

Europart Fair

Maastricht



Art from all over Europe
See, feel, enjoy and buy!

The healing power of art
6 x 2 meter painting
by Daniël Heynen

Talent Show
**12 students from the
Maastricht Academy of Arts**

VERMEER

enjoy realism!

Avenue des Champs Elysees © Gerd Lieder



VERMEER MAGAZINE
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Dear art lover,

Welcome to EuropArtFair 2026, where art opens new worlds and brings people together. This magazine introduces a diverse group of artists, from established names and the *Masters of Realism* to emerging talent from the Maastricht Institute of Arts.

This year, art's power to unite takes on special meaning. Artist Daniël Heynen created *Dageraad*, an impressive six-by-two-metre painting that is being revealed block by block through donations. Each contribution supports vital pancreatic cancer research and helps make hope visible. The completed work can be admired at the fair.

Let yourself be surprised by new perspectives. Meet the artists, discover what moves you, and take home a work that will continue to inspire you every day.



Raoul Locht
EuropArtFair
art fair manager

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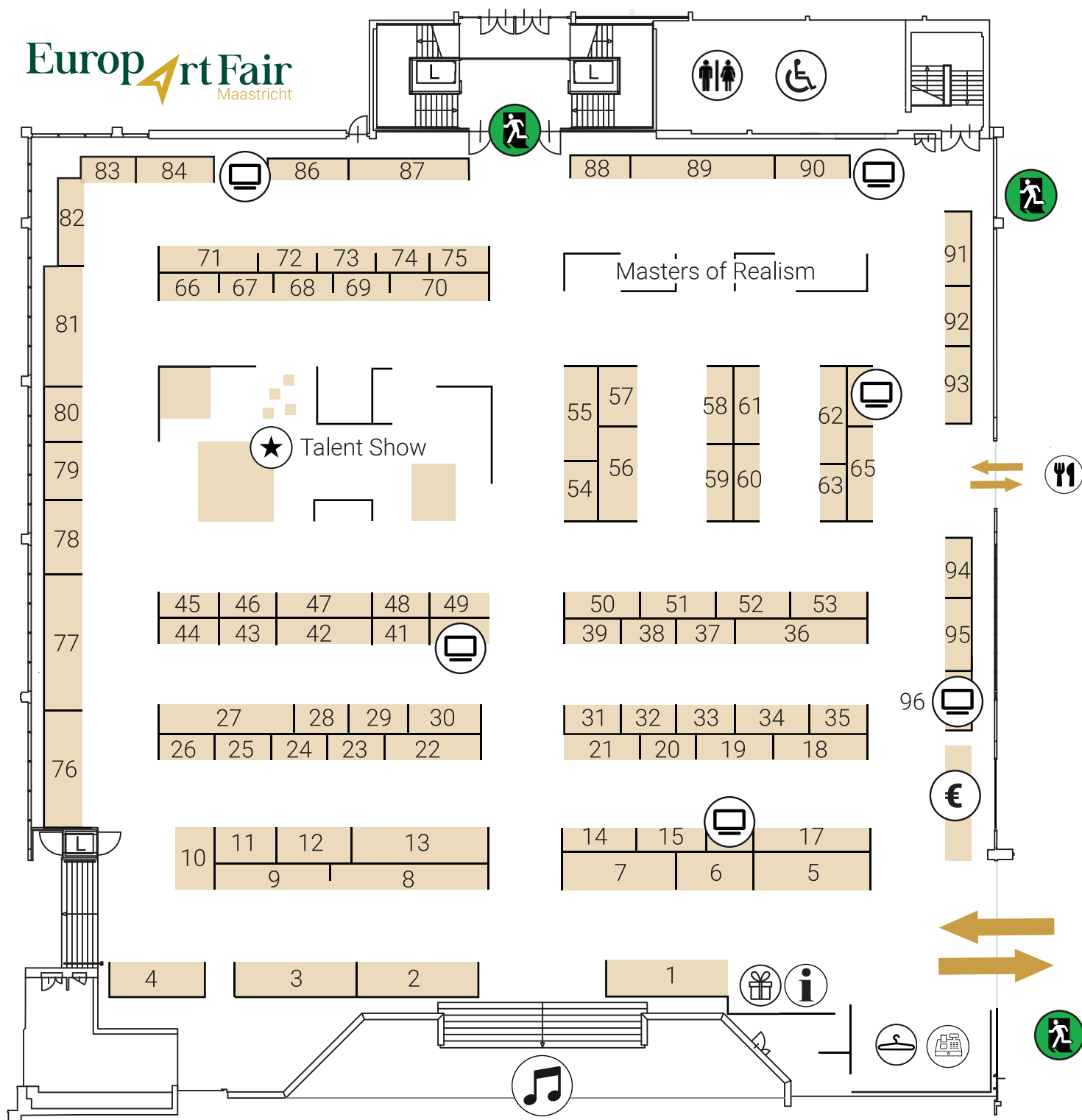
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Talent Show

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Wrapping table

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Daniël Heynen

“More than a work of art”

Visual artist Daniël Heynen will be at EuropArtFair for the first time. “What I find important in my work is that an image does something immediately, but also lingers for a while if you look longer. It’s somewhere between art, design and storytelling. I try to make things visible that you might normally overlook.”

What does it mean to you to be at the EuropArtFair?

“This is the first time for me that I am at an art fair, so that makes it extra special. Especially in a place like the MECC in Maastricht; that feels like a great step. Much of my work arises from stories, people and places from my own environment. To be able to show that to a wider audience within an international art context means a lot to me. And to be honest, it’s also just exciting and fun to see how that lands with people I don’t know yet. In addition, I see it as an opportunity to meet new people, expand my network and continue to grow my work.”

Can you tell us a bit more about yourself as an artist?

“From childhood I was very busy drawing, painting and making things. I am mainly a visual thinker: I often think in images and less in words. Art was actually always a bit obvious in my youth. During holidays we often went to old towns, looking a lot at architecture and history. We also regularly visited museums.

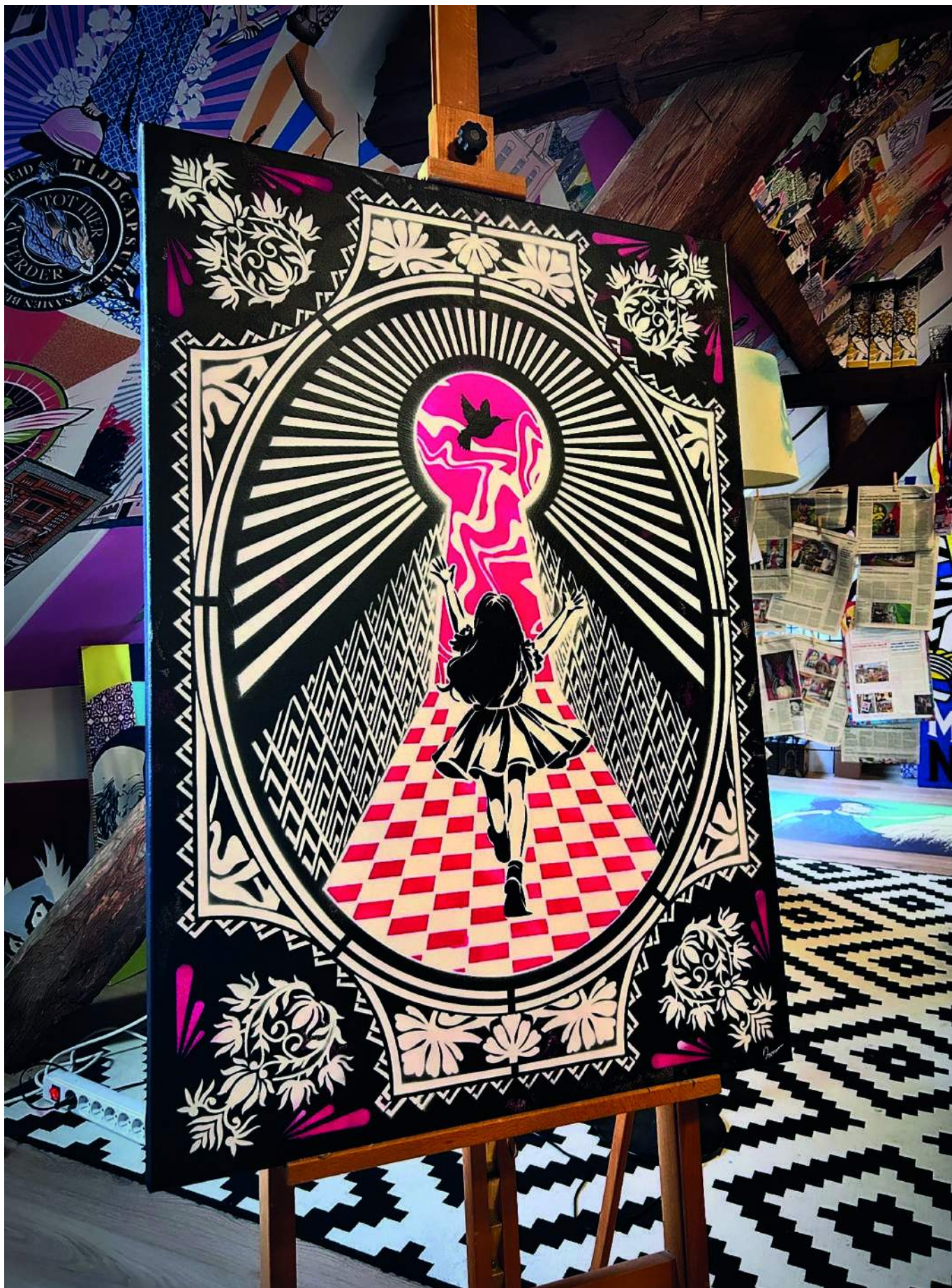
Without you realizing it at the time, that has had quite a lot of influence on how you look at things. Graphic art fitted in well with that later on, because it combines form, feeling and story.”

What is your unique visual language?

“My work is between simplicity and layering. I work a lot with symbolism: translating meaning into a clear image. That may sound simple, but that’s exactly where the challenge lies for me. I often use patterns and templates, which give structure but also leaves room for interpretation.”

What is the appeal of cities for you?

“What attracts me to cities is mainly the layering that is in them. History, architecture, language and everyday culture together form a kind of invisible story. I notice that I have started to delve into this more and more in recent years. At the same time, I also look at it from a distance, so it continues to inspire me. It is not something that is ‘finished’, but something you discover over and over again. For me, that local context is mainly a starting point. What I see and feel there, I translate into images that can also exist outside that place.”





What inspires you in other cities and social contexts?

"Cities play an important role in my development as an artist. Each place has its own atmosphere, rhythm and layers, and that continues to fascinate me. In recent years, I have also been asked more and more often for projects with a social theme. For example, I was Artist of Freedom, where I was able to develop and present eight works for the province of Limburg. In addition, I work on projects on behalf of municipalities in which I visually translate social themes. That alternation between places, people and themes keeps my work alive and in motion."

How do you combine autonomous work with commissioned work?

"I find it very valuable to work on commission. Developing something together, thinking along and translating with others is really an important part of my practice. But I also need that other side. When I have my own idea that sticks, I want to be able to work it out all by myself. That gives a lot of freedom and energy. Those two together complete my work: assignments give direction and cooperation, and autonomous work gives room to search and deepen."



What does art mean to you?

"I believe that every person has something he or she is good at. For me, that's art.

For me, art is a way to communicate and connect. To make something visible that might otherwise remain unspoken. It is not something that 'has to', but something that can set something in motion in people. I can still be touched if my work does something to someone else. When that also becomes visible in emotion, it feels very direct and sincere. For me, those are the moments when everything is right."

For whom would you like to make another work and why?

"I would find it interesting to make a work that really comes to life in the public space and is seen by many different people. Not necessarily for one client, but for a context in which it becomes part of daily life. What continues to fascinate me is how a simple, strong image can trigger something. That it comes in immediately, but also lingers for a while and can be read in different ways. That it becomes more than a work of art, but a moment that people take with them."

www.danielheynen.com



Written by
Ilse Knol



Green Origin
oil and mixed media on canvas

€ 2.100

102 x 76 cm



Balance.01
acrylic paint and sand on canvas and rice paper

€ 2.200

80 x 120 cm



Tintin and Haddock
Diasac Print

€ 1.200

50 x 70 cm



Arvid, 'Taureau de la Résistance'
bronze

€ 7.500

60 x 26 x 32 cm



Atelier&Stinâ
www.atelierandstina.com

Stand
7

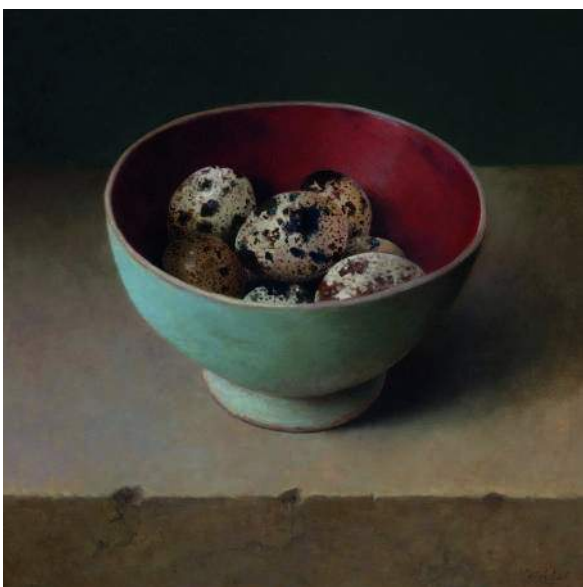
Indira Muratovic is the artist and co-founder of Atelier&Stinâ, a Netherlands-based artist duo creating contemporary abstract art for residential, commercial, and hospitality spaces. After more than three decades as an independent painter, she co-founded the studio to expand her artistic practice through collaboration. Entirely self-directed, her work has evolved through years of experimentation, observation, and an intuitive approach to abstraction. Inspired by architecture, everyday life, and the interplay of geometric and organic forms, Indira creates layered compositions distinguished by texture, balance, and quiet sophistication, resulting in works that feel contemporary, enduring, and quietly expressive.

