(cover) Contemporary Art in the Flemish Parliament: a selection
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Katrien Vermeire studied photography at the Academy of Fine Arts in Ghent. As a newly graduated young artist she made an impression with very penetrating portraits, mostly of young women: children, adolescents, young adults. With their just-not-a-smile and because of the fragile balance between their inner strength and vulnerability, these portraits have an ominous intensity.

They are mostly outdoor scenes, in which the landscape, as a meaningful background, helps to determine the atmosphere. In other work by Katrien Vermeire, the landscape is at the forefront. From 2006 onwards, the artist worked on two major landscape photography projects: 'On selecting vibrations' (2006-2008) and 'Godspeed' (from 2010 onwards).

The first project maintains an implicit link with portrait photography by presenting all the landscapes in the 'portrait' format – instead of the conventional 'landscape' format. But not a sign of life can be found: only seawater and sky above can be seen. Nothing more yet nothing less. Portraits of the sea itself.

Every word in the title 'On selecting vibrations' is significant. It is about the vibrations of the sea waves, not randomly chosen but carefully selected, or at least a comment on the vibration selection process. Through this selection, the monotony of blue skies over blue water is broken. Thus the works in the Flemish Parliament are a symphony with fragments of a lake (Lake Michigan near Chicago), a sea (twice the North Sea) and an ocean (the Pacific Ocean near Shiretoko in Japan).

The differences between the photographs are due to differences in waves, blue tones, contrast between sea and sky, vagueness of the horizon etcetera. In other words, each photograph separately contains its own vibration, with the resonance of these vibrations ensuring coherence within the quadriptych.