EN

D’après Nature

Depicting the landscape 250 years after John Constable

The museum centre Les Bateliers takes advantage of John Constable’s 250th anniversary and from March 5th to June 14th, 2026, hosts an exhibition as a tribute to his work and legacy. Constable has completely renewed landscape art in many ways: he painted outside as often as possible. As subjects, he chose landscapes with which he had a close connection. His aesthetic options were to depict the nature he understood through observation.

During the 19th and 20th centuries, Constable's contribution inspired several movements of landscape painters, as well in France as elsewhere in Europe. Some of those artists worked in the area of Namur. The City of Namur Collections of Art keep dozens of testimonies from their activites. So the exposition features paintings made by

Paule Bisman,
Désiré Merny,
Eugène Colignon,
François Roffiaen and
Joseph Quinaux.

The five contemporary participants,

Anne Liebhaberg
Anne Marie Finné
Michel Peetz
Philippe Tasiaux and
Simon Delneuville (exhibition curator),

practice the art of landscape faithful to the tradition of Constable.

They are heirs to his legacy for at least three reasons:

- their art is a faithful document of the world, after direct, scrupulous and informed observation;
- this observation leads them to perceive traces of natural and social history; as a result, the landscapes bear witness to the fact that the present is the product of the past;
- for these five artists, the grand and the picturesque are of no interest in themselves. The value of their landscapes lies in being ordinary or familiar; they are keen on depicting the world as they experience it.

This heritage is obviously not a carbon copy. Over two centuries, artists have explored new forms, adopted new rules for depicting landscapes, and opened the door to new perceptions. This exhibition is an opportunity for the public to discover it.

EXHIBITION ROUTE

You are invited to visit five areas: the Chapel's Heart, the Covered Courtyard, Garden Rooms I and II, and the Orangery.

CHAPEL'S HEART

1.
Philippe TASIAUX
Livres-paysage
model, oil painting on cellophane
approx. 50 × 80 cm
1997

‘Landscape Books’ is inspired by sketches drawn up by the Belgian army during the interwar period to prepare, around each fort, a map of the areas that were hidden from observation posts by the terrain. Philippe Tasiaux took axial sightings from five observation posts in the same fort. Livres-paysage is a model that brings these profiles together. The artist explains: “I chose cellophane as the material, wanting to make the landscape transparent, thinking of the artillerymen who, in order to hold their position, had to be aware of any enemy presence behind every fold in the terrain”.

2.
Michel PEETZ, *Images d'été*
acrylic on white laid cardboard
42 × 60 cm

La Plage, 2018

La Digue, 2019

Autodroom, 2025

Michel Peetz uses the aesthetics of postcards from the 1960s and 1970s to showcase the Belgian coast as the setting for a family gatherings behind closed doors.

3.
Anne LIEBHABERG, *Récifs*
limestone, modified plaster and fibreglass
2018

Récif 1, 62 × 43 × 83 cm (length, width, height)

Récif 2, 49 × 34 × 71 cm ;

Récif 3, 49 × 36 × 56 cm ;

Récif 4, 40 × 34 × 50 cm ;

Récif 5, 42 × 43 × 45 cm.

In an archipelago of five ‘Reefs’, Anne Liebhaberg sets a horizon, separating a dark, hard and dense material from another: light, clear and fragile. But paradoxically, the heavier material stands on the upper side.

4.
Anne Marie FINNÉ, *Fragments*
graphite on paper

Fragment 4 (petit marin), 14,8 × 10,3 cm on 34 × 41 cm (drawing format, paper format), 2024

Fragment 2 (temple), 6 × 6 cm on 31 × 31 cm, 2024

Fragment 3 (péniche), 10, 3 × 14,8 cm on 34 × 41 cm, 2024

Fragment 6 (Coucou gris), 12 × 18 cm on 41 × 34 cm 2025

This series of *Fragments*, shows combinations of landscapes, on the same basis as the *Vues Générales* series (see No. 22., p. 7). The originality here lies in the freedom the artist takes as she gives the drawing a format much smaller than the sheet of paper. .

5.

