



Exhibition
6.9 - 9.9.2018

Dreamstones
Amy Hilton

Spazio Nobile at Art On Paper, Bozar, booth 43

SPAZIO
— NOBILE



Amy Hilton

Amy Hilton est née en 1986 dans le Lincolnshire, en Angleterre. En 2007, elle obtient un diplôme en Littérature de Goldsmiths College de l'université de Londres, et en janvier 2008, elle s'installe dans les Alpes, à Chamonix, où elle renoue avec la nature. Ses aspirations artistiques s'y développent au grès de rudes saisons, sur les cimes des montagnes. Elle vit et travaille actuellement entre Paris et Bruxelles. La conjonction des singuliers et du Tout, tel est le concept qui accompagne l'artiste le long de ses écrits universitaires ou intimes, mais aussi au fil de ses voyages et dans ses créations. Elle pratique diverses matières et médiums pour interroger les notions de totalité et de fragment, pour tenter de décloisonner les êtres et les phénomènes, qui loin de n'exister qu'indépendamment et distinctement, trouvent, selon elle, tout leur sens dans leurs rapports, et plus encore dans leur relation à la Nature. Cette « Écologie profonde », selon les termes de l'artiste, met à l'honneur la puissance des liens et des cycles physiologiques et mythiques. Elle garde un lien essentiel avec la matière, avec ces éléments qui nous constituent. Amy Hilton aime à narrer une anecdote pour transmettre l'inspiration qui l'anime : elle évoque sa découverte, sur une plage, d'une pierre rompue en deux. Deux parties assurément distinctes, mais que cependant l'on peut imaginer réunies : deux morceaux qui s'emboîtent parfaitement. La netteté de la brisure de cette pierre n'empêche en rien de la penser comme une forme cohérente et unique. Comme conséquence particulière, elle a été amenée à parcourir divers chemins qui se rapportent au mysticisme oriental, comme une manière d'essayer de découvrir non seulement une motivation sous-jacente de ses propres pensées et valeurs, mais aussi qu'elle pourrait en quelque sorte essayer de découvrir plus qu'une compréhension pour son propre - et notre propre, être dans le monde.

Adapted from three essays I wrote during my studies at Goldsmiths College, University of London, from 2004 to 2007, my work has manifested into an on-going research study into this very idea concerning “worldview”, with a particular interest into the notion of “the parts and the whole”. I began by examining practices and thinking on art in relation to ontology. This led to considerations on how such art practice could question our notions of “being”, “self”, “consciousness” and “mind”; and how such art may question wider metaphysical themes such as the inter-relation of all beings and phenomena. As an especial consequence of this, I have been led to traverse various paths that relate to Eastern mysticism, as a way to try to discover not only an underlying motivation of my own thoughts and values, but also that I might somehow try to uncover more of an understanding for my own - and our own- being in the world. My approach emanates from a motivation to move away from a mechanistic Cartesian worldview to a more flexible, holistic one. Aware of the tendency we have today in creating abstractions of separate objects, including a separate self, and then to believe that they belong to an independently existing reality, my work highlights the relationship (and more, the inter-relationship) between these separate parts and the whole. I am interested in evoking that, as individuals and societies, we are all embedded in, and ultimately dependent on the cyclical processes of nature, relating to Arne Naess’ thoughts on the philosophy of “deep ecology”. This relates to a “non-anthropocentrism”, acknowledging more earth-centered values. Deeply inspired by the poetics of the natural elements (particularly by stones and minerals), my drawings, paintings and installations capture a spiritual awareness of nature: feeling a closer sense of connectedness to the cosmos as a whole. The approach attempts to be emotional and poetic; a response that intrinsically interweaves non-anthropocentric ideas and aesthetics. The works are minimal, sometimes radically minimal, but always with a profound underlying intent.

2018 / Art on Paper, Spazio Nobile, Bozar
Brussels, Belgium 2017 Pensées sédimentaires,
Galerie Fatiha Selam, Paris, France
2017 / Art Sablon Art Fair, Gallery Luc
Decruyenaere, Brussels, Belgium 2016 Stones,
Boutique Eva Velasquez, Brussels, Belgium
2016 / Songes de pierres, Museum of Minerology
MINES ParisTech, Paris, France 2014 The Whole
and The Parts, Galerie Fatiha Selam, Paris, France
2012 / Part I, L'écloserie, Île de Ré, France

Group/

2018 / Paréidolie Art Fair, Gallery Martin Kudlek,
Marseille, France 2018 Gute Bekannte, Patrick
Heide Contemporary Art, London, U.K
2018 / Salle des pas perdus, DOC Paris, France
2018 / Art Brussels, Spazio Nobile, Brussels,
Belgium
2017 / Oh les beaux jours !, 9e Biennale, curator
Joel Benzakin et Angel Vergara, Louvain-la-
Neuve, Belgium
2017 / Drawing Now Art Fair, Gallery Martin
Kudlek, Paris, France
2017 / Art Rotterdam Art Fair, Gallery Martin
Kudlek, Rotterdam, Netherlands
2016 / Drawing Now Art Fair, Gallery Martin
Kudlek, Paris, France
2016 / Synthesis of all that went before, Galerie
Fatiha Selam, The Averard Hotel, London, U.K
2015 / Amsterdam Drawing Fair, Gallery Martin
Kudlek, Amsterdam, Netherlands
2013 / Come To My Home, Théâtre Royale,
Marrakech, Morocco

Studio view



Dreamstones

Quelle pierrerie, le ciel fluide!

