

Catalogue



Season XVII
18.3 - 18.7.2021

Threads of Nature

Group Exhibition with Jörg Bräuer, Nathalie Campion,
Lila Farget, Ernst Gamperl, Kaspar Hamacher, Amy Hilton,
Samy Rio, Bela Silva, Jacqueline Surdell & Philipp Weber

Vernissage
25.3.2021, 14 - 20.00

Open Doors on Saturday 27.3 & Sunday 28.3.2021, 12-19.00
in the framework of Brussels I Love You Contemporary Art Walk

SPAZIO
— NOBILE

CONTEMPORARY APPLIED ARTS. DESIGN. PHOTOGRAPHY



Season XVII - *Threads of Nature*

Exhibition from 18.3 until 18.7.2021

In a choreography of gestures, of interlacing threads, the human and the planet join in a dance within a living fabric. The artworks presented in this exhibition reflect a biodiversity that underlines the richness of organic matter as a basis for artistic experimentation in cross-disciplinary practices. The arts of earth and fire are represented in bamboo-blown glass creations from *Samy Rio (FR)*, filigree lighting and free blown vases by *Philipp Weber (DE)*, architectural forms in molten glass by *Lila Farget (FR)*, and shaped and glazed ceramics by *Nathalie Champion (BE)* and *Bela Silva (PT)*. A subtle dialogue takes place between the wood sculptures by *Ernst Gamperl (DE)* and *Kaspar Hamacher (BE)*. The braiding of ropes and cords in the multi-dimensional tapestries of *Jacqueline Surdell (US)* shakes up the status of textile in contemporary art, while the deep rock explored by *Amy Hilton (UK)* in her dry pastel mixed with sedimentary coal, recalls the excavation of the Ellora Caves in India reconciling absence and presence, the principles of emptiness, openness, immensity or infinity. Photographs or wet collodions on ferrotype plates by *Jörg Bräuer (DE/BE)* also work the same magic of opening the gaze to this space/time that is ours, letting the cliffs of Iceland unfold before our eyes. The majesty of the mountain imposes itself, before which man can only bow. Sitting and looking, touching, feeling and getting in touch with the real world, while letting his soul go to a poetry of intimacy, to the emotion of getting closer to the ultimate reality. Beyond all beliefs, these ten artists capture the essence of the human being. Their works are contemplative and profound, expressive and resilient, translating the forces of this «new» world where men and women will maintain, in all conscience, a true relationship between them and especially with themselves.

Season XVII - *Fibres vivantes et diaphanes*

Exposition du 18.3 au 18.7.2021

Dans une chorégraphie de gestes, d'entrelacs de fils, l'humain et la planète se rejoignent dans une danse au sein d'un tissu vivant. Les œuvres présentées dans cette exposition sont au reflet d'une biodiversité qui souligne la richesse de la matière organique comme base d'expérimentation artistique dans des disciplines croisées. Les arts de la terre et du feu sont sublimés dans des créations en verre soufflé dans le bambou de *Samy Rio (FR)*, les luminaires filigranés et les grands vases en soufflage libre de *Philipp Weber (DE)* et les formes architecturales en pâte de verre de *Lila Farget (FR)*, la céramique modelée et émaillée de *Nathalie Champion (BE)* et de *Bela Silva (PT)*. Un dialogue subtil s'opère entre la sculpture sur bois, tournée ou monoxyle, d'*Ernst Gamperl (DE)* et de *Kaspar Hamacher (BE)*. Le tressage de cordes des tapisseries multi-dimensionnelles de *Jacqueline Surdell (US)* secoue le statut du textile dans l'art contemporain, tandis que la roche profonde explorée par *Amy Hilton (UK)* dans son pastel sec mélangé à du charbon sédimentaire rappelle l'excavation des grottes d'Ellora en Inde en réconciliant l'absence et la présence, les principes de vacuité, d'ouverture, d'immensité ou d'infini. Les photographies ou collodions humides sur plaques de ferrotype de *Jörg Bräuer (DE/BE)* opèrent aussi cette même magie d'ouvrir le regard sur cet espace/temps qui est le nôtre, en laissant se déployer les falaises d'Islande sous nos yeux. La majesté de la montagne s'impose, devant laquelle l'homme ne peut que s'incliner. S'asseoir et regarder, toucher, sentir et entrer en contact avec le monde réel, tout en laissant aller son âme à une poésie de l'intime, à l'émotion de se rapprocher de la réalité ultime. Au-delà de toutes croyances, ces dix artistes recueillent l'essence même de l'être humain. Leurs œuvres sont contemplatives et profondes, expressives et résilientes, traduisant les forces de ce «nouveau» monde où les hommes et les femmes entretiendront, en toute conscience, une relation vraie entre eux et surtout avec eux-mêmes.

Lise Coirier

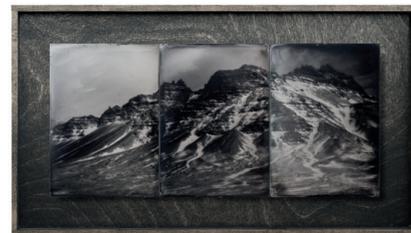


Jörg Bräuer (DE/BE)

Bräuer studied at the school of Photography and Printing in Munich and holds a Fine Arts degree from the Fashion Institute of Technology (F.I.T.), New York University. He has lived and worked in Munich, London, New York, Lisbon and Barcelona. He now resides between Brussels and his countryside atelier in the South-West of France where he pursues his poetic and aesthetic quest, focusing on landscapes, architecture photography and painting. His work is infused with a pictorial quality that exposes subtle details with great depth and contrast, revealing the restrained beauty that inhabits the unknown and magical world around us. *The Edge of Silence* reflects the chromatic beauty and the graphic and abstract purity of the impressive cliffs in Normandy. With *Conversations in Silence*, he recreates a subtle and understated dialogue between the gardens, trees and sculptures of Vaux-le-Vicomte Castle. His series *Asperity* explores the rough, unrefined landscapes of Iceland and the connection with nature's most essential elements: minerals, water, ice, fire, light and wood. *Ceps, The Rooting of Time*, one of his recent photographic ferrotype plates which use the traditional collodion process, reveal a visible trace of time in the Calon-Ségur's vineyards. Some of the awards he has received include the Graphis: Gold Award for 100 Best in Photography (2014); Paris Photography Prize (Px3) (2010); Photo District News Awards, New York (2010). Spazio Nobile has represented Bräuer since 2016 and organized his first solo show at the gallery, *Insel der Zeit*, in 2020.

