

01.15 > 08.28.2022

EN

TREASURES IN THE VERRIERS MUSEUM OF FINE ARTS AND CERAMICS



A GLOSSOLALIA BASED ON THE TREASURES IN THE VERVIERS MUSEUM OF FINE ARTS AND CERAMICS

Glossolalia, from the Ancient Greek *glōssa* meaning “tongue” and *laléō* meaning “talking”, is the name given to speaking in tongues when someone talks in a succession of incomprehensible syllables or an unknown language. Glossolalia is an inexplicable phenomenon.

In July 2021, Wallonia experienced its worst ever flooding. Like other towns in the region, Verviers was faced with a situation that was inexplicable at the time. Its Museum of Fine Arts and Ceramics was particularly badly affected by the catastrophe and has since been closed to the public. Behind the scenes, museum staff are currently engaged in painstaking cleaning and restoration work and hope to reopen its doors soon.

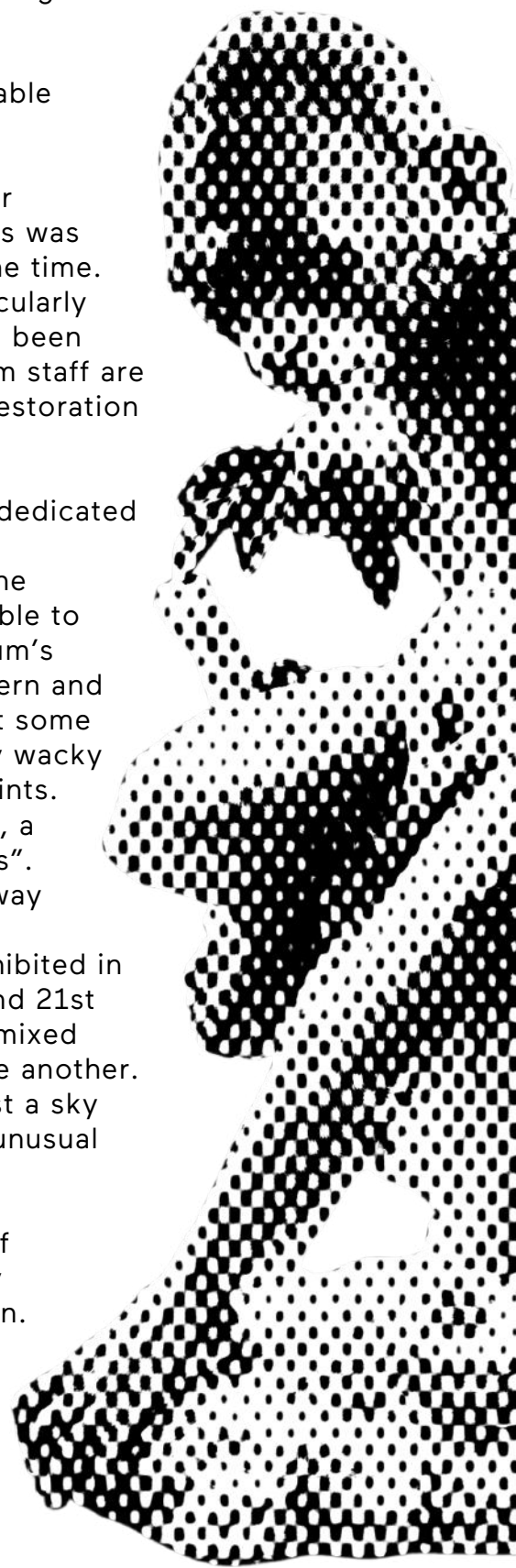
While refreshing some of our exhibition spaces dedicated to contemporary creation, we suggested to our colleagues in Verviers that we exhibit some of the treasures in their collections currently inaccessible to visitors. Introducing pieces from Verviers museum’s encyclopaedic collection among Keramis’s modern and contemporary pieces could not be done without some disruption, but the result is a playful and slightly wacky exhibition focusing on dialogues and counterpoints. The language flowing from it is like a glossolalia, a telescoping of very different “ceramic languages”. This Visitor Guide enables visitors to find their way through some of the highlights of our combined collections. A first group of guest works are exhibited in the large nave on their own, while in the 20th and 21st century gallery, works from our collections are mixed together in order to enter into dialogue with one another. All the ceramics from Verviers are placed against a sky blue background that has been chosen for this unusual voyage.

This group of works attests to the universality of ceramics. We hope we have managed to convey our delight at working together on this exhibition.

Caroline Henry, Director of Verviers’ municipal museums

Ludovic Recchia, Managing Director of Keramis

The museums’ teams



WHAT ARE THEY SAYING
TO EACH OTHER?



VASE

Belgium – Val-Saint-Lambert glassworks –
Müller Brothers
Between 1905 and 1908
Multi-layered blown glass, decorations
etched using hydrofluoric acid
Verviers Museums collection.
Acquisition date 1968

The Müller family originally came from Bitche in Moselle. Like many people from Alsace and Moselle, they moved to Meurthe-et-Moselle in 1894 following the regions' annexation by Germany in 1870.

The Müller brothers, all ten of them, came from an area where working with glass was well established – it was home to the glassworks of Saint-Louis-lès-Bitche and Meisenthal, the latter of which made glassware by Gallé until he opened his own studios in Rue de la Garenne in Nancy in 1894. The Müller brothers trained at the Saint-Louis glassworks and became artisans in glass techniques. Some of them were employed in Gallé's glassworks between 1894 and 1896. A year later, they moved to Croismare, near Lunéville, and set up their own factory, developing glass production there similar to that of the Daum brothers and Gallé. The Müller brothers benefited from the taste for Art Nouveau and decorative arts. Building on what they had learnt at Gallé's factory, they built up a successful business.

On 28 October 1905, two of the Müller brothers, Jean Désiré and Eugène, moved to Seraing at the invitation of Val-Saint-Lambert and worked with the glassworks set up in 1825 by former glassworkers from Baccarat. They continued working there until December 1908. The factory's artistic policy at the time was dynamic. Its directors, Jules and Georges Deprez, were looking for artists capable of creating something new, which led to the Müller brothers starting at Val-Saint-Lambert where they produced articles similar to those made by Daum, primarily vases. This highlighted the factory's willingness to imitate the works of the Nancy School. In the space of three years, the Müller brothers created more than 400 designs and taught their techniques to the workers at Val-Saint-Lambert.



VASE

France – Nancy – Emile Gallé
Circa 1890-1894
Blown coloured glass
Signature engraved on the base: Glassworks/
of Emile Gallé/Nancy/2/Registered model and
decoration
Verviers Museums collection.
Acquisition date 1968

This artist had a huge impact on work produced during the Art Nouveau period.

Born in Nancy (Lorraine) in 1846, Émile Gallé was a designer who developed his talents in areas as varied as glass-making, cabinetmaking, ceramics, botany and industrial development. His father, Charles Gallé (1818-1902), had already acquired a name for himself in Nancy as a painter as well as being a faience manufacturer and merchant. On joining the family business, Émile Gallé drew on his technical skills and his passion for the plant world to explore the many new ways of working with glass. He took over the family firm in 1877 and developed works in the fields of glass, ceramics and cabinetmaking, winning awards at the universal exhibitions held at that time. Nature played a very large role in all his works, as can be seen in the vase exhibited here: green in colour and decorated with leaves and flowers in relief, its two handles are in the shape of a snake.

After Émile Gallé's death on 23 September 1904, his wife Henriette Gallé took over her husband's creative and industrial business, assisted by her son-in-law Paul Perdrizet.



NW

NW

PLATE

Turkey – Iznik

Circa 1625-1650

Siliceous ceramic plate decorated with slip, polychrome enamel, fine glaze and gold
Verviers Museums collection.

Inventory no. Pir-0000-2539; 0753

The term Iznik ceramics means items made from the mid-15th century in the town of İznik (formerly Nicaea) in Turkey. It was only from the 1950s onwards that art historians attributed several ceramic pieces held in public and private collections to Iznik production, having previously been identified as "Ottoman ceramics", "Rhodes ceramics" or "Lindos ceramics".

Ottoman ceramics were the culmination and synthesis of earlier ceramic traditions from the Byzantine world, the Islamic Near East and China.

The initial blue and white palette was enhanced in around 1525 with purple, turquoise, violet, light green and later black, and finally red in around 1555. Red was the most highly prized colour and became symbolic of this type of ceramics. Its vividness against a white background is magnified by the very fine layer of transparent glaze covering the whole surface of the piece, giving it its brilliance after being fired.

The characteristic decoration of Iznik ceramics is from the local repertoire when it features the tulip, carnation, hyacinth or dog rose found in Anatolia. It borrowed ornamentation from the Chinese repertoire in the two colours of blue and white as well as decorations of peony, lotus or pomegranate, which were unknown in the country.

Iznik kilns also produced several ornamental flooring tiles for mosques and palaces.

NW

A TABLE FOUNTAIN IS
A SMALL CONTAINER OF
WATER OR WINE EQUIPPED
WITH A TAP TO REFRESH GUESTS.
IN THE LATE 18TH CENTURY,
IT COULD COME IN
AN UNEXPECTED SHAPE
LIKE THE ONE
EXHIBITED HERE.
CAN YOU FIND IT?

PLATE DECORATED WITH A PEACOCK

Netherlands – Delft – De Porceleyne Klaauw
(The Porcelain Claw) factory

Second half of the 18th century

High-fired stanniferous faience with
a blue decoration

Verviers Museums collection.

Founding museum collection.