Fortitude
acrylic on canvas, wooden frame
120 x 80 cm

€ 5.600

Dirk Bal
<https://galeriedirkbal.com>

Stand
24



Kwarteleitjes in houten nap
oil on masonite

45 x 45 cm

€ 4.250

Andrada Bercea
www.instagram.com/andradabercea/

Stand
58



Solstice
acrylic, oil pastels on canvas

140 x 140 cm

€ 1.450

The healing power of art

When light returns *hope becomes visible*

With her eyes closed, a woman holds an eight-pointed star. Swallows and dandelion seeds drift around her; beyond the hills, a new day is breaking. In Dageraad (Dawn) - Daniël Heynen's monumental artwork, hope is a small point of light that keeps glowing when the road ahead is uncertain.



The six-by-two-metre canvas was at the heart of a campaign surrounding the EuropArtFair 2026. It was revealed donation by donation, block by block, until the complete work was completely made visible online in the run-up to fair.

**One block.
One gesture.
More room for research.**

Building a dawn, one detail at a time

Every €50 donation revealed a section of the artwork and supported scientific research into pancreatic cancer. This way one act carried two meanings: the image grew, while doctors and researchers gained more room to work towards earlier detection, better treatment and improved quality of life.

Art and science both look beyond what already exists: separate lines create meaning, and research advances step by step towards knowledge that may change lives. Progress is urgently needed in a disease often detected late and with the poorest survival outcomes of any cancer in the Netherlands.



Hope without a promise

Heynen deliberately chose not to portray cancer literally. *Dageraad* explores what becomes visible when life is vulnerable: the people who remain beside us, the strength to find a new direction and the belief that light can return after a dark night. The woman at the centre has her eyes closed. She is not looking ahead, yet she carries light. The star does not promise that everything will be all right; it represents hope when certainty is out of reach. Behind her, the sun rises. The night remains, but the landscape can be read once more.

Resilience in motion

The hills remind us that no path is free of obstacles. Swallows symbolise resilience, return and finding your course again. Dandelion seeds drift between strands of moving hair: fragile, yet able to take root somewhere new. Together, they evoke memories, connection and the people who touch our lives. No block can form the artwork alone. The whole image appears only when many people contribute. *Dageraad* is both a picture of hope and the visible result of shared commitment.



“Dawn is the moment light returns - not because the night has vanished, but because you can see where you want to go.”

- Daniël Heynen on *Dageraad*

Research creates a future

Behind every diagnosis is a person - and behind that person are a partner, family, friends and colleagues. Pancreatic cancer changes lives profoundly, because both the outlook and the impact of treatment can be severe.

The latest national report by the Integraal Kankercentrum Nederland (IKNL) shows how urgently progress is needed. Around 3,300 people in the Netherlands are diagnosed each year with cancer in or around the pancreas. More than half already have metastatic disease, and since 2010 survival across the entire patient group has improved only marginally.

Judith de Vos-Geelen researches innovative treatments for patients for whom existing therapies do not provide sufficient results. She also works to improve information and support when patients and loved ones face difficult choices. Good care is not only about treating a tumour; it is also about the person, their wishes, doubts and quality of life.

Research is essential to detect the disease earlier, tailor treatment more effectively and give patients the best possible quality of life for longer. That requires time, talent, collaboration and funding.

When small acts become a shared horizon

When you see *Dageraad* at the EuropArtFair 2026, the canvas will carry more than Heynen's visual story. It will also record individual decisions to support progress - moments when people turned concern into action.

For patients and loved ones, research is never abstract. It can transform uncertainty into new options: an earlier diagnosis, a better treatment, or care that gives someone more good days with the people who matter most.

Dawn does not erase the night; it changes what can be seen. Similarly, research creates perspective where there was only

uncertainty - one insight, one collaboration and one carefully funded step at a time. Even though the canvas is unveiled at the EuropArtFair 2026, you can still participate and contribute rather than simply observe and donate via the website. One block may look small, but together all blocks form a horizon filled with swallows, seeds and returning light - and give researchers room to move forward.

“Life expectancy among patients with metastatic pancreatic cancer has hardly improved in recent years, and this makes a joint effort essential. Only by joining forces can we truly advance the treatment of pancreatic cancer.”

- Judith de Vos-Geelen, MD PhD, medical oncologist,
Maastricht UMC+

Partners in research and care



Give hope!



Donate now!
Scan the QR-code
and give hope!
← SCAN ME

**“The final image is created
by everyone who chooses to
reveal a part of it.”**





Margriet Bierens loves to paint outside, surrounded by the silence of water or the thousand colored green, often accompanied by her youngest daughter, a great inspiration. An exceptional creativity gives Margriet the force to find many solutions in her every day and artistic life. Watercolor, ink, oil, acrylic, pastel on paper, cartoon, board, canvas and linen, she works on and with all these materials, with passion.

Springblossom
watercolor and marker on canvas
50 x 60 cm

€ 688



Golden tears
photography and digital painting, framed in
2mm Acrylic on 3mm Alu Dibond
40 x 40 cm

€ 1.200



Tulip love
oil on canvas
100 x 80 cm

€ 3.750



Circlet aanschuiFRING
14-karat yellow gold with a
diamond and an Akoya pearl



Lingering Dreams
acrylic paint on canvas board

20 x 20 cm

€ 200



DIGITAL SOLO PRESENTATION



De beschermengel
bronze

50 x 20 x 20 cm

€ 1.390



Manon Babbist



Riejanne Boeschoten



Minke Buikema



Sophie Crossart



Louis Donders



Patrick Egger



Helene Gandolfi



Ben Hekert



Frits Janse



Annik Janssens



Julien Landa



Anne-Fieke Later

The *Masters of Realism* are the best realistic painters and draftsman from worldwide. In the stand at the EuropArtFair 2026 twenty-four of them are represented.



Janina Meulendijks



Dennis Pfeil



Amanda Poortvliet



Sonja Roosenhart



Nanny ter Wiel



Marjon Van Boeckel



Gerda Van Damme



Willeke van der Weerden



Wil van Gemert



Peer Verrijt



Cecile Welten



Gabriëlle Westra

Tonny de Brouwer
www.tonnydebrouwer.nl

Stand
87



'n vrolijk stel
bronze

€ 1.900

30 (h) x 25 (w) x 10 (d) cm

Angelique De Graay
www.angeliquedegraay.nl

Stand
82



In between
mixed media digital artwork on panel

€ 1.950

80 x 100 cm

Giovanni Defant
www.giovannidefant.it

Stand
10



Revelation
Cedar wood

€ 4.200

40 x 30 x 170 cm

Beatrix Frederiks
www.beatrixfrederiks.com

Stand
46



Het stille groen
acrylic paint on panel

€ 2.450

Ø 90 cm



In the philosophy of Wiegen den Uyl, the process of becoming and continuous transformation plays a central role. Through painting and drawing, he investigates the phenomenon of "becoming" and its underlying essence, using figurative forms and processes of solidification. His works can be viewed as snapshots or cross-sections of an ongoing process, capturing moments within a continuous flow of change. The figures he creates remain intentionally ambiguous: they may evoke living beings, yet whether they are human, animal, or something in between is left unresolved. This openness invites reflection on emergence, transformation, and the transient nature of existence.

Horizontale overdracht C
acrylic on linen

€ 4.200

100 x 110 cm

Bojan Gurbaj
www.bojangurbaj.com

Stand
31



Pruimen
oil on canvas

€ 1.750

40 x 80 cm

Dimitri Habich
www.dimitrihabich.com

Stand
27



Getekend/Marked
canvas on panel, acrylic, ink,
pencil, paste (framed)

€ 1.950

60 x 50 cm



Ad van den Boom

Not what it is, but what it can be

The work of artist Ad van den Boom arises from a certain freedom. Not to convince, but to make space. 'I was not classically trained as an artist, but developed my own visual language. A language in which painting, writing and looking come together. Perhaps that is precisely why I have always kept looking for a way of working that is right from the inside out.'

You call yourself a crealist. What does that mean to you?

'For me, a crealist is someone who looks creatively at reality. Not to escape it, but to be able to see her again. Reality is not a fixed fact. It arises in the way you look, in what you recognize, feel or overlook. Crealism is therefore not an art movement, but a way of looking.'

So reality is not a fixed fact for you. Could you tell us more about that?

'What we call reality is often less certain than we think. Much of what we see, we immediately fill in with our own thoughts, memories, judgments and assumptions. We might think that our first impression is true, but usually that first impression is especially quick. I think looking only starts after that first impression. For me, art starts at that point: with slowing down that first look. With the possibility that something could be different from what you thought.'

Trees are the common thread in your work. What makes them such a source of inspiration for you?

'Trees are not a décor or a nature motif for me. They are storytellers. And perhaps that is also less coincidental than it seems. My name is Van den Boom. So why shouldn't I be a tree that talks, feels and visualizes? That may sound strange, but for me it is true. I give trees a voice by putting myself in their shoes. Precisely because trees tell the stories, space is created. As a human being, you can quickly become too emphatic, almost pedantic. A tree does not judge. A tree stands there, carries, is silent and tells at the same time. As a result, people may be more willing to listen and feel something as true. In a tree I can make visible what often goes unnoticed: vulnerability, strength, connectedness, change and the question of how we relate to the life around us.'

Much of your work touches on existential questions. Why is this so important to you?

'Because for me, art is not just about beauty, but about meaning. We live, lose, desire, look for something to hold on to, get older and try to understand what matters. Someone once called me a do-gooder. Maybe that's me, but without raising a finger. I don't want to improve the world by saying what's true. I want to invite people to watch again. At trees, at each other and at what



Bomen in de wind

print op hoogwaardig fine art papier

40 x 58 cm

€450



Naastenliefde

acryl op linnen

300 x 200 cm

€ 27.500

we usually pass by too quickly. If my work wants to improve something, it might be the attention with which we look. Those who look differently sometimes start to feel differently. And those who feel differently may also act differently.'

How does a work come about? Can you take us through that process?

'My work is created slowly and organically. It often starts with a feeling, a sentence, a memory or an image that lingers. Then the work grows layer by layer. In my paintings I often use thousands of dots. For a painting of 100 x 100 cm I am busy for about 300 hours on average. Not because time is important in itself, but because each dot is a small act of attention. A dot seems small, almost nothing, but together they form movement, light, leaf, skin, breath. In this way, the image does not grow all at once, but like a tree grows: from the inside out. I don't work from a completely fixed plan. Of course there is direction, but during the making the work must also be able to talk back. Sometimes a color, a rhythm or a movement changes something in the image. Then I have to listen. That slow process is important to me, because it makes the work feel not made, but grown.'

What does authenticity mean to you in your work?

'For me, authenticity does not mean making what people expect, but staying true to what presents itself. In that sense, trees may resemble artists. A tree does not try to be another tree. It grows as it can grow and reacts to light, wind, space and resistance. A tree cannot change itself to better fit an expectation. It can only be shaped, pruned or deformed by humans. That touches me. Maybe because it also says something about people. How often do we try to make ourselves smaller, neater or more understandable in order to fit into something? My work may suit people with an open mind. People who are not only looking for recognition, but also for wonder. Who dare to look at what something can be, without immediately locking it into a style, movement or category.'

What is it like for you to be at EuropArtFair?

