nature. Practicing performance art, she draws on her Romani roots to lead us away from the well-worn paths of contemporary art.

Born in Rennes in 1972, Nicolas Delprat is a graduate of the École Nationale des Beaux-Arts de Lyon. His paintings center around the representation of light, from the invention of photography to its physical presence in minimal art from the second half of the 20th century. In a way, he follows in the footsteps of Dan Flavin and James Turrell, two guiding figures for him. Keramis, with its light-filled architecture, is a place of significant experimentation for this painter, who also explores spatial transitions and the connections between interior and exterior spaces.

Having mastered the exercise, as this is their sixth duo exhibition, Rachel Labastie and Nicolas Delprat present themselves within an integrated scenographic setup, where each one's artistic identity is preserved, even enhanced, by the presence of the other and the architecture of the space.

The dark object of the brightest desire

visit guide

She is a ceramicist and sculptor; he is a painter. As a couple, Rachel Labastie and Nicolas Delprat have shared a studio in Brussels since 2011. The exhibition of Rachel Labastie and Nicolas Delprat has a dual objective. Firstly, it aims to establish a dialogue between the works of the two artists, which are markedly different in both techniques and thematic approaches. Secondly, the exhibition indirectly seeks to highlight the strong bond that connects the artists in both their daily life in the studio and their shared existence. This fictional dimension emerges from what the interplay of their works creates as «other,» with a new syntax sketching a space where their connection takes center stage, transcending their art as an expression of reality.

Rachel Labastie, born in Bayonne in 1978, graduated from the École Nationale Supérieure des Beaux-Arts in Lyon. She creates sculptures and installations dominated by the presence of clay, both fired and unfired. Her work, according to Marie-Laure Bernadac, exists in a «transitional state of transformation and metamorphosis, allowing us to see and feel beyond the appearance of things.» Her oeuvre is rich in autobiographical nuances and offers insights into certain women, sometimes famous, sometimes anonymous in the history of humanity. In the autumn of 2022, the artist presented *Femme Proue* at Keramis, a work inspired by the forced exile of 519 women sent to French Guiana to populate the new French colony. Rachel addresses broader themes such as the alienation of women by society, colonialism, and the question of the sacred in art and nature. As a performer, she draws inspiration from her Gypsy roots, shifting our perspectives beyond the beaten paths of contemporary art.

Nicolas Delprat, born in Rennes in 1972, graduated from the École Nationale Supérieure des Beaux-Arts in Lyon. His painting revolves around the value of light and its dual role as both subject and object. The artist explores

the representation of light in art, from the invention of photography to its physical presence in minimalist art of the second half of the 20th century. In a way, he follows a path laid out by Dan Flavin and James Turrell, two major inspirations for the artist. With light as a dominant element, Keramis serves as an important experimental space for this painter, who also plays with spatial transitions and the connections between interior and exterior.

Rachel Labastie and Nicolas Delprat are experienced in this kind of collaboration; this exhibition marks their sixth duo project. They present themselves within an integrated scenographic concept in which the artistic identity of each is preserved and even enhanced by the presence of the other and the architecture of the space.



hall

ND, Dan Evolution 8, 2019

RL, Des forces, 2017

As an introduction to the work of both artists, these pieces engage in a dialogue around the theme of connection and the forces required to support one another.

Nicolas Delprat's painting references the work of American artist Dan Flavin (1933). The produced image is intersected by two tracks left by a roller, emphasizing the power of painting in relation to the minimalist choice of neon light, a material often used in minimalism.

The hands supporting one another belong to Rachel Labastie's parents, carved from Carrara marble. They form an image of purity, solidarity, and strength—a metaphor for humanity's continuous effort against the ravages of time and the madness of mankind. Symbol of purity, solidarity, and strength, a metaphor for the ongoing effort of people against the ravages of time and the madness of humanity.

white box

RL, Haches, 2013-2024

ND, James, put back 5, 2021

The axe is a tool for splitting wood, an instrument that requires force or even brutality. For Rachel Labastie, it is both a tool of civilization, in the sense of both construction and destruction. Here, the axes wound the exhibition walls, evoking other movements. The painter, too, is a homo faber. The deformation of the tools raises questions about their materiality. During firing, they are twisted, sowing doubt about the forces required to suspend them in mid-air.