- Stéphane Mallarmé, « Conflit » dans
Divagations, 1897



Dreamstones

Roger Cailliois perceived the “art of nature” not as an anthropomorphic projection, but as “one of the secret cyphers of the universe”. He also greatly admired the Chinese painter K’iao Chan and his act of simply appending his signature to a fragment of marble.

The practice of regarding stones as active objects capable of awakening the imagination has been recognized since antiquity. In China, the ability to recognize possible forms in the involuntary drawings of marble surfaces was regarded as an exercise comparable to every other aesthetic expression. Sometimes, these geological treasures seem to be painted with a rocky landscape or a transient skyscape. The stones were (and to this day still are) selected for their ability to stimulate thought, imagination and wonder. The dreamstones became real artworks, often signed by the artist, solely on the accusation of selecting and giving it a title. The subtle and ambiguous patterns of these dreamstones were believed to be a source of knowledge and insight for any sage who was able to study them patiently. As Callois writes in *The Writing of Stones* (La Lecture des Pierres) : “Such objects... reduce space, they condense time. They are the object of prolonged reverie and meditation... a means of communication with the Real World. The sage contemplates them, ventures into them...”. Reverie reconciles the world and the subject, past and present, solitude and communion, material and spiritual. By assuming the whole universe in its images; simultaneously creative and natural, the value of reverie is indissolubly aesthetic and ontological.



Reverie gives us a cosmos. In this age of the Anthropocene, in an age of widespread spiritual neglect, where we have developed a fragmented vision of the universe and lost the unity with nature, Amy Hilton has come to recognise that dreamstones can function as a tool to reawaken the sense of the “spiritual”, and a vision of unity. A way of returning to those archaic societies where man once viewed himself, as a part of nature, and nature, as a part of himself, where all elements of existence were interlinked. The sacred symbolism of the dreamstone can enable us to journey towards a deeper connection with the cosmos itself; towards something that is deeply embedded within us. By compelling us to dream, we are guided towards confronting the reality that actually *is*.

For her collaboration with Spazio Nobile at Art on Paper, Amy Hilton will present a selection of works which draw upon her recent contemplations and research revolving around the poetics of the Chinese “dali” dreamstone. Ranging from watercolour and inks on paper to dry pastels and charcoals through to found fragments of stone, there is a unity in the diversity. The collection also interweaves new work that follow a deep interest she possesses of Eastern mysticism. Some of these pieces, shown for the first time at Art on Paper, have been created in a direct response to the artist’s recent voyage to India.

Miroir-fenêtres

La juxtaposition, dans une même pièce, d'un dessin fait avec du pastel et d'un fragment de marbre manifeste une relation délibérée de l'artiste entre une matière brute et la production d'une pensée. Hilton nous convie à réfléchir avec elle à cet «entre-deux» invisible dont elle s'emploie à révéler le sens.

Dans cet «entre-deux» on discerne l'apport de son approche littéraire qui met des mots sur ce qui, à défaut d'être visible, n'est peut-être pas indicible. Pour autant les propositions artistiques offertes à notre regard ne se situent pas seulement sur un plan rationnel. L'artiste revendique le rêve et la poésie pour accéder à ce «grand poème cosmique».



Miroir-fenêtre (Green)

2017

Pastel sec sur papier et marbre

/Dry pastel on paper and marble

65 cm x 50 cm

(dimensions variables)



Miroir-fenêtre (Red)

