

JOURNAL.



CONCEPT & INTERIOR PHOTOGRAPHY: CAFEINE.EE

CONTENT

—
*IN CONVERSATION WITH NATHALIE
ABOUT THE ARTISTS & THE GALLERY
COMFORTING CONCEPT — DUINBERGEN
IN LOVE WITH OOSTKERKE*
—

V.U.
NATHALIE DEBOEL
ZEEWINDSTRAAT 8, 8300 KNOKE-ZOUTE
NATHALIEDEBOEL.BE



SOUNDS LIKE SALON DE COEUR SPOTIFY PLAYLIST

EVERY HOUSE HAS ITS OWN RHYTHM.
LISTEN TO OUR PLAYLIST AND EXTEND THE ATMOSPHERE OF SALON DE COEUR
BEYOND THE WALLS OF THE STUDIO. FIND COMFORT, ENJOY THE MUSIC, AND MAKE YOURSELF AT HOME.

IN CONVERSATION with NATHALIE

Every summer, when the rhythm of the Belgian coast softens and the long days seem to stretch endlessly towards the horizon, a quiet transformation takes place behind the familiar façade of our studio in the Zeewindstraat. For most of the year, this is where our projects begin. Where ideas take shape, materials are gathered and refined, and homes start their journey. Homes designed not only to be lived in, but to be felt. Places that bring comfort, calm and meaning to everyday life.

Over time, however, the studio revealed another purpose. Since opening our doors in 2016, the space has become more than a design office. It emerged as a natural setting for art, where craftsmanship, creativity and human connection meet with ease. What began as an intuitive idea slowly became a tradition. Each August, while the studio pauses for the summer construction holiday, the office takes on a different role. Drawings and samples make room for artworks. Meetings give way to conversations. The design studio becomes a gallery.

This is how Nathalie Invites was born.

Not as a conventional exhibition programme, but as an open invitation. A way of sharing the people, objects and ideas that inspire us, and introducing artists whose work resonates with the values that shape our practice: authenticity, beauty, craftsmanship, emotion and a deep appreciation for the poetry of everyday life.

Over the years, many remarkable creators have passed through the studio. From the sculptural universe of Arno Declercq to the ceramic worlds of Wouter and Harvey, from Nathalie Van der Massen to Studio Pillicollado, Atelier Ecu and Roos Van de Velde. We celebrated the launch of our Comforting Homes book, welcomed Bultin, and last summer presented our Nomad furniture collection alongside the works of Megane Linkin in collaboration with Demain Gallery. Each exhibition became part of an ongoing dialogue between art, design and the way we live.

This year, we open a new chapter. For Le Salon de Cœur, the studio has been transformed into a serene landscape of concrete and plywood in soft, neutral tones. Within this restrained setting, works by three emerging artists, represented by Demain Gallery and La Peau de l'Ours, enter into conversation with the space and with one another. At the heart of this year's exhibition lies a simple yet profound theme: colour. Colour in art. Colour in interiors. Colour as memory. Colour as emotion.

For decades, our work has explored the quiet strength of restraint. The beauty of natural materials. The calm of muted tones. The stillness that simplicity can bring. Yet colour remains one of the most powerful instruments available to both artists and designers. It can energise or soothe, evoke joy or contemplation, and subtly transform the way we experience a room, an object, a landscape, or a moment in time.

This exhibition is an invitation to reflect on that presence. What happens when colour enters a space? What happens when it disappears? When does colour become expression, and when does its absence become just as powerful? We called this exhibition Le Salon de Cœur because we believe art should be more than a fleeting coup de cœur.

The artworks that move us become part of the atmosphere of a home. They settle into its memories, its identity and its soul. Just as every comforting home begins with an emotional connection, so too does every lasting relationship with art.

This summer, we invite you to step inside. Take your time. Wander. Observe. Feel. And above all, make yourself at home.

Welcome to Le Salon de Cœur.
Welcome to Nathalie Invites 2026.

— Nathalie



— A SUMMER TRADITION
OF ART, COLOUR AND COMFORT



ABOUT THE ARTISTS
& GALLERY

GALLERY
LA PEAU DE L'OURS

La Peau de l'Ours is a Brussels-based gallery and collection platform founded by Thomas Ghaye, dedicated to emerging and contemporary artists. Blurring the line between private collection and exhibition space, it presents works within intimate domestic settings where art, design, and everyday life coexist. The platform aims to support a new generation of artists and fosters a direct, personal relationship between collectors and creation. For Salon de Cœur, La Peau de l'Ours presents hand-built porcelain works from the Nice Vases series, created by Amsterdam-based Danny Cremers.