In the painting from the James series, Nicolas Delprat captures a form, or rather the memory of an illuminated spatial image left on the retina of a dazzled eye. Starting from a black background to bring forth the white—the light—the painter defines a non-perspectival field within the space of representation. This place is fleeting, tenuous, without depth, and constantly in motion. While the axes strike the neutral surface, a window opens to another, inaccessible window: that of the mental space of painting. This initial painting also serves as an introduction to the unique museum space of Keramis, designed for works unafraid of light, where the eye gets lost in a juxtaposition of openings and glass walls, with an interplay of reflections and overlaps.



RL, Clous de Fondation, 2023-2024

Clay foundation nails were discovered during excavations in Sumer and Mesopotamia. They indicated that the buildings belonged to divine forces. These ancestors of «first stones» were meant to mark a place forever with the messages they carried. Rachel Labastie creates sculptures of them, marked with inscriptions displayed on the exhibition walls to inform visitors. The shaped, expressive, sometimes anthropomorphic nails are presented as trophies or archaeological relics, carefully positioned for optimal museological appreciation.

ND, Lost control 1, 2024

On the right side, between the large eccentric window and the small opening of the original building, Nicolas Delprat places the first work from the Lost Control 1 series. It is rare to hang works between windows, especially as they are then placed against the light. Here, the artist plays with this paradoxical effect evoked by the subject of his painting. The light appears behind an intersection, creating a fleeting illusion of the fictive nature of the space beyond, while in reality, it is part of the public square. The subsequent works in the series, Lost Control No. 2 to No. 5, are hung in a zigzag pattern, creating a kind of camera movement in which the original image grows larger, begins to rotate, and ultimately abstracts until only a detail remains.

RL, Entrave de cou, 2020

This porcelain sculpture, of great fragility, represents a neck collar. The theme of the neck collar is significant for the artist. It symbolizes oppression, imprisonment, and pain. The metal collar, with radiant spikes, prevented escape due to the risk of injury. During her research, Rachel Labastie discovered that escaped slaves in America, the Antilles, and the Mascarene Islands were called “marrons.” This work was created in 2020, during the global health crisis. At that time, the neck collar was also used by slaveholders to enforce the mandatory distance between bodies, a requirement reminiscent of the health measures of that period.

ND, Dynamique 4, 2020

The movement of the paint splashes evokes the eccentric character of the neck collar. In this diptych, Nicolas Delprat suggests a fictive, non-Euclidean direction from the center outward, thereby creating an impossible perspectival space.

RL, Entrave collective 2012

The large chain, ten meters long, speaks of collective binding and the unity of social bodies in the face of coercion. With these works, inspired by real objects from museums dedicated to human trafficking, the artist reminds us that slavery still exists in some countries, as it does elsewhere. More generally, alienation today has taken on other, immaterial, and likely even more powerful forms.

ND, James, put back 2 et 3 2024, 2020

In this diptych, Nicolas Delprat emphasizes the intensity of the light that degrades the black areas with blood-red hues. Despite the presence of color, the artist's chromatic palette remains extremely limited, keeping light as the main subject of his painting. Here, he introduces a strange element: a trace of the creative process. In the center, the memory of masking tape is visible. Nicolas works with a spray gun, applying multiple layers of paint on top of each other. However, the diptych can also be presented in a different way, with the light zones on the outside, highlighting the mechanism and logic of an abstract, cold approach.

ND, Dynamiques 3 , 2020 ND, James evolution 1, 2022

On either side of the opening to the kiln room, these two works explore how structures can contradict each other while simultaneously redefining the space. The title James refers to James Turrell (1943), an American artist who has been creating «sensory environments» since 1966 by projecting light into spaces and locations.



RL, Bottes, 2013

Four pairs of boots are placed against the exhibition walls. Visitors to Keramis may remember that these boots were displayed in 2015 during the museum's opening show, *On Fire – Arts et symboles du feu*.

Made of stoneware, these boots, originally rubber, refer to the return of an industrial object to the essence of matter, to the original, raw state in which it is nothing more than mud. While the myth of Prometheus is not far off, Rachel Labastie focuses on the appearance of things, on protective gear that becomes dirty to protect us. Often scorned due to its association with labor, boots reappear as a bourgeois fashion accessory in resort culture. With a special firing technique and smoke coloring with metal or wood, the artist achieves these fiery color gradations of gold, gray, and black.