'EuropArtFair is a great opportunity for me to show my work in an international context. I was asked for this fair because my work apparently evoked a certain recognition. I find that interesting, because recognition is often the beginning of looking. I don't see it as a fair, but as a meeting'



Written by
Ilse Knol

www.advandenboom.com



Veilige haven

acryl op linnen

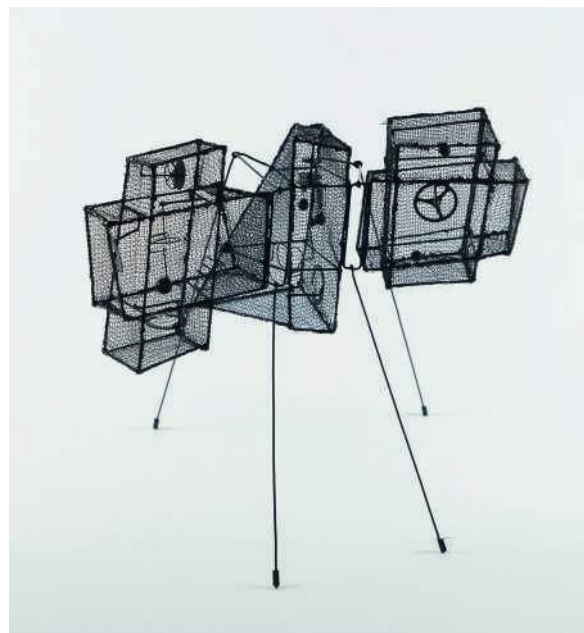
100 x 100 cm

€ 4.500



Eros
ceramic, finished with glaze and
24K gold leaf
50 cm H, 35 cm W, 24 cm D

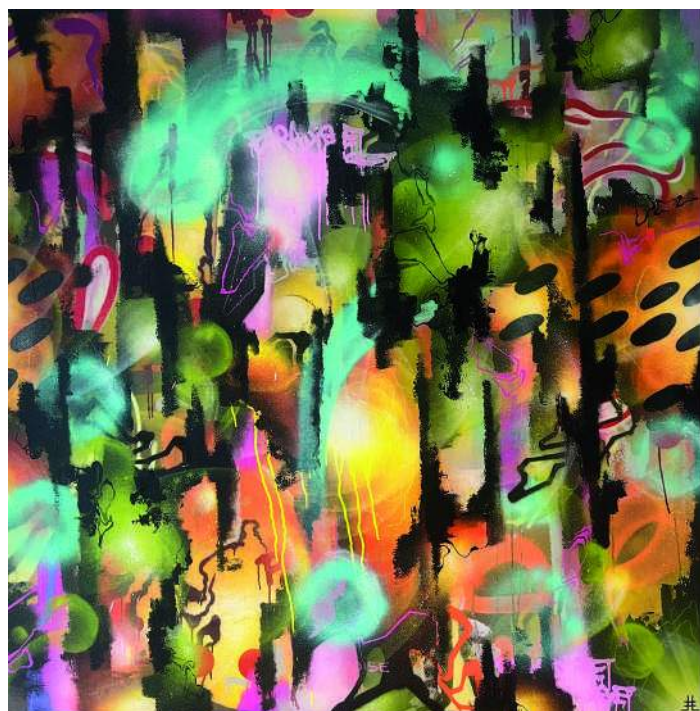
€ 2.400



X-ray / jeh01134
copper wire/mesh/brass

€ 850

18 x 20 x 20 cm



Gert Humme, working under the name Life is Limitless, creates contemporary abstract art shaped by intuition, energy and subconscious memory. Rooted in graffiti culture, his visual language combines raw movement, layered textures, vibrant colour fields and spontaneous expression. A near-death experience in his youth profoundly influences his work. Emerging fragments of light, energetic structures and organic forms explore consciousness, transformation, vulnerability and the unseen. Balancing urban energy with spiritual abstraction, chaos with stillness, each painting becomes an emotional landscape—inviting viewers to experience rather than simply observe.

Unknown Paradise
mixed media

€ 4.280

150 x 150 cm

Ulrike Israel
www.ulrikeisrael.de

Stand
42



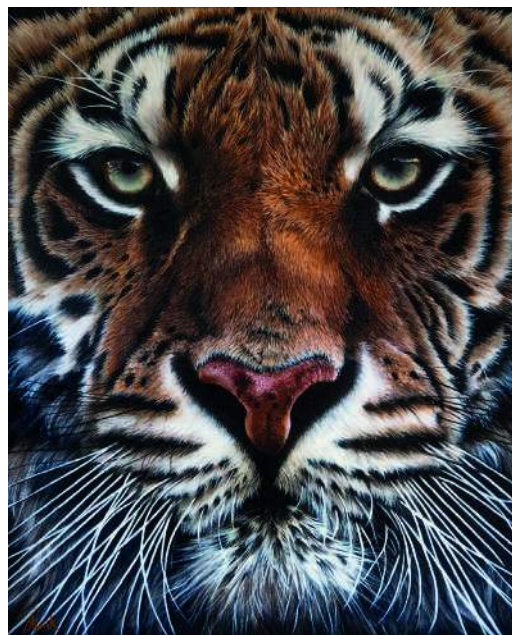
Venus
chestnut

€ 3.200

55 x 22 x 20 cm

Annik Janssens
www.annikanimalart.com

Stand
41



Majestic Gaze
oil on canvas

€ 1.450

50 x 60 cm l

Greet Ketelaers
www.greetketelaers.be

Stand
56



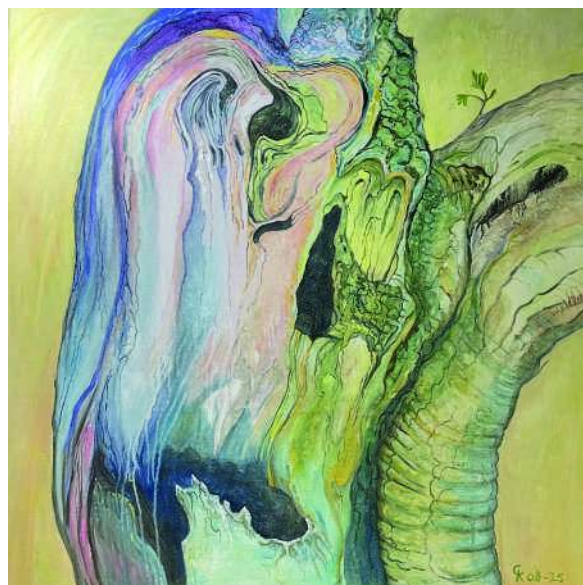
Double
bronze

€ 5.870

35 h x 53 b x 30 d cm

Caroline Kieboom
www.spelenmetvuur.blog

Stand
65



The shape of survival
oil on linen

€ 1.900

80 x 80 cm



Dina Furrer

Give your imagination free rein

Photographer Dina Furrer is the founder of Atelier DAP in Tilburg. The studio invites people to take a look at the works hanging there, to zoom in and out and to discover the hidden layers. "Think about the simplicity and grandeur of nature. Feel what you see. Be surprised and amazed."

What does photography mean to you personally?

"That I can clear my head for a while. That you are somewhere else in your own world. I worked as a photographer for years and mainly captured people. Due to a back injury, I can no longer photograph full-time. I opened my own gallery in 2024: Atelier DAP. DAP stands for Dina Art Photo. I sell my own photography art here, but also art by various other artists. Because I don't just want to make art, but also make it accessible."

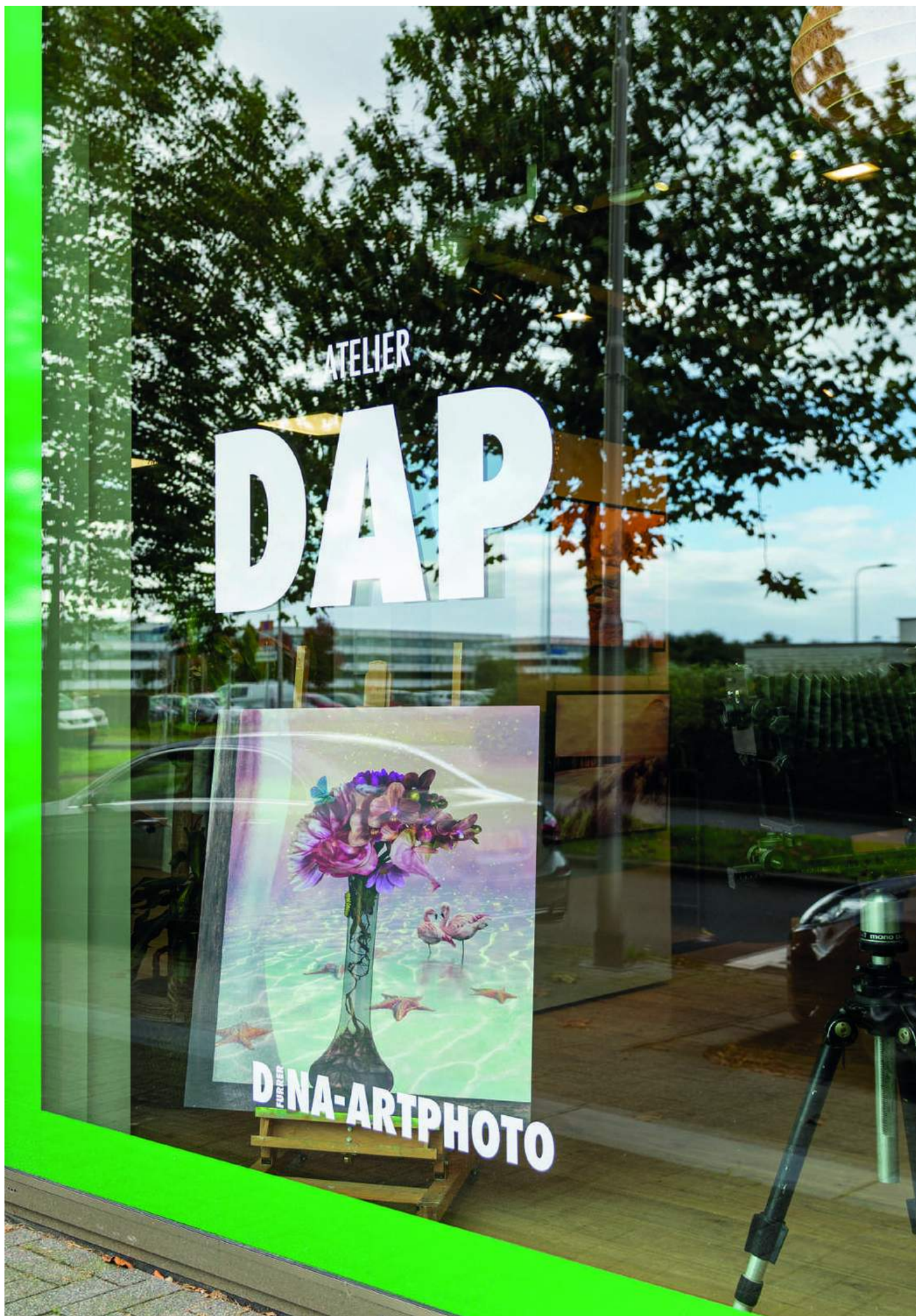
What is the idea behind Atelier DAP?

"When I stopped shooting full-time, I was able to get a very large space at my disposal. When I was still working as a full-time photographer, I had a building on a square. However, there was hardly any walkthrough. I was then given the opportunity to buy the building behind it; that was bigger. But filling this space with only my artworks; it was much too big for that. Then I thought: what if I ask a number of artists, would that work? That's how we

started. The first months were really to explore and develop. In doing so, I constantly wondered how I would like to do it myself as a gallery owner and as an artist who wants to show his or her work at a gallery. From that point of view, we got to where we are today."

Your motto is that art is for everyone. Can you explain that?

"I would like the threshold to remain low for the buyer, viewer and artist. Prices are reasonable and accessible, given the quality of the works. This makes it attractive for the viewer to go to us, but also to purchase a work. Everyone should be able to buy art and put it in their home or hang it on the wall. We continued to grow from this concept. Every four months we change works of art and artists. Then the current artists will go to the cultural space. That is the space adjacent to the gallery where the workshops and solo exhibitions are also located. Each artist will then stay at the studio for a total of eight months. After those eight months, they can come back at another time. In this way, it remains interesting for regular visitors."



Your own work also hangs in the studio. What is your unique style of photography?

"I think these are mainly the complex flower still lifes. But I also make trips to the open nature in landscape photography. All works are edited in Photoshop, but certainly not in a Copilot. I need Photoshop for my digital painting technique."

What does Atelier DAP want to make clear to the viewer?

"What we especially want to make clear to the viewer is that you have to give your imagination free rein. It doesn't matter what you imagine; it's about the fantasy. With my photography I show the beauty of nature and life and I try to convey a touch of wonder to the viewer. That subtle moment when something ordinary becomes special just like that. My art invites you to look further and rediscover the familiar. My

experience is that when you look deeper, you also appreciate what you see more. Nature is beautiful and I hope to convey that feeling."

You indicate that the studio provides a resting point in a fast-paced world. How?

"By letting your imagination run wild. Let go of everything and look again, and again, what do you see? And what would you like to see? I often hear from people who come to our gallery that it is a nice place. It has a warm atmosphere. It feels like coming home. It is homely and accessible. Not like standard galleries. Children are also at home here; there is plenty for them to do. We also organize workshops by the artists and there is a lot of music."





What is it like for you to be at EuropArtFair?

"Very nice. At least; last year it was a lot of fun. You meet so many people at the fair and make so many new contacts. I like the location better than in Amsterdam; you are close to the Drielandenpunt here. I prefer the popular and our border neighbors and you will find that in the far south of the country."

www.atelierdap.nl



Written by
Ilse Knol

From the series:

"Waar Bomen Verhalen Fluisteren", 'Familie'

Mixed media: Photograph printed on Fine Art Museum Rough Paper with acrylic and high-gloss varnish.