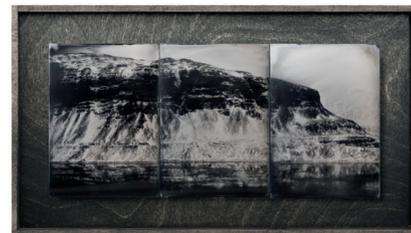
The Dissolution of Time 1 – Fagraskógarfjall

2021
Iceland, triptych
wet plate collodions –
ferrotypes
40 x 70 cm
handmade unique piece in a
random edition of 8 + 2 AP



The Dissolution of Time 6 – Alftafjörður

2021
Iceland, triptych
wet plate collodions –
ferrotypes
40 x 70 cm
handmade unique piece in a
random edition of 8 + 2 AP



The Dissolution of Time 2 – Snaefellsnes

2021

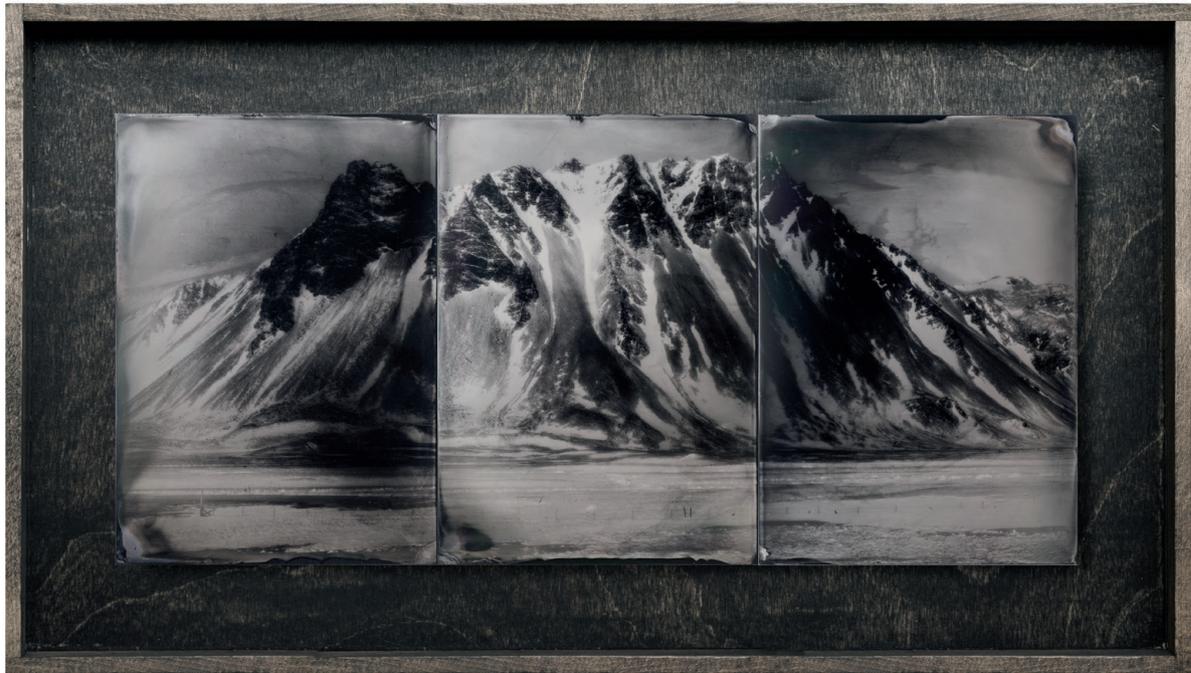
Iceland, triptych

wet plate collodions – ferrotypes

40 x 70 cm

handmade unique piece in a random edition of 8 + 2 AP

Bräuer's current project, *The Dissolution of Time – Mountains in Iceland* is a series of collodion-prints in which he depicts landscapes of superior beauty. Beyond the image of weight and gravity of these mountains, the majestic peaks are like a composition of forms and shapes, a score of minimal constant changes in the rhythm of cold and warm, smooth and uneven surfaces, crevices, cracks, depths and elevations of solid and unsteady matter. Surrounded by a play of moving light, a constantly changing and endless horizon emerges. Tri-dimensional, Icelandic volcanic mountains are moved by an incredibly strong and natural force. By immersing yourself in this visual and physical world, the immensity and proximity merge, an effect arises where the earth dissolves in a "timefulness", as defined by acclaimed geologist Marcia Bjornerud as "an acute consciousness of how the world is made by – indeed made of, – time."



© Jörg Bräuer





Nathalie Campion (BE)

Born and living in Brussels, this red-haired child was convinced that she was destined for the stake. As a child she clung to nature, liberated by a sense of being wild, alone, raw and alive. Nathalie Campion has connected to the Earth as if it was her first intimate relationship and most nurturing bond. This intrinsic link feeds her work through its roots in natural cycles anchored in gentle, occasionally brutal gestures of survival. While hand-building her sculptures in the depths of the Ardennes, the wet clay takes shape through the intimacy of touch, empathy, animistic trust, an almost erotic, even sexual rapport of sensual fragile strength. When the forms fold into shape, they lose their raw inner spirit, begging to be gouged and tortured, scratched and torn apart. The result is somewhere between seduction and struggle, sophistication and consciousness. In order to develop her quest for a "full work of art" as a sculptor-ceramicist, Campion pursues her journey in other inspiring environments, either in Belgium or abroad, where nature feeds her imagination and expertise. Death, blood, the suffering earth, all of these elements activate a form of focus in the sculpture: the imprint of Humanity on Earth is painful. The material is brought to critical states, close to failure. Guided by her intuitive and singular artistic gesture made of anger, pain and love, her artworks stand like strange forest creatures. Humanized, they feed our collective passion and interest in human nature with strength and finesse.