RL, Série de coups, axe engraving, 2018

The artist visualizes the violent movement of an axe strike on the surface of a copper plate, which serves as a printing plate. She works in successive steps: striking, inking, printing, and then repeating on the same sheet. The image evokes traces of whip lashes on the bodies of the tortured.

RL, Coeur noir, 2021

RL, Scènes d'intérieur (SI03), textile work, 2023

The etching and drypoint on paper unsettlingly depict the heart, not as an organ, but as an independent subject, both visceral and vegetal.

In the second work, inspired by the interior of the human body, Rachel refers to the plant and natural world. The play of red and brown threads evokes the tradition of 18th-century tapestries and their decorative motifs (gallant scenes, hunting parties, pastoral landscapes). Through her technical approach, the trivial subject gains new splendor, and the body is, this time, celebrated from within.

RL, 3 works from the series Arbres racines.

ND, James Put Back evolution 1

In this version, with its spontaneous character, the movement of the paint splashes evokes the apparent organicity of roots that become monstrous due to their strange proportions.

The idea of a walking tree is inspired by the observation of mangroves, trees typical of tidal areas, which stand tall on their roots and seem to be able to move. For their propagation, the seeds of mangroves grow on the tree and then fall into the mud to take root.

RL, Sans titre, 2020

On the theme of tree roots, and referring to mythology, this work shows a transformation from plant to human: a part of the root changes into a human limb. In Ovid's *Metamorphoses*, Daphne, by rooting her feet, turns into a laurel tree. Rachel Labastie uses a technique here where she mixes clay with fat to prevent drying out.

RL, Djelem Djelem, 2012

The willow wheel recalls weaving, a typical Roma craft that refers to the artist's family origin. The spinning wheel symbolizes fate, in this case, the tragic fate of a nomadic and persecuted people. The object bears the traces of the performance that was recorded on the evening of the opening, in which Rachel Labastie moved across a layer of unbaked clay while singing traditional songs. This work emphasizes the importance of actions and gestures as cultural references.

petite nef

RL, Des forces, 2024

ND, Entre deux, astéroïde, 2014

The installation in the space of two elements from the Des forces series connects to the painting depicting an asteroid, a celestial body moving through infinite space where perspective no longer applies. The blue straps are deliberately chosen to refer to the industrial object and the coercion imposed by the division of labor and the mechanization of production means.