90 x 60 cm incl. teak frame with museum-quality glass

€ 2250

Mihai Kirilla
www.instagram.com/kirilla.mihai/

Stand
59

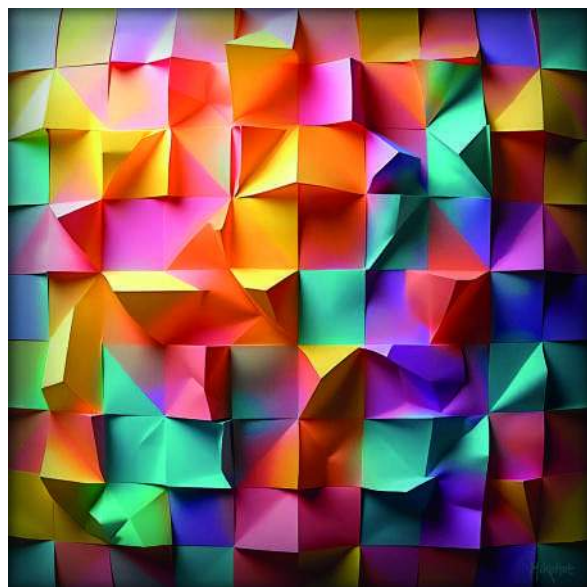


Pedestal
charcoal and acrylic on wood board
60 x 90 cm

€ 600

MikoArt (Miechel Kockelkoren)
<https://mikoart.nl/>

Stand
67



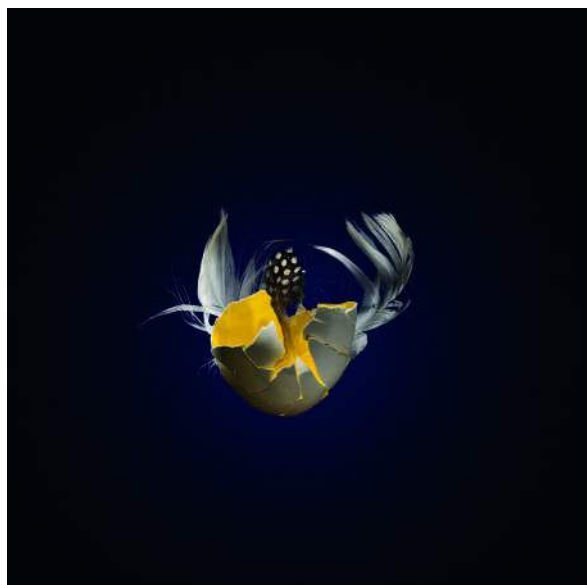
MikoArt-Liquid Gloss®-01/Series-0186
Epoxyhars Liquid Gloss® op AluDibond

€ 2.250

80 x 80 cm

Kostermans, Fine Art Photography
www.kostermansphotography.nl

Stand
93



BURST (limited edition of 10)
print on Hahnemühle fine art paper

€ 1.950

80 x 80 cm

Inge Lafontaine
www.instagram.com/lafontaine_creations/

Stand
33



Shades
acryl on canvas

€ 860

100 x 100 cm

Ilze Laizane
www.ilzelaizane.com

Stand
84



Celebration
oil on canvas
70 x 140 x3 cm

€ 3.000

Pascale Leenders
www.pascaleleenders.nl

Stand
32



Blooming
photo on Hahnemühle Fine Art
bright white matte paper
90 x 60 cm

€ 750
oplage 5

Christiane Lorenz
www.christianelorenz.com

Stand
73



De toekomst omarmen
mixed media on canvas
100 x 100 cm

€ 2.400

Emiliia Lynnyk
<https://lynnart.de>

Stand
23



Clematis
acrylic and pastels on artist's cardboard
50 x 60 cm

€ 800



Pfeil Art Gallery

Three artistic voices, one shared devotion

At Pfeil Art Gallery, three artists from three countries come together in a presentation shaped by painting, family and a shared attentiveness to the world around them. The works of Dennis Pfeil, Hongie Cai and Alain Généau Brunet differ in subject, style and cultural background. Within the gallery, those differences form a dialogue.

'Pfeil Art Gallery is, at its heart, a family gallery,' says Jiashi Shen, who founded the gallery with her husband, artist Dennis Pfeil. Alongside Pfeil's work, the gallery presents paintings by Shen's parents, Hongie Cai and Alain Généau Brunet.

Poetry of everyday life

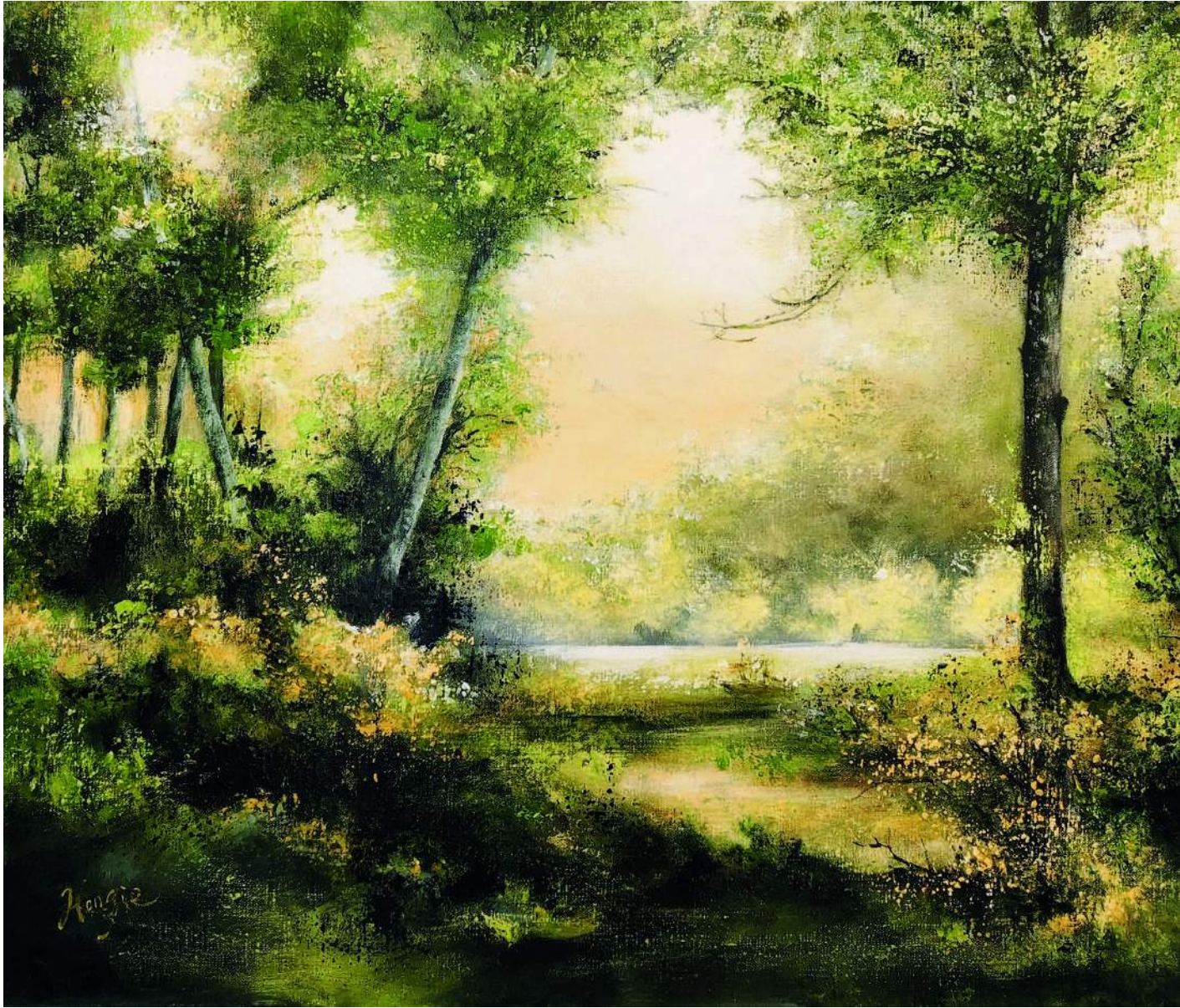
It is an unusual constellation, one that gives the gallery a personal and intimate character. Three distinct artistic languages meet here, each rooted in a different way of looking. Shen sees a shared commitment beneath those differences: 'All three approach painting with the same depth of intention: to observe, to feel, and to translate the quiet poetry of everyday life into visual form.' At the EuropArtFair, Pfeil Art Gallery will bring these voices together in a presentation that invites visitors to slow down.

The aim is to offer a moment of attention within the movement and energy of the fair: a place where light, atmosphere and emotional resonance can unfold gradually.

Alain Généau Brunet

Alain Généau Brunet's practice spans two bodies of work: Généau and Ténurb Généau. Together, they reveal the breadth of an artistic journey that moves from figurative painting towards lyrical abstraction. His earlier Généau works include landscapes, still lifes and figures. They are grounded in close observation, with a sensitivity to the emotional charge that can reside in ordinary subjects. In the later Ténurb Généau series, forms become more fluid. Landscape dissolves into colour, gesture and atmosphere.

'His paintings carry an intensity, offering moments that feel both deeply personal and universally recognisable, like memories suspended in colour,' Shen says. The shift between the two series is central to his work. Tradition, discipline and representation remain present, while intuition is given increasing room. His paintings suggest rather than explain. A horizon, a passing light



Compositie D 420 S

black /orange /red, acrylic on linen

120 x 80 cm

€ 2.400



Olives

oil on canvas

40 x 30 cm

€ 750

or an elusive sensation can become an opening for the viewer's own memories and interpretations.

At the EuropArtFair, the gallery presents 'Composition 178', a work with a special place in Géneau Brunet's oeuvre. Created during his earlier Géneau period, it is the first and only painting in the Ténurb Géneau style from that time. The work has remained with the artist for half a century and marks a pivotal moment between his figurative beginnings and later abstraction.

Hongie Cai

For Hongie Cai, landscape is a place of close attention. Living near a vast forest, she paints directly from nature, responding to the movement of light through branches, the strength of trees and the changing moods of the seasons. Her work carries an affinity with the Barbizon School through its expressive brushwork and sensitivity to light and colour. Yet the landscapes

are shaped by more than observation alone. Cai seeks the atmosphere within a place: its stillness, softness and emotional presence.

'Hongie captures the physical presence of the landscape and its inner life,' Shen says. That quality is also what resonates with collectors and visitors. Her paintings offer space to pause, evoking a landscape that feels both recognisable and dreamlike. The viewer may encounter a memory of nature, solitude or calm.

At the fair, Pfeil Art Gallery will show 'Brume d'automne', one of Cai's most cherished works. This painting captures the first coolness in the air and the suggestion of mist. It holds a moment between warmth and stillness, inviting the viewer to remain there for a while.

Dennis Pfeil

Dennis Pfeil turns everyday food and drink into paintings that ask for a second look. Olives, fruit or other familiar objects are given a quiet luminosity through controlled light, balanced compositions and a refined attention to surface. His work acknowledges the tradition of the Dutch Masters while remaining firmly contemporary. From a distance, the objects appear almost tangible. Up close, the surface reveals expressive brushwork, movement and energy.

‘The illusion shifts,’ Shen says. ‘The painterly presence brings the work into the language of contemporary realism.’ Pfeil’s subjects connect because they are already part of people’s lives. An olive can carry the memory of a late afternoon, a table shared with people one cares about, a moment when

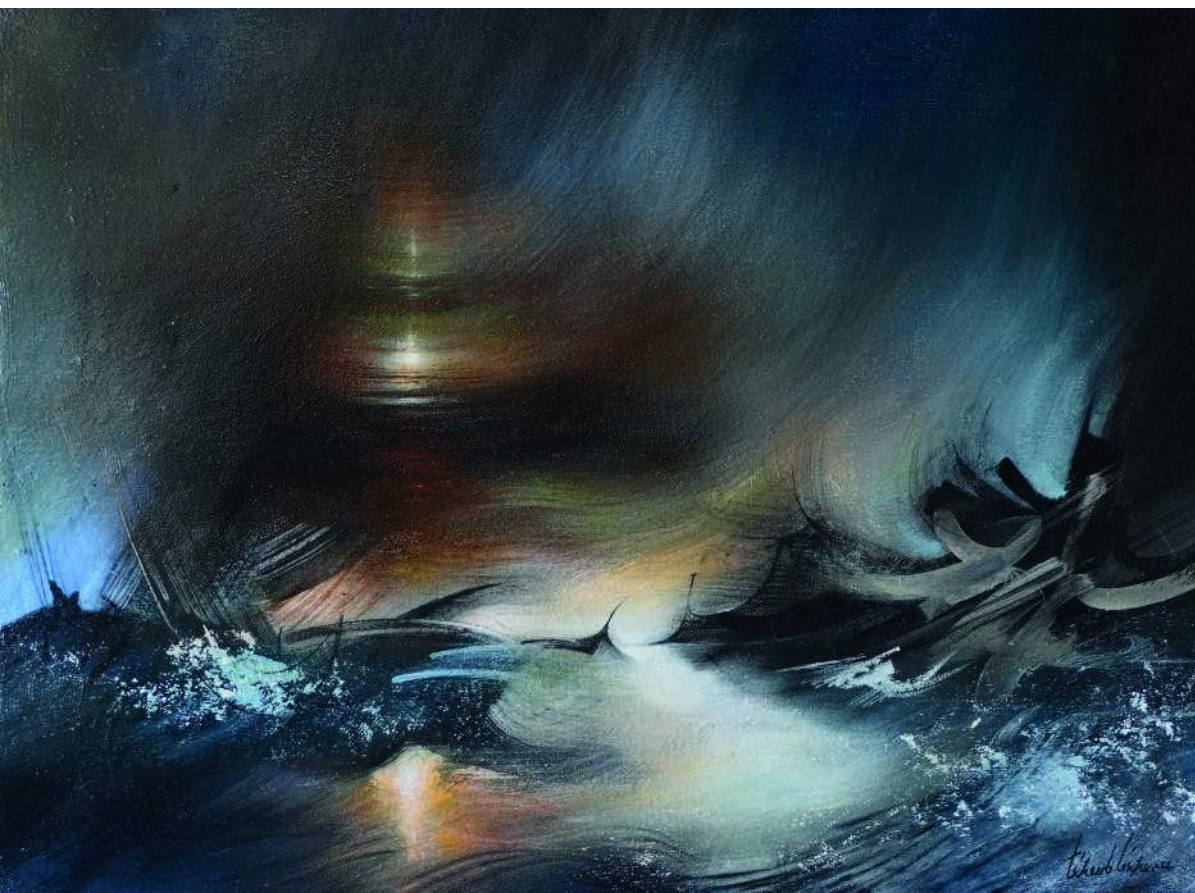
time seems abundant. His paintings draw attention to the emotional weight that can live inside ordinary things.

