21-22 NOVEMBER 2026 BOOTH B09

HILDE VANDAELE GALLERY



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Hilde Vandaele Gallery was founded in 2017 with the ambition of creating a place where contemporary art is not only exhibited, but where there is also room for encounters, dialogue and experience.

The gallery represents Belgian and international artists from different generations and with diverse artistic practices. What connects them is not so much a shared style as a strong conceptual approach, often expressed through an abstracted visual language in which materiality plays an important role. The gallery focuses on art that transcends time, continues to intrigue and reveals new aspects with each fresh consideration.

The gallery is situated in the garden of the former castle estate of Watou, a historic site where the 17th-century entrance gate of the original castle, the 19th-century manor house and the contemporary architecture of the gallery pavilion come together. This interplay between historic heritage and contemporary architecture, natural light and the relationship with the surrounding landscape gives the gallery its unique character.

The gallery space is not merely a backdrop for the art, but plays an integral role in the presentation and experience of the exhibitions. Art, architecture and the surrounding environment enhance one another, lending each visit a dimension of its own.

Hilde Vandaele Gallery maintains long-term collaborations with national and international artists, galleries and curators. This exchange of ideas and perspectives enriches the gallery's activities and creates new opportunities to bring artists' work to wider attention beyond the gallery, in a variety of contexts. Artistic quality, conceptual coherence and a considered curatorial vision guide this approach.

Alongside its exhibition programme, Hilde Vandaele Gallery guides private and professional collectors in building, expanding and further developing their art collections. Through a personal and considered approach, the gallery provides tailored advice, with particular attention to the selection, placement and presentation of artworks in both private and professional settings.



Michaël Aerts

°1979, Dendermonde, Belgium
Lives and works in Kortrijk, Belgium

Michaël Aerts' work is rooted in a profound fascination with humanity's capacity to create images and with archetypal forms drawn from classical and ancient cultures. Monuments and sculptures, originally intended to be read and understood by the communities for which they were created, carry historical and social significance.
For Aerts, these recognisable forms from art and architecture serve as the starting point for a deeper exploration of perception, experience and contemplation.

In his artistic practice, Aerts brings together analysis and reflection through forms, planes and colours. Through his drawings, paintings, sculptures and installations, he explores the relationship between time, space and perception, as well as the possibilities and limitations of human perception.

Central to his practice is the question of whether an image can reveal itself fully and simultaneously. While a painting may unfold before us in a single glance, a sculpture requires movement, time and multiple perspectives to apprehend it as a whole.

In his recent series of paintings, *Flat Spaces*, Michaël Aerts continues his exploration of space and perception. Through the repetition and accumulation of geometric volumes, he creates compositions in which flatness and depth engage in a constant dialogue. Colour, light and perspective generate a spatial illusion that is both affirmed and undermined by the two-dimensional nature of the painting. The recognisable forms gradually lose their apparent familiarity, shifting between abstraction and spatiality. In doing so, Aerts invites the viewer to reconsider the boundaries between what is visible and what is experienced as space.



Studio Michaël Aerts, Kortrijk, Belgium

Solo exhibition
The possibility of the simultaneous, 2024
Hilde Vandaele Gallery, Watou, Belgium





Jean Godecharle

°1956, Bruges, Belgium
Lives and works in Bruges, Belgium

Jean Godecharle engages with what he terms “the un-eye-able”: that which eludes immediate visual apprehension. His images oscillate between deliberately blurred landscapes and highly magnified, partially detailed fragments of reality. Pebbles unfold into structures reminiscent of pathways, while unfocused vistas assume the appearance of amorphous masses. Within these visual displacements, the image does not present itself as a fixed entity, but as a moment within an ongoing process of becoming—what emerges is not what something is, but what it is in the process of becoming.

The subjects of Godecharle’s photographs are gathered during walks. These trajectories do not constitute a linear pursuit of images, but rather an open-ended process in which seeing itself is subject to transformation. Through a slowed and attentive mode of observation, a resonance is established between body, environment, and time. The image does not function as a representation of a captured reality, but rather as the outcome of a perceptual process through which meaning gradually unfolds.

Although his practice remains grounded in photography, Godecharle has consciously distanced himself from the medium’s conventional expectations. The constraints of the camera, the interplay between analogue and digital processes, and the reworking of archival material collectivelyopen a space in which the image can evade fixation. The recent, localised applications of ink render this dynamic explicit. As manual interventions, they delineate fragments within the image without enclosing them, functioning instead as intensifications, subtle modulations that direct attention while maintaining the image’s openness.

