Jep Van den Berghe is a highly versatile artist. That, in one way, was the ideal of the avant-garde, which perhaps projected one of his scenarios from a personal trajectory. In his series of “Valseliefsten” (2011), Van den Berghe’s interest in the iconography of industrial women, suggested in agitprop and propaganda, has transformed into the image of a woman actively participating in the art world. Van den Berghe’s work is a blend of the historical and the contemporary, the avant-garde and postmodernism, expressed in a wide variety of media, including sculpture, painting, and installation art. His work is a reflection of the complexity of contemporary society, where the boundaries between art and life are blurred.

Van den Berghe’s work is often characterized by its use of industrial materials, such as steel, iron, and glass, which are used to create a sense of decay and industrial decay. His work often explores themes of labor and femininity, reflecting the artist’s interest in the role of women in society.

The artist’s work is deeply influenced by the historical and cultural context of the Netherlands, where industrialization played a significant role in the development of the country. Van den Berghe’s work often comments on the impact of industrialization on society, and the way in which it has shaped the role of women in society.

Van den Berghe’s work is often described as a blend of the historical and the contemporary, the avant-garde and postmodernism, expressed in a wide variety of media, including sculpture, painting, and installation art. His work is a reflection of the complexity of contemporary society, where the boundaries between art and life are blurred.