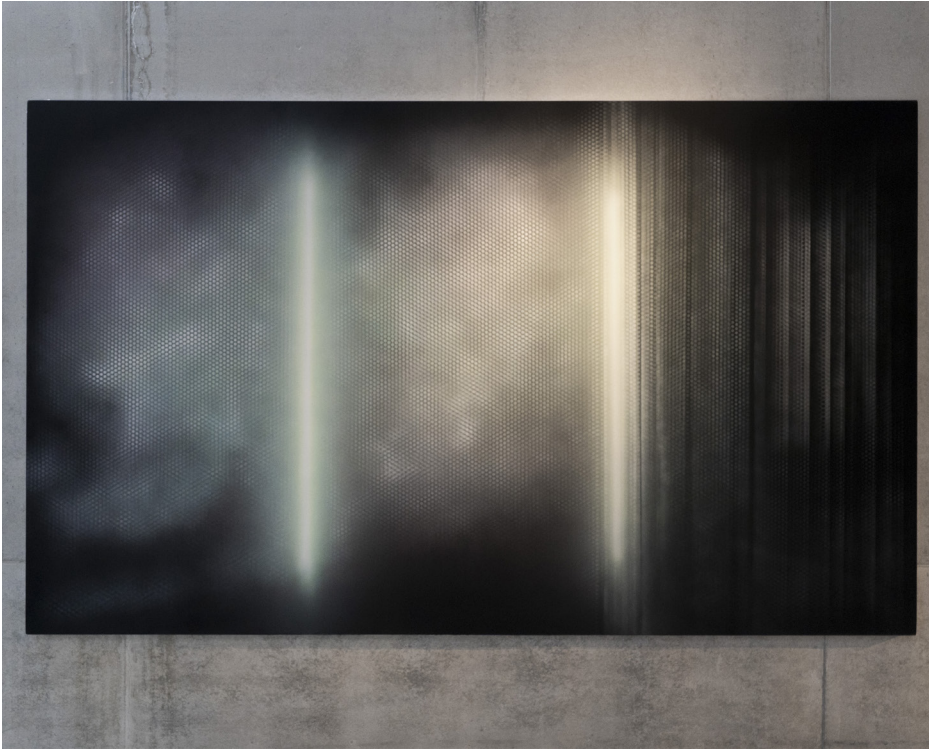
ND, Minimal light 3, 2017

ND, Zone 1 à 3, 2017

In this series, the artist plays with grid patterns made with stencils. On this large scale, he suggests a drapery through modulation on the left, thereby eliminating the reference to a real object. In the three works Zone, the grid is more subtly suggested and evokes a sense of confinement, a recurring theme for these artists.

RL, Femme-Proue, 2021

In 2021, Rachel Labastie (Bayonne, 1978) created Femme-Proue, a work inspired by the tragic fate of young women in 19th-century France. Imprisoned in penitentiary institutions in France, 519 women, convicted of minor crimes, were taken from their families and sent to French Guiana with the goal of populating the new French colony. They were initially housed in religious reeducation institutions, where they were forced to marry and often met a tragic fate. This recently rediscovered history revealed that these women disappeared from population registers after their civil status was erased. The artist has addressed the theme of the figurehead. Originally, the female figures sculpted on the prows of ships (such as those painted on American bombers during World War II) were triumphant. However, in this case, the woman is chained, condemned to the excessive burden that the state and the morals of her time imposed on her. The porcelain part was made in the CRAFT (Centre des Arts du Feu et de la Terre) workshops in Limoges, while the wooden sculptures were created by the Compagnons du Devoir et du Tour de France.



exhibition labels

reception area

Dan, évolution 4

Nicolas Delprat

2020

Acrylic on canvas

Serie DES FORCES, DFMN 1

Rachel Labastie

2017

Sculpture, Carrara marble and ratchet straps

white box

James, put back 5

Nicolas Delprat

2021

Acrylic on canvas

Envolée de haches

Rachel Labastie

2013 - 2024

Ceramic

Serie Clous de

fondation, Caregivers

Rachel Labastie

2024

Sigillated ceramic

Caregivers, repairers whose gestures and care are the fragile cement of our civilizations. Building the frail but indispensable bulwarks

against inhumanity. They have built, they are still building and they will forever restore these citadels.

Serie Clous de fondation,

Aux aidants

Rachel Labastie

2024

Smoked sigillated ceramics

Aidants, réparateurs dont les gestes et les soins sont le ciment fragile de nos civilisations. Bâtissant les frêles mais indispensables remparts à l'inhumanité. Ils ont construit, ils construisent encore et ils restaureront pour toujours ces citadelles.

Serie Clous de fondation, Aux musiciens

Rachel Labastie

2024

Sigillated ceramics

Musiciens, enchanteurs, dont l'agencement des sons dans l'espace et le temps crée le mortier des sociétés humaines. Composant des murailles primordiales et éphémères absorbant et recomposant l'assourdissant chaos du monde. Ils ont construit, ils construisent encore. Et ils restaureront pour toujours ces bastions.

Musicians, enchanters, whose arrangement of sounds in space and time creates the mortar of human societies. Composing primordial and ephemeral walls that absorb and recombine the deafening chaos of the world. They have built, they are still building. And they will forever restore these bastions

Serie Clous de fondation, Aux poètes III
Rachel Labastie
2024
Sigillated ceramic

Poètes, architectes dont les mots sont les briques d'un temple invisible, héros, passeurs œuvrant à édifier la contre-force à la brutalité du monde. Ils ont construit, ils construisent encore et ils restaureront pour toujours ce sanctuaire.

Poets, architects whose words are the bricks of an invisible temple, heroes, messengers working to build the counterforce to the brutality of the world. They have built, they are still building, and they will forever restore this sanctuary.