DANNY
CREMERS

Thomas Ghaye: "The dialogue between the artists emerges precisely through the contrast of their respective styles and practices. Rather than seeking direct correspondence between the works, the exhibition aims to create an elegant coexistence, allowing each artistic voice to maintain its individuality while contributing to a shared atmosphere within the space."

Danny Cremers is a designer and maker trained in fashion at Central Saint Martins. Today, he primarily works with hand-built porcelain and approaches each piece as a three-dimensional sketch, allowing forms to emerge intuitively through creation, interruption and reassembly.

His vessels explore classical typologies while embracing visible imperfections, layered surfaces and the expressive presence of the hand. Balancing control and chance, his work sits between familiarity and uncertainty, where experimentation shapes each object's quiet tension and generosity.

Danny Cremers about Nice Vases: " Each vase possesses its own distinct personality, which is further shaped and intensified by the viewer's gaze. Depending on their personal references and sensibilities, visitors may perceive human-like attitudes, emotional expressions, or echoes of ceramic history and tradition within the forms."

Nathalie Deboel:
"If Nice Vases had a voice, what would it say?"
Danny Cremers:
"What is it that fascinates you so much as you circle around me, observing every angle?"

GALLERY
DEMAIN ART

DEMAIN ART is a Brussels-based platform dedicated to supporting emerging, unrepresented artists in Belgium. Founded in 2020 by Florence Derck, it connects artists with collectors, curators, and galleries while championing transparency, fair remuneration, and accessibility. Through carefully curated exhibitions, DEMAIN strengthens the Belgian contemporary art ecosystem and helps launch the next generation of artistic talent. At Salon de Cœur, DEMAIN presents works by Brussels-based artists Maud Paul and Anton Carmen.

Demain Art: "As we organize nomadic exhibitions, it is essential to be aligned with the DNA, architecture and atmosphere of our hosts. Taking place in the heart of Knokke in the month of August, when the city is vibrant, energetic, and alive, the Salon de Cœur presentation is conceived to convey a distinct sense of joy and a hint of nostalgia."

"There is a subtle thread of nostalgia running through the exhibition, but never in a literal or traditional sense. Anton creates still lifes that subtly reference art history, while introducing small surreal shifts that make familiar objects feel unexpected again. Maud constructs interiors that do not really exist, yet still evoke something deeply domestic and comforting. The ceramic works of Danny recall Delftware and traditional craftsmanship, but are translated into a distinctly contemporary visual language."

Maud Paul is a designer and artist working across furniture, sculpture, and drawing. Her design practice explores the dialogue between materials, where structure meets softness in clean, understated forms that seek comfort, balance, and quiet contemplation. The traces of the handmade remain visible, lending each piece a sense of honesty and lived history.

Alongside her design work, Maud draws for the simple pleasure of drawing. Her coloured-pencil works, presented at Salon de Cœur, depict humble domestic interiors inspired by family memories. Made away from the studio—at the corner of a kitchen table or while travelling—they become quiet journeys through time, momentarily stepping outside the realm of design.

Maud Paul talks to Nathalie Deboel about how different cities shaped her visual languages: "Amsterdam represented the step to becoming an adult to me: studying, finding what kind of person I am and who to become, enjoying life and thinking of building a future. Education shapes you. It can frame you, but it feeds you at the same time.

Maastricht became more about learning how to sustain myself, create something on my own without guidance. Working hard, developing my studio as a furniture designer and working for other designers at the same time. Living with the painter Karel Dicker during this period got us both inspired in a very precious way and it brought back my attention to paper and painting works.

At that time, the Pinho residency in Portugal in 2024, was probably the starting point of a more serious focus on drawing. It became as important as my work as a designer, both being equally my artistic priorities. Paintings illustrating daily scenes such as Bruegel's, the atmospheric nostalgia of Hopper or memories from immersive comforting installations by Ernesto Neto that I experienced as a kid kept me hooked and inspired. But also the color language of Shirley Jaffe, to whom I was always the first to answer the phone when she called my parents. And the poetry of Ben Crase struck my creativity in the field of two-dimensional works.

My most recent move to Brussels - a step closer to my home country and where my native language French is being spoken - soothed me and allowed me to be myself without hiding behind another language. It probably helps me to feel freer. It felt like a new beginning, which has translated to more confidence and strength in life and work."

