

Special Event at the occasion of the
reopening of the AfricaMuseum in Tervuren
9.12.2018

TLMAG Africas Sunday Brunch

Group exhibition with on show, Aimé Mpane
and Ola-Dele Kuku, a collaboration between
Spazio Nobile Gallery and Nomad Gallery

The exhibition runs until 18.12.2018, only by
appointment via email to lc@spazionobile.com
or call +32475531988

SPAZIO
— NOBILE



Aimé Mpane

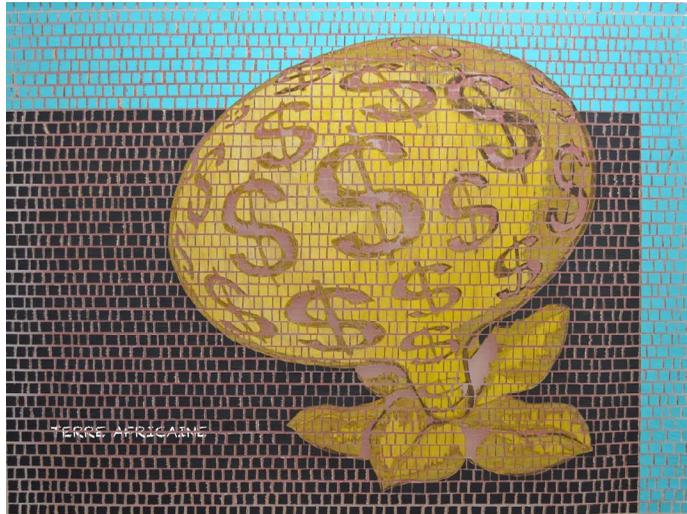
Born into a family of artists in Kinshasa / Congo in 1968, Aimé Mpane today lives and works as an artist and curator in Kinshasa and Brussels. Mpane teaches at the Académie des Beaux Arts in Kinshasa and at the Académie Internationale d'Été de Wallonie in Libramont / Belgium. After graduating in Sculpture and Painting from the Académie des Beaux Arts, Kinshasa, he continued his artistic training at the École de la Cambre, Brussels. Besides the exhibition "Kinshasa. Stadt der Bilder / Le surréel congo" in Dortmund (Germany) in 2012, he has also curated many other exhibitions, including "Dialogue Lubumbashi Kinshasa- Liège" at the Museum of Modern Art in Liège (Belgium) in 2007, "Africa for Africa" at the Palais des Beaux-Arts in Brussels (Belgium) in 2003 and «Africa Sana - panorama de la peinture congolaise « at Quai Antoine 1er in Monaco in 2000-2001 . He has won several art awards, including First Prize of the Blanchère Foundation at the Dakar Biennale of Contemporary African Art in Senegal, First Prize of the Art Fair "libre'art" in Libramont / Belgium, both in 2006, and the Dorothy and Herbert Vogel Award in Washington DC (USA) in 2012 .

Numerous exhibitions in the Republic of the Congo, Brussels, France, Switzerland and Cuba, USA and again and again in Dortmund, testify to Mpane's international acceptance and contemporary relevance.

Aimé Mpane's art addresses primarily the legacy and traces of colonialism in Africa. In spite of all the atrocities to which Mpane alludes in his works, the tenor of his art is never self-pity. He appeals to the human race's solidarity and collective (historical) consciousness. His works tell of hope, courage, empathy and endurance.

Terre Africaine

2015
mural sur pièces en bois triplex
/mural on pieces of triplex wood
211 x 160 x 20 cm



The theme of this painting is the Congo's richness as a simultaneous source of evil. It is precisely here, in this impoverished country, that dollars seem to grow.

Le thème de cette peinture est que la richesse du Congo est aussi source du mal. C'est précisément ici, dans ce pays pauvre, que les dollars semblent croître.



Pneu politique

2016

various woods / différentes essences de bois

sculpture ou assise versatile / sculpture or versatile

functional seating

eight unique pieces / huit pièces uniques

50 x 50 x 21 cm



Pneu Politique is part of a larger installation "Yellow flours", exhibited at the lanchelevici's Museum, solo exhibition "I forgot to dream", La Louvière, 1.4-11.6.2017

Pneu Politique fait partie d'une grande installation "Yellow flours", exposée au musée lanchelevici, dans le cadre de l'exposition "I forgot to dream", La Louvière, 1.4-11.6.2017



Iconographies Contemporaines

2013-2016

peinture sur panneau en bois gravé, signé, numéroté au

dos par l'artiste / paint on carved wood panel

Signed and numbered on the back by the artist

31x 30 x 4 cm, not for sale



en collaboration avec Nomad Gallery,
Walter De Weerd /
in collaboration with Nomad Gallery,
Walter De Weerd