Lost control 1 to 5
Nicolas Delprat
2024
Acrylic on canvas

Serie Bottes B4, B5, B7, B8, B9
Rachel Labastie
2013
Smoked stoneware

James, put back 2 and 3
Nicolas Delprat
2024
Acrylic on canvas

Entrave de cou, EC3
Rachel Labastie
2020
Modeled porcelain

Dynamique 4
Nicolas Delprat
2020
Acrylic on canvas
Dynamique 3
Nicolas Delprat
2020
Acrylic on canvas

James évolution 1
Nicolas Delprat
2022
Acrylic on canvas

Entrave collective
Rachel Labastie
2012
Modeled porcelain

Série de coups
Rachel Labastie
2018
Axe engraving on copper plate -
print on paper

Cœur noir
Rachel Labastie
2021
Engraving, etching and drypoint

Scènes d'intérieur, SI03
Rachel Labastie
2023
Woven fabric

James, put back évolution 1
Nicolas Delprat
2022
Acrylic on canvas

Serie Arbres racines, AR01 to AR03
Rachel Labastie
2023
Stoneware, porcelain slip and
copper leaf gilding

Djelem djelem
2014
Willow branches and motor

Installation instable
2024
Ground of dried clay
Video performance on November
15th, 2024
Rachel Labastie

Untitled
Rachel Labastie
Non-drying clay and wood
2023

Entre deux, astéroïde
Nicolas Delprat
2014
Acrylic on canvas

Serie DES FORCES, DFMN 5 and 6
Rachel Labastie
2024
Sculpture, black marble and ratchet
straps

Minimal light 3
Nicolas Delprat
2017
Acrylic on canvas

Femme proue
Rachel Labastie
2021
Wood and porcelain

Zone 1 to 3
Nicolas Delprat
2018
Acrylic on canvas

Jeanne and Georges Vercheval

The possibility of a portrait

Last autumn, photographer Georges Vercheval sorted through his archives. In preparation for a donation to Keramis, he gathered a series of photographic reports on ceramicists active in the 1960s–1970s. During this period, Vercheval, as a photographer, felt closer to ceramicists, engravers, and tapestry weavers—artists working in disciplines that value craftsmanship—than to painters and sculptors.

This fascinating series of black-and-white portraits displayed in the first part of the exhibition shows artists in the daily life of their studios. These documents are invaluable for Keramis, as the museum holds works by most of these artists in its collections. Moreover, these portraits reveal the faces of artists who are no longer with us today.

In recent years, Georges and Jeanne Vercheval have also donated a ceramic piece by Marc Feulien (1943–2005) and a composition by Monika von Boch (1915–1993), a friend, photographer, and member of the founding family of the La Louvière pottery factory. Beyond this link with the museum, the exhibition also indirectly highlights Jeanne Vercheval’s feminist struggles, notably as the initiator of Les Marie Mineur in Wallonia, and her specific fight alongside Maria Moreau, a union activist dismissed by the Boch pottery factory due to her strong positions.

exhibition labels

Upstairs (Gallery)

Untitled
Cécile Delhayé
Glazed stoneware
1976
Collection of the Wallonia-Brussels
Federation

Sans titre
Cécile Delhayé
Glazed stoneware
Undated
Collection of the Wallonia-Brussels
Federation

Untitled (3 vases)
Claude Delhayé
Glazed stoneware
1982-1985
Collection of the Wallonia-Brussels
Federation

Buste
Francis Behets
1979
Chamotte stoneware
Collection of the Wallonia-Brussels
Federation

Sans titre
Mirko Orlandini
1985
Glazed stoneware
Collection of the Wallonia-Brussels
Federation

Sans titre
Mirko Orlandini
1981
Glazed stoneware
Collection of the Wallonia-Brussels
Federation

Tête
Pierre Caille
1964
Glazed stoneware
Keramis collection- donation from
the NPO (*non-profit organization*)
Pierre Caille

contemporary area

Planète n°1
Nadia Pasquer
1991
Polished clay
Collection of the Wallonia-Brussels
Federation

Serie Planète n°2
Nadia Pasquer
1991
Polished clay
Collection of the Wallonia-Brussels
Federation

Capteur de lune
Nadia Pasquer
1991
Polished clay
Collection of the Wallonia-Brussels
Federation

Wicked Flower 5
Clémence Van Lunen
2012
Glazed stoneware
Collection of the town of La Lou-
vière

Girelle
Elisabeth Lincot
2023
Glazed stoneware
Keramis collection

Dress
Maryse Caille
Undated
Tissue
Keramis collection– donation from
the NPO Pierre Caille