Souche 15 or

2020
hand-built glazed stoneware sculpture
25 x 18 x 17 cm
unique piece



Souche 19 sanglier

2020
hand-built glazed stoneware sculpture
44 x 36 x 33 cm
unique piece



© Christophe Beaucarne

Souche 26

2020
hand-built glazed stoneware sculpture
20 x 16 x 16 cm
unique piece



© Christophe Beaucarne

Souche 22

2020
hand-built glazed stoneware sculpture
20 x 16 x 16 cm
unique piece



Souche 27

2020
hand-built glazed stoneware sculpture
25 x 33 x 31 cm
unique piece



Souche 35

2020
hand-built glazed stoneware sculpture
23 x 33 cm
unique piece



Souche 36

2020
hand-built glazed stoneware sculpture
38 x 45 cm
unique piece



Souche 28

2021
hand-built glazed stoneware and gold sculpture
17 x 11 x 11 cm
unique piece



Souche 17

2021
hand-built glazed stoneware and gold sculpture
25 x 24 x 24 cm
unique piece



Souche 14

2021
hand-built glazed stoneware and gold sculpture
36 x 32 x 22 cm
unique piece



Souche 25

2021
hand-built glazed stoneware and varnish
27 x 18 x 12 cm
unique piece







Lila Farget (FR)

Lila Farget studied sculpture at La Cambre Visual Arts, in the studio of Félix Roulin, and recently set up her studio in the Ateliers de Zaventem. Sculpture is a material in action, and molten glass is Farget's language, giving a physical reality to her thoughts in order to recreate an emotion. The idea of construction is at the centre of her work: to build her sculptures like a vertical building with a succession of assembled layers, superimposed to create volume, form, coloured or not, that she sometimes multiplies and with which she plays to propose a physical experience in space. The house, the arches, the columns, the connections participate in the foundations of her sculptures. Architecture has become her means of expression, her glass sculptures translate an idea, a symbol, a utopia... This language allows her to evoke the openings, the doors which can make accessible, or not, to spaces linking inside and outside. A door is not an obligatory passage, only a direction, a suggested choice that one decides or not to take. The foundation myth acts on memory, on mental activity and allows us to remember and keep track of the lived experience. Like a staging, a set of slices that are stacked one on top of the other or one after the other, these layers of glass resemble geological rock strata, evoking the successive stages of the construction of a life, hanging by a thread, reflecting our fragile biotope.