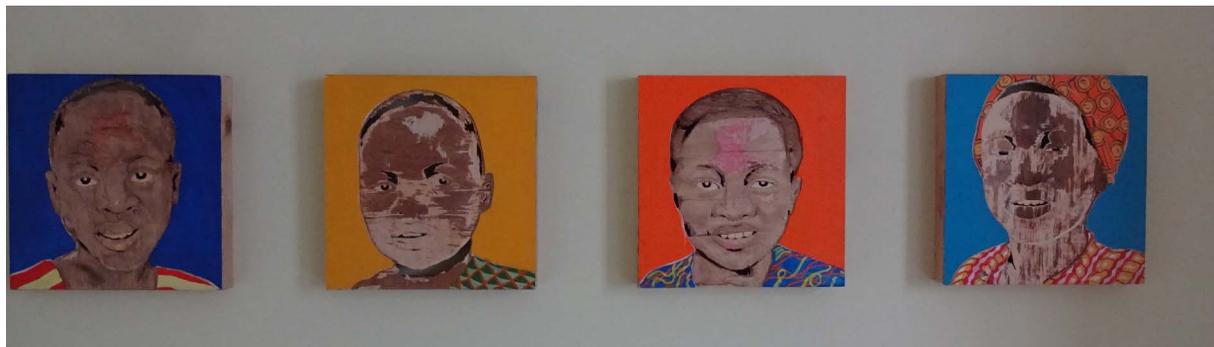


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Ola-Dele Kuku

Nigerian born, Brussels based architect Ola-Dele Kuku has translated his architecture training into a conceptual art practice. His ongoing projects stem from deep philosophical inquiries into the current state of culture, identity, and geography. Having studied at the Southern California Institute of Architecture (SCI-ARC) and later in Italy, Kuku has received numerous accolades including the Grand Prize – Prime Minister’s Prize’ Award – IFI Nagoya International Design Competition and the ‘License of Honour’ Tech-Art Prize Award from the Vlaamse Ingenieurs kamer. His instigation-based installations have been shown in exhibitions around the world, including the 15th Venice Architectural Biennale.

Diminished Capacity

The Nigerian Pavilion - Venice Architecture
Biennale 2016 Installation view

© Ola-Dele Kuku Projects, courtesy Venice
Architecture, Biennale 2016 / LMS Gallery Brussels
/ Philippe Laeremans Tribal Art Gallery Brussels



The Bystander Effect, Africa is not a country!

2016

© Ola-Dele Kuku Projects,
courtesy of LMS Gallery Brussels &
Venice Architecture Biennale 2016



Opera Domestica' I Teatro del'Archivio

1996

© Ola-Dele Kuku Projects,
courtesy Philippe Laeremans
Tribal Art Gallery Brussels

Grand Prize/Prime Minister's Prize - IFI Nagoya
International Design Competition,
Nagoya, Japan 1995.

Licence of Honour -Vlaamse Ingenieurskamer
Tech-Art Prize 1995, Antwerp, Belgium.

Mention Special du Jury pour la Créativité-
Biennale pour l'Art Contemporain Africain
Dak'Art, Dakar, Sénégal



Agenda Setting III

(deviant amplification)

2013

© Ola-Dele Kuku Projects,
courtesy musée d'Ixelles Brussels.



Opera Domestica Fossils and Icons

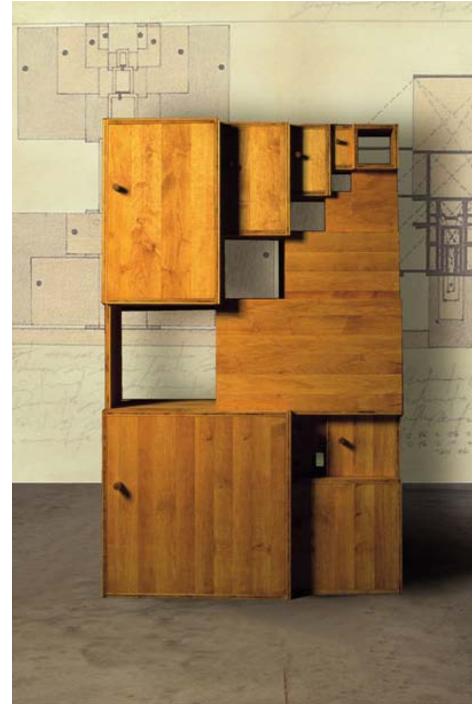
1995 - 1996

panneaux stratifiés en bois d'aulne rouge
d'Amérique / laminated wood panels in American
red alders, 128 x 50 x 206 cm



Mention Spéciale du Jury pour la Créativité
Biennale pour l'Art Contemporain Africain
Dak'ART, Dakar, Sénégal, 2000.

/Jury's Special Mention for Creativity,
Biennale for Contemporary African Art
Dak'ART, Dakar, Senegal, 2000.



Opera Domestica Similar Difference

pilot study I - 1995

panneaux stratifiés en bois d'aulne rouge
d'Amérique / laminated wood panels in American
red alders, 44 x 175.2 x 202.4 cm



Mention Spéciale du Jury pour la Créativité
Biennale pour l'Art Contemporain Africain
Dak'ART, Dakar, Sénégal, 2000.

/Jury's Special Mention for Creativity,
Biennale for Contemporary African Art
Dak'ART, Dakar, Senegal, 2000.