ANTON
CARMEN

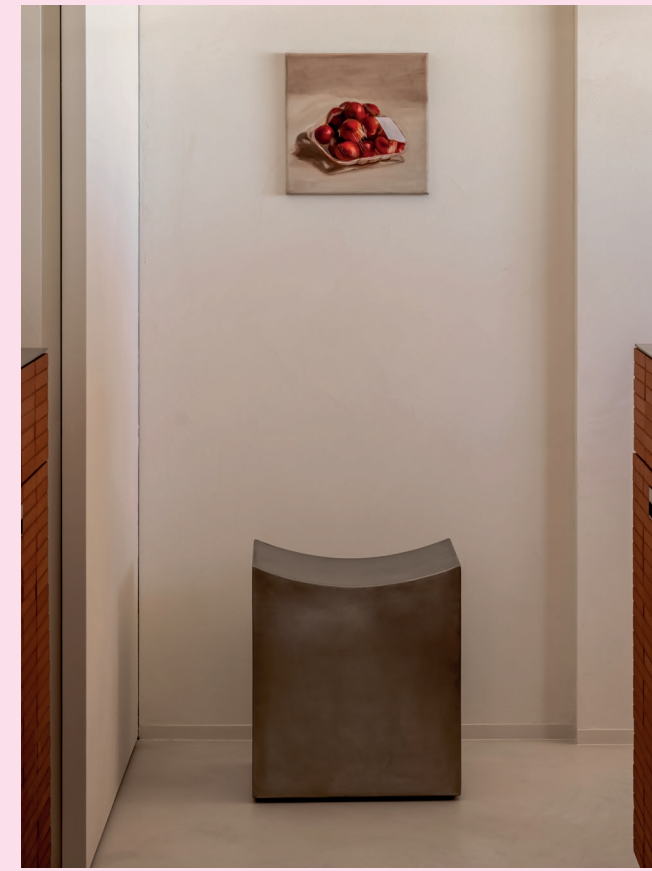
Anton Carmen is a painter who works from photography and found footage to create images in which narratives are already embedded. Through his series Natural Narratives, he explores how every image inherently contains traces of a story—subtle, layered, and open to interpretation. Viewers are invited to uncover these elements for themselves and construct their own personal meaning.

His work balances aesthetics and content, with references to both historical and contemporary masters emerging through technique and subject matter. From everyday scenes to broader themes, the paintings present a powerful, contemplative image at first glance, yet gradually reveal new layers to those who choose to look more closely.

Nathalie Deboel in conversation with Anton Carmen:
"Your work references both historical and contemporary visual culture. Which artists or painters have influenced you most?"
Anton Carmen: "As someone who paints and comes from Belgium, you learn about painters like Luc Tuymans, Michaël Borremans, Sam Dillemans, etc., and in fact they have had a big influence on me. While studying their work, you also learn about their influences. I'm very much drawn to the technique of the old masters like Velázquez and Goya, but also very inspired by the subjects, scenes, and thematics of Gerhard Richter and Edward Hopper. On the other hand, work that is totally different from my own can be a source of inspiration, like Kasper De Vos, whose sculptures and installations I find very interesting."

Nathalie Deboel:
"You start off with images and references, what makes an image worthy of becoming a painting for you?"
Anton Carmen: "I think an image becomes interesting to paint when it carries a kind of natural narrative, a sort of embedded layering. The first layer should be visually interesting in terms of colour, texture, light, etc. That is what makes the image enjoyable to paint. A second layer could be, for example, a historical reference connected to a certain object, or symbolic references like those often found in still lifes, or perhaps a particular scene that evokes an emotional response. During the painting process, you can play with these elements and influence them, so that it is not just a copy of a photograph but a sculpted image."

A COMFORTING CONCEPT *in* DUINBERGEN



Set on the sixth floor of an apartment building in Duinbergen, directly facing the Royal Belgian Sailing Club, this project was conceived as a retreat where everyday life unfolds in constant dialogue with the sea. From every corner of the open-plan living space - the kitchen, dining area, reading nook and sitting area - the horizon remains ever present, quietly setting the rhythm of daily life.

The design sought to preserve the generosity of the open plan while allowing each space to feel distinct and intimate. Rather than introducing walls, the interior is organised around a sculptural kitchen island clad in bespoke terracotta tiles, handcrafted by Atelier Franssen. Their warm, earthy texture subtly echoes the tones and geometry of the seaside promenade, creating a quiet connection between the home and its surroundings.

At the heart of the apartment, an open Nomad Library sits as a subtle architectural element. More than a piece of furniture, it gently defines the different living areas while preserving uninterrupted views of the sea. Its open structure allows daylight, sightlines and movement to flow naturally throughout the home.

Even the television area was treated with the same philosophy. Rather than becoming a dominant object within the room, it quietly recedes into the background, concealed behind woven reed panels inspired by the traditional beach screens that have long characterised the Belgian coastline. It is a discreet gesture that strengthens the connection between the interior and the landscape, while preserving the calm and uncluttered atmosphere of the space.

Almost every element was designed specifically for this home, contributing to one coherent narrative. The organically shaped dining table, crafted in béton ciré, was developed in close dialogue with the built-in terracotta banquette. Together with the striped cushions, they introduce a subtle reference to seaside living without ever becoming literal or nostalgic.