Inventory no. Pir-0000-2444; 0699

Faience factories in Delft became renowned from the early 17th century onwards. Italian potters who had mastered the techniques of majolica (Italian faience) moved to Antwerp in the early 16th century, but when the city was taken by Philippe II's troops in 1585 they were forced to move to Delft.

The rapid expansion in commerce with the Far East, thanks particularly to the establishment of the Dutch East India Company in 1602, led to the arrival in Europe of huge numbers of porcelain pieces. Delft potters immediately saw the benefit of doing something similar to Chinese porcelain with their white faience.

It made sense for the first pieces they produced to be decorated in blue with chinoiserie decorations, known as "Delft Blue". However, several varieties of faience were also produced in vivid polychrome colours. The Chinese decorations from the early days were gradually replaced with decorations of flowers and birds. Delft's highpoint more or less coincided with the reign of Louis XIV (1660-1715). The number of faience factories grew, bearing the quaint names of old abandoned breweries. Many Delft faience items have signs on them evoking the names of these factories or the initials of the people who ran them.

NW

BLUE AND WHITE PLATE KNOWN AS "CARRACK" OR "KRAAK"

China

Late Ming dynasty (1601-1644)

Hard-paste porcelain, known as "carrack"

Verviers Museums collection.

Inventory no. Pir-0000-2450; 1283

Kraak comes from the Dutch word "caraak" (carrack), the name given to Portuguese and Spanish vessels that were the first to import this porcelain bearing a blue decoration on a white background. Kraak can be recognised by the large border divided into radiating sections and decorated with flowers, fruit and Buddhist and Taoist symbols.

NW

HISTORIATED PLATE "LADY WITH A PARASOL"

China

Qing dynasty. Reign of Qianlong (1735-1796)

Hard-paste polychrome porcelain

Verviers Museums collection. Inventory no. 0567

Inspired by a traditional Chinese scene, the motif of the lady with a parasol is attributed to the Amsterdam painter and designer Cornelis Pronk (1691-1759). The design, dating from 1734-1736, is held at the Rijksmuseum in Amsterdam.

The rapid development of the Chinese porcelain market in Europe in the 18th century led to fierce competition between the various companies trading with the Indies. It was also usual practice to commission artists to come up with designs for decorating plates, cups, vases and tureens in order for them to be reproduced by Chinese artists. The motif of the lady with a parasol remained very popular after its designer's death.

NW

PLATE WITH AN IMARI-STYLE DECORATION

Japan

Early 19th century

Hard-paste porcelain, polychrome and gold

Verviers Museums collection.

Bequest of Hauzeur de Simony, 1909.

Inventory no. Pir-0000-2798; 0501

In the mid-17th century, China underwent a period of political turmoil due to its transition from the Ming dynasty to the Qing dynasty. This significantly reduced the production of porcelain for export and therefore Europeans started looking for other countries to supply pieces. The Dutch, who had a monopoly on trade with Japan, started to import Japanese porcelain. This porcelain is distinguished by a decoration in three colours – cobalt blue, orange red and gold – primarily depicting floral motifs. It was called "Imari" after the port of the island of Kyushu from where it was exported. Once Chinese porcelain production restarted, the Chinese adapted to the Europeans' craze for Imari and produced pieces inspired by Japanese porcelain known as Chinese Imari. The Europeans subsequently returned to Chinese production facilities because they were able to offer pieces that were less expensive than Japanese items.

NW



LARGE "FAMILLE ROSE" PLATE

China

Qing dynasty. Reign of Qianlong (1735-1796)

Hard-paste polychrome porcelain

Verviers Museums collection.

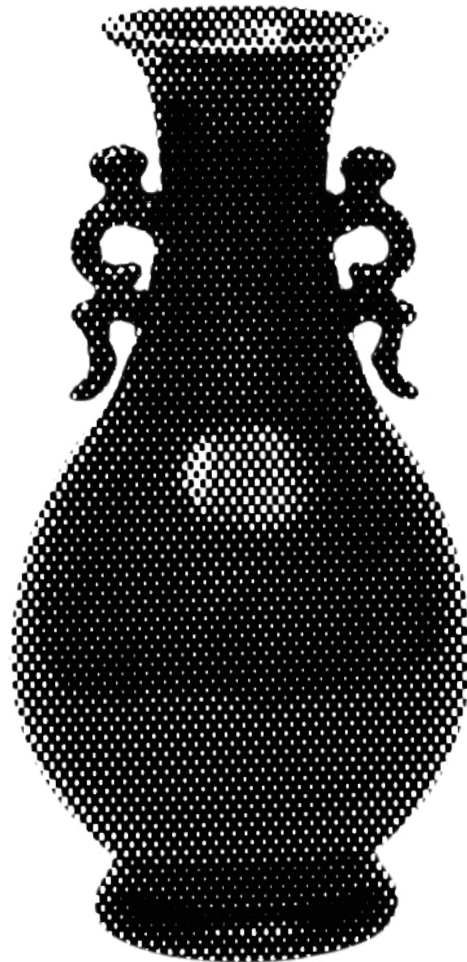
Bequest of Hauzeur de Simony, 1909.

Inventory no. Pir-0000-2752; 0540

This large plate is decorated with flowers (peonies) and two cockerels. A white-on-white decoration (bianco sopra bianco) embellishes the lip of the plate. It belongs to the 'famille rose' (pink family).

Collectors in the west classify Chinese porcelain with enamel decorations by family, with each family designated by the dominant colour. These terms were established in the mid-19th century. Porcelains in the 'famille rose' have polychrome decorations in which pink tones dominate and very often feature a plant motif consisting of flowers and bouquets. The 'famille rose' decoration appeared during the Qing dynasty in around 1720, and prevailed from 1730 under the reigns of Yongzheng (1723-1735) and Qianlong (1736-1795). Imported en masse in the 17th and 18th centuries, Chinese porcelain underwent a decline in favour of French porcelain after the discovery of the secret of its manufacture.

NW



"RED CORAL" BOWL

China

Qing dynasty. Reign of Qianlong (1735-1796)

Hard-paste porcelain, monochrome red

Verviers Museums collection. Inventory no. 0519

An exceptional piece both for its technical difficulty and aesthetic result, this was intended for Chinese people rather than for export. These monochrome porcelain pieces had already been produced under the Mings (1368-1644) during a golden age under the reign of the Xuande Emperor (1425-1435), after which there was a decline in production until it disappeared altogether in the 16th century.

Under the Qing dynasty with the reign of Kangxi (1662-1722), these monochromes with a copper red glaze came back into favour. The bowl exhibited here dates from the reign of Qianlong (1735-1796) and demonstrates excellent craftsmanship.

NW

"BLUE SKY AFTER RAIN" VASE

China

Qing dynasty. Reign of Yongzheng (1723-1735)

Hard-paste porcelain, blue monochrome

Verviers Museums collection. Inventory no. 2194

The name "blue sky after rain" is from a poem by Li Bai (701-762), the famous Chinese writer during the Tang dynasty. The shape of the vase is a replica of the Song dynasty (960-1279), reflecting the archaistic taste of the Yongzheng Emperor (1723-1735).

NW

TIAN SHAN

Bai Ming

2017

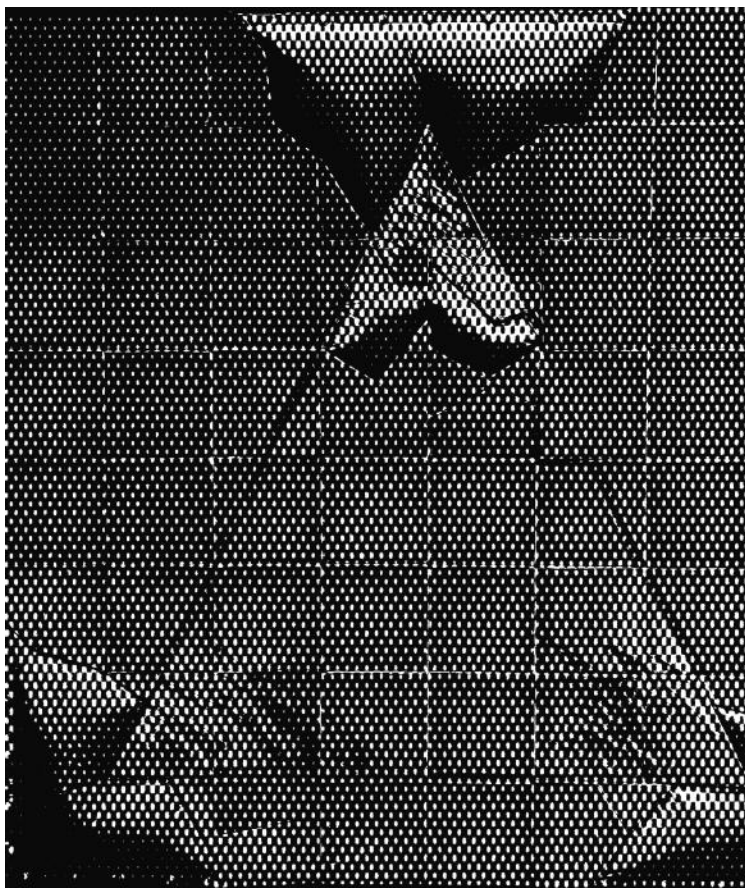
Porcelain

Keramis collection – Donated by Bai Ming –
Inventory no. BFK2021/09

After the retrospective dedicated to him in 2019, the Chinese painter and ceramicist Bai Ming offered Keramis several of his works.

We have chosen to create a dialogue between Verviers' oriental porcelain pieces and this porcelain painting by Bai Ming. Porcelain paintings are a tradition from the town of Jingdezhen in Jiangxi. The artist was greatly influenced by post-war European abstract artists, notably painters from the School of Paris. This typical work by Bai Ming celebrates the encounter between the traditions of European modern art, traditional Chinese painting and ancient porcelain, a ceramic material that for centuries has been examining artistic relationships between East and West.