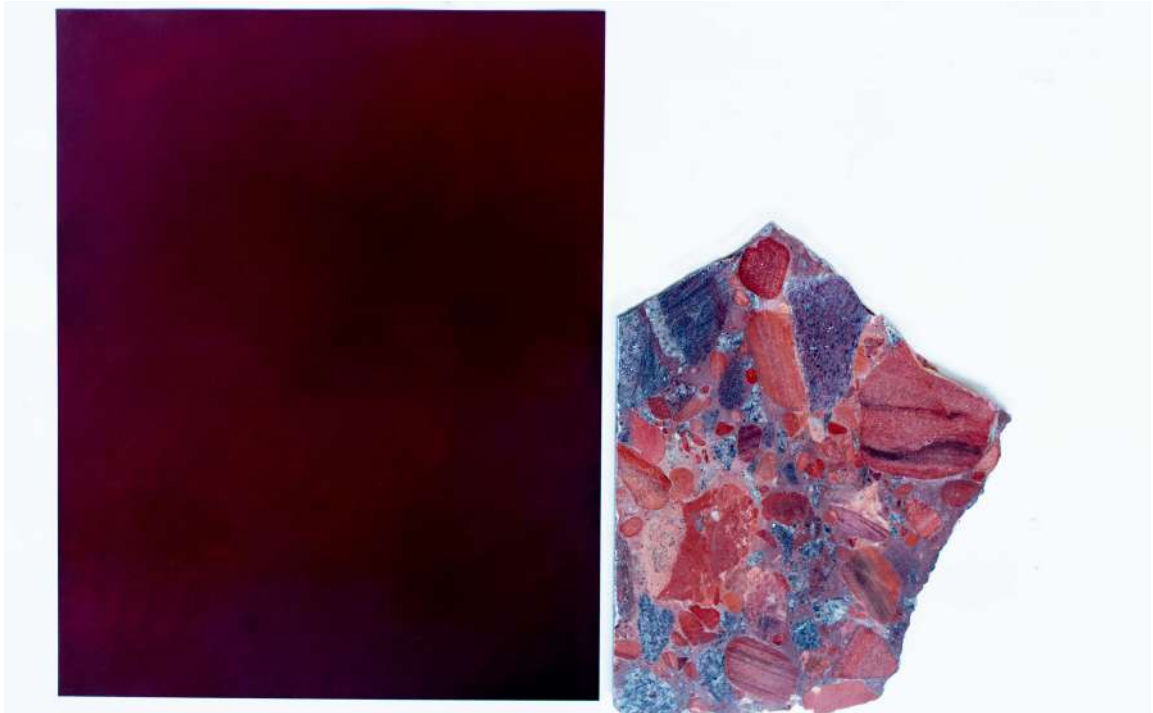
2017

Pastel sec sur papier et marbre

/Dry pastel on paper and marble

65 cm x 50 cm

(dimensions variables)



Miroir-fenêtre (Brown)

2017

Pastel sec sur papier et marbre

/Dry pastel on paper and marble

65 cm x 50 cm

(dimensions variables)



Miroir-fenêtre (Black)

2017

Pastel sec sur papier et marbre

/Dry pastel on paper and marble

65 cm x 50 cm

(dimensions variables)





Rubedo

2018
Pastel sec sur papier
/Dry pastel on paper
120 cm x 80 cm



Songes de pierres

Percevoir, sentir le monde afin de retranscrire cette émotion d'une manière plastique, témoigne d'une forme d'authenticité du geste artistique tout en ne laissant pas la trace de la main, ou de la brosse du pinceau. Dans sa série « Songes de pierres » - des peintures inspirées de différentes pierres et minéraux - Amy Hilton joue avec le contraste entre la légèreté du support et le poids figuré qu'évoque ces images minérales, entre les ventres colorés de ces corps astraux et le blanc immaculé du reste de la feuille qui symbolise selon l'artiste « le néant d'où l'univers a jailli ».

Des formes fluides semblent presque se mouvoir, suggérant au regardeur l'existence de constellations symboliques de ce monde minéral relié à l'univers. Fascinant comme le résultat ressemble à s'y méprendre aux pierres de rêve Zen et Paesine italienne, plus largement aux pierres sédimentaires où la mer a laissé le souvenir des marées immenses. Le résultat fait coïncider art et nature, rêve, réalité. La magie semble plus à même de dévoiler les liens secrets que la technique : « La réalité est faite pour « fixer » nos rêves, sorte de dialogue des rochers et des nuages, le ciel vient à imiter la terre ».



Songe de Pierre (Auralite)

2017

Aquarelle sur papier Arches BFK Rives
/Watercolor on Arches paper BFK Rives
76 x 56 cm



Songe de Pierre (Lapis Lazuli)

2017

Aquarelle sur papier Arches BFK Rives
/Watercolor on Arches paper BFK Rives
76 x 56 cm



Songe de Pierre

2016

Aquarelle sur papier Arches BFK Rives
/Watercolor on Arches paper BFK Rives
31 x 23 cm



Songe de Pierre

2017

Aquarelle sur papier Arches BFK Rives
/Watercolor on Arches paper BFK Rives
31 x 23 cm



Songe de Pierre

2017

Aquarelle sur papier Arches BFK Rives
/Watercolor on Arches paper BFK Rives
31 x 23 cm



Songe de Pierre (Brune)

2017

Aquarelle sur papier Arches BFK Rives
/Watercolor on Arches paper BFK Rives
31 x 23 cm



Songe de Pierre (Grise)

2016

Aquarelle sur papier Arches BFK Rives
/Watercolor on Arches paper BFK Rives
31 x 23 cm



Songe de Pierre (Ambre)

2016

Aquarelle sur papier Arches BFK Rives
/Watercolor on Arches paper BFK Rives
31 x 23 cm



Pierre d'eau

«L'encre circule comme le sang noir et la plume ou le pinceau, en rêvant, suivent la fibre, la pointe. Au sein de l'encre, la pierre recommence à germer.»

Gaston Bachelard à propos de *Rêves d'encre* de Jose Corti. Extrait de *Le droit de rêver*, Gaston Bachelard, 1970

For Gaston Bachelard, water, like fire and earth and air – is an element in a pre-Socratic sense, and is therefore both “inner” and “outer”. By water, Bachelard refers to seas and streams, as well as bodies of water that populate our reveries and dreams.

