

Artist Statement Katleen Van der Gucht

As a biologist and artist, I explore the quiet power, transience and fragility of nature in an age of ecological upheaval. My work focuses on changing landscapes and on the often invisible non-human life forms that sustain our existence. Art offers me a space where these urgent themes can not only be understood but also felt.

I feel a kinship with ecologically engaged practices and artists who depict complexity in a poetic and accessible way. The sensitivity to material, process and transience found in the work of Delcy Morelos, Klara Hosnedlová and contemporary Japanese art, amongst others, is a major source of inspiration.

In my own practice, I work with materials that cannot be fully controlled – such as beeswax, resin and pigments – allowing natural processes and chance to help shape the work. Working in situ, such as in the botanical garden at Meise, is also essential to me: the location becomes an active partner in the creation of the work.

Artist statement Ine Lammers

For me, art has always been more than just an image or an object. It has a social and unifying power. I want my work to move people, to open something up — a feeling, a memory, a touch of vulnerability. Art can make us aware of the world and our place within it. If someone pauses for a moment before one of my works, recognises themselves in it or feels a connection, then for me that is already a small contribution to a better world.

In 2018, I completely reinvented my practice. I let go of certainty and consciously chose to search, experiment and discover. Nature became my guiding principle, and the wabi-sabi philosophy my faithful companion. I am fascinated by the beauty that arises from time, wear and tear, and transience. That is why I enjoy working with weathered wood, rusty metals, fabric or old frames. Kairos — lived time — is also an important element in my work.

Oil paint remains my foundation, on canvas but also on wood. I often combine it with charcoal or pencil, and add materials such as metal, lead or textiles. In recent years, drawings and installations have also become increasingly important. It feels liberating to seek new forms to tell my story — a story that is ultimately far more universal than myself.

What do I hope people feel? That they are moved. That there is a momentary space for silence, reflection and recognition. That my work evokes a sense of peace, beauty or connection — with themselves or with others.

My artistic practice has evolved through personal experiences, training and the refinement of my visual language. Recognition from the public and professionals has given me confidence, but it is above all the act of continuing to experiment that gives direction to my work. By continuing to explore, a unique, authentic voice slowly but surely emerges.

Artist statement Ellen Jansen

My work draws inspiration from everyday life and from my own inner world. I deliberately start with images that are close to me, often literally from my immediate surroundings. For me, painting is a way of making visible something that lives within me: a process of revealing, searching and daring to be present. At the same time, I leave room for the viewer, so that the image not only carries my story, but also becomes a place where someone can project their own inner world and find meaning.

For me, art does not need to explain itself. It may be a place where one slows down, where one is allowed to look and feel without immediately understanding everything. In that openness, something may emerge that goes beyond the visible. I feel a kinship with contemporary figurative painting, but draw inspiration from a diverse range of voices. The idiosyncratic sensitivity of artists such as Michaël Borremans, Karen Kilimnik and Marlene Dumas moves me — in the way they create atmosphere, reveal vulnerability and evoke a subtle sense of alienation.

Oil paint is my primary medium. Within this medium, I seek ways to emphasise certain elements: sometimes by literally giving them greater prominence, sometimes through subtle shifts in light, colour or finish. My process is intuitive and layered; the image develops slowly, in stages that I do not always foresee. What I hope my work evokes need not be immediately articulated. Perhaps a sense of recognition, alienation or stillness — something that lingers and cannot be fully captured. If someone pauses for a moment and begins to see their own story in the image, then the work has achieved its purpose.

My development as an artist is closely linked to relying on intuition rather than technical perfection. Teaching has helped me to look more consciously and to articulate my own process. And perhaps most of all: allowing for doubt and searching, rather than avoiding them, has given my work depth and direction.

Artist statement Indra Wolfaert

My work stems from a deep fascination with colour. For me, colour is a physical experience: intense, vibrant, almost addictive. When I paint, I seek that one magical moment when the canvas begins to speak back to me — a dialogue in which I feel the painting revealing itself. I recognise that moment of grandeur and wonder from nature, particularly from fields of flowers and wild vegetation, where colour and light are constantly in motion.

Water plays a central role in my process. It represents letting go, the unexpected, movement. Sometimes I guide it, sometimes I let it go its own way. I work with homemade pigment paint, Posca pens and oil pastels, because these materials allow me to react intuitively to what is happening on the canvas.

I believe that art does not always have to be heavy or fraught with meaning. It can also bring peace, beauty, joy — a place where people can slow down for a moment and feel without having to understand everything. That is what I hope my work does: open up a space in which the viewer can weave their own story.

My journey has been shaped by moments of acceleration and deceleration: motherhood, which brought me to a standstill; the rediscovery of time and space to paint again; and the recent surge of momentum since 2022, in which my work has found a new clarity and direction.