Simon DELNEUVILLE, *Concrete*

oil paintings on prepared canvas

Pont Père Pire, point de vue haut, hiver, 80 × 160 cm, 2025

Pont Père Pire, point de vue haut, été, 70 × 140 cm, 2024

Pont Père Pire au lendemain des inondations du 5 juin 2022 en Hesbaye
50 × 200 cm, 2024

Here, visitors can see three paintings of a bridge which spans the Meuse between Wanze and Ahin. Simon Delneuville chose two viewpoints, one very close up and the other from the bridge itself. This choice required him using spherical perspectives, whose curves seem to dance with those of the structure.

6.

Simon DELNEUVILLE *Chantier naval (après Constable)*

oil paintings on prepared canvas

2025

Déconstruction de bateau, ancien chantier naval de Beez, 44 × 130 cm

Péniches en attente d'être démontées, ancien chantier naval de Beez
50 × 110 cm

With 'Shipyard', the artist presents two views of barges that were beached so they could be cut up with a blowtorch, when the shipyard was still in operation. Simon Delneuville sees these works as the end of a cycle that began in 1815. That year, John Constable painted 'Boat Building near Flatford Mill'. Péniche barges on a waterway, chosen as subjects by so many artists, mark the intermediate stages of this cycle.

7.

François ROFFIAEN (Ypres, 1820 – Brussels, 1898)

Bord de Meuse à Waulsort le matin

oil on canvas, 30,5 × 49 cm, 1876, coll. City of Namur

8.

Eugène COLIGNON (Namur, 1876 – 1961)

Marine à deux bateaux, oil on panel, 13 × 21 cm, undated,
coll. Namur Public Centre for Social Welfare, custody by the City of Namur

9.

Joseph QUINAUX (Namur, 1862 – Schaerbeek, 1895)

Pays wallon (l'Amblève à Aywaille

oil on canvas, 1883, coll. City of Namur

COVERED COURTYARD

10.
Anne LIEBHABERG, *Mer d'Aral*, 2025 :

Mer d'Aral 1, *Mer d'Aral 2*, *Mer d'Aral 3* , *Mer d'Aral 4*, *Mer d'Aral 5*, *Mer d'Aral 6* and *Mer d'Aral 7,*
prints on paper, 95 × 95 cm ;

Mer d'Aral 1 , *Mer d'Aral 5*, *Mer d'Aral 6 a*, *Mer d'Aral 6 b* and *Mer d'Aral 6 c*
black and white digital photographs on Hahnemüle paper, 21 × 21 cm

These works were inspired by Anne Liebhaberg's trip to Central Asia. Since 1960, 90% of the Aral Sea surface has evaporated due to dams built on tributary rivers to irrigate vast cotton fields. "I felt the same horror there as if the North Sea, where I used to spend my holidays when I was a little girl, had disappeared."

GARDEN ROOM I

11.
Paule BISMAN (Namur, 1897 – 1973)
Paysage de rivière, oil on canvas, 80 × 100 cm, undated, coll. City of Namur

12.
Joseph QUINAUX (Namur, 1862 – Scharbeek, 1895)
Pays flamand, oil on canvas, 71,5 × 106,5 cm, 1883,
coll. City of Namur

13.
Désiré MERNY (Namur 1865 – 1947)

Paysage, oil on panel, 40 × 30 cm, undated, coll. City of Namur

Paysage, oil on panel, 31,5 × 44,5 cm, undated, coll. City of Namur

14.
Eugène COLIGNON (Namur, 1876 – 1961)

Bord de Meuse avec péniche amarrée,
oil on canvas, 39,5 × 55 cm, undated, coll. Namur Public Centre for Social Welfare, custody by the City of Namur

Barque et rive fleurie, oil on panel,
11 × 23,5 cm, undated, coll. Namur Public Centre for Social Welfare, custody by the City of Namur

15.
Eugène COLIGNON (Namur, 1876 – 1961)

Barque, oil on panel, 25 × 16 cm, undated, coll. Namur Public Centre for Social Welfare, custody by the City of Namur

Barque, oil on panel, 26 × 20 cm, undated, coll. Namur Public Centre for Social Welfare, custody by the City of Namur

« Le chenal à Ostende », oil on panel, 16 × 24 cm, undated, coll. Namur Public Centre for Social Welfare, custody by the City of Namur

16.
Paule BISMAN (Namur, 1897 – 1973)
La Meuse à Wépion, oil on canvas, 39 × 56,5 cm, undated, coll. City of Namur

17.
Michel PEETZ, *Atlantikwall*
charcoal, black chalk and India ink on paper, 53 × 74 cm

Atlantikwall 01, 2023

Atlantikwall 02, 2023

Atlantikwall 03, 2025

These three drawings are made up of an infinity of angles and rigid straight lines. Michel Peetz offers a very personal vision on subjects often depicted by other artists: the Atlantic Wall defences.