Once the active imagination has been stimulated, where we are thinking, willing beings, an openness is retained – ‘here the depths are not so fearful, nor the heights so unattainable’, he writes. Here, we can reclaim, relive, retrieve and even transform experience in our imaginative selves.



INNER

The reverie captured in Hilton's series of *Pierre d'eau* takes us back to rediscovery of water's elemental forces, a feeling of being inside of it's substance.. we flow through an inner space of a stone, through it's deep and shallow inner waters. Her *Pierre d'eau* allows for our imagination to expand. Our interior space is pressed outwards, as if moving imaginatively with the ripples of water, expanding our way of seeing, never linear or logically casual. This series permits us to see by means of water. Water, according to Bachelard, in 'Water and Dreams', calls for a seeing in depth and also beyond : “the lake or pool or stagnant water stops us near its bank. It says to our will: you shall go no further; you should go back to looking at distant things, at the beyond”.

OUTER

In Boerhaave's *Elements of chemistry*, he admits that “even stones and bricks reduced to powder and then exposed to the action of fire... always give a little water; and they even owe their origin, in part, to water, which, like glue, binds their parts together.” In other words, water is the universal glue. This hold which water has on matter is what Hilton interrogates in through series.

A duality must also exist for the imagination to be fully engaged: “.. a peaceful participation of black and white..”, writes Bachelard, for a material element to involve the entire soul. Black and white in this thinking do not remain such lonely opposites. Each involves the other, needs each other. A reciprocity here, between black and white, flooding into sedimentary grey tones.

Pierre d'eau

2017

Encre de chine sur papier Arches BFK Rives

/Chinese ink on Arches paper BFK Rives

50 x 60 cm



Pierre d'eau II

2017

Encre de chine sur papier Arches BFK Rives

/Chinese ink on Arches paper BFK Rives

50 x 60 cm



Templum

Iceland. Where the snow encircles volcanic rocks, dwindling in silence. The artist saw a temple there, which she represents with blank pages edged in charcoal and black stone. 'The "templum" was a rectangle traced in the sky by the augur (an appointed official and priest) to read divine secrets,' she explains. 'To create a templum, the augur aligned his zone of observation with the cardinal points of heaven and earth. Temple buildings of stone followed this ground-plan and were sacred in perpetuity.' Here, the abstract and the sacred emerge from Icelandic landscapes.



Templum

2017

Pierre noire et charbon sur papier
/Black stone and charcoal on paper

76 x 56 cm



Know the white

2017

Fusain blanc sur papier japonais
/White charcoal on Japanese paper

47 x 32 cm



But keep to the black

2017

Fusain et pastel sec sur papier japonais
/Charcoal and dry pastel on Japanese paper

61 x 47 cm



Sublimation

A blurry sky appears here. As with the contemplation of the dream stone, the viewer's gaze drifts across and into these skyscapes, alternating slowly into clearer parts and more delicate colors as the viewer gaze wanders across the whole piece. However, a careful change of focus interrupts the illusion of these changing images. Slowly, this silent vision shows itself as an extreme close-up of the internal drawings we find in certain stones and minerals.

In the same stone, Hilton is able to appreciate that two directions of dreams are born : dreams of depth and dreams of exaltation – of earth and air. By dreaming of verticality, there are images which appear to unfold in the direction of two destinities at once : height and depth. There is crystallisation and sublimation in one single act. When something within us rises up, some action penetrates deeper – and that conversely, something penetrates deeper when something else rises. We are the link between nature and the divine – or to stay closer to a pure dynamic imagination – we are the strongest links between earth and air. The colours of the sky are kept on earth in stone.



Sublimation

2018
Pastel sec sur papier
/Dry pastel on paper
24 x 30 cm



Sublimation

2018
Pastel sec sur papier
/Dry pastel on paper
24 x 30 cm



Sublimation

2018

Pastel sec sur papier

/Dry pastel on paper

120 x 80 cm



Sublimation II

2018

Pastel sec sur papier

/Dry pastel on paper

120 x 80 cm



Constellations / Written On The Sky

“Listen too,
How every pause is filled with under-notes,
Clear, silver, icy, keen, awakening tones,
Which pierce the sense, and live within the soul,
As the sharp stars pierce winter’s crystal air
And gaze upon themselves within the sea.”

Percy Bysshe Shelley, *Prometheus Unbound*, Act IV

In *Air and Dreams*, Gaston Bachelard maintains that oenetic “flight” can give astonishing unity to dream experience. Imaginary music can easily accompany movement that is lived through the imagination : “Great celestial motion produces a divine harmony.” Poetic contemplation, if it is sincere and profound, will hear these same harmonies more authentically. While contemplating the starry sky, one can hear the revolution of the stars.