Fracas

Relapse Series II / III

2000

dessin, mixed media sur papier
/drawing, mixed media on paper
206 x 106 cm

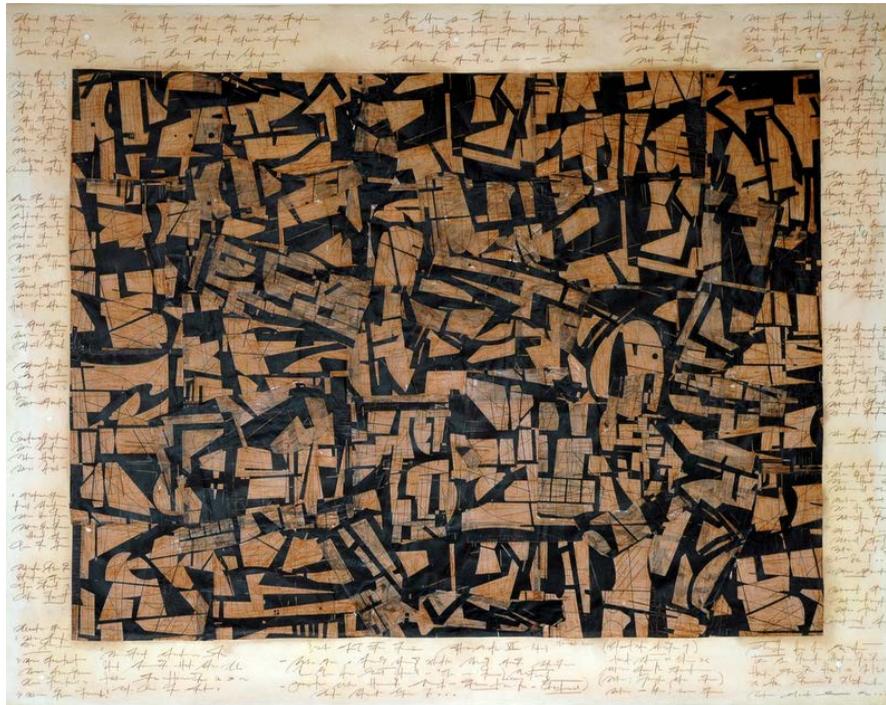


Aftermath VII / X

2001/2002

dessin-collage, mixed media sur papier
/drawing-collage, mixed media on paper

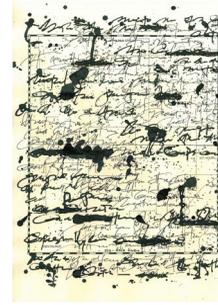
150 x 120 cm



Dilemma of Thought

I - 6 / 36

dessin, encre sur papier, format A3
/drawing, ink on paper, A3 format
encadré et non encadré
/framed or unframed





François Azambourg

François Azambourg explores the expressive potential of manufacturing processes and the shaping of materials, whether industrial or handmade, innovative or traditional. François Azambourg's work is driven by research, the alliance of art and techniques, and a constant attention to economy of means. He is represented by Galerie kreO and Spazio Nobile and works for Cappellini, Ligne Roset, Hermès and Petit h, Louis Vuitton, Poltrona Frau, Ciav, etc.

Douglas Vase

2017

verre soufflé dans le moule en pin Douglas

/mould blown glass in Douglas pine

ClAV, Meisenthal-France

Douglas Doré, 12 x 12 x 17 cm

Douglas Noir Aplati, 17 x 13 x 16 cm

Photo by Margaux Nicto, Courtesy of Spazio Nobile





Garnier & Linker

Guillaume Garnier and Florent Linker are two French creators based in Paris. Their work is about giving a contemporary design to rare materials and savoir-faire. All pieces are handmade in small series by French master craftsmen. As designers, they get their inspiration from decorative arts and sculpture, to create pure-shaped forms revealing their materiality. With their background in interior design, they offer objects that meet all demands of modern interiors, with bespoke options according to architects and decorators needs.

Garnier & Linker are the scenographers of Spazio Nobile & The Random Collection at Biennale Interieur, Hall 1, L40, 18-22.10.2018, as part of The Landmarks designed by Studio Verter

Spazio Nobile represents Garnier & Linker since April 2018

Sculpted Vase

2018

vases uniques dans une série aléatoire de 20 ex, pâte de verre obtenue suivant un procédé à la cire perdue
/unique vases in a random edition of 20, lost-wax molten glass
glass
approx. 28 x 10 x 10cm





photo by Sebastien Erras

Bela Silva

Bela Silva is born in Lisbon, Portugal, and studied at both the Porto and the Lisbon Fine Arts Schools in Portugal; ArCo, Lisbon; Norwich Fine Arts in the UK; School of The Art Institute of Chicago in the United States. She currently lives between Lisbon and Brussels, Belgium.

Among her shows: Chicago's Ann Nathan Gallery and Rhona Hoffman Gallery; Lisbon's Museu do Azulejo (Tile Museum), Museu Anastácio Gonçalves in Lisbon, Palácio da Ajuda, and Fundação Ricardo Espírito Santo; and also shows in China and in Japan. She has participated in group shows of tile art in Brazil, Spain, France; ran ceramics workshops in Japan and Morocco; and been awarded residencies at Kohler, Wisconsin, USA, and at Fabrica Bordalo Pinheiro, Caldas da Rainha, Portugal.