LR



FRAGMENTS POUSSIÈRES

Marc Feulien

1979-1980

Enamelled faience

Collection of the Wallonia-Brussels Federation,
on loan to Keramis – Inventory no. 15.724
Keramis collection – Inventory no. BFK2009/11

A great master of illusion, from the mid-1970s the ceramicist and sculptor Marc Feulien developed an original, avant-garde approach to ceramics based on trompe-l'œil, reminiscent of the effort made by Bayreuth's faience manufacturers who created the melon-shaped terrine in the Verviers collection (display cabinet). He used slip to imitate all kinds of existing material. His quest was one for truth, fairness and equilibrium, which led him to reliefs and abstract compositions in cast iron and stone. He created remarkable interventions in the public space, including an articulation of cubic volumes at the Eden in Charleroi.

In these two abstract reliefs, an allegory of mural ceramics, he imitates tiles that are starting to lift along with some lingering dust, plunging us into a forgotten world reminiscent of the post-industrial environment of his home region of Charleroi. Marc Feulien taught at the Charleroi Academy of Fine Arts. Thanks to the generosity of his wife Claire and their children, Keramis has an important collection of works by Marc Feulien.

LR



MELON-SHAPED TERRINE

Germany – Bayreuth

1761-1767

Stanniferous polychrome faience

B. P. mark painted in blue

Verviers Museums collection.

Bequest of Hauzeur de Simony, 1909.

Inventory no. Pir-0000-2526; 0996

This factory in Bayreuth, Bavaria, certainly one of the most important in Germany, operated from 1714 to 1835. The mark B. P. is attributed to Johann Georg Pfeiffer, its owner from 1761 to 1767.

Faience items made in Bayreuth, generally small, resonant and executed with great skill, were mostly decorated beneath a blue monochrome glaze with a soft slightly slate grey tone, occasionally enhanced with yellow and manganese violet. Also made in Bayreuth were polychrome faience items that resembled the most everyday Delft products and others with decorations on the enamel of bouquets imitated from Strasbourg. The trompe-l'œil presented here in the form of a melon is among the pieces placed on tables whose shape was designed to deceive guests. These pieces required extensive skills on the part of the modeller whose profession was one of the most highly regarded within companies of this kind.

NW

PAIR OF TABLE FOUNTAINS WITH HANDLES

Netherlands – Delft

1760-1800

High-fired stanniferous faience, polychrome

Verviers Museums collection.

Bequest of Hauzeur de Simony, 1909.

Inventory no.: Pir-1941-234; Pir-0000-2380;

0717 (peasant). Pir-1941-235;

Pir-0000-2380; 0718 (peasant woman)

These late 18th-century anthropomorphic table fountains with handles show the evolution in faience production in Delft. From 1760 onwards, table pieces such as terrines and jars lost their original practical use and provided the pretext for additional decorative effects. The peasant couple presented here are part of this movement.

NW

SEATED DOG, BASED ON A MODEL BY BOUSSEMART (?)

Seated dog, based on a model by Boussemart (?)

Belgium – Liège – Coronmeuse faience factory

1776-1800

Fine glazed faience

Verviers Museums collection.

Bequest of Hauzeur de Simony, 1909.

Inventory no. Pir-1941-210;

Pir-0000-2290; 0663

Established on 11 August 1772, Saint-Léonard was a faience factory near the Recollects convent in the Saint-Léonard district of Liège. It took until 1775 for the new factory (comprising workshops, three kilns, a wash house, a woodshed and warehouses) to be finished.

Run by Joseph Boussemart, the factory initially produced ordinary faience, but from 1781 to 1782 also made fine faience. In 1786, Boussemart handed the running of the factory to his principal associate, Thomas Cambresier, who was succeeded in 1802 by Vaust-Aîné.

On 8 January 1811, the factory closed its doors owing to a lack of funds, subsidies and tariff protection. The seated dog presented here, a greyhound, may have been based on a model by Boussemart in the last decades of the 18th century. It shows the importance of the development of interior decorative objects in the 18th century.

NW

MEDALLION OF A MEMBER OF THE BOCH FAMILY

Grand Duchy of Luxembourg – Septfontaines –
Boch faience factory
1780-1795

Fine glazed faience

Verviers Museums collection.

Founding collection of Jean Simon Renier.

Inventory no. Ren-1904-0844; Pir-1941-211;
Pir-0000-2291; 0685

This medallion is decorated with the relief of a man in profile, surrounded by a laurel wreath, a row of pearls and mouldings in relief. This is a member of the Boch family of whom there are four portraits in fine faience of which we are currently aware. They all belong to the generation of the founders of the faience factory in Septfontaines (Luxembourg): Dominique Boch (1735-1810), his sister Anne-Justine (1743-1821), his brother Pierre-Joseph (1737-1818) and the latter's wife, Marie-Antoinette Nothomb (1752-1805). It would make sense for there to be at least a further four depicting Jean-François Boch and his wife Marie-Françoise Bourgeois, and Suzanne Boch and her husband François Michel. The person featured on the item exhibited here cannot currently be identified. Probably dating from between 1780 and 1795, at the time the family's château was being built, these self-portraits commemorated the industrial success of the Boch family, the next generation of which would move to La Louvière. Only a small number of these medallions, which are not unique pieces, were made.

NW



"COURTEILLE" TRAY

France – Sèvres

1764

Soft-paste porcelain, polychrome and gold
Mark with two interlacing Ls and a letter date L
in blue. Mark S is for the flower painter Méreaud
the Elder who worked at the Sèvres factory
from 1754 to 1791.

On loan from the King Baudouin Foundation, 2021

This tray, known as Courteille, has a roughly rectangular form and two handles. The handles show two waves in rocaille coming from opposite directions and are embellished with gold.

The shape of this tray was created by Duplessis, goldsmith to the king. The first mention of this particular model of tray in the Sèvres factory registers can be found in the stock ledger under the date of 1 January 1759. The creation of this shape therefore dates back to 1758 and it would appear that it came in two sizes. The Courteille tray was also available without a handle and was incorporated into small flying tables known as chiffonniers.

The name given to this tray comes from the Marquis de Courteille (1696-1767) who was minister of finance under Louis XV and the royal representative at the Sèvres factory from 1751.

These trays are rare; only one or two copies were sold by the factory every year.

The painting on the edge of the tray covered in flowers can be attributed to the skill of Pierre Antoine Méreaud, a painter who worked at the factory between 1754 and 1791. The central scene, a painting in its own right, depicts child soldiers playing cards. A "Courteille" tray with a painted decoration by André Vincent Vieillard can be found in the Wallace Collection in London, while another with a pink background is in the Pierpont Morgan Collection in New York.

NW

OVAL CHESTNUT BOWL AND STAND

France – Sèvres – Royal Porcelain Factory

Circa 1760-1770

Soft-paste porcelain

Mark with two interlaced Ls in blue.

Indented square mark attributed to

François Carrette the elder (who worked there

from 1754 to 1770) and also to his son

(who worked there from 1768 to 1787)

Verviers Museums collection.

Acquisition date 1970. Inventory no. 2086



In France, very few workshops produced pieces of this kind. This popular food, usually served in a simple napkin, was better known in the countryside and among the provincial bourgeoisie. Contrary to what has been written, these expensive porcelain items from Sèvres, which have holes throughout, were intended for serving dry-roasted chestnuts rather than chestnuts coated in sugar or fruit juice. The sugar and juice would have poured through the chestnut bowl and plate that also has holes in it! Chestnuts served with a sauce would instead have been offered in shallow bowls or fruit dishes. This subtlety reveals the distance separating us today from the refined and elitist art form of 18th-century entertaining.

NW



ICE BUCKET

Germany, Fürstenberg (Lower Saxony) –

Porcelain factory

Late 18th century

Hard-paste porcelain, polychrome and gold

Mark F painted in blue

Verviers Museums collection.

Bequest of Hauzeur de Simony, 1909.

Inventory Pir-0000-2653; 0435

Ice buckets come in three parts: a container, a liner and a lid. When the dessert came out of the ice-cream maker, it was poured into the inner liner, which was then placed in the container where it rested on the rim without touching the bottom, which was filled with crushed ice, or the high-rimmed lid. This created a buffer of cold beneath and around the liner to keep the dessert cold while it was being served.

There was generally a pair of buckets so that two different flavours could be offered. Ice cream, sorbet and especially the delicate granita known as “snow” could be kept indoors for more than four hours.

The Fürstenberg factory in Lower Saxony was set up in 1747 by the Duke of Brunswick. The F mark first appeared in 1753. The factory’s first kilns (1748-1750), thought to be the oldest porcelain kilns in Europe, have recently been unearthed.