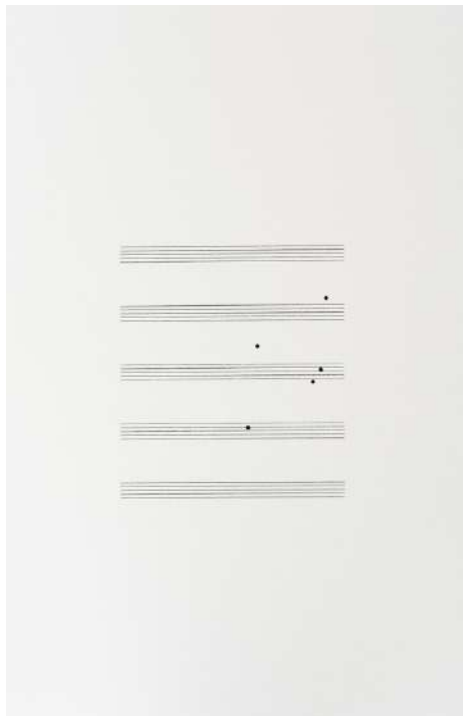
One of the series of Hilton’s twenty-four “aerial choruses” has been transposed into music by contemporary Paris-based composer, Colin Roche. In a joint collaboration, Roche incorporated ‘Written on the sky’ into his piece for piano, *L’Étale*. Based upon Debussy’s *La Mer*, the ink points in the drawings become mirrored reflections of the stars in the sea water at the moment of the l’Étale, that moment of perfect symbiosis when there is no divide between sky and water. *L’Étale* was played by pianiste Emmanuel Torquati in Venice in August 2018.



L’imaginaire, nourri d’intensité toutes intérieures, croise parfois en une occulte coïncidence l’esthétique intrinsèque des pierres millénaires. C’est ainsi que les hommes, dans leur technique et sensibilité, ont inventé des gestes d’expression que la Nature, sans en avoir conscience, réalisait mystérieusement. Amy Hilton est travaillée par ces correspondances secrètes qui ne l’ont jamais fait douter que nos représentations comme nos corps demeurent production de poussière de comètes. L’ensemble de ses séries artistiques sont « des tentatives pour apprivoiser ces secrètes analogies », suggère l’artiste. Un jet d’encre serait le négatif d’une constellation naissance, ainsi que notes à jouer. Le grand mouvement céleste produit une harmonie profonde – en contemplant le ciel étoilé, on entend les refrains aériens de la nuit.