Untitled
Mean Florin
2018 (?)
Glazed ceramic
Private collection

Untitled
Marilyn Levine
Undated
Stoneware
Collection of Frank Steyaert

Hotel échelle
Alice Lothon
2021
Glazed stoneware
Keramis collection

Et si c'était du miel
Coralie Courbet
2016
Glazed stoneware
Keramis collection

Studio of Gisèle Buthod-Garçon –
Raku firing
Photography by Joëlle Mayer and
Gilles Lescanff

Demoiselle
Gisèle Buthod-Garçon
1989
Refractory clay
Collection of the Wallonia-Brussels
Federation

Untitled (two monkeys)
Ann Cape-Podolsky
1960
Glazed ceramic
Collection of the Wallonia-Brussels
Federation

Untitled
Marie-Henriette Bataille
Ca. 1950
Glazed stoneware
Collection of the Wallonia-Brussels
Federation

Grote turquoise vaas
Sophie Van Saltbommel
2000
Glazed stoneware
Collection of the artist

I am too
Deirdre McLoughlin
Ca. 2011
Polished stoneware
Collection of Frank Steyaert

Coffee service
The Claydies
2005
Glazed faience
Keramis collection

High Tea Pot
Wieki Somers
2003
Faience and pelt
Collection of the Royal Museum of
Mariemont

Houser n°29
Noemi Niederhauser
Undated
Glazed ceramic
Keramis collection

Hula hoop
Claire Lézier
2019
Glazed stoneware
Collection of the town of La Lou-
vière

Big White Pot
Hella Jongerius
1997
Porcelain
Collection of the Royal Museum of
Mariemont

Red White Vase
Hella Jongerius
1997
Porcelain
Collection of the Royal Museum of
Mariemont

Untitled
Irène Zack
1946-1951
Glazed stoneware
Keramis collection

Untitled
Françoise Pétrovitch
2017
Glazed faience
Private collection

Sleeper on Rock
Judy Moonelis
1980
Faience
Collection of Frank Steyaert

Holy
Valérie Delarue
2016
Glazed stoneware
Collection of the town of La Lou-
vière

Concrétion
Thérèse Lebrun
2018
Porcelain
Collection of the artist

biography

8 November 1934

- Birth of Georges Vercheval in Charleroi. His father, Boris Vercheval, is a coal worker, and his mother, Léonie Crispeels, is a dairywoman.

16 March 1939

- Birth of Jeanne Vervoort in Charleroi. Her father, Émile Vervoort, is a miner. Her mother, Gabrielle Danckers, is a factory worker.

1950

- Georges studies photography at the EAM in Vevey (Canton of Vaud, Switzerland).

1954

- Jeanne begins an apprenticeship at "Lintermans," a renowned hair salon in Brussels.

1955

- Jeanne's father sets up a hair salon in the family home.
- Jeanne takes drawing classes at the Charleroi Academy of Fine Arts. There she meets Georges...

1957

- Georges establishes a photography studio in

Gilly, at 113 Chaussée de Fleurus.

1958

- Georges and Jeanne get married in Montignies-sur-Sambre and will live in Gilly. Georges has his photography studio there, and Jeanne her hair salon upstairs.
- Birth of their daughter Véronique.

1960

- They move to Saint-Josse, then Schaerbeek.
- Georges works as a grader at Meuter-Titra (film laboratory, in Saint-Josse).
- Birth of their son Laurent.

1961

- Georges creates a photography course at the Maredsous Art School. He meets Grégoire Wathélet, director, and ceramicists Richard Owczarek and Antonio Lampecco, as well as sculptor Félix Roulin and painter Marcel Warrand.

1963-1967

- The couple's period of political engagement within Marxist, pacifist, and anti-imperialist organizations.
- The couple participates in anti-atomic and peace

marches.

- They discover the Théâtre Populaire de Bruxelles (TPB) and meet Baron Antoine Allard (1907-1981), a prominent figure in Belgian pacifism.
- They participate in the creation of the Belgium-Vietnam Solidarity Committee.
- Jeanne becomes involved with the Action for Peace and the Independence of Peoples (APIP). She is a delegate to the World Congress for Peace, National Independence, and General Disarmament organized by the World Council (1965) in Helsinki, as well as to the Non-Aligned Conference in Jakarta (Indonesia).
- On 12 November 1967, Jeanne and Georges end their communist experience, being excluded for "differences of opinion."
- Georges teaches photography at IAD (Institute of Broadcasting Arts).