Petites maisons

2007
molten glass installation
9 x 6 x 6 cm (each)
unique pieces



© Margaux Nieto



Maison de Plage rose effect

2009
molten glass
45 x 15 x 13,5 cm
unique piece



© Margaux Nèze



Maisons de plage

2006
molten glass and concrete
36 x 12 x 12 cm (each)
unique pieces

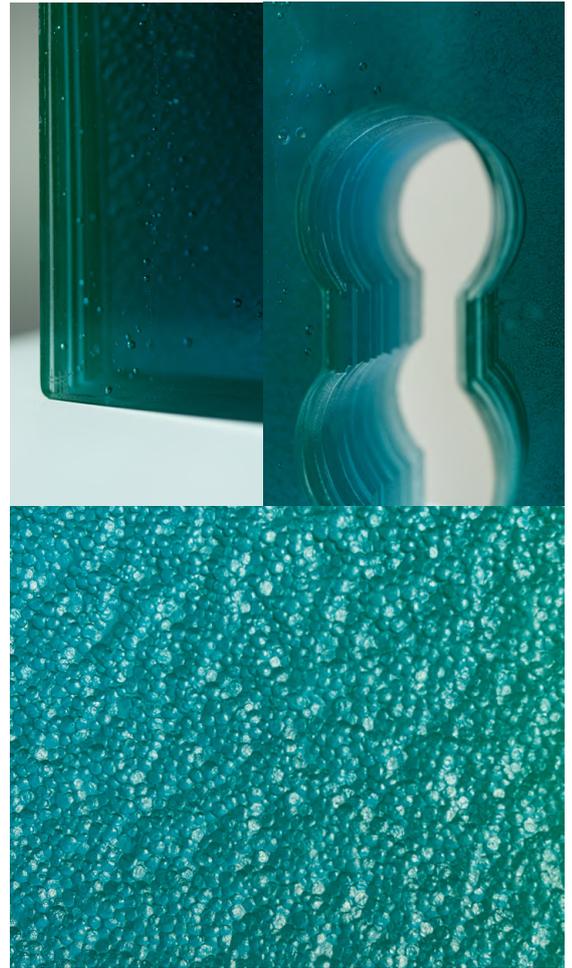


© Margaux Nèze



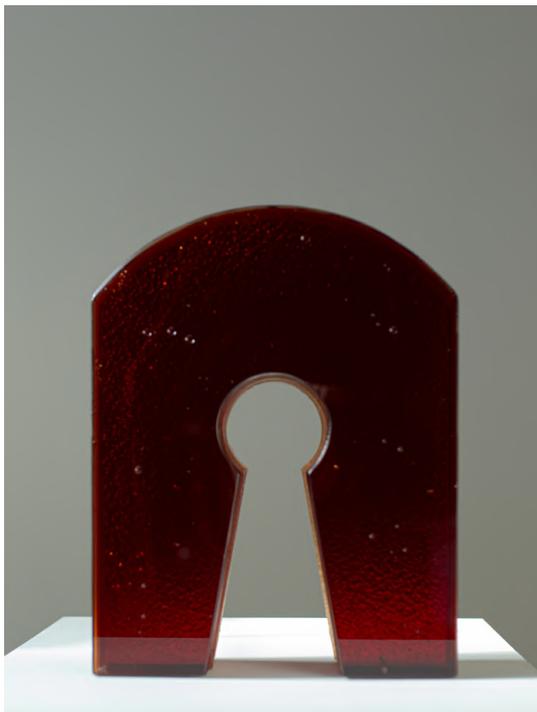
Forme architecturale

2008
molten glass
45 x 32 x 9 cm
unique piece

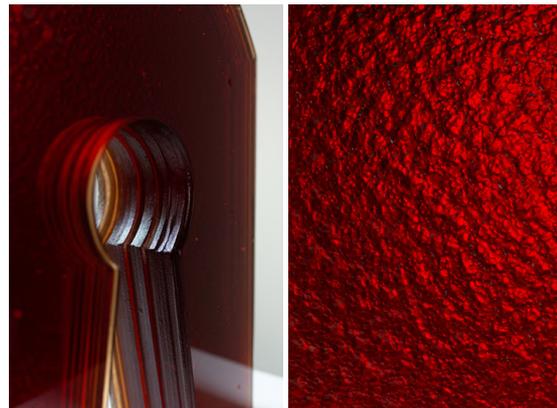


Forme architecturale

2008
molten glass
45 x 32 x 9 cm
unique piece



© Margareta Nieto

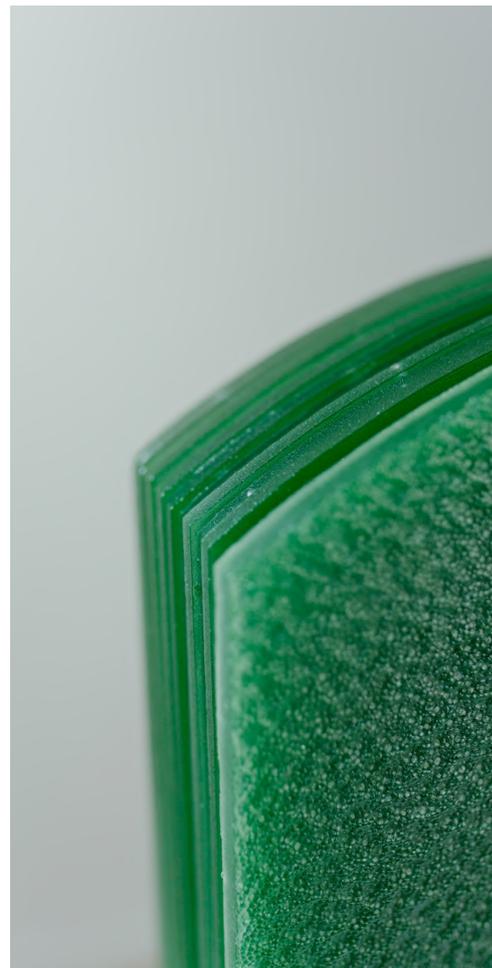


Forme architecturale

2008
molten glass
45 x 32 x 9 cm
unique piece



© Margareta Noto



Forme architecturale

2008
molten glass
45 x 32 x 9 cm
unique piece



© Margareta Nieto







Ernst Gamperl (DE)

His sculptures aren't just turned on the lathe, they're the fruit of years of painstaking toiling with his medium: wood. Over the past 20 years Ernst Gamperl has studied its drying properties and their impact on the sculpture. He knows it is a give and take, a dialogue with the material, he can never force a shape upon it. Working out the implications of this insight is a challenge that always spurs him on. Curved edges and bulges, projections and indentations emerge out of the natural deformation of the wood. They are part and parcel of the design, as are branches and irregular growth formations, and fissures and fractures that he consciously repairs and controls. The immanent expressive power of the material, the grain, lines and colouring, its softness or hardness, compact heaviness or paper-thin transparency is underscored by his treatment of the surfaces: waxing and polishing, scrubbing out the streaks or carving filigree parallel grooves, contrasting smooth and shiny with rough-hewn, scarred surfaces. His dialogue with wood has reached a Zen-like level of maturity. Challenging the boundaries of his own craftsmanship, Gamperl was awarded the LOEWE Craft Prize in 2017 and has since pursued a quest for even more essential and archaic forms and surfaces. His once-in-a-lifetime project, *Tree of Life*, in which he transformed a tree into 67 beautifully wrought vessels that embody the artist's excellence in woodturning and experimental patinas, has been touring in Europe and in Asia (Korea) in the past two years. In this new, curated selection of 20 new works, Spazio Nobile reveals the visible into the invisible, referring to the Japanese culture of emptiness – "U-Tsu-Wa" – which means vessel, emptiness, universe. This meditative installation unites Eastern and Western cultures through a true love of beautiful objects. A worship of the divine in nature, in which the vessels embrace the essence of human beings.

45/2020//180

2020
turned oak wood
sculpture,
bleached, limed
84 x 040 cm
unique piece



31/2020//170

2020
turned oak wood
sculpture,
bleached, limed,
butterfly keys
40 x 057 cm
unique piece



69/2019//80

2018
turned maple wood
sculpture,
bleached, limed
102 x 040 cm
unique piece



36/2017//150

2020
turned oak wood
sculpture
71 x 014 cm
unique piece



49/2018//180

2018
turned ash wood
sculpture,
iron oxide
64 x 040 cm
unique piece



9/2020//170

2020
turned maple wood
sculpture, bleached, limed
88 x 040 cm
unique piece



38/2014//130

2018
turned maple wood
sculpture,
82 x 015 cm
unique piece

€ 7.000



36/2017//150

2020
turned oak wood
sculpture
71 x 014 cm
unique piece



53/2020//180

2020
turned oak wood
sculpture, butterfly keys
57 x 025 cm
unique piece

€ 7.900



54/2020//150

2020
turned ash wood
sculpture, iron oxide
86 x 041 cm
unique piece



55/2020//190

2020
turned fiddleback maple
with redcore wood
sculpture
27 x 041 cm
unique piece