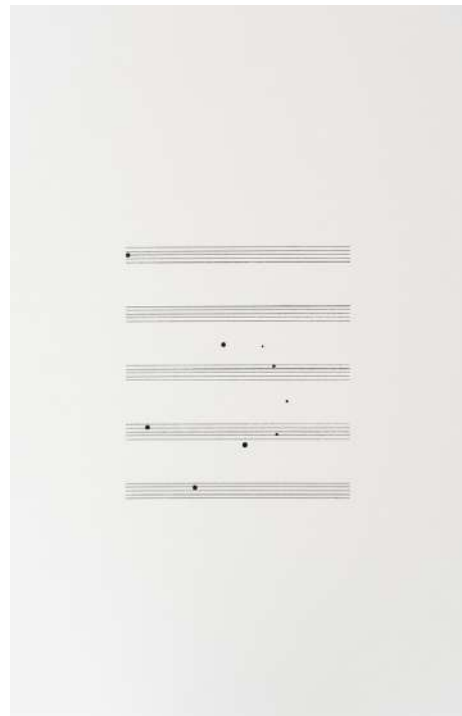
Written On The Sky I

2018
Encre sur papier
/ Ink on paper
21 x 29,7 cm



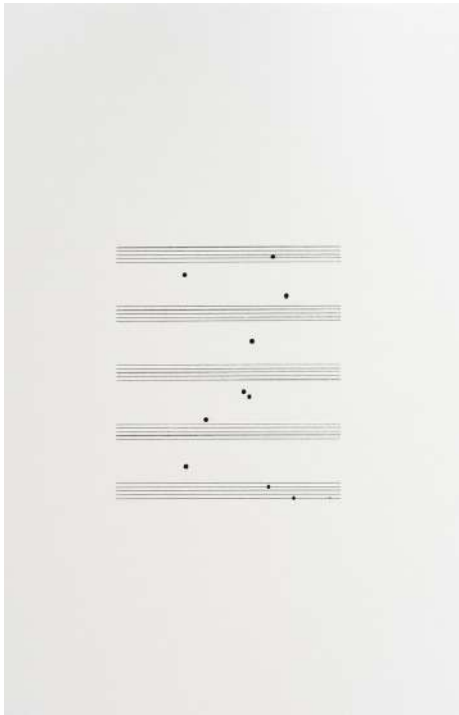
Written On The Sky II

2018
Encre sur papier
/ Ink on paper
21 x 29,7 cm



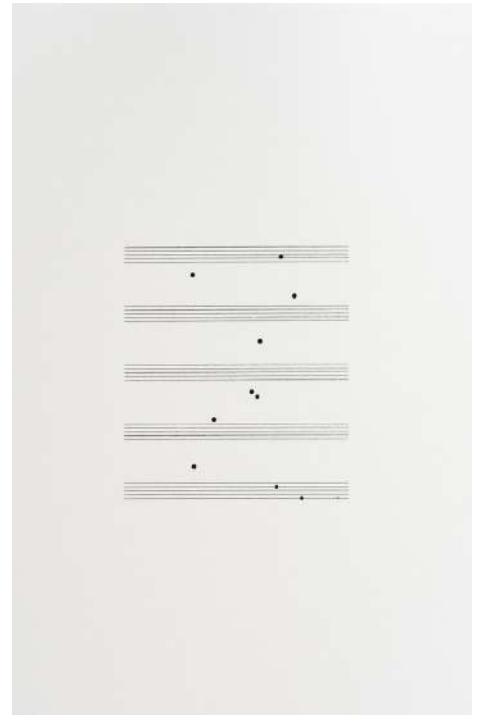
Written On The Sky III

2018
Encre sur papier
/ Ink on paper
21 x 29,7 cm



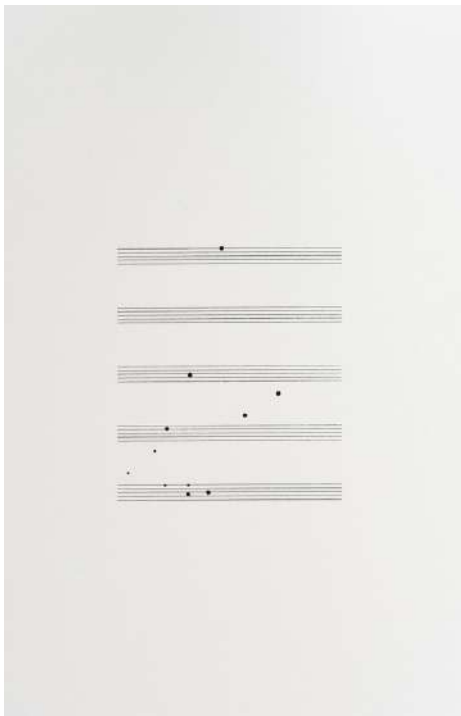
Written On The Sky IV

2018
Encre sur papier
/ Ink on paper
21 x 29,7 cm



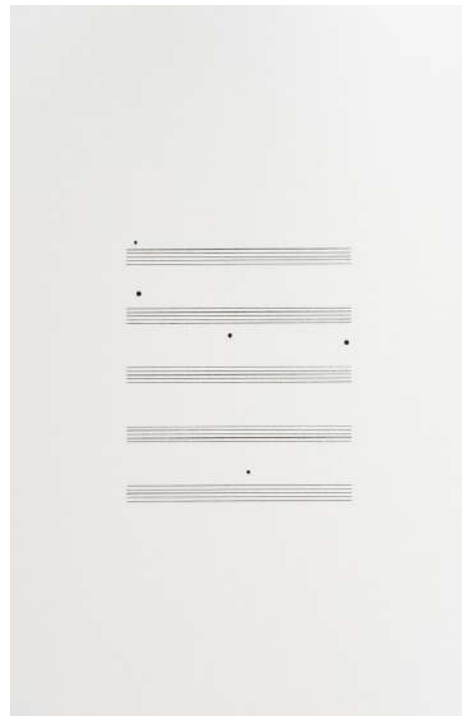
Written On The Sky V

2018
Encre sur papier
/ Ink on paper
21 x 29,7 cm



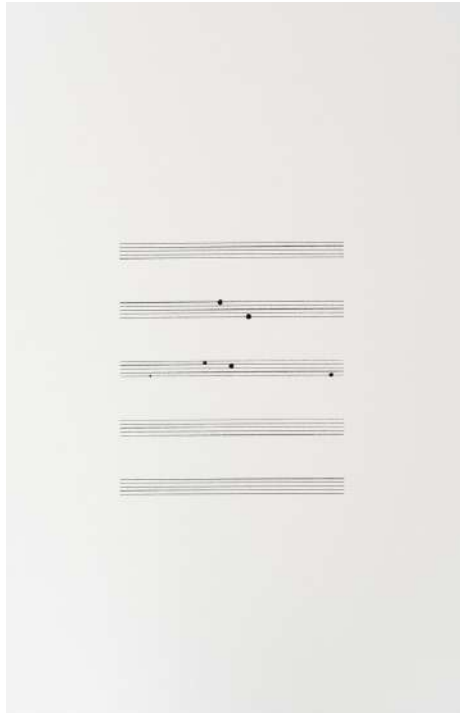
Written On The Sky VI

2018
Encre sur papier
/ Ink on paper
21 x 29,7 cm



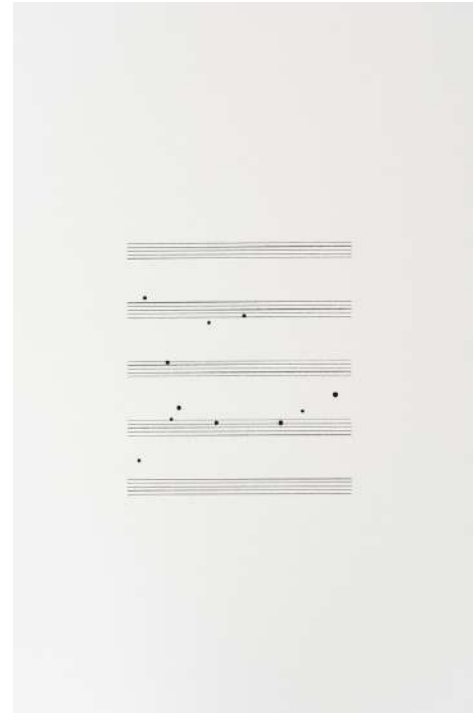
Written On The Sky VII

2018
Encre sur papier
/ Ink on paper
21 x 29,7 cm



Written On The Sky VIII

2018
Encre sur papier
/ Ink on paper
21 x 29,7 cm



Contemplations After India

Once consecrated, even a stone will acquire a uniqueness and spiritual significance. In India, the artist came across such objects where a sacred enclosure was marked : a simple stone was laid under a tree, or a sacred symbol was scribbled on a wall. According to the artist, such images, in a sense came to 'move', 'breathe' with life since they seemed to impart in a mysterious way, a sense of primal reality.

Temperance, a page of hand-made Indian paper painted delicately with water and a deep purple pigment.

Purple, colour of temperance - made of an equal -, made of an equal proportion of red and blue, lucidity, dream and thoughtful action, balance between earth and heaven, senses and spirit, love and wisdom. The arcanum XIII of the Tarot, called Temperance, represents an angel holding in her hands, two vases, one blue, the other red, between which a colourless fluid, vital water, is exchanged. Purple, invisible on this representation, is the result of this perpetual exchange between Chthonian red and celestial blue. We can dream "aerially" of the purple of purpurite as if the stone were a concentrate of the sky at dusk. We can also dream "terrestrially" of the sky's shades of purple by imagining that we are condensing it in the hollow of our hand - in its solid form of purpurite. Terrestrial and aerial imagination come together in dreamstones. Or at least they are both potentially present waiting for the contemplative soul, to give them imaginary dynamism.

Temperance

2018

Pigment et eau sur papier indien
/ Pigment and water on Indian paper

134 x 94 cm



Yellow Fog I

2018,
Pastel sur papier indien
/ Pastel on Indian paper
75 x 56 cm



Yellow Fog II

2018
Pastel sur papier indien
/ Pastel on Indian paper