NW

CAROTTAGE SITE A1

Jacques lezzi

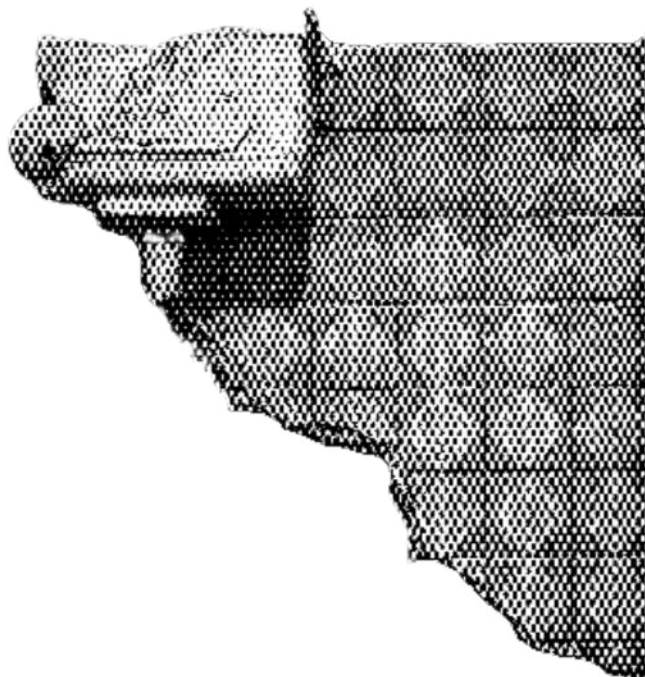
1988

Terracotta, oxidised enamels

Collection of the Wallonia-Brussels Federation,
on loan to Keramis – Inv. 18405

A wonderful interlude, this work by Jacques lezzi, a student of Marc Feulien, is also based on the principle of trompe-l'œil. Having hung on the wall for several years, most of our visitors think that it is a remnant of the old faience factory toilets. To prove them wrong and the artist right, we continue to leave this piece exactly where it is.

LR

**ANY SIMILARITY IS PURELY COINCIDENTAL (VANESSA)**

Charlotte Coquen

2017

Enamelled faience, cushion

Keramis collection – Inventory no. BFK2018/93

Ceramic artist Charlotte Coquen was born in Dieppe in 1982. For ten years or so, her thematic series have explored the complexity of social relationships. She starts with simple and seductive images before immersing us in the meanderings of human psychology. The starting point for this cat sleeping on its silk cushion is the representation of pets in genre painting and interior scenes from the 17th and 18th centuries.

The animal, often a dog symbolising loyalty, has witnessed something – an adulterous act, for example – but is giving nothing away. This work involves a cat, a deceitful animal, nonchalantly curled up. The title evokes the work's hidden symbolism. This is a unique example, but led to the production of four copies made by the artist in the Keramis workshops during her artist's residence in the summer of 2018.

LR

UNTITLED

Sophie Nyns

1970

Enamelled ceramics

Verviers Museums collection

A figurative sculptor and sculptural ceramicist, Sophie Nyns studied at La Cambre under the ceramicist Pierre Caille. With her associates Agnes Leplae, Anne Cape-Podolsky and Jannik Mabilie, she was in the first generation of young female ceramicists attracted by this training at La Cambre. The approach they take in their work is one of representation and an imaginary bestiary influenced by the spirit of Pierre Caille. In collaboration with various architects including Jean Van Coppenolle, Sophie Nyns also produces monumental works that are integrated into public buildings. Her works are mainly held in museums in Brussels, Ghent and Verviers. This piece of great simplicity depicting four apples placed on a stand, all covered in a metallic sheen, is characteristic of Sophie Nyns' intimist work.

NW

UNTITLED

Tony Cragg

1990

Thrown and reassembled terracotta

I.D.E.A. collection, on loan to Keramis –

Inventory no. DIDEA01

Tony Cragg's internationally renowned works can be seen in some of the world's major contemporary art museums. In the early 1980s, along with Bill Woodrow, he was one of the forerunners of a new generation of British post-industrial sculptors.

Taking objects from technologies deemed obsolete, such as simple rubbish, he creates works that are representative of a world that has commenced its economic decline. His critique of materialism is advanced and radical. In 1978, he made a name for himself with the "New Stones – Newton's Tones" installation reconstructing the colour spectrum of light refracted in a prism discovered by the physicist Isaac Newton in the 17th century. A physicist himself, in art Cragg sees a more tangible and less abstract means of thinking about science and the issues facing the world. This portentous vision no longer surprises us today...

The work presented here is just as radical. It is a construction of six pots turned by the artist in a rudimentary way, almost ready-made. What links them is the plasticity of the clay in a form of realism that the material allows. Cragg challenges us about the end of craftsmanship in pottery and the very nature of the ceramic material that fixes any distortion for eternity.

LR

ANTOINE DE VINCK IN HIS STUDIO

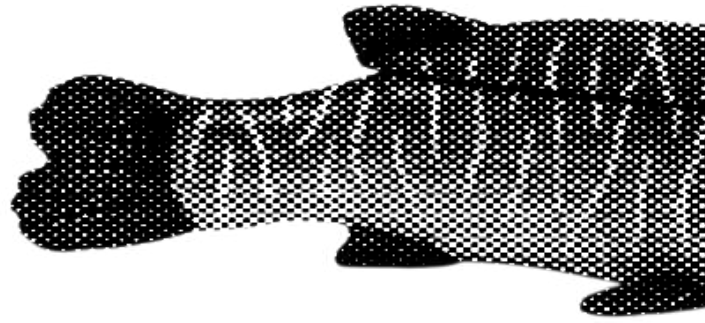
Photograph by Rudy Wouters

Circa 1970

Keramis collection

A view of the studio of Antoine de Vinck, a leading figure in the renaissance of studio pottery in Belgium in 1950-1960, in dialogue with Tony Cragg's pots and their theme.

LR



STORK LYING DOWN

Jack Jefferys

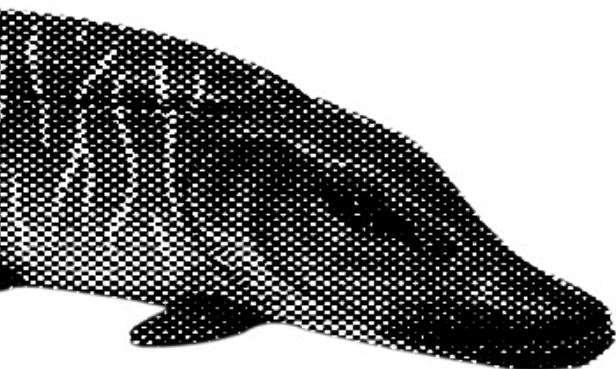
Circa 1960

Enamelled ceramics

Collection of the Wallonia-Brussels Federation,
on loan to Keramis – Inv. 9049

To create a dialogue with the pieces that follow, Keramis selected this stork by the painter and ceramicist Jack Jefferys (1896-1961). The son of the English painter Marcel Jefferys, Jack was naturally inclined towards painting as a career and in 1934 worked within the Jeune Belgique movement and exhibited at the famous Georges Giroux gallery in Brussels. The war was to change his artistic destiny. A member of the Secret Army during the Occupation, he was hidden by the potter Jean Vander Borgh who taught him the rudiments of his craft. After the war, he moved to Rixensart where he installed a one-metre cube kiln to make his own ceramics. These were of animals: sculptures like this stork or serving terrines also in the shape of a bird. He practised his belated vocation for ceramics for a quite short period. An excellent modeller and illusionist with enamel, Jack Jefferys is one of the few ceramicists to feature in the collection of "Monographs of Belgian Art".

LR



TERRINE IN THE FORM OF A PIKE

Terrine in the form of a pike

France – Niderviller

Circa 1770

Stanniferous polychrome faience,

low-fired natural decoration

Verviers Museums collection.

Bequest of Hauzeur de Simony, 1909.

Inventory no. Pir-1943-303;

Pir-0000-2502; 0906

It was Baron de Beyerlé (1709-1786), director of the Royal Mint of Strasbourg, who established the factory in Niderviller, Lorraine, in 1754 with artists from Strasbourg and Saxony. The factory was primarily famous for its groups and statuettes in faience.

Compared with Strasbourg, there was hardly any trompe-l'œil in Niderviller, but the fish-shaped terrines are original. In eastern France, they were only known in Niderviller. This factory made trout, carp and pike. The use of these pieces required clay that would be resistant to the heat of cooking. Other examples are primarily attributed to factories in Rato (Portugal) and Bassano (Italy). Few examples have been preserved. A carp and a pike in Niderviller faience can be admired at the Museum of Decorative Arts in Strasbourg.