She has created several public art pieces, namely tile panels for the Alvalade subway station in Lisbon; panels for the Sakai Cultural Center's gardens in Japan; and panels for the João de Deus School in the Azores Islands. She created 12 large pieces in 2017 for the gardens of the museum of Ancient Art as well as exhibited her work that same year at the museum of Orient in Lisbon, mixed with the collections.

Bela Silva Book is available at the gallery with an essay by Anne Bony, ed. Galerie du Passage, 2018.

Spazio Nobile represents Bela Silva since 2017.

Grande Perruque

2017
grès, engobes
/stoneware, engobes
ø28 x 44 cm





Kaspar Hamacher

Kaspar Hamacher (1981, Eupen, BE) is graduated from the Academie Beeldende Kunsten of Maastricht, Netherlands. Taking nature as his basis, he is focused resolutely on physical rather than conceptual design.

“Die Werkstatt could be anywhere where I feel comfortable: inside or outside, in the forest or at the workshop. It’s in me. You go to the place where it is easiest to find yourself. Now I feel comfortable and Die Werkstatt is also a resting place where I can take time, often alone, and therefore I feel like I am Die Werkstatt. In my work, I start with a concept and then I apply it directly in the material. I make no drawings or models and I start from scratch. I have an idea of a functional or conceptual object that I then try to communicate. Wood is a medium. It’s a composition that allows me to express my feelings. My roots are: origin, childhood, images and dreams, always together with what I feel. I shape the wood until nothing. Less is more to avoid feeling burned out.”

All pieces by Kaspar Hamacher are unique or bespoke and stamped by the designer.

Kaspar Hamacher is represented by Spazio Nobile since 2016.



“When a tree defines a function. Designer Kaspar Hamacher’s roots are firmly settled in the green and wooded East Cantons of the German speaking territory of Belgium, an often-forgotten part of the country, but a place that Hamacher defends with some fervour... He first found public recognitions with his burnt-out totems and objects. The burnt-out process left traces of destruction and forces the wood into a particular shape. His work and his conversation come from the heart.”

Dieter Van Den Storm, in : *Akt Magazine*, issue 1, 10.2018

“My father was a forest ranger and I grew up in and around the woods”

Kaspar Hamacher



Banc élégant / Elegant Bench

2015

hêtre massif sculpté par le feu

/ fire sculpted solid beech

220 x 35 cm

Photo by Jörg Bräuer



The Ausgebrannt Bench

2017

hêtre massif sculpté par le feu

/ fire sculpted solid beech

160 x 75 cm

Vue de l'exposition/
Exhibition view

Season II

Forest of Lights

11.2016-2.2017

Photo by Jörg Bräuer



Six Shelves

2017
hêtre massif
/ solid oak
230 x 30 cm

Photos by Jörg Braüer



The Shelves

2017

quatre étagères en chêne massif / shelves in solid oak
pièces uniques estampillées par le designer
/unique pieces, stamped by the designer four
each 240 x 24 cm

The Shelves at Spazio Nobile Gallery are part of
the interior design created by Michel Penneman
begin 2016





Nathalie Dewez

Nathalie Dewez is a Belgian designer working with light and whose materials vary between metal, glass and other long-lasting mediums. Whether designing light fixtures, objects, furnishings or large-scale sculptures, she also works as consultant in lighting for several architecture offices such as 51N4E or Archizoo.

Nathalie's designs reveal her passion for sculptural shapes and high end craftsmanship. Some of her iconic pieces can be found in the best collections and were several times awarded such as the Balance Light, nominated Best Product at the London Design Festival in 2010. Established in 2002, ND Design studio is based in Brussels where Nathalie trained as an interior architect at La Cambre Visual Arts School. In 2011 she received the 'Design Pierre Bergé Foundation' Award and the same year was nominated Belgian Designer of the Year.

For Spazio Nobile's Season II - Forest of Lights (Autumn 2016), she created a special edition of her Moon Chandelier as well as a Flying Lamp, a Chrome Still Mobile Lamp XXL (3 m), a Smoke and Mirrors bespoke mirror and back light with Oceanic glass, the Polished Brass Reflector and the Garden Light that are both now edited by Vervloet.

The Moon

2016

disque en polycarbonate, anneau en acier
inoxydable brossé LED flexible
/ polycarbonate disk, brushed stainless steel ring,
flexible strip LED flexible strip LED
ø 95 cm, 8+2 EA/AP

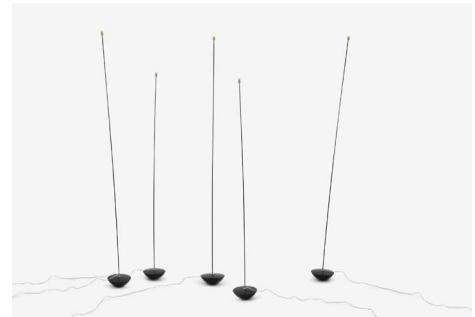


La Danse

2016

lampe sur pied en fibre de verre montée sur
un pied culbuto / standing lamp in fiberglass
mounted on a culbuto foot

200 cm, 230 cm



Jonas Loellmann



Jonas was born in 1981 in Lörrach, Germany. He grew up in the countryside in the south of Germany. At a quite young age he already felt a deep fascination to perceive the beauty of the moment in a simple way and to share it somehow with his surrounding and the people around him. Photography became a great tool for him to document and share this perception and experiences it in a visual way.