75 x 56 cm



Three-Fold Fires

2018

Safran sur papier indien
/Saffron on Indian paper

75 x 56 cm



Contemplation

2018

Pigmentsur papier Népalais plié
/Pigment on Nepalese folded paper

75 x 50 cm



Three-Fold Tryptich

2018

Safran sur papier indien
/Saffron on Indian paper

75 x 56 cm



Contemplation

2018

Pigmentsur papier Népalais plié
/ Pigment on Nepalese folded paper

75 x 50 cm



Contemplation

2018

Pigmentsur papier Népalais plié
/ Pigment on Nepalese folded paper

75 x 50 cm



Ellora Temples

“ In July 2018, I visited the thirty-four temples at Ellora, located in Aurangabad, India. These temples date from approximately 2,300 years ago. The edifices at Ellora are primarily Buddhist, Jain and Brahmanical in origin, but are also interwoven with Tantric philosophy. This was an extremely inspiring trip : I had studied the temples during my final year at Goldsmiths college where I had written numerous essays about their significance concerning non-anthropocentric ideas and values. To be able to visit them for the first time, having written about them ten years ago, was highly important for me.

The temples at Ellora were carved out of the rock in their entirety. The architecture, painting and sculpture found there could be considered to embody the philosophical outlook of a civilisation that aspired to a relational entity of architecture, art, nature, ontology, science, space, time.. These are sophisticated attempts at creating a total artwork - something that created a direct synthesis between art, science and philosophy. I experienced an physical and metaphysical sense of a journey through the caves. I sensed a strong relationship between solid material, water and sky; an intimacy between and integration of what was humanly constructed and the existing natural landscape. What particularly touched me was how the notions of space-time, emptiness-presence manifested. I was struck by the fact that there was a specific reason to have cut into the rock as opposed to building the sanctuaries above ground -what I understood as a precise means to experience a sense of void or emptiness, to penetrate the stone itself as a means of constructing a relationship with the mountain representative, perhaps, of the divine itself.

Recalling my research, I remembered that the ancient Japanese had no word for ‘being’ that was distinct from ‘nature’. They also conceived space and time as one four-dimensional realm, ‘ma’ or ‘space-time’. ‘Ma’ has also come to mean ‘space’, void or interval. A space that is of heightened significance, as it is with this emptiness, one is said to be able to experience a ‘presence’, or ‘fullness’.