NW

THE WALLOON COCKEREL

Voltaire Aubry

Undated

Bouffioulx stoneware

Collection of the town of La Louvière,
on loan to Keramis – Inv. LL C 0006/1955

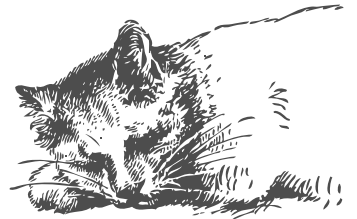
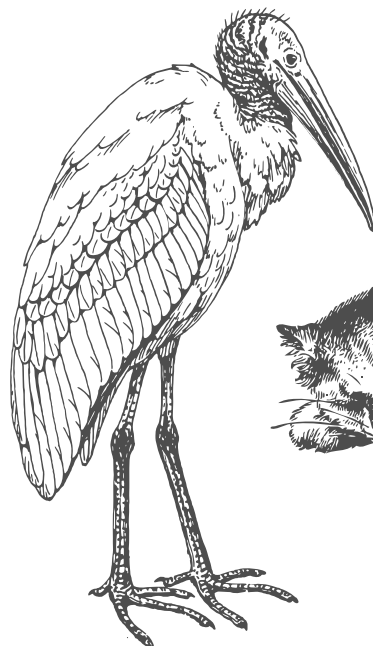
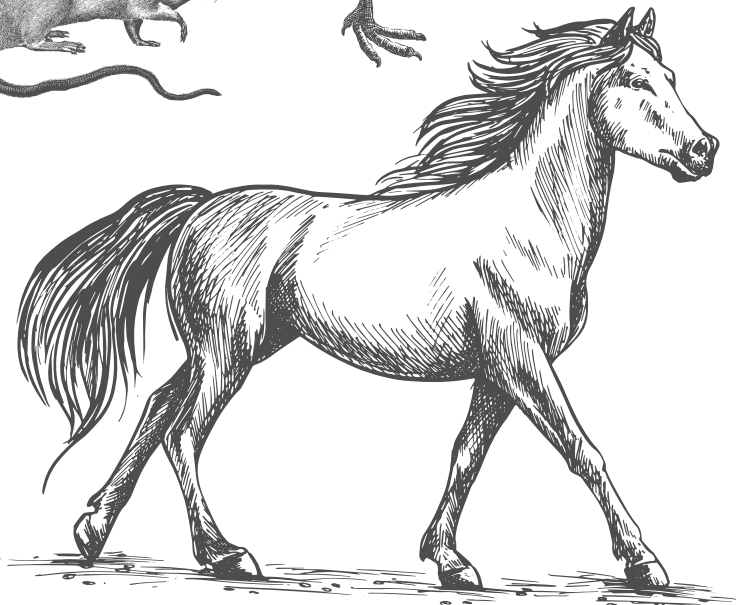
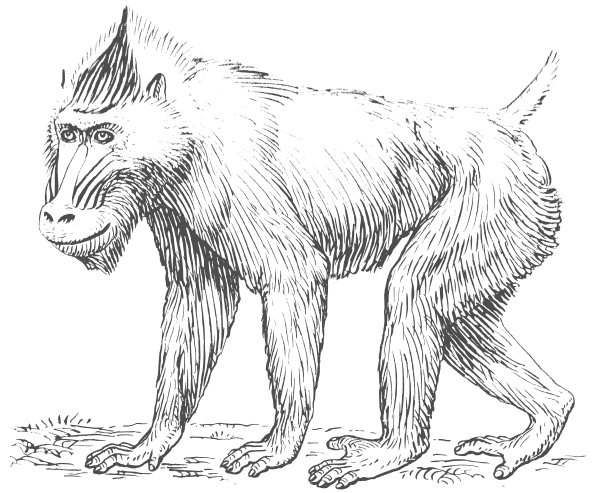
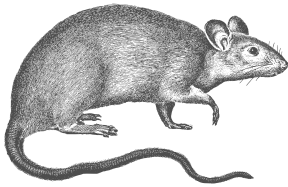
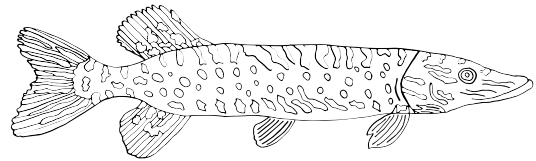
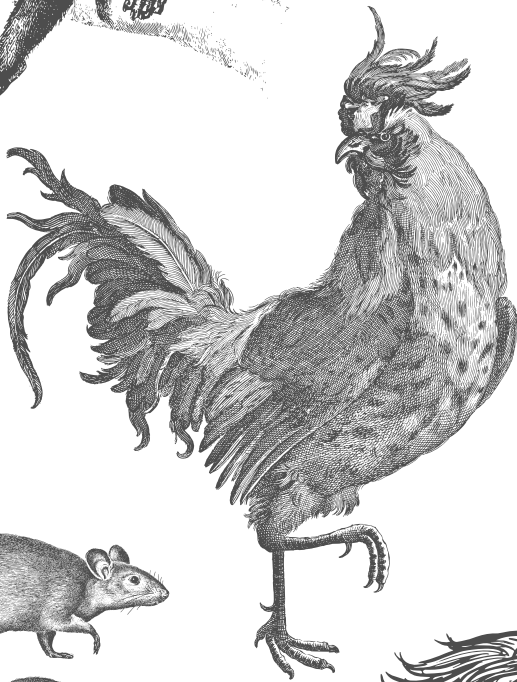
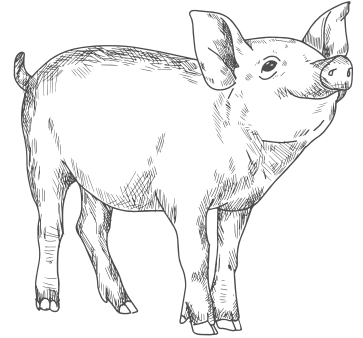
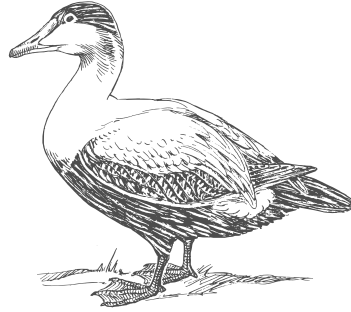
This work has been selected to evoke the tradition of stoneware in dialogue with the 16th century Rhine stoneware jug and stoneware horse by Antoine de Vinck (details at the end of the tour).

Voltaire Aubry (1904-1963) trained as a potter in the family workshop and was taught by Eugène Paulus at the Industrial School in Châtelet, but he graduated as a schoolteacher from the teacher training college in Morlanwelz. He taught until 1946 when he resumed work in his own small workshop. The following year, he succeeded Roger Guérin as pottery teacher at the Industrial School in Châtelet while continuing to create his own work up to 1960. After the war, alongside his stoneware vases, he dedicated himself to sculptural work, notably pieces on a small scale: "The artist works with what he has to hand and what he can afford as a retired teacher, and in the most primitive conditions creates a world of statuettes that he sees as if in a Lilliputian dream" (Le Journal de Charleroi, 23 October 1946, p.2).

LR



WHICH OF THESE
ANIMALS IS NOT
SHOWN IN THIS ROOM?



UNTITLED

Françoise Pérovitch

2017

Enamelled faience

Private collection, on loan to Keramis –

Inv. DGG.01

Known for being a designer and painter, Françoise Pérovitch moved into sculpture via ceramics in 2007 thanks to collaborations with freelance ceramicists and workshops such as the ones at the National Porcelain Factory in Sèvres and Keramis (2018).

In both her painting and sculpture, Françoise Pérovitch paints characters whose purity is under threat, often children and teenagers, as well as animals pertaining to gentle and fallen nature. This child wearing a grimacing mask is in dialogue with the next piece.

LR

LOVERS

Aiko Takamori

2011

Enamelled stoneware

Frank Steyaert collection, on loan to Keramis –

Inv. DFS001

This piece has been loaned by Frank Steyaert, the ceramicist, collector and friend of Keramis. It was shown in Ghent at the Forbidden Dreamzzzz exhibition in 2013. After training at the Musashino Art College (Japan), Aiko Takamori's talent was spotted and he was invited to teach in the United States, where he enjoyed a successful career as a university teacher and artist. In the 1980s, he gained renown for works that had innovative forms, decorations and structures. His works, created on ceramic slabs, serve as inflated envelopes that he paints on both sides and with varying details. His sculptures generally explore human relationships. The principle of hiding and revealing provided inspiration for a dialogue with the Meissen porcelain group on the left that evoke another type of love affair.

LR

MAGOT

Germany – Meissen (Saxony) – Porcelain factory

Late 18th – early 19th century

Hard-paste porcelain, polychrome

Mark of two crossed swords painted in blue

Verviers Museums collection.

Bequest of Hauzeur de Simony, 1909.

Inventory no. Pir-1941-347;

Pir-0000-2705; 0600

This grinning seated character in the image of the god Poussah or Poutai is depicted with his belly hanging over his crossed legs. His head, tongue and hands move with the help of a system of counterweights.

For a long time, in old French 'pagode' seems to have been synonymous with 'magot' and indicates a grotesque figure from China or Japan, painted, drawn, sculpted and sometimes illuminated. Magots have been beautifully executed in porcelain, faience, bronze, wood and ivory.

NW

THE YOUNG BRIDE OR LOVE LETTERS, BASED ON A MODEL BY MICHEL VICTOR ACIER AND JOHANN CARL SCHÖNHEIT

Germany – Meissen (Saxony) – Porcelain factory

Circa 1775 -1779

Hard-paste porcelain, polychrome

Mark with crossed swords and a blue star

(Marcolini era). Indented model number: E70

Verviers Museums collection.

Bequest of Hauzeur de Simony, 1909.

Inventory no. Pir-1941-331;

Pir-0000-2694; 0266

The baroque style represented by Michel Victor Acier's predecessor, Johann Joachim Kändler, was no longer fashionable, therefore porcelain production had to be geared to more bourgeois tastes.

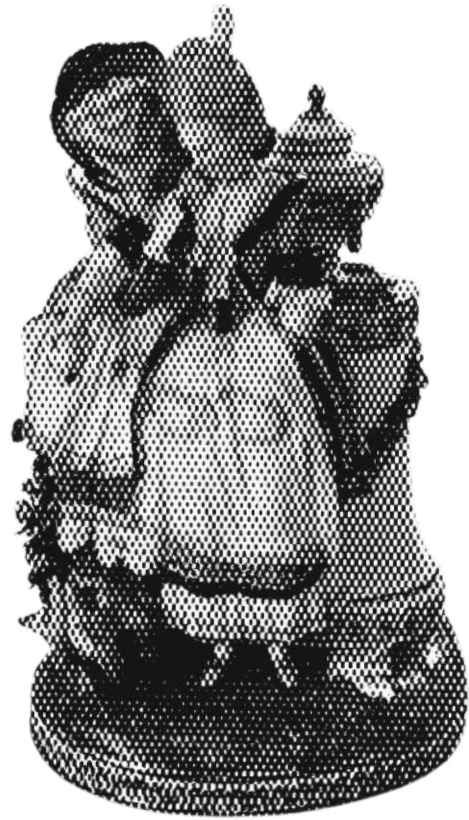
A recent theory about what is known as the Marcolini period in the Meissen porcelain factory shows how the sculptor and modeller, Michel Victor Acier (Versailles, 1736 – Dresden, 1795), attempted to introduce the latest trends:

classicism and sentimentalism. He was appointed head of models at the Meissen factory in 1764 and created a great many figures and groups there until his retirement in 1781.