After finishing school, he decided to live in Costa Rica for six months. Fulfilling his dream of living by the ocean, he has become addicted to travel and discover the world. Then he moved to the Netherlands in 2004 where he started his studies at the Academy of Fine Arts in Maastricht. In 2008 he finished successfully his Bachelor of Fine Arts and lived after in Berlin, New York and Rio de Janeiro. In 2011 he moved back to Maastricht where he set up his own studio to have a 'harbour' where he can process what he has collected on the road through those years. Next to his photography he has started several musical projects and is collaborating with his brother Valentin Loellmann on a regular base becoming the 'visual department' of StudioValentinLoellmann. Currently (if he is not traveling) Jonas is still living in Maastricht, working on his photography, music and working on different projects with his brother. Jonas Loellmann is represented by Spazio Nobile since 2017.

Ocean View, California

2016

photographie, encadrement artisanal en noyer
créé par l'artiste / photograph framed by the artist
in walnut frame

120 x 120 cm

edition of 3 + EA/AP



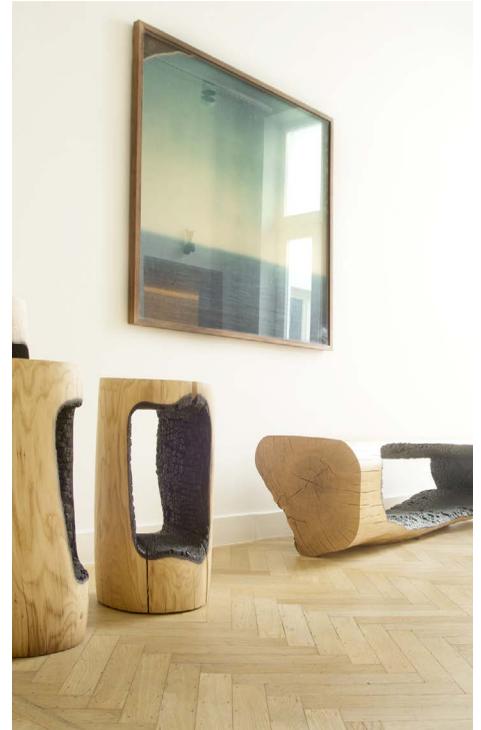
Vue de l'exposition/
Exhibition view

Season VII

Die Werkstatt

20.4 - 11.9.2016

Photo by Jonas Loellmann





Carlo Brandelli

Since his Squire Gallery in the mid 1990's, Carlo has always worked in a creatively open and multi-disciplined way, perhaps pioneering the first type of 'Creative Director' role, drawing on artistic influences to shape the language and visual communication of design. As Kilgour's Creative Director, a British tailor combining the craft and heritage of Savile Row, Brandelli is a multi-award winning designer and his designs are also represented in the permanent collections of several design museums around the world including The Design Museum in London and the MET in New York. The studio also focuses on more artistic based work.

Carlo Brandelli Studio works with clients on design projects. Based in London & Milan, working with specialist brands and companies, the studio works on a freelance basis offering design and direction across many creative disciplines. The studio has specialised in fashion, tailoring, luxury and lifestyle brands and can offer Creative or Design Directorial roles. Carlo Brandelli is represented by Spazio Nobile since 2016.

Left Glass Sculptures

“The Island of Murano in Venice is a Unique Place. Located in the lagoon surrounded and shaped by the marine coloured sea, sits an endless supply of sand (glass’s primary ingredient). Glass in all of its ways, shapes and forms life – a ‘still movement.

I would arrive to the island always by sea to abandoned glass deposits where I found this unwanted ‘left glass’, large blocks of pulled crystal poured decades ago. Over time, the sunlight had bathed to give the glass this very distinctive aqua marine hue, a colour which can only be achieved through exposure to daylight, the sea moisture in the air, and time. This unwanted glass is shunned by its craftsman, as the glass cannot be reheated or given traditional vibrant colour through minerals. It was seen as surplus material, although it has taken a minimum of several decades to naturally aqua – marina tint this glass.

I began to experiment to understand if this ‘left glass’ could be used as a raw material to sculpt from ‘cold’, the way in which you could sculpt from other minerals such as stone or marble – challenging the traditional way in which Murano had predominantly worked previously – either blowing or pulling glass with head processes. After much resistance from the artisans who were concerned that sculpting glass would be impossible due to fracture, I found a way to new abstract shapes by using several machines and processes, carve, mill, sand texture and polish this found glass into new sculptural forms. The shapes that ‘came’ were strangely reminiscent of the natural forms and colours of the sea, where the mineral once came from, as if the sea had returned again in a new permanent form.”

Left Glass Sculptures

verre de Murano gravé, poli et sablé /carved,
polished and sandblasted Murano glass
pièce unique / unique piece
40 cm





Jörg Bräuer

Born in Germany in 1966, Jörg Bräuer is a photographer, art director and artist. After working in a classic print shop in Munich, he moved to New York to continue university at the Fashion Institute of Technology. In 1996 upon his return to Europe, he worked as an art director and photographer in London. Two years later he opened a new studio in Barcelona, dedicated to brand design and photography.