1965-1979

- At the request of Germaine Faider, Georges becomes the photographer for the Royal Museum of Mariemont.

1969

- They settle in a rural area in Rance and Froidchappelle, between Beaumont and Chimay.
- After witnessing the dramatic consequences of a neighbor's clandestine abortion, Jeanne becomes sharply aware of the discrimination faced by women.
- Georges teaches at the Academies of Fine Arts in Tournai and Charleroi.

1969

- The couple relocates to the Centre region, to La Hestre. Jeanne becomes a "buyer" for Cora, a "hypermarket" under construction in La Louvière.

1970

- Jeanne begins feminist activism in the working-class environment, in a radical and pragmatic approach within businesses.
- Inspired by the Dolle Mina in the Netherlands and Flanders, Jeanne founds the Marie Mineur movement for women's rights.
- The Marie Mineur group relays the demands of female workers, who were numerous in the manufacturing sector in

the Centre region at that time.

- While advocating for contraception rights, Jeanne creates, with Christiane Rigomont, the first SOS Abortion mutual aid network, providing a path to abortion.

1972

- Contributes to the publication of the *Petit Livre rouge des femmes*, a collective work. Illustrated by the humorous drawings of Anne Thirion, it challenges taboos related to the body and sexuality, demanding the right to pleasure, the right to one's own body, including contraceptives and abortion.
- Portfolio 23 Terrils, 23 original photographs (limited to 30 copies) by Georges, with text by Jeanne under the pseudonyme Jeanne Ruchet.

11 novembre 1972

- Mobilization of various feminist collectives to organize, in Brussels' Passage 44, the First Women's Day, to which Simone de Beauvoir was invited. Total success: 8,000 women participate!

1973

- Organization of demonstrations in support of Dr. Willy Peers, arrested on 16 January for performing abortions. He is released a month later.
- Jeanne contributes to the journal *Les Cahiers du GRIF* (Groupe de recherche et d'information féministes).

1976

- Specific support from the Marie Mineur group for women hardest hit by factory closures, defending their right to unemployment.
- The couple founds the Terrils Defense Group with Bernard Josse, Chantal Lemal-Mengeot, and Franco Meraglia.

1978

- Publication of the book *Terrils*, a collective work for the defense of slag heaps, coordinated by Jeanne.
- Creation of the non-profit organization *l'Une et l'Autre* to support the publication of the first issue of the women's information journal *Voyelles*: "an initiative of women [...] thought out, written, illustrated, managed by a team of women. The kitchen

neighbors politics, psychology with social issues, fashion with the economy, home with the world. Like in daily life, in our lives as women, Voyelles will be neither sad nor euphoric. It will reflect the women of our time, dynamic, alive" (Voyelles, 12/1978. No. 0, p. 3).

1979

- Georges creates the non-profit organization Photographie Ouverte. Charles De Rouck, Robert Rousseau, Pierre d'Harville, and Franco Meraglia participate.

1980

- Georges teaches photography at La Cambre.
- The project to create a photography museum in Charleroi is confirmed.
- At the Palais des Beaux-Arts in Charleroi, the first International Triennial of Photography is initiated by Georges and Robert Rousseau.

1981

- Opening in the center of Charleroi of the Gallery of the Museum of Photography, a preview of the museum project in Mont-sur-Marchienne (60

exhibitions). The gallery will remain active until the museum's opening in 1987.

- Launch of the first Photographie Ouverte Prize in the pages of Voyelles.
- Exhibition of Women Photographers at the Gallery of the Museum of Photography.

1982

- Last issue of Voyelles magazine.

1983

- At Jeanne's initiative, in collaboration with Jean-Luc Deru, Bernard Bay, and Véronique Vercheval, the Archives of Wallonia are created. Works are published on the glassworks of Wallonia, steel industry, coal mining, agriculture, healthcare workers, Italians in Wallonia, etc. Numerous photographers are associated.
- The French Community of Belgium fully supports the creation of the Museum of Photography.

27 avril 1987

- Inauguration of the Museum of Photography in Charleroi, at the former Carmelite convent in

Mont-sur-Marchienne.
Georges manages the
institution with Jeanne
until 2000.

2000-2009

- Georges chairs the
association Culture et
Démocratie, founded by
Bernard Focroulle.
- **2012**
*L'ordre des choses :
Photographie 1958-
1988*, a retrospective of
Georges' work at the
Museum of Photography.