In the 1770s, traditional allegorical or grotesque themes were replaced by groups depicting intimate family scenes.

The figurines wear the typical costume of their day in situations directly based on everyday life. Acier is still particularly well known for his sculptures of children. Alongside these purely sculptural works, Acier was also involved in producing crockery. In Meissen, the Marcolini period (1774-1814), which saw the highpoint of the neoclassical style, ended with the wars of the First Empire.

NW



UNTITLED (TWO MONKEYS)

Ann Cape-Podolsky (1928-1982)

1962

Enamelled ceramics

Collection of the Wallonia-Brussels Federation,
on loan to Keramis – Inv. 9185

After graduating from La Cambre in 1950 in Pierre Caille's workshop, Anne Cape-Podolsky developed an amusing and naïve imaginative world, such as these two baboons in dialogue. Like other students of Pierre Caille from that generation working in the 1950s, Anne Cape became known for creating ceramic murals.

LR

SEATED MONKEY

Austria – Vienna – Imperial porcelain factory

Between 1750 and 1780

Hard-paste porcelain, polychrome

Verviers Museums collection.

Bequest of Hauzeur de Simony, 1909.

Inventory no. Pir-1941-363 ;

Pir-0000-2747 ; 0483

The Vienna factory, the second in Europe to master the technology of hard-paste porcelain, was established in 1718, just eight years after Meissen.

It was originally a private enterprise, founded and run by Claude-Innocent Du Paquier.

When he decided to embark on the adventure of "white gold", Meissen still had the monopoly of the secret to making hard-paste porcelain. However, he managed to obtain the services of two renegades from the Saxon factory: Christoph Conrad Hunger and Samuel Stölzel. Thanks to these "traitors", Vienna was able to produce high-quality porcelain, probably from 1719 onwards. In its first years in operation, the Viennese factory was not happy merely to plagiarise Meissen – quite the opposite in fact. Its production often stood out for being the most original in the history of European porcelain, as much for its forms as its decorations. In many respects, Vienna was ahead of its prestigious rival, notably for its mastery of polychrome. It should be noted that before presiding over Meissen's painting workshop from 1720 to 1765, the renowned Johann Gregor Höroldt (1696-1775) began his career in Du Paquier's establishment.

Experiencing severe financial difficulties, Du Paquier sold his factory to the state in 1744. It took the name of the Imperial and Royal Apostolic Manufactory and from then on came under the authority of the Empress Maria Theresa. The monkey statue shown here belongs to that era.

NW

UNTITLED

Kimpei Nakamura

1987

Enamelled ceramics

Collection of the Royal Museum of Mariemont,
on loan to Keramis – Inv. Ac2005/25

In 1987, at the invitation of the National Factory of Sèvres, the Japanese artist drew inspiration from the magot, in other words from the company's store of old moulds, to compose different works. This collage is one example. The artist looked for a certain roughness without seeking to erase the seams of the stamp moulds. The group on a scalloped stand is in dialogue with this pot-pourri that is characteristic of the start of the production of what became known as "soft-paste" porcelain produced in Saint-Cloud.

LR

POT-POURRI VASE

France – Saint-Cloud – Porcelain factory

Circa 1730-1750

Soft-paste porcelain, monochrome

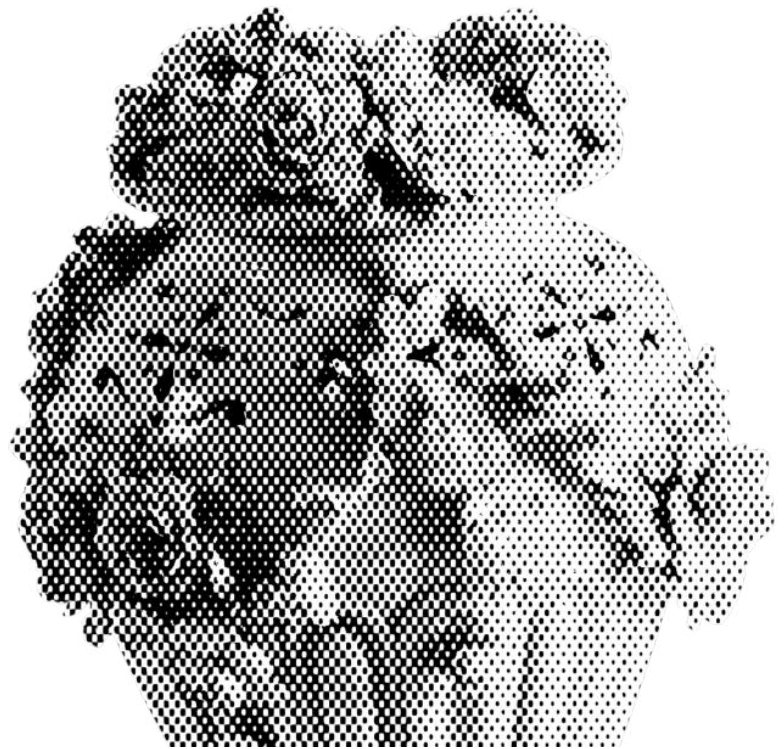
Verviers Museums collection.

Bequest of Hauzeur de Simony, 1909.

Inventory no. Pir-0000-2689; 0163

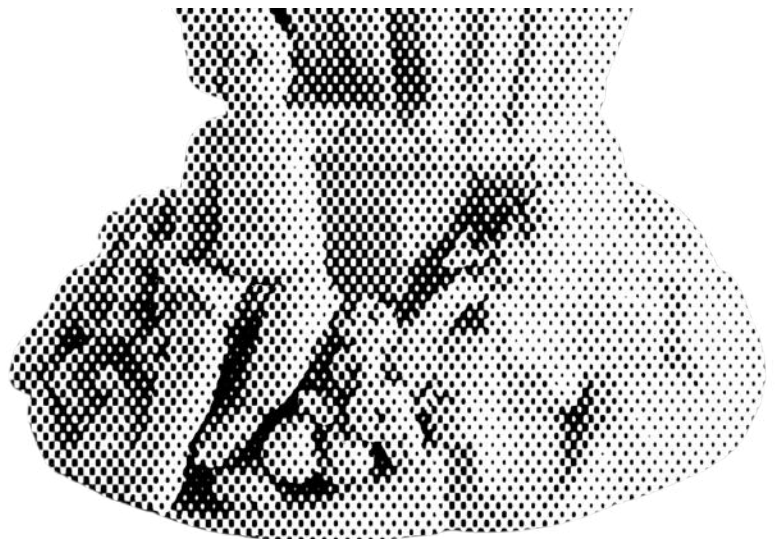
The history of the Saint-Cloud factory spans a century. For four generations the Chicaneau family, allied with the Trou family, passed down the secret of the porcelain recipe until the factory closed in 1766. This is soft-paste porcelain, in other words without kaolin, a component unfamiliar in France at that time, but known for several centuries by the Chinese and uncovered by Böttger in Saxony in 1709.

The court of the Sun King was won over by these porcelain objects that appeared on tables: the "trembling" cup (that fits the saucer with raised detail), the models of spice boxes with several compartments, small salt shakers and cutlery handles. As the glaze on soft-paste porcelain can be scratched by steel, the factory did not make plates or dishes in porcelain, only in faience. Items for grooming received the same attention, such as make-up pots, as well as walking stick knobs.



The three most characteristic decorations of Saint-Cloud porcelain are the embroidery-like designs in blue monochrome principally inspired by the engraved work of the ornamentalist Jean Berain (1640-1711), colour chinoiserie and finally "blanc de Chine" (white from China), which improved the fluidity of the paste and was mainly used for statues. This is the case with this pot-pourri where the sculptor had to demonstrate great dexterity and considerable precision with the contours of the flowers, for example. The figurines have the characteristics and contours for which Saint-Cloud is known, with an archaic, monkey-like style to their faces. A similar pot-pourri (but without a lid) is held at the Victoria & Albert Museum in London.

NW



HULA HOOP

Claire Lézier

2019

Enamelled stoneware

Collection of the town of La Louvière,
on loan to Keramis

LAMPE

Boch Frères Keramis factory

1963

Enamelled fine faience

Keramis collection – Cabus-Maloteaux collection
– Inv. FJM267

On fire! That is the idea behind this association of a lamp made by the Boch Frères faience factory in the 1960s and this piece by Claire Lézier of an unusual circle of fire created in 2019. These two works are metaphors for ceramics and the importance of fire. The lamp base was fired in sanitary ware kiln no. 7 on the occasion of its inauguration in May 1963.

LR

LA RAFALE – ODORE DI FEMMINA

Johan Creten

2006

Enamelled porcelain

Collection of the Royal Museum of Mariemont,
on loan to Keramis – Inv. Ac2017/13

Johan Creten studied ceramics in Ghent in Carmen Dionyse's workshop before travelling the world. Now based in Paris, his work has attracted international recognition.

This sculpture was made in the National Factory of Sèvres during the artist's residence there that began in 2005. "Odore di Femmina" is one of the dominant themes in his work. It evokes Mozart's opera Don Giovanni and the film Scent of a Woman by the Italian director Dino Risi in which the main character, Fausto, a cavalry captain injured in battle and now blind, guesses women's beauty by their scent.