Starting from 2007, he has devoted himself completely to photography. He withdrew to an isolated house on the island of Mallorca, where he spent two years taking pictures of the landscapes and the sea. Based in Brussels from 2009, he pursued his technical and aesthetic quest, focusing on architecture, landscape and still-life photography.

Jörg Bräuer has won many awards: Graphis gold award in the 100 Best in Photography Annual, IPA International photography award, Prix de la Photographie Paris, LUX in Spain, Photo District News New York, Communication Arts Design Annual. Jörg Bräuer is represented by Spazio Nobile since 2016.

The Edge of Silence

2014

photographies / photographs

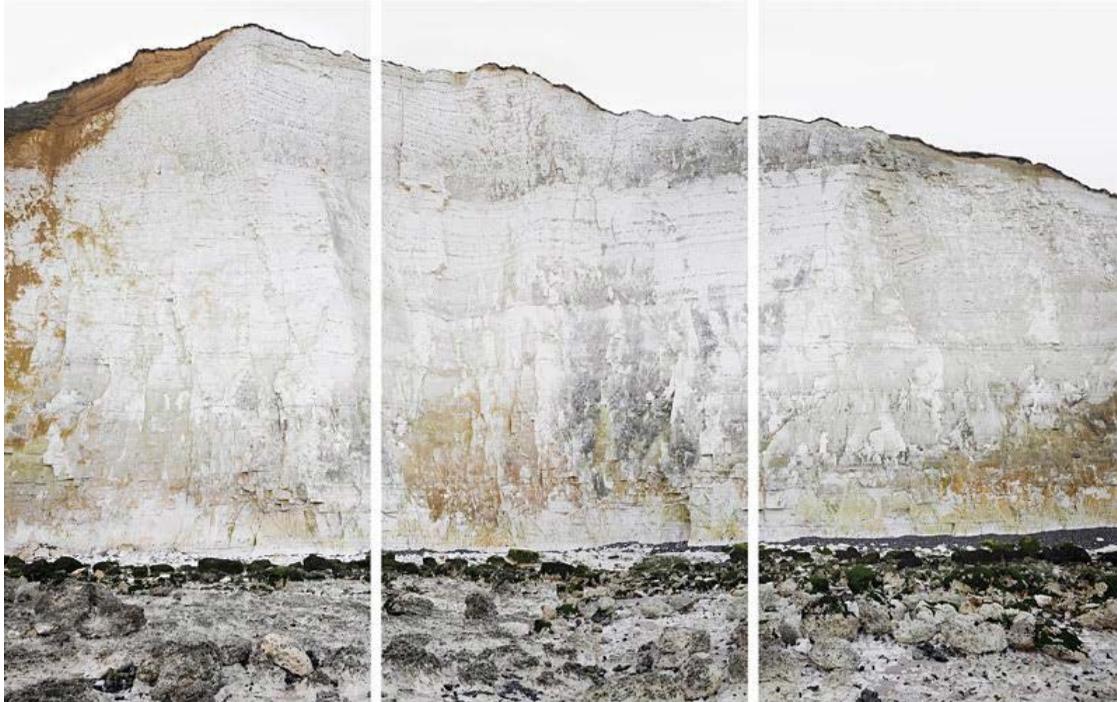
Falaise #25, Côte d'Albâtre, France, edition 2/10

triptyque de petit format

/small size triptych 145 x 210 cm, ed. 2/10

triptyque de grand format

/large size triptych 172 cm x 300 cm



The Lions

2006
photographie / photograph
Vaux-le-Vicomte, France
Conversation in Silence
172 x 108 cm
edition 3/10



Falaise

2014
photographie / photograph
Côte d'Albâtre, France
petit format / small size: 145 x 70 cm,
ed. 2/10, € 3,500
grand format / large format : 172 cm x 100 cm,





Antonio Lampecco

Born in Minucciano, Tuscany, in 1932, based in Belgium since 1942, Antonio Lampecco took the direction of the ceramics workshop at the Abbey of Maredsous in 1962. Since 1958 and the World Expo in Brussels, Lampecco has exhibited his work in Belgium and internationally. He won a Golden Medal in Prague, Faenza and Monza, received the City Prize in Vallauris in 1982 (FR). Since 1992, he has opened his own showroom in Maredret. A great sensitivity in the hands and even more in the heart is necessary to make beautiful ceramics, as well as a constant search in the forms. For him, a good craftsman is in life a simple person, reproducing in his works what he feels in himself, craftsmanship must be an integral part of life.

45 years after his Golden Medal won at the Design Center Brussels, 1972, Antonio Lampecco comes back to the contemporary scene at Spazio Nobile. As a passionate artist, he will never stop creating new typologies of objects, searching always for new crystalline glosses, glazes and firing processes. Looking back at the golden age of Maredsous Abbey, where Lampecco studied ceramics, we are reexploring with him the Maredsous school founded in 1903, which was from 1939 until the mid-1960s one of the excellence center for applied arts in Belgium, especially when speaking about training artists rather than craftsmen in the field of silversmithing and ceramics.