At the EuropArtFair, the gallery will present ‘Olives’, one of Pfeil’s own favourite works. In it, a humble subject becomes a vessel for familiarity, warmth and shared experience. Pfeil is also the gallery’s principal artist and co-founder. That dual role gives Pfeil Art Gallery an artist-led foundation. Shen brings the curatorial structure and coherence to the presentation, while Pfeil’s perspective as a painter keeps the gallery closely connected to the discipline of making.



Written by
Birgitta van der Linden

www.dennispfeil.com



Composition 178

abstraction lyrique
& paysagisme abstrait

54 x 78 cm

€ 2.160



Wave
Iron on a hardwood base (old mooring post
made of Basralocus wood)
170 x 65 x 30 cm

€ 2.250



Monica
acrylic paint, pastel chalk, sheet bronze

222 x 172 cm

€ 6.950



Collier
titanium

Ø 50 cm

€ 225



Urban Icon
mixed media finished in oil on canvas

60 x 80 cm

€ 1.290

Armand Naebers
www.armandnaebers.nl

Stand
89



Wulpen
bronze

75 cm

€ 5.200

Rudy Nieuwenhuis
www.rudynieuwenhuis.com

Stand
60



Dichroic weaving
mixed media

price on demand

118 x 118 & 73 x 73 cm

Stefaan Ooms
<https://atelierstooms.be>

Stand
79



Het Zennegat
oil on canvas

100 x 150 cm

€ 3.300

Alfred Ophof
www.alfredophof.exto.nl

Stand
51



Black beauty
oil on masonite

30 x 40 cm

€ 1.100



Oscar de Wit

Capturing nostalgia

Oscar de Wit is a photographer with a distinctive style and a love for history, old buildings and interiors. "For me, the value lies in the spirit of the times, the old craft of the past and the atmosphere they show with it. I find the beauty mainly in the combination of time, memory and nostalgia."

What do you want to convey with your work? And why do you do that through photography?

"With my work, I mainly want to convey nostalgia, history and experience. My photography focuses on historic buildings, castles, libraries and monumental buildings. I try not only to capture a place, but also to make the feeling of "the time of the past" visible. That's why my photos are "not just a picture", but a way to bring stories and emotions from the past back to life. I want to make emotion and atmosphere tangible with my images, preserve the heritage and take people back to another time. Sometimes of recognition and sometimes of longing."

The nostalgic feeling plays an important role in your work.

Why is that important to you?

"I want to revive the atmosphere, the emotion and the past. For me, it gives meaning to the images I make. I want people to feel the past. My work must evoke a certain recognition; whether that's the interior, the model or both. Atmosphere has always been important in my photos. For me, the essence is that an image should touch you, take you back to the past. Take you away from reality for a while. It always does that to me in the first place."

You are self-taught: how did you learn photography and your own unique style?

"By reading a lot, practicing and gaining experience with other photographers. I have experimented a lot with various disciplines such as high-speed photography and macro photography. Visiting historical festivals has also helped me a lot. The style came about by chance. I photographed a miller in his mill and edited the photo in a certain way that created an image that took me back to the past. It touched me. It appealed to me so much that I started to focus on historical places, interiors and models. By reading a lot and especially following my feelings, my style developed over time; the HDR oldstyle."



Lord of the house

artpaper on dibond

(innova Smooth Cotton 315 gsm)

90 x 60 cm



Echo's van Napoleon

artpaper on dibond

(innova Smooth Cotton 315 gsm)

90 x 60 cm

What are the pros and cons of 'being self-taught'?

"The advantages are that you have creative freedom and that you are not tied to the rules of a study program. The advantage is also that I can dive very deep into something. I can further explore what interests me and do research on it. You develop your own style faster. You learn more from obligation in a course. I learned mainly out of passion and curiosity about light, composition, sharpness and blur. A disadvantage is, among other things, the technical basis and the lack of feedback on your work by teachers."

You talk about the HDR-Oldstyle. How would you describe this style?

"This style can best be described as a nostalgic, cinematic style where historical locations come to life almost tangibly. The images give a feeling of 'the old masters'; as if they come from another century."

Where does your love for history come from?

"This is mainly due to the fascination for "bygone times" and historical places such as castles and libraries. I want to make these bygone times visible again. My photography style is meant to evoke nostalgia and take people back in time. My work is not only about beautiful photos, but also about preserving history."

What is the most beautiful, most special serie for you?

"The most special and beautiful serie is difficult to name. Everywhere I've been, there were special settings and stories. But to name one, it is the serie I made in Augustusburg Palace. This palace is one of the first examples of rococo architecture in Germany. It made a big impression on me; the imposing entrance, the building itself. What a blessing of beautiful architecture. Especially the magnificent staircase named after the designer himself, Balthasar Neumann, is a work of art."

Which castle would you like to capture again?

"Neuschwanstein Castle in Bavaria is on my bucket list. A beautiful castle from the 19th century. A fairytale building with beautiful rooms, especially the Throne Room and the Singers' Hall. I think that would be great to capture."

What do you hope to find at EuropArtFair?

"For me it is the first time that I am at this fair and I am very curious about other artists from all over Europe and their work and passion. The direct contact between visitor and artist is what appeals to me very much, as well as the affordable art."



Written by
Ilse Knol

www.oscardewit.com

Treden in Schaduw

artpaper on dibond
(innova Smooth Cotton 315 gsm)
90 x 60 cm



Jan Peeters
www.janpeeters-horsepaintings.nl

Stand
78



Nina en Helena (Brabanders)
watercolor

€ 7.500

80 x 100 cm

Dennis Pfeil
www.dennispfeil.com

Stand
35



Pandora's Delight
oil on canvas

€ 3.000

80 x 80 x 4 cm

Hessel Nanne Pijnaker
<https://hesselnannepijnaker.com>

Stand
66



charcoal, acrylic paint, graffiti, children's
clothing, ink

€ 1.650

80 x 60 cm

Faye Postma
www.fayepostma.nl

Stand
52



Oriental Legacy VI
brushed aluminum

€ 3.000

80 x 80 cm



Lotte
 gouache, ink and shellac on canvas
 with skin glue on stretcher
 140 x 200 cm

€ 7.480



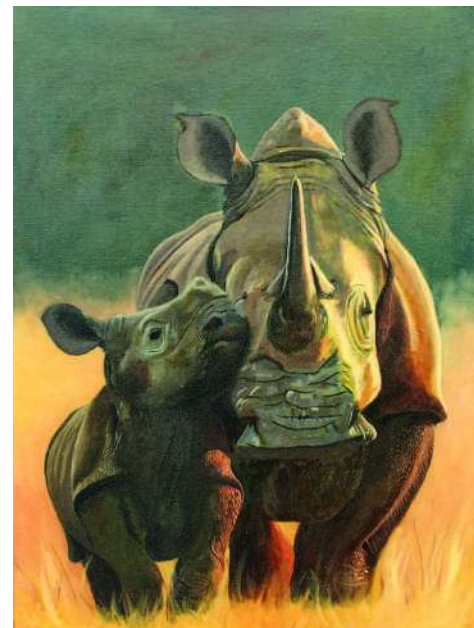
Kubutopia nr. 68
 highly pigmented acrylic on linen
 100 x 130 cm

€ 2.200



"Stairway to Heaven" - serie Sins & Virtues/ Angel Stories
 bronze cast using mixed media
 45 x 35 x 15 cm

€ 3.250



Innocence and Strength
 oil on linen
 80 x 60 cm

€ 1.450



Marie-Thérèse Schlösser

In pursuit of wonder

'I don't work, I play.' It is perhaps the simplest way Marie-Thérèse Schlösser can describe her artistic practice. Behind that seemingly light-hearted statement lies a lifetime of experimentation. Shapes are tested, materials explored and ideas are given the freedom to evolve. Her studio functions as a place of research where curiosity takes the lead and unexpected discoveries are welcomed. 'Nothing is required and everything is allowed,' she says.

Schlösser rarely begins with a sketch. She describes herself as a visual thinker. When a work reaches a dead end, she simply puts it aside. The process continues elsewhere, in thought, observation and imagination. 'Experience has taught me that the eureka moment will come.' What keeps drawing her back to experimentation is the sense of discovery. Every new material, unexpected outcome and unanswered question offers the possibility of wonder.

Following intuition

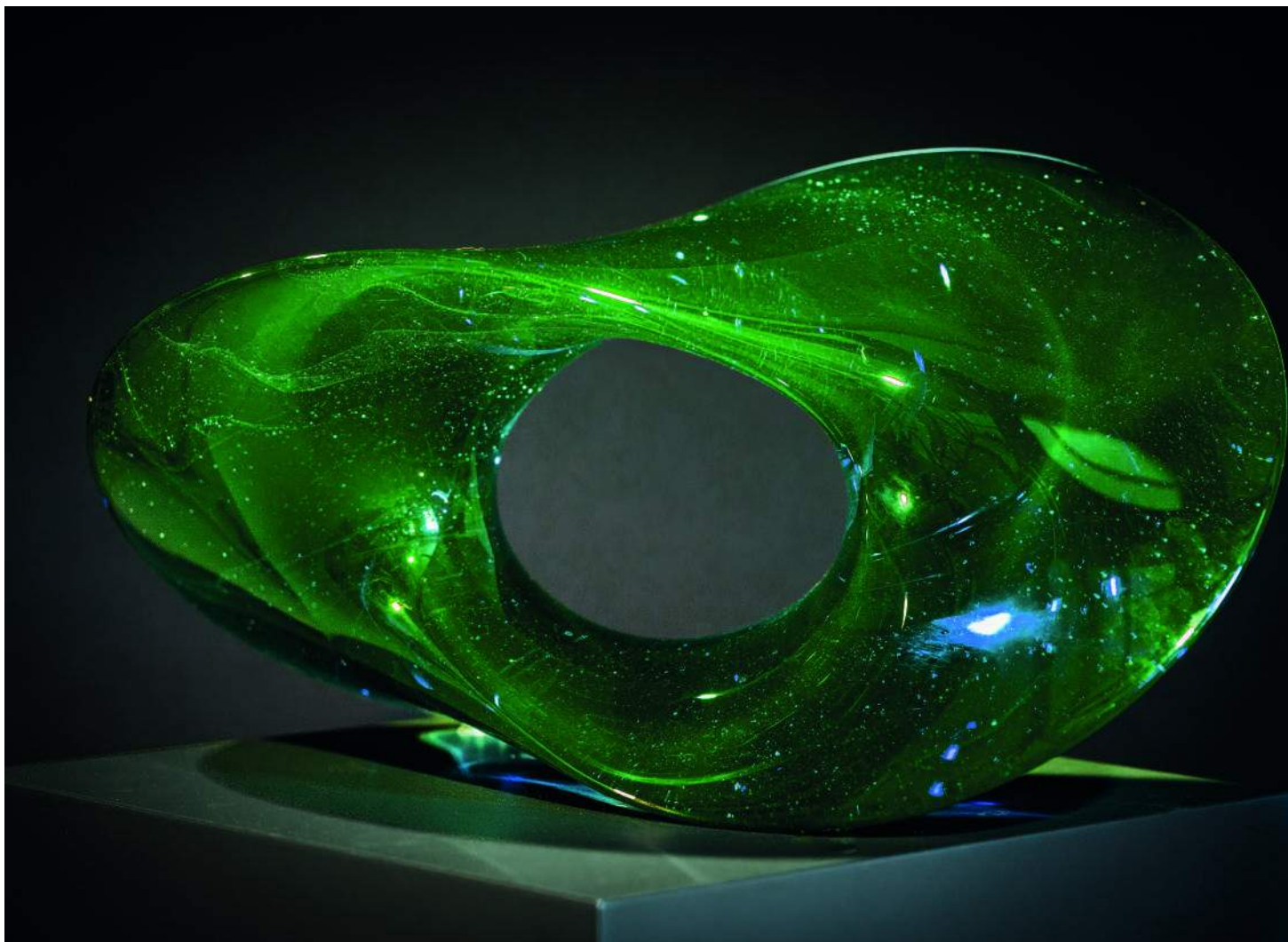
Throughout her career, Schlösser has worked with a wide range of materials, including glass, bronze, marble, plaster and wax. The choice is rarely analytical. 'My gut feeling decides.' Three-dimensional work feels particularly natural to her.

We live in a three-dimensional world, she says, and sculpture allows her to engage directly with form and space.

Glass, bronze and marble have become especially important in her exploration of the Oloïde. Each material brings its own challenges. Casting glass and bronze requires patience and a willingness to embrace uncertainty. Marble demands technical precision and a close relationship with the stone itself. 'When you start polishing marble with water, the colours and patterns finally reveal themselves. For me, that is the cherry on top.' Easy solutions hold little appeal. Schlösser enjoys complexity and seeks out projects that push both herself and her collaborators beyond familiar territory.