Materials were reduced to their purest expression. The warmth and craftsmanship of the terracotta tiles are intentionally contrasted with the precision and industrial purity of stainless steel surfaces in the kitchen. This dialogue between tactile tradition and refined modernity creates a balanced and timeless composition.

Curved walls, natural linen curtains, woven textures, soft mineral finishes and furniture chosen for its quiet character further reinforce the sense of serenity. Every detail was carefully considered, refined and distilled until only the essential remained. Nothing feels unnecessary, every element contributes to the whole.

The apartment includes two bedrooms and comfortably sleeps five, offering a place where family and friends can gather throughout the year. More than a holiday home, it is defined by a clear and singular idea: a contemporary seaside retreat where architecture, furniture, craftsmanship and landscape come together as one coherent experience. Rooted in the spirit of the coast, the project embraces the sea not merely as a view, but as the very foundation of the design.



— A HOLIDAY HOME
FRAMED BY THE SEA

IN LOVE with OOSTKERKE

*A conversation
with Nathalie Deboel.*

With questions shaped by her teams in Knokke and Brussels, who are aware of the significant role of Oostkerke as a place of pause in Nathalie's life, she reflects on her connection to the village.

How did you first discover Oostkerke, and how did you eventually end up living there? My introduction to Oostkerke happened quite unexpectedly. Many years ago, my friend, architect and designer JP De Meyer, invited me to visit architect Philippe Cornelis for something as simple as a cup of Indian tea. I still remember arriving in the village for the first time. The silence, the openness of the landscape, the old houses, and the timeless atmosphere immediately captivated me.

Years later, when I started my own interior architecture practice, JP called again. A small house had come onto the market in Oostkerke. The decision was made surprisingly quickly. Since then, Oostkerke has been my home. Today, it has become my refuge during weekends and holidays — a place I always return to.

What is it that attracts you so much to Oostkerke? Oostkerke brings me back to the essence of life. Authenticity still exists here. The rhythm of the seasons shapes the landscape, nature is part of everyday life, and silence feels completely natural.

I love the proximity of the sea, Bruges and Damme, but above all the village's human scale. The warmth of its residents creates a sense of belonging that has become increasingly rare. After busy days at the office or projects abroad, this is where I find calm again. This is where I feel at home.

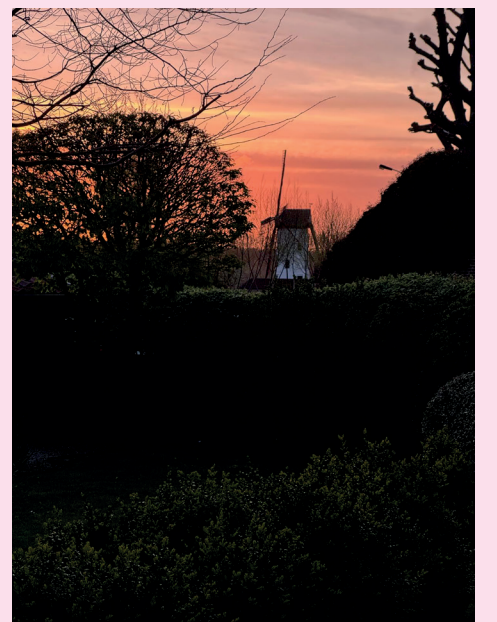
What does life in Oostkerke look like for you? First and foremost, Oostkerke is where I slow down. I enjoy walking through the polders, cycling the quiet country roads, and simply being here. Reading a book, preparing a simple meal, spending time with family and friends, or watching the evening light disappear over the fields.

Life here is wonderfully uncomplicated. It reminds me that happiness is often found in the smallest things. Whenever I am in Oostkerke, I feel closer to what truly matters. It is where I recharge my batteries and reconnect with myself.

You often speak about the historical richness of Oostkerke. Could you tell us more about that?

One of the things I love most about Oostkerke is that history is never far away. Recent archaeological research confirmed what many already suspected: this landscape holds centuries of stories. The polders are deeply connected to the history of the Zwin region and the medieval trading routes between Bruges and the sea.

Visitors can explore this history through the University of Ghent's cycling route, where 3D visualisations reveal the former Zwin harbours and the landscape of centuries ago. Even my own house, dating from around 1860, carries traces of an older past. The castle is always worth a walk, and each year, the Open Garden Days reveal some of the area's most beautiful private gardens.



— *MAYBE THAT IS EXACTLY WHAT MAKES THIS PLACE SO SPECIAL. NOT ONLY ITS HISTORY, BUT THE WAY IN WHICH THAT HISTORY STILL QUIETLY LIVES ON TODAY.*