I also found a further correspondence at Ellora - that of the Japanese belief in ‘kami’ - the spirits found in rocks, trees or other entities of what is conventionally termed ‘nature’. This was a sort of reappraisal for me of what I have come to value through my work - when I was inside the caves, I genuinely felt a deeper awareness of my relationship with nature itself, as being a part of the whole.

Light and darkness also played a significant role at the Ellora sanctuaries. Sculptures and murals were illuminated at different points of the day as the earth circumambulated the sun during my visit. I saw for the first time the darkest black and the most golden light : new relationships were constantly being engendered in my experience there.

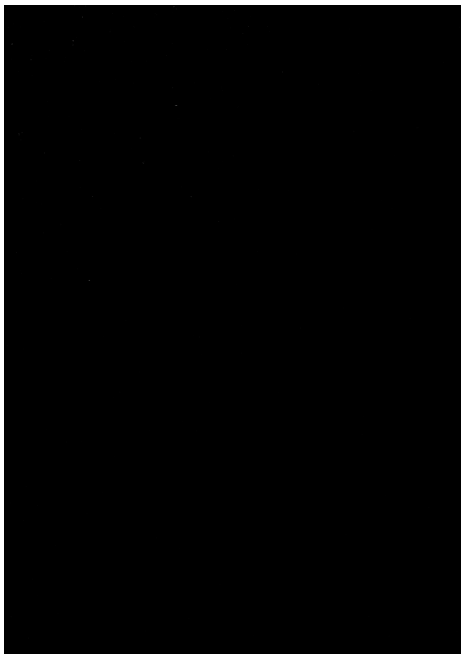
In my piece which I have entitled appropriately ‘Ellora’, I wanted to capture a similar sense of darkness-light, of emptiness-presence I experienced. I used a piece of black charcoal that I found in India as well as black dry pastel to cover a large sheet of hand-made Indian paper. The overall work acts as a sort of sacred doorway or portal into this experience, to allow for the viewer to enter, if they wish, into a deeper contemplation and ontological awareness - fulfilling, once again, the overall function of the dreamstone itself.”



Ellora

2018

Charbon et pastel sec sur papier indien
/ Charcoal and dry pastel on Indian paper
105 x 158 cm



Info

Spazio Nobile
by Pro Materia Gallery
Contemporary Applied Arts,
Design & Photography

Rue Franz Merjay 142 1050
Brussels, Belgium
+32 2 768 25 10 www.spazionobile.com

Me - sa / wo - za / Wed - Sat,
11.00-18.00
& sur rendez-vous /
op afspraak / by appointment

Lise Coirier,
+32 475 53 19 88,
lc@spazionobile.com

Gian Giuseppe Simeone,
+32 477 27 29 04,
ggs@spazionobile.com

Press & PR: Sophie
Carré,
sophie@sophiecarree.be
+32 2 346 05 00
www.sophiecarree.be

Photo by Margaux Nieto



Season VIII -
*Meisenthal, The Age of
Glass*

Finissage weekend in
presence of François
Anzambourg. *Douglas
Vase, 10 years, from
Brooklyn to Brussels*,
Saturday 8.9, 11 am -7
pm -
Sunday Brunch on 9.9,
12-6 pm

Season IX - *Botanic
Psyche*, Marlène
Huissoud

& Marcin Rusak
Exhibition from 14.9
until 18.11.2018
Vernissage
13.9.2018 - 6- 10 pm

Piet Stockmans' book
launch at Belfius Art
Collection,
as part as *Magma Clouds
Asbes*
End September 2018

Bela Silva 's book launch
and drawings exhibition
at Candide bookstore,
Place Brugmann 2, on
3.10.2018 from 7 - 9 pm

Wall Installation of
Piet Stockmans, *De
Wilde Strippen XL*,
Kaspar Hamacher,
*Totem and Sculptural
Bench* and Damien
Gernay, *Glaz* at
KANAL-Pompidou as
part of Brussels Design
September and *The
Belgian Scene. Between
Art & Design*
Opening : 11.9.2018
Exhibition from 12.9 to
4.11.2018

Biennale Interieur,
Halle Kortrijk, BE,
18-22.10.2018, *The
Random Collection II*,
with Garnier & Linker

Season X - *Land/
Scapes at Spazio Nobile*
with François Moret,
Carine Boxy, Bela
Silva, Piet Stockmans
& Kaspar Hamacher
Opening: 21.11.2018
Exhibition from
22.11.2018 to 17.2.2019



By opening Spazio Nobile in April 2016, in the dynamic and cosmopolitan Ixelles neighbourhood of Brussels (Belgium), Lise Coirier and Gian Giuseppe Simone have united their passions for design and art history, initiating a dialogue between contemporary applied arts, design and photography. Commissioning installations that are both experimental and artistic, with a particular sensibility to everything connected to nature and minerality, the gallery organises four to five exhibits each year, dedicated to both rising and established talents. Without creating borders between the disciplines, the visual arts interact with the fine arts.

www.spazonobile.com
[@spazonobilegallery](https://www.instagram.com/spazonobilegallery)

SPAZIO
— NOBILE

CONTEMPORARY APPLIED ARTS, DESIGN, PHOTOGRAPHY