GARDEN ROOM II

18.
Anne LIEBHABERG

En cage,
plaster, steel and wood, 156 × 46 × 37 cm (height, length, width), 2023

Soulèvement
plaster and steel, 132 × 65 × 40 cm, 2023

Cohabiter
gauze, steel and aluminium, 132 × 65 × 44 cm, 2026

The three sculptures (‘In a Cage’, ‘Uprising’, ‘Cohabiting’) place mountains in three contexts, reflecting the emotional turmoil the artist felt when discovering landscapes. The formal idea for the variation ‘En cage’ arose, for example, when the artist discovered the Presena glacier in the Italian Alps: for more than fifteen years, a fibreglass canvas has been stretched over the ice in summer as an attempt to prevent it from melting.

19.

Michel PEETZ, *Lumières du Nord—Northern Lights,*
oil on canvas, 60 × 90 cm, 2025

Lumières du Nord 01

Lumières du Nord 02

Lumières du Nord 03

Michel Peetz exhibits here deserted coastal landscapes with vast, cloudy skies. Here, he claims to be working in the footsteps of the 17th-century Dutch master Jacob van Ruisdael, who was also one of John Constable's inspirations. Like van Ruisdael, Michel Peetz uses glazes : patiently and meticulously superimposing dozens of thin layers of transparent colour; this technique requires long drying times, several weeks for each of these glazes.

20.

Anne Marie FINNÉ, *Vues de peintre* and *Nocturnes*
carbon paper, 2025

Vue de peintre III (Constable), 17 × 13 cm

Vue de peintre II » (Constable, The Hay Wain), 18 × 22 cm

Vue de peintre I (Constable) », 18 × 18 cm

Nocturne I (J. Constable) », 26 × 21 cm

Nocturne III (C. Koekoek) », 26 × 21 cm

Nocturne IV (Cl. Lorrain) », 26 × 21 cm

Nocturne II (E. Allegrain) », 26 × 21 cm

For these drawings, Anne Marie Finné used sheets of black carbon paper. At the top, she used up the carbon film to reveal a night sky. The area below the horizon remains pitch black. Several of these drawings is inspired by paintings by Constable.

21.

Simon DELNEUVILLE, *Toute la Nature d'un trait fidèle*
oil paintings on prepared canvas

Chemins de boue créés par le débardage dans une sapinière mise à blanc
72 × 40 cm, 2019

Chênes et bouleaux dans la pessière mise à blanc
70 × 46 cm, 2020

'All Nature faithfully drawn' tells the life of geometric forests. Many walkers see these places as an ideal of authentic nature, though these are the result of industrial forestry: on a single plot, all the trees are of the same species, they were planted at the same time, and they will be felled at the same time. Because of this uniformity, entire populations are exposed to attacks by biological agents, such as the spruce forests which were ravaged by bark beetles.

22.
Anne Marie FINNÉ, *Vues Générales*
graphite on paper

Vue Générale XIII (cavalier) », 50 × 70 cm, 2021

Vue Générale XX (tondeuse) », 50 × 70 cm, 2023

Vue Générale XI (le funiculaire) », 35 × 50 cm, 2021

Vue Générale XII (les deux chiens) », 50 × 70 cm, 2021

Vue Générale XXII (autocar) », 50 × 70 cm, 2024

The ‘General Views’ are irregular patchworks: they assemble pieces of landscapes, taken from old images and hiking memories. Each drawing forms a pastoral scene in which the artist invites the viewer to wander.

23.
Simon DELNEUVILLE, *Toute la Nature d’un trait fidèle*
oil paintings on prepared canvas

Pessière mise à blanc—Spur Forest after Clearcutting, 100 × 32 cm, 2020

ORANGERY

24.
Philippe TASIAUX, *Triangulation*
installation, wood, backlit plexiglas, approx. 160 × 170 × 150 cm, 2026

‘Triangulation’ is a dark space in which three luminous drawings float : three panoramas of the same portion of territory—an equilateral triangle with sides measuring 2.12 km, located in Condroz—observed from each of its three angles. By changing our viewpoint, we fundamentally change the landscape.