Reimagining the Oloïde

The Oloïde occupies a special place within her work. Originally developed by Swiss inventor Paul Schatz, the geometric form fascinated her from the beginning. Its endless movement intrigued her, as did the technical challenge it presented. For the first time, she found herself calculating an entire sculpture from start to finish.



Twisted mind

cast glass

60 x 40 cm

€ 32.000



Recreating the original Oloïde proved demanding. Once she succeeded, another question emerged. The form still felt masculine to her. She began wondering what would happen if the geometry became softer and more organic. What followed was another nine years of research, calculation and experimentation. 'Schatz spent nine years developing the original Oloïde. I spent nine years transforming it.'

The result was a feminine reinterpretation of the Oloïde, with flowing curves replacing straight planes and an oval opening taking the place of the original circular form, first realised in Rosa Portugallo marble. Research showed that nobody had previously altered the Oloïde in this way. After a lengthy patent application process, Schlösser was granted design patents in Europe, the United States, Japan and China.

Today, the form continues to evolve in her work, appearing in monumental sculptures, installations and even wearable jewellery.

Time, nature and imperfection

Contrast plays a vital role in Schlösser's artistic language. Rounded forms meet sharp lines. Light reveals what shadow conceals. Strength and softness exist side by side. 'Art should surprise and create wonder.' That search for wonder also explains her fascination with imperfection. She is drawn to surfaces shaped by time and nature. An old fresco often appeals to her more than a restored one. Weathered walls, fading photographs and patterns created by mould or insects capture her attention because they invite both observation and imagination. 'Nature and time inspire me,' she says.

Into the green

bronze

60 x 40 cm

€ 22.000

Love

cast glass
60 x 40 cm
€ 32.000

For Schlösser, perfection and imperfection belong together. Her marble Oloïdes may appear flawless from a distance, yet every handmade object carries subtle traces of the process that created it. 'Those traces matter. They remind us that beauty is rarely found in absolute perfection.'

Wonder as a destination

Alongside her visual practice, Schlösser is also an author. Writing, she says, is simply another way of giving form to ideas. Whether she creates a sculpture, an installation, a painting or a text, her

way of thinking remains remarkably consistent. Freedom, curiosity and experimentation continue to guide her. At the heart of it all lies wonder.

Wonder fuels years of research into a single form, it transforms a mathematical object into a personal artistic language and it keeps her searching for new possibilities. When visitors encounter her work at the EuropArtFair, she hopes they experience that same feeling. 'I hope they feel a sense of wonder when they step into my world.'



Written by
Birgitta van der Linden

www.schlösser-art.com





Panta Rhei
Ginkgo wood
height 50 cm

€ 1.600



Iconic
"Limited Edition of 5
Photography, Canon Satin print"
60 x 40 cm

€ 790



Discover the colorful world of Mieke, a visual artist known for her vivid oil portraits. She has a great affection to other cultures, for the beautiful appearance of the local people, but also Zeeland girls were painted by her with great dedication. Since she followed a masterclass and a "portrait special" last year at the fine art academy, her portraits became even more alive and in balance. In relation to nature elements she created the serie: "Meeting Birds", of which you can experience the harmonious result.

Meeting Birds
oil on canvas

60 x 70 cm

€ 1.650



La Musicienne

oil on canvas

153 x 153 cm

€ 5.300



Preview

wool, polyurethane, treebark

43 x 20 x 30 cm.

€ 1.500



Anthozoa 1 en 2

ceramic, glaze, 24-karat gold leaf

33 x 38 cm, 22 x 22 cm

€ 1.750

€ 1.250



The hunt

bronze on granite

30 x 30 x 58 cm

€ 4.500



Luus Blankenaauw

Painting freedom in full colour

When Luus Blankenaauw talks about colour, she rarely speaks about aesthetics alone. For her, colour carries energy, emotion and meaning. It invites people in, sparks curiosity and opens the door to conversations about identity, freedom and self-expression.

Over the past fifteen years, the Dutch artist has developed a distinctive visual language filled with vibrant portraits, geishas, spirit animals and bold combinations of materials. What unites these seemingly different series is a fascination with the ways people present themselves to the world and the freedom to be who they truly are. 'I discovered that colour is incredibly powerful,' Blankenaauw says. 'A bright and joyful painting can carry a much deeper message at the same time.'

Beyond appearances

When she first started painting as a self-taught artist, her focus was on exploring techniques, materials and colour. Gradually, larger themes began to emerge. Questions about freedom, visibility, diversity and female empowerment found their way into her work. Painting evolved from a creative activity into a form of communication.

Women often occupy a central place in Blankenaauw's paintings. She is drawn to the combination of strength and sensitivity that many women embody and seeks to make that inner strength visible. 'I don't want to show perfection,' she says. 'I want to show layers, contrasts and emotion.' This interest in what lies beneath the surface is particularly visible in her Geisha series. The geisha fascinated her as a symbol of beauty, control and refinement. At the same time, the figure raises questions about what remains hidden. 'Many people wear a mask, consciously or unconsciously,' Blankenaauw says. 'Behind outward harmony there can be many different emotions.' Her geishas are therefore about far more than appearance. They explore identity, freedom and the tension between what we reveal and what we keep to ourselves.

A celebration of difference

While the geishas invite reflection, Blankenaauw's Spirit Animals bring a different energy to her work. Dogs in tuxedos, zebras with colourful wings and other playful characters immediately capture attention. Humour plays an important role here. It lowers barriers and encourages viewers to engage with the work more openly. 'Humour opens people up,' she says.





Porcelain warrior

oil on canvas

100 x 150 cm

€ 3250

Hope

oil on canvas

180 x 180 cm

€ 3750



Beneath the playful surface lies a message that is deeply important to her. The Spirit Animals celebrate individuality and challenge the pressure to conform. 'A spirit animal can be colourful, extravagant, sensitive or different,' Blankenaauw says. 'Why should we make ourselves smaller in order to belong?' By giving animals human qualities, she creates a light-hearted reflection on society and our desire to fit in. The result is joyful, accessible and quietly thought-provoking.

Following her own path

Being self-taught has shaped Blankenaauw's artistic approach in fundamental ways. Without formal rules dictating what art should look like, she developed her own methods through experimentation. Acrylic paint, oil paint, neon pigments, textiles, textures and gold leaf can all find their way into a single work. 'I never learned that something had to be done in a certain way,' she says. That freedom continues to guide her practice today. She approaches each new work intuitively and remains open to discovery. 'Art is a continuous journey of exploration.'

Recently, she has found herself returning to the relationship between strength and softness. Inspired in part by samurai imagery and female portraiture, she explores the idea that strength does not always have to be loud or hard.

The question remains the same: how do we stay true to ourselves in a world full of expectations?

A universal language

Blankenaauw believes that art has the power to connect people across cultures and backgrounds. That belief makes exhibiting at the EuropArtFair particularly meaningful. 'Art is a universal language,' she says. 'People from different countries recognise themselves in the stories behind my work.'

When visitors encounter her paintings, she hopes they experience a sense of freedom and recognition. Perhaps they see a reflection of themselves, feel encouraged to take up a little more space in the world or simply leave with a smile. 'Sometimes I hope people simply become happy from the colours and energy,' she says. 'Art doesn't always have to be complicated. It can also bring joy, comfort or inspiration.'



www.artbyluus.nl

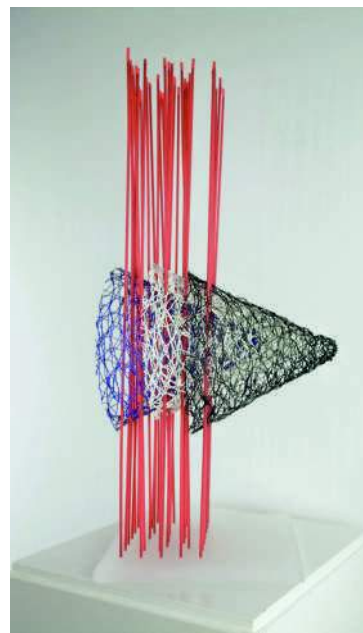
Written by
Birgitta van der Linden



Winter in Noordpolderzijl
oil on Masonite

€ 1.650

70 x 50 cm



Line&Point

paper, steel, and rubberpaper, steel,
and rubber
20 x 50 cm

€ 5.000



Angela Timonenko

www.instagram.com/timonenkoangela

Ukrainian-born artist Angela Timonenko discovered her passion for drawing at age seven, inspired by her father and artist Boris Vallejo. After earning two art diplomas in Ukraine, she mastered diverse techniques, including icon painting, batik, and traditional Ukrainian Petrykivskyi folk art, creating commissions for churches and private clients. Four years ago, Angela moved to the Netherlands, where her passion flourished. Her current work blends realism and hyper-realism with mystical, mythological, and religious themes using glazing and dry brush techniques. Her piece "Mashiach," featuring an angel and a dark figure, will showcase her symbolic realism at the EuropArtFair 2026 in Maastricht.

Mashiach
oil on linen

€ 10.000

80 x 70 cm

Tim Thuis
www.timthuis.nl

Stand
19



Center
mirror plexiglass and PLA plastic
Ø 41 cm

€ 950

Nathalie Todd
<https://nathalieltodd.com>

Stand
29



Contemplation
photo print under acrylic glass
60 x 60 cm

€ 455

Katrien Vallons
www.katkleistudio.be

Stand
57



Marie
ceramics
32 x 20 x 25 cm

€ 950

Eva Van Asperen
www.evavanasperenart.com

Stand
44



Light Softened
aquarel on cotton paper
60 x 80 cm

€ 850



50 wines by the glass. Always.

Zinc - Le Bon Moment

In a world where everything seems to move faster, Zinc – Le Bon Moment chooses to slow things down. To linger a little longer at the table. To enjoy the right glass at the right moment.

And that perfect glass? That's yours to choose from more than 50 wines available by the glass, every single day. Welcome to Zinc. A bistro, wine bar and restaurant where the zinc bar is not there for show, but forms the heart of the experience. Here, it's all about wine, food and taking the time to enjoy both.

That's what Zinc is known for. No three-page wine list that leaves you ordering "a red" or "a white" anyway. At Zinc, you have real choice. At least 50 wines are always open by the glass. From a fresh local Auxerrois from Limburg to a powerful Brunello. From our own sparkling wine, Remunjs Vonkeltje, as an aperitif to a beautifully aged Bordeaux worth lingering over long after dinner. Every week something changes. Every week there's something new to discover. Many of our open wines are displayed in our Self-Exploring Wine Bar, where you're invited to browse, compare and discover at your own pace.

Why? Because wine is meant to be enjoyed, not left sitting in a bottle. Because we believe you only discover what you truly love by tasting. Without having to commit to a whole bottle. Alongside our extensive by-the-glass selection, you'll find well over one hundred carefully selected wines on our wine list. Our sommeliers and hosts are always happy to guide you and share their knowledge.

Bistro Classics with a touch of luxury

Sometimes for yourself. Sometimes to share.

Great wine deserves great food.

At its heart, Zinc is a true bistro. No unnecessary fuss, just craftsmanship, flavour and tradition. Think oysters served the classic way with shallot vinegar, or with a modern twist featuring gin & tonic granita. Think pâté, duck liver and charcuterie boards made for sharing.

Enjoy timeless classics such as Lobster Thermidor and Tournedos Rossini, prepared as they should be. Or finish with carefully matured cheeses selected by our affineur. Order à la carte or allow us to surprise you with one of our menus.

Le Bon Moment

The name is no coincidence. Le Bon Moment is that moment when you taste a wine and instantly think: yes, this is the one.

It's the moment when you're sitting at the zinc bar and the conversation simply flows. When you walk in at six o'clock for one glass and suddenly realise it's ten.

During the day, Zinc is calm and relaxed. Coffee, lunch, or a glass of wine in the sunshine. In the evening, it becomes livelier, warmer and more vibrant. But never rushed. No one is hurrying you along. This is a place to pour, taste and talk.

Who is Zinc for?

For wine lovers eager to discover something new.

For those who know little about wine but would love to learn.

For dates, friends, business lunches and Friday afternoon drinks.

For anyone who believes a great glass of wine can make all the difference.

You don't need to be an expert.

You just need to be curious.



Come Taste

Zinc – Le Bon Moment

Bistro & Wine Bar

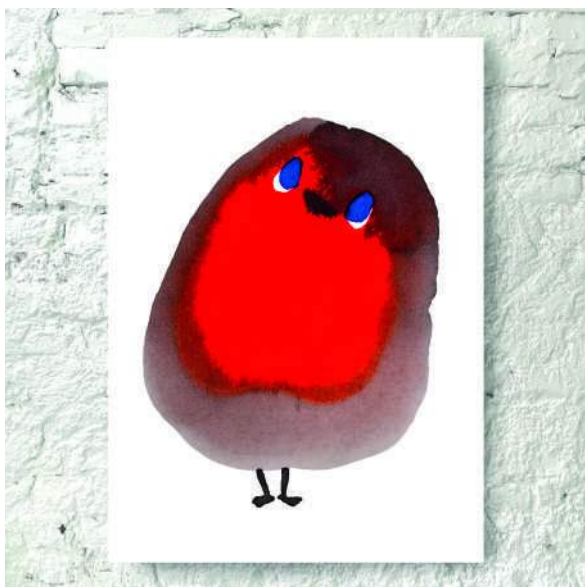
Always at least 50 wines available by the glass

Take a seat. Choose. Taste.