53/2020//180

2020
turned oak wood
sculpture
57 x 025 cm
unique piece



40/2014//130

2014
turned copperbeech
wood sculpture
143 x 014 cm
unique piece



58/2018//120

2018
turned oak wood
sculpture with butterfly
keys
70 x 010,5 cm
unique piece



49/2020//130

2020
turned oak wood
sculpture with butterfly
keys
82 x Ø12 cm
unique piece



48/2020//150

2020
turned oak wood
sculpture
82 x Ø12 cm
unique piece

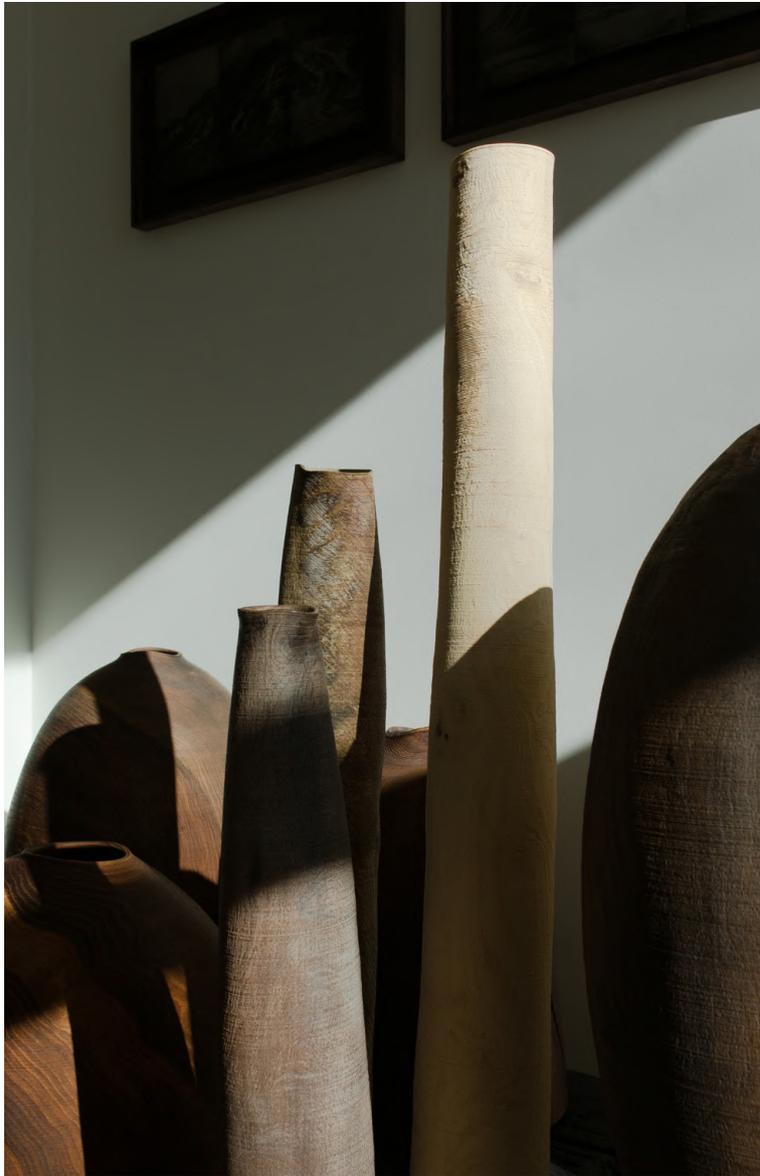


56/2020//150

2020
turned ash wood sculpture with butterfly keys
55 x Ø34 cm
unique piece









Kaspar Hamacher (BE)

Artist, sculptor, designer with a degree from the Academie Beeldende Kunsten in Maastricht, the Netherlands, Kaspar Hamacher takes nature as the starting point in his day-to-day life as a creator of artistic furniture. Monoxyle purity blooms from sylvan beauty. Raised amongst the trees by his forest ranger father in the Eastern Cantons of Belgium, he has forged his path through the world of art and design, moving between sculpture and the contemporary applied arts. Far from the rush of our digital world, Kaspar Hamacher creates a close and unique connection with each fragment of trunk he sculpts, crafting unique stamped pieces, from his own creative mastery. Somewhere between art and design, he deliberately focuses on the object in all its physical strength, as a “maker” rather than a conceptual designer. His abilities with wood as a living material are the fruit of his energy and his imagination: whether working with a tree trunk or branch, or a piece of leather, for him it is essential to respect the authenticity at every step of the creative process. In his design approach, which he calls *Die Werkstatt* (The Workshop), since his exhibition at Spazio Nobile in 2017, Hamacher has always aimed to produce a piece that is both unique and personal, with a strong meaning and added soul. *Le Sacre de la Matière* refers to his quest for authenticity and *Mother Earth* is at the heart of his identity. His solo show *Kaspar Hamacher, The Man of Wood*, at CID Hornu, Grand Hornu (Mons, BE) will run from 26 June until 26 September 2021.