This bust reflects the artist's questions about his sexual identity and male-female relationships. The body of this Venus is covered in roses and seaweed bubbles, discrete and simultaneous evocations of the genital organs of the two sexes and of the complex and mythological relationship between the sea (mer) and the mother (mère). As a whole, Creten's work is profoundly narrative and symbolist in nature when it is not being violently expressive. The artist is continually moving between Apollo and Thanatos, between the representation of beauty that attracts and the monstrousness that disgusts. Fired in the wood-fired kilns of the historic factory of Sèvres, this sculpture is one of the major pieces by this artist and probably in western ceramics in the early 21st century.

LR

FULGURE

Coline Rosoux

2018

Enamelled ceramics

Collection of the town of La Louvière,
on loan to Keramis

"Fulgure" by Coline Rosoux is in dialogue with Antoine de Vinck's Mare at the other end of the stage. The works are radically different. A graduate of La Cambre, Coline Rosoux is among the first ceramicists to have chosen to reconnect with representation and imagination, a tradition from La Cambre in the 1950s involving Sophie Nyns and Anne Cape. A horse's bust and its rider's hands but nothing else, the elements in "Fulgure" transport us into a daydream.

LR

BLACK BUST

Pierre Caille

1964

Enamelled ceramics

Collection of the Wallonia-Brussels Federation,
on loan to Keramis – Inv. 9847

Pierre Caille injected new life into Belgian ceramics from the late 1930s onwards. He ran the ceramics studio at La Cambre (School of Decorative Arts) from 1948, teaching "the basics of ceramics where reason gives way to free imagination, where the function is subordinate to the spontaneous creative act" (Émile Langui, 1973). This dark sculpture reflects a period of doubt experienced by the artist, but shows his contribution to the current trend that is being revived by young ceramicists such as Coline Rosoux and Claire Lézier.

LR

UNTITLED

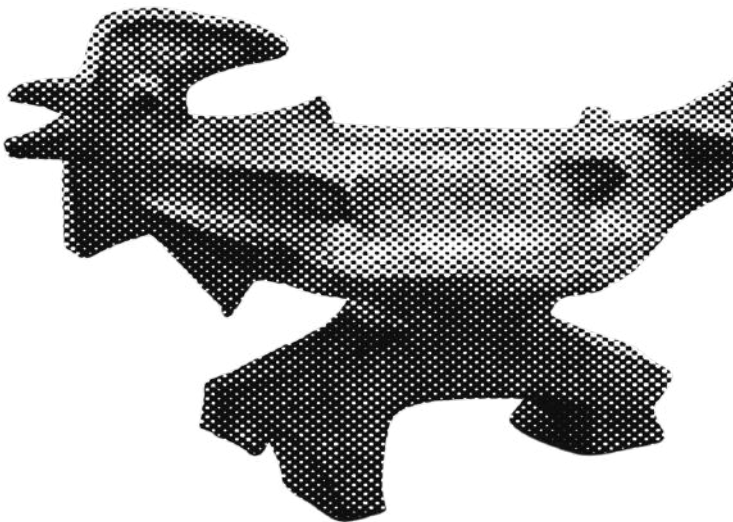
Jean-Pierre Larocque
2005-2006

Glazed terracotta

Collection of the KBF Foundation Canada,
on loan to Keramis – Inv. DKBF001 /
Inv. DKBF002

These two monumental works recently arrived at Keramis via the King Baudouin Foundation Canada, thanks to a Belgian collector of the artist in Québec. Jean-Pierre Larocque studied at Concordia University in Montréal and at New York State College of Ceramics at Alfred University. He then taught in various American schools between 1988 and 1995, before joining the teaching team at the University of California, Long Beach. Now based in Québec, his highly figurative, large-scale ceramics, representing horses or large heads, have earned him considerable recognition across the Atlantic. In his monumental heads or busts with exaggerated features, Larocque manages to introduce a grotesque expression reminiscent of the famous Vertumnus portrait by Giuseppe Arcimboldo (Milan 1527-1593).

LR



VASE CARTER

Floris Hovers – Cor Unum production company
2014

Glazed ceramics, aluminium and rubber
Keramis collection– Inv. BFK2016/20

For the astonishing Dutch production house Cor Unum. Meaning “one heart”, Cor Unum is a ceramics centre that specialises in artist production. Here Floris Hovers drew inspiration from a car’s gearbox casing to create vases. The vase, in essence functional and decorative, is in dialogue with the piece by Eva Herbiet.

LR

UNTITLED

Eva Herbiet
1958

Glazed stoneware

Vervier Museums collection

A painter, sculptor, architectural ceramicist and xylographer of abstraction, Eva Herbiet studied at the Academy of Fine Art in Liège under Émile Berchmans and Jean Donnay. In 1955, she was awarded the engraving prize of the province of Liège. During her career, the artist evolved from stylised representation to geometric abstraction. She made several decorative compositions in Liège, notably at the Hôpital des Anglais. At the Palais des Congrès in Liège, an uncluttered building designed in 1958 by the Liège architects Équerre, Eva Herbiet produced a dynamic and monumental composition in ceramic tiles (1958), which reflects the artist’s collaboration with architects. Today, her works are primarily kept in the Prints Department in Brussels and Liège, as well as in Verviers’ museums.

NW

PLATE

Antonino Spoto

2013

Enamelled fine faience

Keramis collection– Inv. BFK2014/36

ESMÉRALDA

Ettore Sottsass

1994

New porcelain

Collection of the Royal Museum of Mariemont,
on loan to Keramis – Inv. Ac2012/3

EMMA

Ettore Sottsass

1994

New porcelain

Private collection – DGG.03

HULA-HOP

Nicolas Bovesse and Claude Aiello

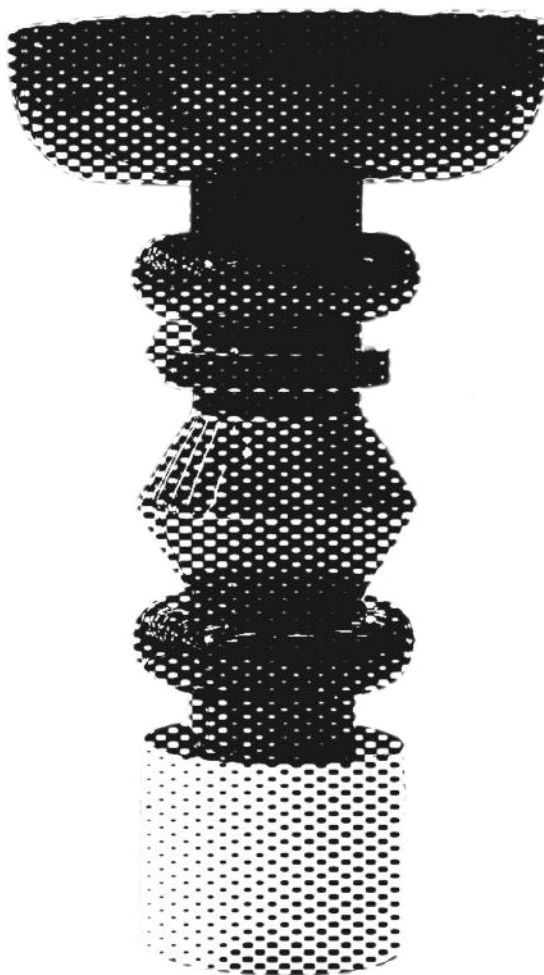
2007

Enamelled faience

Keramis collection – Inv. BFK2021/101

This set of items comprising two vases, a large cup and a fruit dish shows that form and function are not necessarily part of the same syntax. The two porcelain vases by Ettore Sottsass, a leading light in the design revolution of the 1980s, were made at the National Factory of Sèvres in 1994. They are part of a series that pay homage to famous and determined women. Here they are two heroines from novels: Esmeralda from Victor Hugo's *The Hunchback of Notre Dame* and the combative Emma Bovary from the eponymous novel by Gustave Flaubert. The large bowl by Antonino Spoto is halfway between a bowl and an op art sculpture. The convolutions in faience made by Nicolas Bovesse lead to a fruit bowl with an unexpected shape, a small edition made with the potter Claude Aiello in Vallauris and The Gallery in Brussels. All these items have a function, but are first and foremost objects that bring delight.

LR



BURN TO TELL

Hugo Meert

2014

Glazed faience

Keramis collection – Inv. BFK2021/66

INTELLECTUAL GNOME

Rik Delrue

1997

Gilded porcelain

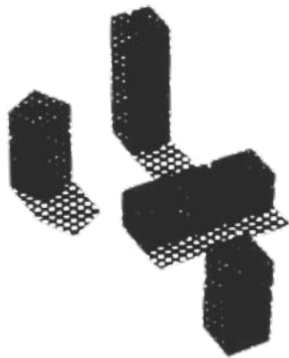
Illustration by Jean Peetermans, known as “Péji”

Collection of the Royal Museum of Mariemont,
on loan to Keramis – Inv. Ac2005/10

Two items in which gold sublimates a critical
discourse on freedom of thought.

The garden gnome by Rik Delrue is taken
from the series of 50 that in 2005 bore
the demands of 50 intellectuals and artists
in Belgium.

LR



GAME OF CHESS

Antoine de Vinck

Undated

Wood, mixed materials

Keramis collection – Alice de Vinck collection –
Inv. FADV022

Produced by Maredsous Abbey in the early
1950s, this wooden game shows
the ceramicist's constantly evolving capacity
for stylisation, with a large sculpture
comprising different volumes that fit
into one other.

LR

UNTITLED

Antoine de Vinck

1991

Glazed stoneware

Collection of the Wallonia-Brussels Federation,
on loan to Keramis – Inv. 18.996

CONDIMENT SERVICE

Germany – Meissen – Porcelain factory

Circa 1730 -1735

Hard-paste porcelain, polychrome

Mark of crossed swords in blue

Verviers Museums collection.