And discover your own Bon Moment.

Roerkade 4
6041 KZ Roermond
The Netherlands
info@zinc-roermond.nl
+31 (0)475 316 574

www.zinc-roermond.nl



Wishbird

ecoline, print on plexiglass mounted on
 a wooden frame
 50 x 63 cm

€ 975



Aartsengel

oil on linen

100 x 160 cm

€ 5.300



Binnenpret I & II

ceramic with steel legs

14 cm (h), 10 cm (w) x 10 cm (d)

€ 375 / piece



Back to square one

oil on Masonite panel

50 x 80 cm

€ 2.340



Cees van Es (geb. Utrecht, NL) genoot zijn opleiding in Kent (UK) en via masterclasses. Hij woont en werkt nu in Bilthoven (NL).

Cees van Es (born in Utrecht, NL), followed Art education in Kent (UK) and by various masterclasses. He lives and works now in Bilthoven (NL).

Bosbaan
acrylics/oil on canvas

100 x 100 cm

€ 2.500



concrete work with felt

23 x 23 cm

€ 425



Unfolded Body Language
Hahnemühle Fine Art Paper print (308 gsm),
wooden frame, UV glass
20 x 50 cm

€ 875



Bernadette van Baarsen

The colours of freedom

The work of visual artist Bernadette van Baarsen is dynamic. "Movement and color are the most important things in my work. As well as the search for the emotion in what I see. But it's also about balance: an image has to be right."

You live and work in France. What is it like to live there as an artist?

"It's wonderful. It is quiet. We spend a lot of time outside. The feeling of freedom is much greater here. I just started painting in France. I did several things before that. I studied psychology, obtained my doctorate and from there ended up in medical ethics. The move to the South of France was a long-cherished wish of myself and my husband. It was not unfamiliar territory for us: my husband has worked here and that's why I came there a lot. The step was therefore much smaller to go here. And I also like changes."

What makes France so great and free for you?

"The landscape here is different than in the Netherlands: rougher, sometimes really unfriendly. With thorns, which is called maquis here, and lots of rocks. But there are also many grape fields, olive trees; creations of mankind. I love that contrast between the rough on the one hand and the cultivated on the other. There

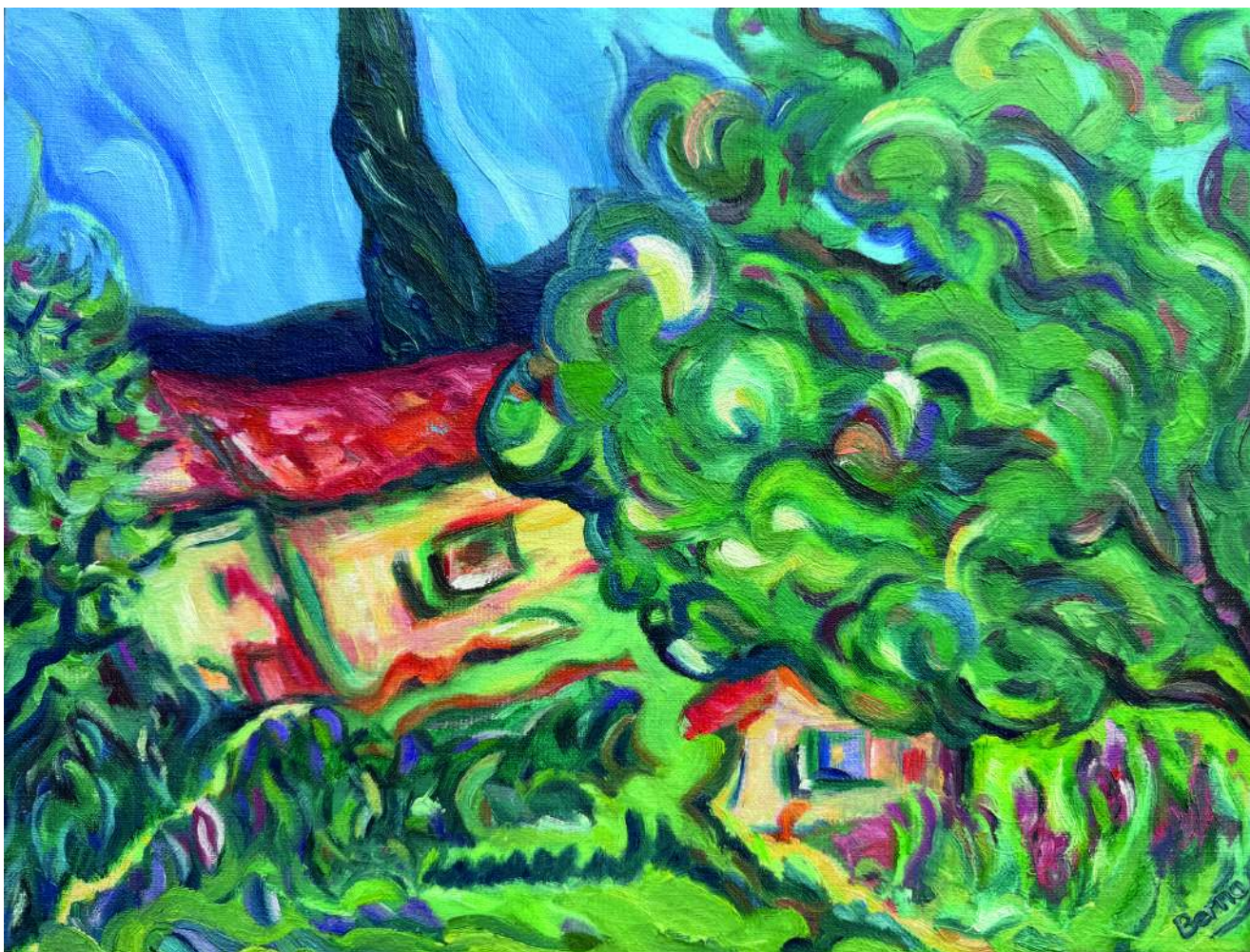
are so many elements here that appeal to me. When I started painting here, I couldn't ignore it either. I really like greenery. It is the color of nature. Here the light is so special, that you see all the different greens. That's because there is much more contrast here."

What does this bring you as an artist?

"I already lived here and then I had the opportunity to paint with people I had just met. After that, I never stopped. The light in the South of France is so different. Colors are much more intense. It wasn't until I started painting that I really realized that. Before that, I may have seen it, but I didn't realize it. I found that very inspiring. Painting also has to do with how I stand in life. How I translate thoughts to the canvas. It's a quest. To what I see, feel, how I want to translate that. And then it's: how do other people see it? Then I am where I want to be: talking with other people."

You are mainly self-taught, how did you master painting?

"I was lucky that I came into contact with a woman of eighty-five at the time, with whom I started painting. She had a friend, a painter, and I was allowed to join in for once. That was exactly what I needed. When you start with something you can't do yet, you need someone who gives you confidence. I was lucky to



l'arbre qui rit

olie op doek

30 x 40 cm

€ 510 euro (incl. lijst)

have someone who inspired me. But the key words for me are above all: just do it."

Can you describe your own style?

"People sometimes call me a Fauvist. I use a lot of color and put them next to each other, so don't mix them. In doing so, I convey a certain atmosphere, a character. But there are also paintings that are more impressionistic, a bit softer. Characteristic above all are the movement and colors."

What does color do to you?

"Color makes me happy, gives me a kind of intense feeling that I need to live. If everything were black and white, I would be very unhappy. I like yellow, green, orange. The cheerfulness of it, but also the intensity. I do see some parallel with Van Gogh's work. His work is not only colourful, painted in France, but also very wild. When I look at my own work, I also see ferocity; a certain emotion. Work that I make here in France has a different angle than work made in the Netherlands. You can see that well in my

seascapes. It's funny to see that the atmosphere, appearance and elaboration is really very different. For example, the work I made in Belgium and the Netherlands is much more subdued."

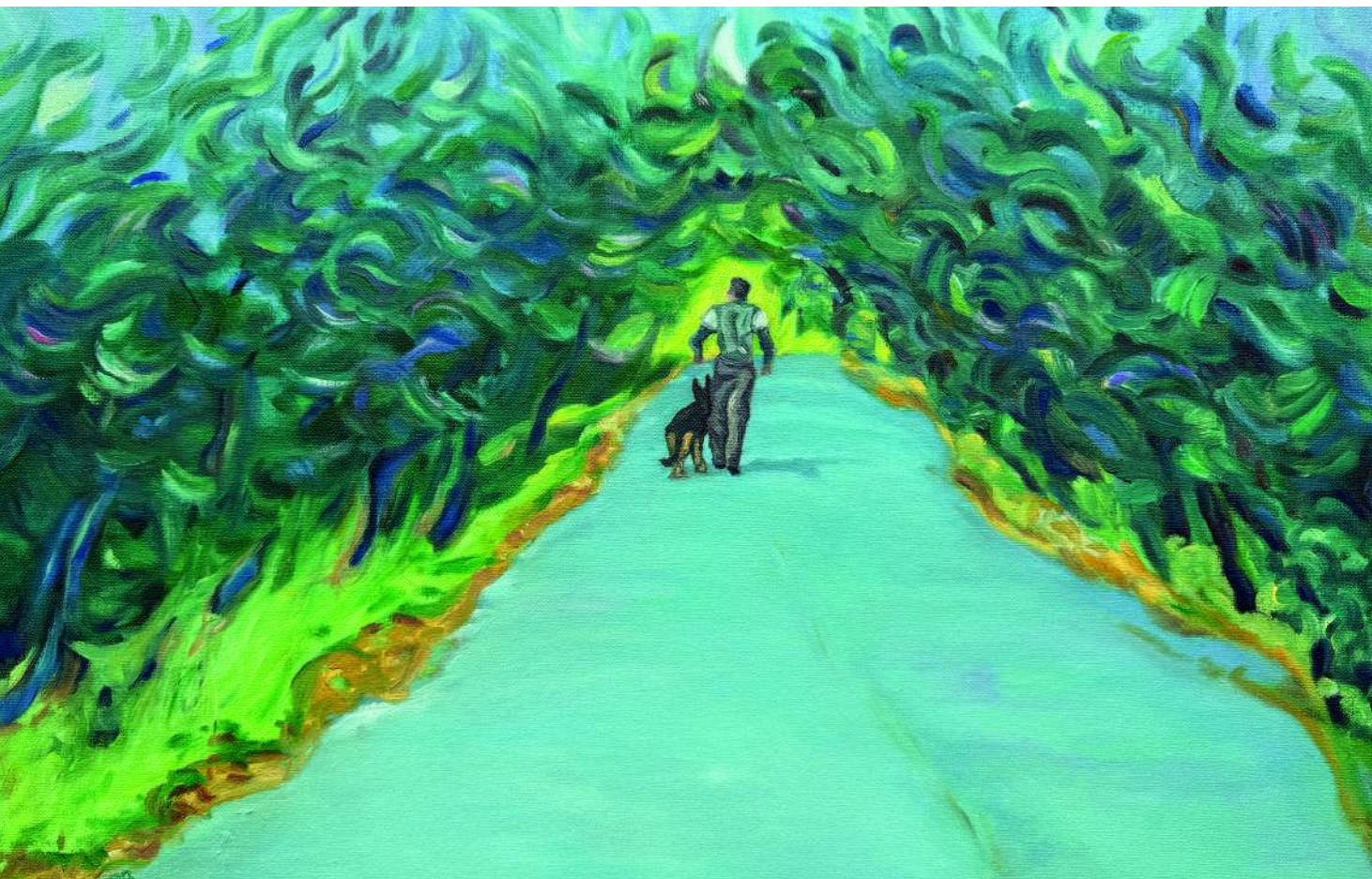
What would you like the work to do to the viewer?

"I want the viewer to watch. And I prefer to talk with them and hear what it does to the viewer. It won't be the same as what it does to me, but that's beautiful. The most important thing is that someone is touched somewhere. That they come home and have the feeling: I have seen something that has touched me. It may well be that they don't like it, but then it has done something. I find it very exciting to be at EuropArtFair, because you have to sell yourself. And you hear what people think of it. That's fun, but also terrifying. In the end, you hang there with your heart and soul."



Written by
Ilse Knol

www.berna4art.com





Le parasol jaune

olie op doek

20 x 20 cm

€ 310 (incl. lijst)

La sortie no 1

olie op doek

40 x 60 cm

€ 720 (Inc. lijst)

TALENT SHOW

Thanks in part to the support of the Cultuurfonds Limburg, 12 students graduating from the Maastricht Academy of Fine Arts at Hogeschool Zuyd of Applied Sciences can showcase their work at the EuropArtFair 2026.



Anne Prins



Cis Sluijter



JJAYCE



Lanique Schols



Lieke Beckers



Lieke Schreurs





Lotte Schreurs



Lynda Peeters



*Marjolein
van Stiphout*



*Sarah
Palomares*



*Tamar
Dahlmans*



*Vincent
Perriëns*





Rostyslav Voronko

Painting what nature reveals

For Rostyslav Voronko, painting begins with a feeling. A shift in light. A sudden gust of wind. A moment when the landscape seems to reveal something of itself. 'Sometimes it feels as if nature is sending signals, gestures or messages,' he says. 'My task is to notice them before they disappear.'