Round Black Bench

2020

burnt solid oak sculpture or bench
oiled, waxed, stamped by the artist
35 x 270 x 42 cm
unique piece



© Margaux Nieto

Black Chiseled Low Table

2019
burnt solid oak bench or low table
oiled, waxed, stamped by the artist
20 X 225 X 44 cm
unique piece



© Margarete Nieto

Black Chiseled Bench

2020

burnt solid oak bench

oiled, waxed, stamped by the artist

42 X 260 X 35 cm

unique piece



Der Ausgebrannt Stein

2018
solid oak
105 x 70 x 35 cm
unique piece



Notre -Dame

2019
burnt solid oak
43 x 50 x 80 cm
unique piece



Table Beam

2021
secular burnt oak, hand made solid oak feet, oiled
and waxed
22 x 202 x 35 cm (each)
unique piece stamped by the artist



Burnt Low Table

2021

burnt oak, oiled and waxed

35 x ø 66cm

unique piece stamped by the artist



Augebrannt Glass Table

2016
burnt oak and glass
33 x 050 cm
unique piece stamped by the artist





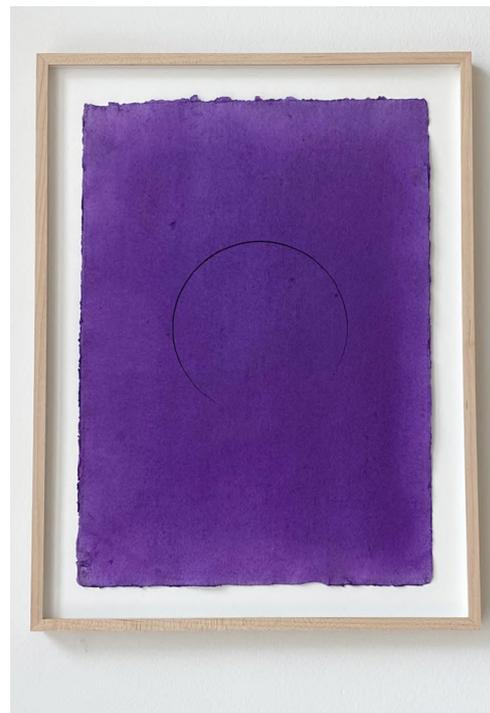


Amy Hilton (UK)

Artist and writer Amy Hilton graduated in Literature from Goldsmiths College, University of London, and then moved to the French Alps where she reconnected with nature. Her artistic aspirations developed in the harsh 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 a concept that has accompanied the artist along her academic and very personal work. She uses various subjects and media to question the notions of totality and fragmentation to try to open up being and phenomena, which far from existing only independently and distinctly, are, according to her, finding 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 does not prevent us from thinking of it as a coherent and unique form. In 2018, Spazio Nobile exhibited Hilton in a solo show *Dreamstones* at Art On Paper, and *In Between* during Brussels Drawing Week in 2019.

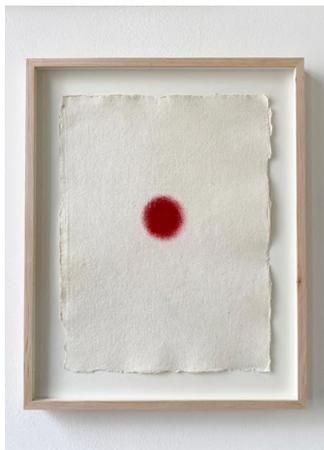
Cosmic time

2018
pigment and ink on hand-made Indian paper
45 x 35 cm
framed and signed by the artist
unique piece



One's innermost self

2018
dry pastel on hand-made
Indian paper
37,5 x 29 cm
framed and signed by
the artist
unique piece



Black through black

2018
ink on hand-made
Indian paper
34 x 27 cm
framed and signed by
the artist
unique piece



Illuminate

2018
pigment and ink on
hand-made Indian paper
34 x 27 cm
framed and signed by
the artist
unique piece



I asked myself

2018
graphite pencil on hand-
made Indian paper
37,5 x 29 cm
framed and signed by
the artist
unique piece





Light-aura of thought

2020
dry pastel on paper
128 x 88 cm
framed and signed by the artist
unique piece



Vishuddhi

2020
dry pastel on paper
128 x 88 cm
framed and signed by the artist
unique piece



Peach Blossom

2020
dry pastel on paper
128 x 88 cm
framed and signed by the artist
unique piece



Sahasrara

2020
dry pastel on paper
128 x 88 cm
framed and signed by the artist
unique piece



In this exhibition, *Ellora* is the centrepiece, next to her contemplative dry pastels. As guest editor of *TLmag 34-Precious: A Geology of Being*, Hilton writes: "Coinciding with its creation is thought to be the conception of 'zero' (*sbunya*) and, of 'void' (*sbunyata*). At Ellora, there exists a specific architectural process in place as a precise means to experience this notion of the 'void'. The empty spaces are thought to be specifically designed, affirming that 'form is emptiness, emptiness is form', and thus bringing one in closer connection with 'ultimate reality'. This 'void' is not 'empty' but may be filled with the feelings and emotions of the one who enters each space. Thus, these empty spaces are critical components of the architecture. 'Emptiness' can be further expressed here as: 'openness', 'limitless', 'un-confined'."



Ellora

2018
sedimentary charcoal and dry pastel on textured
Indian paper
175 x 110 cm
framed and signed by the artist
unique piece







Samy Rio (FR)

Samy Rio studied cabinet making before attending the National School of Industrial Design (Ensci) in Paris, France. This dual background allows him to combine industrial and artisan techniques, which he sees as essential and complementary to each other. In July 2015, he opened his studio after winning the Grand Prix at Villa Noailles's Design Parade 10 (Hyères, FR). Following this prize, he was invited to be an artist-in-residence at the International Centre for Research on Glass and Visual Arts (CIRVA) in Marseille and at Sèvres - Cité de la Céramique. He also began a collaboration with galerie kreo and completed a residency at the National Taiwan Craft Research and Development Institute (NTCRI) and spent a year at the Villa Kujoyama in Kyoto, Japan. Recently Rio became involved with Atelier Luma in Arles around the project of reclaiming "invasive plants, such as bamboo, which can colonize and harm the native biodiversity of the ecosystems in which they settle. As they abound in wastelands, city edges, human cultures, wilderness areas or national parks, they impact the territory's transformation and are subject to regular removal".

For this new edition for Spazio Nobile, Samy Rio has pursued his experimental work on different materials, allowing him to further explore the connections between high level craftsmanship and modern industry, traditional methods and new tools, constantly challenging both in the way to produce objects and the objects themselves. Combining craft and industry is for him not only a question of scaling up quality but also maintaining control over the myriad of sustainable objects he develops. Treading a fine line between these normally polarized modes of production, especially within the European context, Rio is able to reinvigorate forgotten artisanal traditions while also taking mass production to task. He implements both his foundational training as a cabinetmaker and the latest technologies to elucidate on how this new hybrid approach is tenable. This edition of handblown vases within hand-built bamboo moulds which are on view at Spazio Nobile, where made in collaboration with French glass master Vincent Breed.