Pot bleu-vert

2005

pot en grès émaillé, pièce unique
/ handmade glazed pottery, unique piece
ø 35 x 112 cm



At the gallery:

Pot grand haut mauve clair

2003
pot en grès émaillé,
pièce unique /
handmade glazed
pottery,
unique piece
ø 58 x 38 cm



Pot bleu vert

1980
pot en grès émaillé,
pièce unique /
handmade glazed
pottery,
unique piece
ø 40 x 43 cm





Vincent Fournier

Vincent Fournier is a French fine art photographer exploring significant utopian and futuristic stories. His works can be found in the permanent collections of the Metropolitan Museum of Art (MET) in New York, the Centre Pompidou Paris, the LVMH contemporary Art collection, or in the movie "Spider-Man II" for Columbia Pictures, among others.

After being awarded a diploma in both sociology and visual arts, he studies at the National School of Photography in Arles and obtains his diploma in 1997. Switching from a documentary style to more and more staged images, he explores futuristic fiction and discovers in our present, or in the past, glimpses of the future. His work proposes a journey into some of the most representative utopias from the 20th and 21st centuries: the great adventure of space exploration, the futuristic architectures, artificial intelligence... In these imaginary archives, one's memory works both ways – as the White Queen in Alice in Wonderland explains – in the past but also in the future. A world where you can remember things before they happen.

If the photography remains his medium of preference, 3D printing, video or installations can sometimes come to accompany some of his projects. His images are playing with several oppositions: documentary/fiction, past/future, science/magic, intimacy/universality, logic/absurd... Having grown up with "the end of History" and living in the eternal present, he questions with his images our past and future utopias... What are our expectations for the future and has the future already happened?

Vincent Fournier is represented by Spazio Nobile since 2016.

Season I
Post Natural History

20.4 - 11.9.2016

by Vincent Fournier and Gallery opening show



Post Natural History est une collection de photographies présentée sous la forme d'un cabinet de curiosités contemporain, déclinant un large univers allant de la photographie à l'univers des objets en 3D. Résultat d'une grande préparation et d'une attirance pour les contraires et l'impondérable, les œuvres de Vincent Fournier sont poétiques et méticuleuses, librement nourries d'inspirations cinématographiques et littéraires. Fasciné par la science, l'architecture,

les technologies et leurs mystères, ses installations en explorent le potentiel fictionnel et merveilleux. Post Natural History conte l'histoire d'un voyage dans le temps et projette un futur proche et imaginé. Sous-titrée «Archéologie du futur», cette exposition mélange histoire et anticipation, mémoire et science-fiction. Elle révèle une collection de créatures en « voie d'apparition », imaginées d'après la biologie synthétique et cybernétique. Composée de trois déclinaisons autour de la transformation possible du monde vivant, l'exposition interroge la relation de l'homme à la nature et à la technologie et met en exergue la vanité futile. La présentation reprend des explications « scientifiques » accompagnant les images, qui renforcent paradoxalement tant la réalité que la fiction.

/Post Natural History presents a collection of photographs in the format of a contemporary cabinet of curiosities. The showcase runs through a large universe, linking photography with 3D application. The result of a great attention to contradictions and the imponderable, Fournier's works are poetic and meticulous, freely nurtured by cinematographic and literary inspirations. Fascinated by science, architecture, technology and its mysteries, his installations explore all fictional potential. Post Natural History recounts the story of a voyage through time and projects a near and imaginary future. A subtitled «archaeology of the future», this exhibition mixes history and anticipation, memory and science fiction. It reveals a collection of creatures that are «beginning to appear», imagined through synthetic and cybernetic biology. Composed of three declinations around the possible transformation of the living world, the exhibition questions the relationships of man with nature and with technology, and emphasises the futility of vanity. The presentation, with «scientific» explanations accompanying images, paradoxically reinforces reality as well as fiction.

Dragonfly, Chloromgonfus detectis

encadré comme une boîte américaine avec une plaque en laiton gravée; impression, chromogénique (C-Print) sur un papier HR Ilfoflex Prestige, signé par l'artiste / framed as an American Box with an engraved brass plate chromogenic print (C-print) on HR Ilfoflex Prestige Paper, signed by the artist
82 x 92,9 cm, lim. ed. 10 + 2 EA/AP, ed. 5/10



Vue de l'exposition/ Exhibition view

Season I
Post Natural History

20.4 - 11.9.2016

Photo by Jörg Braüer



Piet Stockmans

photo by Studio Stockmans



Born in Leopoldsburg (Belgium) in 1940, Piet Stockmans this year celebrates the 30th anniversary of his studio. Living on the site of Genk's C-Mine, his career fluctuates between art, the applied arts and industrial design. For nearly 30 years, he taught product design at KHLim in Genk and the Design Academy Eindhoven, and collaborated with industry – notably 25 years with Royal Mosa. New ideas and experiments continue to nourish his work as an artist-ceramicist, ranging from unique or multiple pieces of applied art, to integrations of his porcelain works, to architecture. Cultural ambassador for Flanders in 1995, winner of the Henry Van de Velde Career Award (Flanders Design) in 1998, his works have been included in major exhibitions (solo or group) and have been the subject of memorable installations. Stockmans has seen his creations take their place in the largest Belgian and international collections: PMMK Oostende, Designmuseum Gent, Stedelijk Museum Amsterdam, MAD New York, Met New York, Mint Museum of Craft and Design, Musée national / Cité de la Céramique de Sèvres, V&A London, etc. He has also led many workshops and conferences in major art and design schools, and has participated in important biennials of ceramics.