Within the studio, this movement is extended: fragments of nature are collected, repositioned, and rearticulated. What emerges is not a closed cycle, but a circulation of forms and meanings in which each element remains relationally constituted. In this way, Godecharle’s practice unfolds as one in which the work does not stabilise into a fixed form, but continually rearticulates itself. The image is not an endpoint, but an event of perception that shifts and deepens within the viewer’s gaze, an invitation to attentive viewing that can never be fully grasped.



Studio Jean Godecharle, Bruges, Belgium

Solo exhibition
Devenir, 2026
Hilde Vandaele Gallery, Kortrijk, Belgium





Jus Juchtmans

°1952, Antwerp, Belgium
Lives and works in Antwerp, Belgium

While the external world was still recognisably present in Jus Juchtmans' early work, it gradually disappeared from view. His painting evolved into a radical and sustained exploration of colour, light and materiality, establishing his strong position on the international art scene. The focus shifted from representation to painting itself, with the emphasis no longer on what is depicted, but on the interaction of colour and the emergence of the image.

His monochromes emerge from the painting process itself, through a continuous interplay of action and reaction, control and chance. A preconceived idea of colour often serves as the starting point, yet what unfolds during the act of painting also shapes the final image. Each new intervention responds to what has come before, allowing the painting to develop gradually and to acquire its definitive appearance only through the course of the process.

Through the application of numerous transparent layers of paint, Juchtmans builds up a surface that both suggests depth and reflects light. Colours intensify one another, disappear beneath subsequent layers or remain present as barely perceptible traces. Beneath the apparent unity of the monochrome surface lies a complex layering, in which earlier stages of the painting process continue to resonate subtly.

The resulting image is difficult to grasp in a single glance. Depending on the light, the time of day and the viewer's position, different nuances emerge, and the work appears to take shape anew. At times, the gaze can penetrate deep into the colour; at others, the glossy surface seems to close in on itself, reflecting its surroundings. What initially appears to be a uniform field of colour gradually reveals itself, through attentive observation, as an image rich in subtle shifts and nuances.

In this way, the external world, which Juchtmans initially allowed to disappear from his painting, ultimately returns: not as representation, but as light, space and reflection within the painting itself. For him, the monochrome is therefore not a static field of colour, but a shifting image in which perception itself takes centre stage. His work invites a form of looking in which time and attention are essential, and in which the experience of colour can never be fully captured.



Studio Jus Juchtmans, Antwerp, Belgium

Solo Exhibition, 2025
Hilde Vandaele Gallery, Watou, Belgium



Bram Van Breda

°1992, Lier, Belgium
Lives and works in Ostend, Belgium

Bram Van Breda's artistic practice explores how spaces, landscapes and environments are constructed, perceived and experienced. Driven by a fascination with nature, landscape and the spatial qualities of textiles, he questions the ways in which we understand and attribute meaning to our surroundings. His work operates at the intersection of reality and imagination, where existing places and structures become points of departure for new perspectives and narratives.

Historical research, material experimentation and site-specific approaches form the foundation of his artistic process. In his textile works, this exploration takes on a distinctly material and sensory dimension. Threads, colours, folds and surfaces enter into a subtle interplay, allowing the textile to transcend its two-dimensional nature and emerge as a spatial structure.

In his recent works, including Algal Bloom, Beneath the Surface and Orange Urticina Felina (2026), Van Breda turns his attention to the marine world, where natural structures and life forms inspire a further exploration of the possibilities of textiles. In doing so, he finds beauty and poetry precisely in the unconventional and the subversive. The hollow forms with which he has long experimented also acquire new meaning as enclosures that offer shelter to one organism while providing a breeding ground for another. This enquiry is expressed not only through references to the underwater world, but above all through the visual language, techniques and materiality of his work.

Van Breda approaches his materials with an ecological awareness, choosing resources that already carry a history of their own. On reused textiles, he embroiders organic forms inspired by life beneath the water's surface. Fine, rhythmic stitches evoke associations with corals, sea anemones and other marine organisms. The embroidery enters into a subtle dialogue with the weathered ground, where existing traces and new interventions become intertwined. The resulting layered compositions establish unexpected connections between craftsmanship, nature and imagination.



Studio Bram Van Breda, Ostend, Belgium

Exhibition
Sporen van binnen en buiten, 2021
Hilde Vandaele Gallery, Watou, Belgium



LUXEMBOURG ART WEEK 19-20-2

