



HILDEGARDE HANDSAEME

Redefines The Human Form

By W. A. MULLER

Tell us how you got into art?

When I was about 6 years old, I saw the work of Picasso for the first time and found it breathtaking! I could look at his line drawings for hours, was full of admiration for how he created an entire drawing with a simple line, leaving behind the unnecessary—dissecting figures, and then putting them back together in a dissociative way. I found his use of color fantastic and his addition of ornamentation brilliant. It kept fascinating me. At

the age of 16, I was in the same class as the son of a local artist and I always thought of what must his father be—a happy man!

Much later, when I was 32 years old, I created two big drawings out of boredom; at that time I was alone at home. Of course, I did not think they were good and certainly not presentable to the world. My husband found the drawings and presented them to a friend who had studied plastic arts. She

could appreciate the works and advised me to continue. I started taking classes at the Academy of Visual Arts in Overijse. After a while I had an exhibition where I was noticed by an “Eminence Grise” in the art world who advised me not to continue at the academy. He claimed that my style would be destroyed. He said I had a special way of drawing and also that I had a perfect balance of color distribution. He was amazed that I had developed my own style so early and that this only occurs with

very gifted artists. He let me know that my style would evolve and today I am no longer asked to sign my work as it is so recognizable. My first exhibition outside of the academy was a great success. And so I continue...

Where did you study?

At the Academy of Visual Arts in Overijse. I followed that by taking drawing lessons for four years and then moved on to painting. On the advice of the “Eminence Grise” I stopped after four years of drawing and I concentrated on painting.

What are your inspirations?

My inspiration comes from myself. My ideas begin by drawing a line and then creating the image of a woman. But I want to distance myself from the realistic images of women; it has become a game to find new curves and to embellish them. This creates something completely new, recognizable yet abstract. A woman’s image offers through her

curves so many possibilities that it is always exciting to display them in a new way.. The lines develop further into a harmonious entity and balancing the right colors is a quest that brings great satisfaction. I never work with a model. This way of working also extends to animals, musical instruments and certainly when I can add a feminine touch.

What form of painting/drawing would you say your art is?

I cannot immediately say under which art form my work fits ... It is my personal style that is very recognizable, But it is not tied to any particular art movement.

Who are your clients? Have you done many art shows?

To my surprise, my clients are mostly doctors, professors at the university, architects, CEOs of companies, and the like and from all over the world. I have a whole list of exhibitions that I’ve shown my art work both in my own country and elsewhere in Europe.

What is your next series? Which series are you the most proud of?

I cannot answer that question. I do not work in a series ... I make drawings and paintings according to a pattern that makes me feel good. I am always searching for a complete balance and harmony that does not yet exist. And this is in terms of drawing and painting. The challenge of something new! And to be happy in creating!

Which artists inspire you the most?

In fact, I never work with inspiration from other artists; I challenge myself to create a new painting without relying on the great artists. But of course I like Picasso, but there is also Miro, Modigliani, Matisse, Fernand Léger, Karel Appel, Keith Haring and so many more... ♦

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