Piet Stockmans is represented by Spazio Nobile since 2017. Spazio Nobile organized *Season VI-Blauw. Ceci n'est pas une couleur* with Stockmans in dialogue with Frederik Vercruyssse late 2017 and recently exhibited Stockmans in a solo show - *Into the Stockmans Blue* - at Collect, Saatchi Gallery, London, Feb 2018.

Wilde Strippen

2017
porcelaine et Stockmansblauw
/porcelain and Stockmansblauw
30 x 50 x 15 cm
unique piece, ed. of 15



Book Piet Stockmans

Piet Stockmans, *NO CHINA*, Artbook, p288,
07/09/2018, Hardcover, 200 x 260 mm,
Publisher, Borgerhoff & Lamberigts

Book: € 60

Book with unique and signed box: € 295



Book Presentation at Spazio Nobile, 13.12.2019, 7-9pm
during Season X- *Land/Scapes*, Group exhibition with
Carine Boxy, Kaspar Hamacher, François Moret, Bela
Silva and Piet Stockmans, from 23.11 until 17.2.2019.



Amy Hilton

Amy Hilton was born in 1986 in Lincolnshire, England. In 2007, she graduated in Literature at Goldsmiths College, University of London, and in January 2008, she moved to the French Alps where she reconnected with nature. Her artistic aspirations developed in the sandstone of hard seasons, through the valleys and on the mountain tops. She currently lives and works between Paris and Brussels.

The conjunction of 'the parts and the whole' is the concept that has accompanied the artist along her academic and intimate creations.

She uses various subjects and media to question the notions of totality and fragment, to try to open up being and phenomena, which far from existing only independently and distinctly, are, according to her, all find their sense in their rapport, and even more in their relationship to Nature. This «deep ecology», according to the artist's words, highlights the power of physiological and mythical links and cycles.

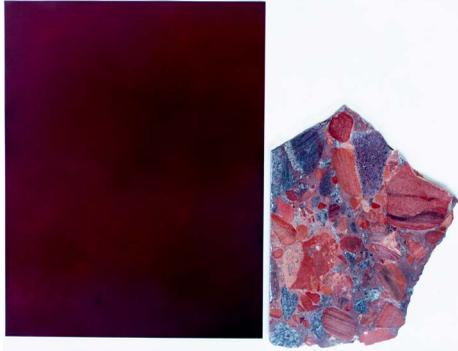
Amy Hilton likes to narrate an anecdote to convey the inspiration that animates her work: she talks about her discovery, on an isolated beach, of a broken stone in two separate parts. Two parts certainly distinct; two parts that fit perfectly together. The sharpness of the crack of this stone prevents in no way from thinking of it as a coherent and unique form.

Amy Hilton is represented by Spazio Nobile since 2018. Spazio Nobile organized her first solo show at Art On Paper, *Dreamstones*, in September 2018.

Miroir-fenêtre (Red)

2017

pastel sec sur papier et marbre
/dry pastel on paper and marble
65 cm x 50 cm + marble fragment
(dimensions variables)



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.

For her collaboration with Spazio Nobile at Art on Paper 2018 in Bozar, Amy Hilton presented 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.





Fabian von Spreckelsen

Fabian von Spreckelsen is a German artist based in Maastricht, the Netherlands. Already as a kid he had a deep fascination for nature handed down from his father: as biologist he guided Fabian to the discovery of the enchanting world of living organisms.

Since then, the relation and interaction between a constructed surrounding and the just uncultivated nature have driven his interest. He is fascinated by the ties between humans and the natural structures around and he interprets in his designs continuously nature as powerful asking for respect rather than for protection.

This results in a work drawing the power lines of flora and fauna into abstract geometries with both strength and beauty of wildlife in its simplest form, sometimes abstracted to the edge of recognition. The lines in his work are clear-cut and simplified, his hand-crafted approach creates unique pieces with a specific personality, the diversity of his works reflects the variety in nature. He aims for a fine balance between arithmetic designer, working craftsman and environmentally engaged artist.

Fabian von Spreckelsen is represented by Spazio Nobile since 2017.

Ferron T I

2018

acier érodé et cuir /eroded steel and leather
125 x 50 x 78 cm (l/b/h)

at the gallery



Hare

2017

acier Corten /Corten steel
8 x 20 x 15 cm
multiple de /of 100
34.36.37.39/100





By opening Spazio Nobile in April 2016, in the dynamic and cosmopolitan Ixelles neighbourhood of Brussels (Belgium), Lise Coirier and Gian Giuseppe Simeone 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.spazionobile.com

[@spazionobilegallery](https://www.instagram.com/spazionobilegallery) #spazionobilegallery

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CONTEMPORARY APPLIED ARTS, DESIGN, PHOTOGRAPHY