Born in Ukraine and now based in Germany, Voronko is known for atmospheric landscapes shaped by light, movement and emotion. Over the past year, his connection with nature has deepened further. Painting has become an increasingly intuitive process, guided by feeling rather than analysis. 'I follow the emotional flow of nature itself,' he says. 'In many ways, this process feels like meditation.'

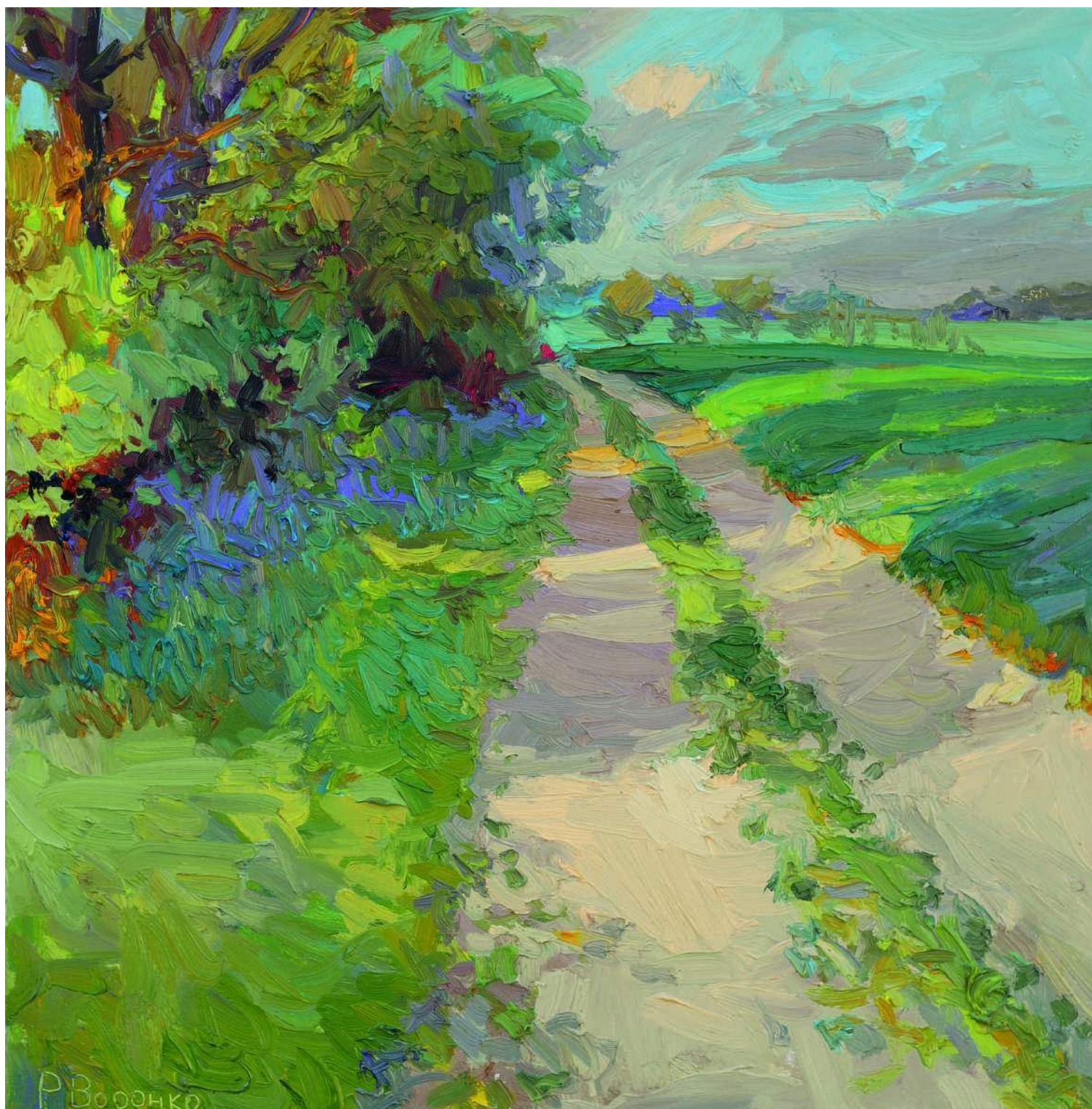
A conversation with nature

When Voronko heads outdoors to paint, he rarely knows what awaits him. Sometimes he has a destination in mind. More often, there is simply a sense of anticipation. 'It feels a little like entering a theatre,' he says. 'You do not know the performance, you do not know how the story will unfold, and you do not know whether the ending will be tragic or full of light.'

The comparison reveals much about the way he works. He does not arrive with a fixed plan. Instead, he enters into a conversation with the landscape itself. 'When I arrive in nature, I feel as though I am entering a new conversation. I wait to see what nature will show me that day.' Light shifts. Wind changes direction. Clouds gather and disappear. Time keeps moving. 'Nature never exists in a frozen moment,' Voronko says. 'Painting outdoors means reacting to this movement continuously.' His brushstrokes become traces of these passing moments. What appears calm on the surface often contains layers of movement, atmosphere and time.

Preserving the moment

That immediacy is something Voronko protects carefully. Most of his plein-air paintings remain largely untouched once he leaves the landscape behind. 'The light changes, the atmosphere disappears, the emotional state shifts,' he says. 'That exact moment in nature is very fragile and short-lived.' A painting created outdoors carries the energy of a direct encounter. Extensive revisions can weaken that connection. Occasionally, he adds a final accent in the studio, 'almost like a final breath,' yet the essence remains rooted in the original experience.



Spring Road

Oil on canvas

80 × 80 cm

€ 3.500

Texture plays an important role in this process. During certain periods, his paintings become more expressive, with thicker layers of paint and stronger contrasts. At other times, quieter colours and softer harmonies emerge. Looking back, he recognises these cycles as reflections of both nature and his own emotional state.

Expanding horizons

Living between Ukraine and Germany has influenced the way Voronko experiences landscape. Different countries carry different rhythms, atmospheres and relationships with nature. 'When a place is not yet part of everyday routine, you observe it with fresher eyes,' he says.

International exhibitions and art fairs have expanded that perspective even further. The growing attention has brought a stronger sense of trust in his own artistic voice. 'I understand more deeply that my work can communicate beyond language and borders.' That personal language has become increasingly recognisable. Viewers often identify a Voronko painting immediately, something he values deeply. He continues to admire other artists, yet once he stands in front of a landscape,

those influences fade into the background. 'What happens on the canvas comes more from instinct than from calculation,' he says.

Shared memories

One of the most remarkable aspects of Voronko's work is the response it evokes in viewers. People from different countries regularly tell him that his paintings remind them of home. Some see a landscape from childhood. Others connect with the atmosphere itself. 'What touches me most is when viewers speak about childhood memories.'

His own childhood was closely connected to nature, and those memories continue to echo through his work. Fields, trees, changing light and quiet moments outdoors remain part of his inner landscape. Rather than depicting a specific story, Voronko paints emotional states that invite viewers to bring their own memories and experiences into the work. 'When someone stands in front of my painting and feels transported into their own memories or inner world, then I feel the painting has truly begun to live.'



Stillness

Oil on canvas

80 × 80 cm

€ 3.500



September – Heather Bloom

Oil on canvas

80 × 80 cm

€3.000

Protecting the creative flame

Looking ahead, Voronko hopes to continue growing while staying close to the emotional sensitivity that lies at the heart of his practice. 'What feels most essential to protect is my emotional sensitivity and my ability to truly feel while painting.' He hopes his work continues to evolve, remaining open to discovery and surprise. One concern lingers in the background: the possibility of losing that inner necessity to create.

'I hope my artistic path never reaches a point where the creative flame simply fades away,' he says. 'I want to remain open, searching, emotionally connected, and able to continue discovering something new within nature and within myself.'

For now, that flame burns brightly, carried by changing skies, shifting light and the quiet messages nature continues to offer.



Written by
Birgitta van der Linden

www.rostyslav-voronko.com

Veeze.art
<https://veeze.art>

Stand
80



Cool Climate Control
print on Plexiglas (back) mixed media
on linen (front)
150 x 61 cm

€ 5.500

Tom Verheij
www.toversite.com

Stand
12



Boerderij te Schimmert Zuid-Limburg
oil on canvas

40 x 50 cm

€ 475

Marian Visser
<https://schilderijenvanmarianvisser.com>

Stand
88



Dreamscape
oil on linen

60 x 90 cm

€ 1.750

Maya Vlaanderen
<https://mayavlaanderen.nl/>

Stand
75



Karaffen met glazen
oil paint on Masonite

40 x 30 cm

€ 475



De Denker

acrylic and epoxy on cardboard

70 x 100 cm

€ 960



Garden of Transformation

acrylic on linen with a wooden and aluminum frame

120 x 150 cm

€ 3.000



RUI ZHAO'S magical landscape reverie tableau resonates with organic topographical themes of evanescent beauty, pathways to light, peace, and enlightenment, reaching a pinnacle of spirituality and love, while reflecting the lyrical joy of the natural universe and conveying a worldly vision of peace and harmony.

Night of Venice

oil on canvas

60 x 80 cm

€ 3.000



Jos Dirix

Battle for the ultimate image

The work of sculptor Jos Dirix is the result of a battle for the ultimate sculpture. 'It is very important that you experiment. Getting the most out of it. For that you have to go deep. Otherwise you get wallpapers; superficial work. Art must have balls.'

Sculpting is very traditional work. What particularly attracts you to it?

'There is nothing more beautiful than creating an image; the fight, the modeling. Seeing that something comes to life. With the knife in it. Sometimes you are afraid that what you have will go down. But you have to take that risk. It's a fight, literally. You have to look for optimization, for the best possible result. In too many works of art, this is lacking, in my opinion. The soul has to come into it. The research into the core; that fight has to be fought.'

You indicate that sculpting is synonymous with the search for answers and for finding solutions. What exactly do you mean by that?

'If you make a bull, you have to know what a bull is. I have a house in France, in the Ardèche, on top of a mountain. When I walk here in France and I see a bull in the meadow, I know what I am dealing with and that I have to take it easy. I shouldn't look

at him, so that he gets the feeling that he is being incited. I have horses myself, ride them too. Know them, feel them. You have to be in touch with what you are making. That primal feeling is very important to me. Searching for the core, the basis. That requires deepening of a subject, so that you can understand it.'

When I look at your work, I see a lot of movement, passion. What strength is there in that for you?

'It's like the tension of a whiplash. If you hit with a whip, there is a moment in the air before the whip claps. That tension, that moment; that's what I'm looking for in my sculptures. As far as dynamics concerned, I also think I can't do otherwise. That's my hand. My own energy. As a person, I have a high energy level. I'm in France now and yesterday morning I walked for two hours, then I sat in the jacuzzi and I went on the mountain bike for another two hours. While; I am 67 years old and want to see who imitates me. Not to brag, but I do have a certain urge to move. So you can see that in my sculptures as well.'

So you create sculptures full of dynamics, especially of horses. Where do horses come from?

'Before, I didn't know a love for horses, but my wife did. We got our own horses; mares, stallions and also foals. You see them

Emperor

bronze

120 cm high





grow up. One of the mares was in foal and gave birth. I was at that birth, petted the foal because I felt that he was having a hard time. Then I went to my studio and made a sculpture of this foal. This gave me a deeper bond with horses. Now I still ride my own horse, a stallion, two or three times a week. Perhaps that is exemplary again; a stallion. I like to have a bit of power under me. Horses are interesting, real individuals, beautiful to see. In addition, I ride them myself; I am not just a spectator. And you can see that in my work.'

What does your work say about you as an artist?

'My work is not smoothly finished. After casting the bronze, a certain process is applied with water. This does not make the surface slippery, I cherish that. I try to preserve this casting skin.

I also see the roughness of that in myself. So I have a house in France, on top of the mountain. That is different from living in the valley, in the lee. This is more rugged, tough. I don't like wimps; tapping out is not part of me.'

What do you want your work to convey and why?

'Purity. The beauty of nature. I am a bit afraid of recent development in society: all those children behind the computer. There is hardly any outdoor play anymore. Everyone is concerned with what is happening on the internet. That's not what life is all about. Life begins and ends with nature. You therefore have to love nature. I miss that in many.'

Rosse Roulante

bronze

45 cm high

What does it mean to you to be at EuropArtFair?

'Last year was my first time in Maastricht. It feels a bit like a home game, because I live nearby. I played well then; also sold a lot of works to people who had not bought anything from me before. That's what I find powerful about this event: it attracts new people. So last year we immediately decided: we will come back.'

www.josdirix.com



*Written by
Ilse Knol*



Passion

bronze

35 cm high

“Viewing art
is beautiful.
Purchasing art
is magical!,,

See you next year at the EuropArtFair 2027!
September 25th & 26th in Maastricht

Colophon

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NIEUW

met de

Kunstbeurzenpas

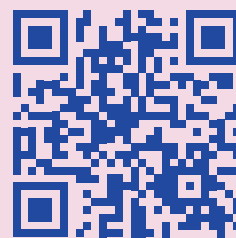
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Kunstwerken bewonderen

Bezoek ons op stand 83

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Wallonië biedt haar bezoekers een waardevolle verzameling van uitzonderlijk erfgoed, exposities en kunstgalerijen. Ontdek verborgen parels en bekende cultuursteden. Tijdens de EuropArtFair spreidt VISITWallonia unieke locaties tentoon en deelt gratis tips en informatie uit.

[VISITWallonia.be/erfgoed](https://www.visitwallonia.be/erfgoed)



Beleef Wallonië en de Ardennen