Monozukuri transparent

2021
free blown glass into handmade bamboo moulds
30 x 18 x 11 cm
unique pieces in a random collection



Monozukuri vert d'eau

2021
free blown glass into handmade bamboo moulds
30 x 19 x 11 cm
unique pieces in a random collection



Monozukuri bleu foncé

2021
free blown glass into handmade bamboo moulds
37 x 18 x 11 cm
unique pieces in a random collection



Monozukuri large vert d'eau

2021
free blown glass into handmade bamboo moulds
30 x 27 x 22 cm
unique pieces in a random collection



Monozukuri bleu

2021
free blown glass into handmade bamboo moulds
36 x 18 x 11 cm
unique pieces in a random collection



Gueule de Loup

2020
giant hand carved bamboo lighting, LED modular spots
70 x 22 cm
unique piece in a random collection







Bela Silva (PT)

Bela Silva was born in Lisbon, Portugal and studied at the Fine Arts Academy in Lisbon and Porto, Portugal as well as at ArCo, Lisbon, Norwich Fine Arts in the UK and The Art Institute of Chicago in the United States. She currently lives between Lisbon and Brussels, Belgium. She has exhibited at Ann Nathan Gallery and Rhona Hoffman Gallery in Chicago, Lisbon's Museu do Azulejo (Tile Museum), Museu Anastácio Gonçalves in Lisbon, Palácio da Ajuda, and Fundação Ricardo Espírito Santo, as well as in various exhibitions in China and in Japan. She has participated in group shows in Belgium (*Kleureyck*, Designmuseum Gent, Lille 3000), Brazil, Spain, France (Biennale de Vallauris) and ran ceramics workshops in Japan and Morocco. She has 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 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. Spazio Nobile has represented Bela Silva since 2017. Among her shows at the gallery and at art fairs include: Season X-*Land/Scapes*, Season XIV- *Despierta Corazón Dormido*, Collectible Design Fair, Art Brussels, *Cosmogony*, with Finnish Kustaa Saksi, Révelations Biennial at Grand Palais, Paris, Unique Design Shanghai at Tank, West Bund... For this group show, Spazio Nobile will launch Bela Silva, *Four Seasons*, a wearable and wall jewellery collection and will open up a new gallery window and exhibition space with Bela Silva at rue des Minimes, 61, in downtown Brussels, in front of Les Minimes Church in May 2021.

La Promenade du dragon

2021
 Indian ink on Arches paper
 200 x 150 cm
 unique piece



Simplicité Blanche 1

2021
glazed stoneware sculpture vase
18 x ø14,5 cm
unique piece



Simplicité Blanche 2

2021
glazed stoneware sculpture vase
21 x ø16 cm
unique piece



Simplicité Blanche 3

2021
glazed stoneware sculpture vase
29 x Ø23 cm
unique piece



Simplicité Blanche 4

2021
glazed stoneware sculpture vase
22 x Ø17 cm
unique piece



Simplicité Blanche 5

2021
glazed stoneware sculpture vase
18,5 x ø13 cm
unique piece



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BELA SILVA

Simplicité Blanche 6

2021
glazed stoneware sculpture vase
15 x ø25 cm
unique piece



107

BELA SILVA

Simplicité Blanche 7

2021
glazed stoneware sculpture vase
17 x Ø25 cm
unique piece



Simplicité Blanche 8

2021
glazed stoneware sculpture vase
27 x Ø14 cm
unique piece



Simplicité Blanche 9

2021
glazed stoneware sculpture vase
22 x 017 cm
unique piece



La Colonne

2021
glazed stoneware sculpture vase with cast slips
30 x 027 cm
unique piece





Depinto de blu

2021
glazed terracotta sculpture
side table or stool
60 x 0 50cm
unique piece signed by the artist



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Pied de lampe

2021
glazed stoneware
35 x 028cm
unique piece



Cascade de feuilles

2021
glazed stoneware
sculpture vase
22 x 016 cm
unique piece



Le Cœur qui bat

2021
glazed stoneware
sculpture vase
27 x 019 cm
unique piece



Sentir

2021
glazed stoneware
sculpture vase
23 x 019 cm
unique piece



Courbe, contre-courbe

2021
glazed stoneware
sculpture vase
35 x 022 cm
unique piece



Four Seasons

2021
wearable & wall art jewelry, free forms inspired by the four season
glazed ceramics on both sides
various dimensions
unique pieces





Jacqueline Surdell (US)

Jacqueline Surdell was born and raised in Chicago, IL. She received her MFA in Fibre and Material Studies from the School of the Art Institute of Chicago in 2017. The City's history of industrialism, labour, and Midwest grit plays a significant role in her tri-dimensional work. Surdell's Polish grandfather worked in the steel mills in Hegewisch while her Dutch grandmother was a landscape painter. Those close familial memories influence Surdell's complex terrain between art-making, body, sanctuary, and spirit. From childhood through college, Surdell was a competitive athlete. She approaches her studio practice with a disciplined resolve forged in the intense, repetitive, realm of competitive sports. Her years as an athlete primed her interest in repetitive, laborious, craft-based practices. Building her wall sculptures demands full body action as the body becomes a weaving shuttle and the hand a brushstroke. Although her material is fibre, her approach is painterly. She manipulates her medium with knotted layers, reducing the material to open the structure, and draping to create volume and texture. Surdell combines the meticulous precision of craft with the unbridled spontaneity of contemporary painting. She reimagines the woven canvas as a space of undulation and growth. As the expanded histories of painting materialize in her work as content, simultaneously, swollen tendrils and textures of bound rope deny illusions of the classically painted picture plane. The works actively bridge the division between painting and sculpture. In this way, her work calls into association other binary categorizations such as rigid and collapsed, construction techniques coded as masculine or feminine, and ontological spaces between body and sculpture. Her energetic and materially grounded practice brings to attention the tools, environments, and actions that contain and display performances of labour, history, and power.