Bequest of Hauzeur de Simony, 1909.

Inventory no. Pir-0000-2718

This quite rare set comprises a platter,
a mustard pot, an oil bottle, a vinegar bottle,
two saltcellars in the shape of a shell, and
a pepper pot. The decoration, which has
a generous white background, consists of
birds, flowers and branches. It was inspired
by the Kakiemon porcelain from Japan that
had a significant influence on Europe's new
porcelain factories in the 18th century.
Very quickly, production in Meissen was
geared to copying porcelain from the Far
East, of which this rare set is a fine example.

Established by the Elector of Saxony,
August the Strong, in 1710 following
the success of research undertaken by
Johann Friedrich Böttger (1682-1719),
Meissen was the first factory in Europe to
produce hard-paste porcelain with kaolin like
the Chinese. In 1719 the Viennese painter
Johann Gregorius Höroldt (1696-1775) took
over. He is considered the best painter and
preparer of colours in the 18th century.
His discovery was the mastery of the
“petit feu” firing technique in 1723, after
which the colours became more plentiful and
brilliant. He also perfected several
background colours and imposed a common
style among all the painters in the factory,
based especially on chinoiserie.

In 1731, the appointment of the sculptor
Johann Joachim Kändler (1706-1775) allowed
the factory to affirm its vocation for
sculpture and forms, ultimately abandoning
painted decoration in favour of
a more plastic art form.

NW

ESPRESSO SET

Matteo Thun

1988

Cast aluminium and synthetic materials

Keramis collection – Inv. BFK2021/97-99

A counterpoint to the richness of Meissen porcelain, this espresso set in painted cast aluminium is an archetype of 1980s design, like Ettore Sottsass's work mentioned previously.

LR

PIGGY BOARD

Rik Delrue

2007

Enamelled ceramics

Private loan

The creator of the Intellectual Gnome, Rik Delrue went on to develop this series about what we consider precious to us and worth holding on to. The artist talked to various people who had experienced difficult times, including prisoners and refugees as well as poets and artists, to make a different "piggy board", each time reflecting their frames of mind. This piece evokes flight and the blindness of thought in the face of different types of populism and extremism.

LR

VALLAURIS "FAUX BOIS" SET

Grandjean Jourdan

Circa 1950

Enamelled porcelain

Keramis collection – Inv. BFK2017/05,

BFK2020/154, BFK2020/258

This decorative (and rather unusual) set in Vallauris faience imitating wood has been selected to enter into a visual dialogue with the teapot by the artist Ah Leon. It shows the unlimited imaginative world of Vallauris pieces made in the 1950s and 1960s.

LR

TRIPOD TEAPOT

England

Second half of the 18th century

Black and gold faience

Verviers Museums collection.

Bequest of Hauzeur de Simony, 1909.

Inventory no. Pir-0000-2532; 0633

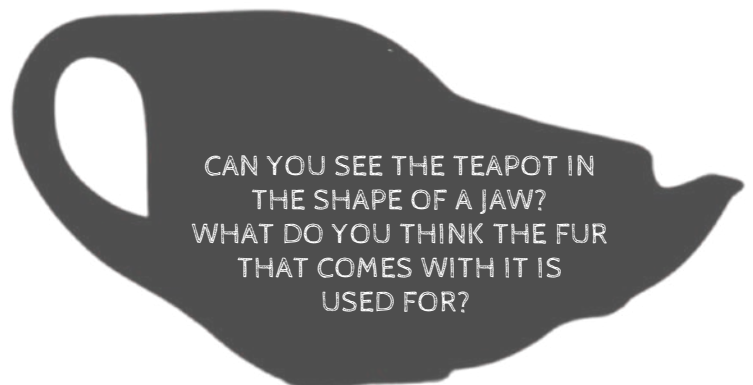
The first faience with black glaze was made in England between 1740 and 1780 by Thomas Whieldon's factory in Stoke-on-Trent (Staffordshire) and by some other English factories.

When they are unmarked, these faïences are mostly attributed to Staffordshire factories, a region that was soon at the heart of the British ceramics industry and where the renowned Josiah Wedgwood also worked from 1758 onwards.

The English ceramics industry focused mainly on technical research to produce hard-wearing pieces that were especially suited to tea and coffee services.

In the 18th century, they also produced a type of faience known as "English black" on the continent in Lille, Brussels and Tournai. In the 19th century, it could be found in Andenne, Nimy and Septfontaines (Luxembourg). It has recently been discovered that some black clays attributed to the factory of Saint-Servais (Namur) should be re-evaluated.

NW



BY SURROUNDING THE TEAPOT
LIKE A FUR COAT, IT KEEP
THE TEA WARM FOR LONGER.

HIGH TEA POT

Wieki Somers

2003

Faïence and pelt

Collection of the Royal Museum of Mariemont,
on loan to Keramis – Inv. Ac2005/149

TEAPOT

Ah Leon

1998

Stoneware

Collection of Frank Steyaert, on loan to Keramis –
Inv. DFS018

These two teapots are parables of tea.

The first in the form of a boar's skull with a coypu fur tea cosy is morbid. Like the first, the second, imitating wood in its complete rustic simplicity, is also an antithesis of the sensual delight of tea rituals.

LR

THE MARE

Antoine de Vinck

1980

Glazed stoneware

Keramis collection –

Alice de Vinck collection –

Inv. FAdV046

Stoneware fired in a wood fire and salt glazed returned to prominence thanks to potters in the 1950s and 1960s.

Antoine de Vinck's Mare is in dialogue with this exceptional item from the early days of production in Raeren in the 16th century. This rural location in eastern Belgium was the heart of the production of stoneware containers, such as Bouffioulx in the Sambre valley.

LR

BARTMANNSKRUG OU CRUCHE À L'HOMME BARBU

Belgique – Raeren

Vers 1560-1570

Grès

Collection Musées de Verviers.

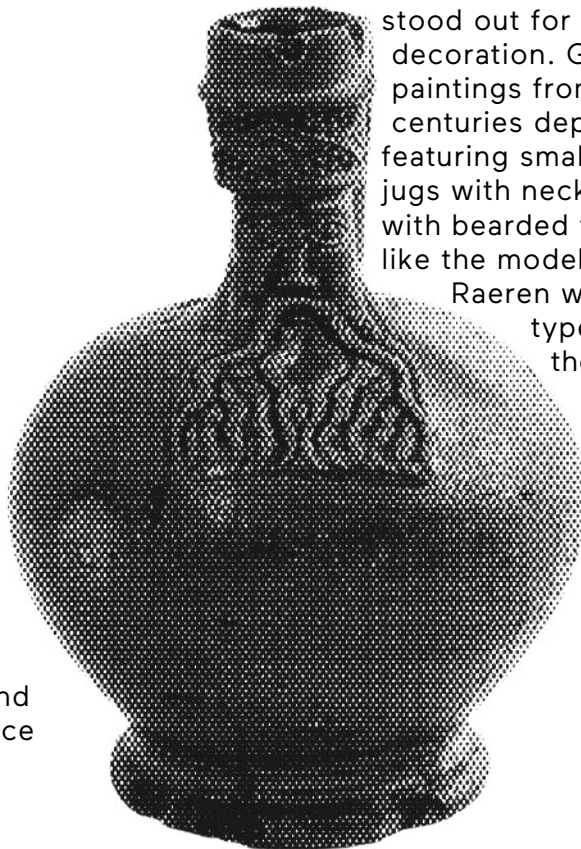
Inventaire n° Pir-0000-2115 ; 1432

Stoneware is a vitreous, non-porous ceramic material obtained from different types of clay with a high silica content, known as stoneware clay. Firing occurs at between 1200 °C and 1300 °C.

From the 13th century, the Rhine region specialised in the large-scale production of stoneware crockery in Siegburg/Brühl (D), Cologne/Frechen (D), Langerwehe (D) and Raeren (B), later joined by Westerwald (D) in the 17th century.

While pieces produced in the Middle Ages (particularly jugs and pots for serving drinks, drinking and storing food) retained a particularly simple look and were without ornament, those made in the Renaissance stood out for the profusion of decoration. German and Dutch paintings from the 16th and 17th centuries depict banquet scenes often featuring small stoneware bottles or jugs with necks sometimes decorated with bearded faces (Bartmannskrug), like the model shown here. Potters in Raeren were already making this type of "bartmannskrug" in the 15th century. They were extremely popular and were shipped all over Europe, particularly to England.

NW



FESTIVE WEEKEND!

05 + 06 feb. - from 10am to 6pm

FREE

GUIDED TOURS (IN FRENCH)

10 apr. - from 2pm to 3.30pm

10 jul. - from 11am to 12.30pm

ENTRANCE TO THE MUSEUM + 4€

PREMIER DIMANCHE DU MOIS...EN FAMILLE !

A fun tour of the exhibition followed by a workshop

03 jul. - from 2pm to 4pm

5€, free for children under 5

VOYAGE AUTOUR DE LA TERRE

Children's course 6 > 12 years old

11 > 15 jul. - from 9am to 4pm

95€

TERRINE AND ANIMAL SCULPTURES

Initiation day for adults

06 jul. - from 10am to 5pm

55€

FIRST SUNDAY OF THE MONTH

06 mar., 03 apr., 01 may, 05 jun., 03 jul., 07 aug.

FREE ENTRANCE

ALL THESE ACTIVITIES ARE DONE
BY RESERVATION VIA
OUR WEBSITE, WWW.KERAMIS.BE
OR BY PHONE ON 064 23 60 70

MORE INFORMATION AND
COMPLETE SCHEDULE OF
ACTIVITIES ON KERAMIS.BE





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