Note...

Jeanne and Georges were
awarded the ranks of
Commander and Officer,
respectively, of the Walloon
Order of Merit.

... and they are both
members of the Folkloric
Order of the Companions of
the Wolf.

Les Marie Mineur and Maria Moreau

The Marie Mineur of La Louvière,
founded by Jeanne Vercheval and
a dozen activists from the Center
region, stood as an alternative to
unions in representing the demands
of women workers in several
factories, such as the glassworks
of Manage, the Kwatta Lamy Lutti
confectionery, or the Boch Keramis
pottery factory in La Louvière.

They sparked and supported a strike
in response to the unjust dismissal of
union delegate Maria Moreau. Hired
in 1965 at the age of 33 at the Boch
Frères factory, she quickly realized
the need to raise awareness and
defend workers' rights. Assigned to
tableware casting for her first job, she
soon observed the difficult working
conditions. Quickly perceived by her
superiors as «too activist,» she was
transferred to a «calmer» position.
Interviewed in 2022 by Keramis,
she commented on the matter, "I
was moved to the other end of the
factory, completely separated from
my initial sector: different break
room, different schedule... I was in
the department painting on glazes .
The engineer said: 'it's a quiet sector.
You are required to keep silent here.'
I was at the tables, meaning serving
the workers in production."

In 1970, she became the first female

union delegate for the tableware sector. For five years, she fought against gender inequality. She did not hesitate to describe the working conditions of women within the factory as “female slavery.” She advocated for better wages and facilities, as well as new bonuses.

In 1975, she was fired. “I was dismissed for inciting and supporting a wildcat strike, but it wasn’t wild at all, since there had been a prior notice. But they had been trying to get rid of me for a while.” Her dismissal was a shockwave and marked an important moment in Boch’s union history. The result was a six-week occupation of the factory. Workers demanded Maria Moreau’s reinstatement, but management was only willing to do so if she gave up her union activities, which she refused. She left the factory and was eventually recognized as a union victim after a 15-year legal battle.

exhibition labels

Grande Nef

Copies of the monthly magazine
Voyelles and *Le petit livre rouge des femmes*

Collection of Jeanne et Georges
Vercheval

Untitled
Sylvie-Anne Debrichy
Ca. 1970
Glazed stoneware

Collection of Jeanne et Georges
Vercheval

Untitled
Michel Debrichy
Ca. 1970
Glazed stoneware
Collection of Jeanne et Georges
Vercheval

Untitled (6 vazen)
Antonio Lampecco
1971-1979
Glazed ceramic
Collection of the Wallonia-Brussels
Federation

Théières
Antoine De Vinck
1980
Glazed stoneware
Keramis collection- Donation from
the De Vinck family

Papillon n°1

Antoine De Vinck
1976

Glazed stoneware
Collection of the Wallonia-Brussels
Federation

Le Grand Africain
Antoine De Vinck
1985

Glazed stoneware
Collection of the Wallonia-Brussels
Federation

La Cavale
Antoine De Vinck
1980

Glazed stoneware
Keramis collection- Donation from
the De Vinck family

Untitled
Monika Von Boch
Undated
ceramic, wood and mesh
Collection of Jeanne et Georges
Vercheval

Untitled
Simon Du Chastel
Undated
Glazed stoneware
Collection of the Wallonia-Brussels
Federation

Agglomérat (10 werken)

Simon Du Chastel

Undated

Glazed stoneware

Collection of the Wallonia-Brussels
Federation

Epis de faitage

Simon Duchastel

Undated

Glazed stoneware

Collection of the Wallonia-Brussels
Federation

Œuf fécondé n°2

Simon Du Chastel

Undated

Glazed stoneware

Collection of the Wallonia-Brussels
Federation

Tobacco pot

Simon Du Chastel

1970

Glazed stoneware

Collection of the Wallonia-Brussels
Federation

Vaas n°4 / Vaas / Kopje

Richard Owczarek

1962/1966

Glazed stoneware

Collection of the Wallonia-Brussels
Federation

PRACTICAL INFORMATION

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OPENING HOURS



Monday : closed

Tuesday : 9am - 5pm

Wednesday > Sunday : 10am - 6pm

Closed on : 01.01, 24, 25 et 31.12 + during La Louvière carnival (30.03 > 01.04.25)

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