Clutch Solo

2020
nylon, paper, resin, wood
117 x 53 cm
unique piece



CLUTCH (dictionary definition)

(verb)

grasp or seize (something) tightly or eagerly.

(noun)

1. A tight grasp or an act of grasping something.

2. A mechanism for connecting and disconnecting a vehicle engine from its transmission system.

(adjective)

(in sport) denoting or occurring in a critical situation in which the outcome of a game or competition is at stake.

Textile history and technique has its roots in storytelling practices — lines of thread build atop one another forming narratives delineating great legends, and more interestingly, flaws, relating to the human condition in both methodology and final form.

To clutch a pearl necklace is to shock or be shocked... used ironically in this piece as being an individual in American society makes one feel increasingly numb to trauma. Strung on the pearl necklace is a COVID 19 facemask donning Crox, a Frederic Edwin Church painting referencing the fiery fury of the American civil war. In a complementary fashion, printed images of the 2020 California fires are dipped in epoxy and installed as landscape forms within the frame. When this work was made it certainly felt (and continues to feel) like American Society is on the precipice of great internal disaster (or awakening -- depending on your "glass half full" vs "half empty" attitude).

The gold frame is strung with paracord (otherwise known as "survival cord") -- the tensile strength of which can hold up to 200lbs -- another snide insinuation that, in a pinch, this is a handy tool one may need for the end of times.

The gold frame has been made into a loom. In their text, *On Stuff and Nonsense: The Complexity of Cloth*, author Claire Pajczowska discusses the significance of the correlation between the frame of the loom and the picture frame. "The loom can be seen as a frame, portal, or aperture which opens through the two-dimensional world of the surface into the third dimension of space. The neon paracord at once references the textile of canvas, and also refutes, acting as the veil drawn over the real which enables the imaginary of art to take its place, as a semiotic, representational world." -- Pajczowska



Untitled VII: Gully in the Mountains

2019
tapestry made of 182,88 cm of steel rod
152 x 168 x 25 cm
unique piece



© courtesy of Jacqueline Surdell

Surdell's work was included in the exhibition *This Is America*, at Kunsthal KAdE, Amersfoort, NL, in 2020. Reminiscent of iconic artist Sheila Hicks, Surdell is part of a younger generation of American artists who employ thick cotton rope in grid-based works comprised of knots, creating this physical tension between natural forces. This will be her first exhibition with Spazio Nobile.

Untitled Series

Untitled Series employs cotton cords of varying sizes and consistencies, woven and tied together with distinct rectangular configurations. The suppleness and porousness of the cotton rope is self consciously without form or saturated color – an anti-painting. With these works I reimagine the woven canvas as a space of undulation and growth – employing my body as a weaving shuttle, and my hand as brushstroke. My work revels in the janus-faced unity of the expanded histories of painting with the irreverent saga of craft – challenging the internalized and gendered rules we use to give each meaning. While the rectangular shape and title reference the frame of modernist painting, in this case, I replace painting's grand gestures and bright colors with obsessively knotted and woven rope as my "mark making" technique.

Untitled: Gully in the Mountains:

Gully (Definition): A gully is a landform created by running water, eroding sharply into soil, typically on a hillside.

I am exploring new ways to think about landscape as a genre. The composition of this work, specifically, is based on a collage technique combining topographical illustrations of places where water has eroded land in the continental US. The work seeks to think through the patient and flexible power of water as a model for human interaction with the same land. A thoughtful give and take. Like the power of water to erode over an extended period of time, my process embraces small movements, layers, and wrapping to create form. It is through patient accretion -- tiny moments and movements building up over time -- that the works come to fruition.



© courtesy of Jacqueline Surdell





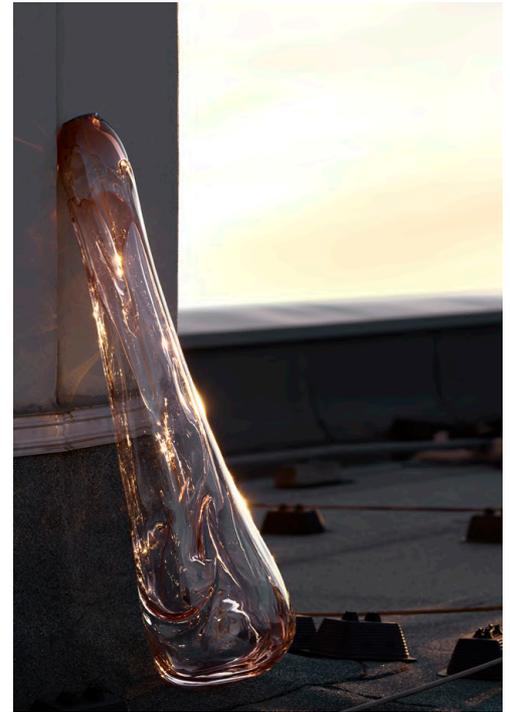


Philipp Weber (DE)

German creative Philipp Weber's holistic methodology melds his keen craft-led sensibility and affinity for humanism. Unaffected by the saturated trends that drive the design industry, the young designer delves deep into different subject matter. He approaches each topic from a comprehensive set of vantage points: the history and analysis of established manufacturing processes to the integration of seemingly disparate yet surprisingly appropriate associations. Graduated of Design Academy Eindhoven and University of Arts Berlin, he anchors and translates his unhurried, discursive explorations into tangible concepts and functional forms. These accessible applications push beyond the previously accepted limitations of age-old techniques and in turn, suggest ways in which to ensure their survival. It is no wonder that his chosen mediums tend to be glass, coal byproduct, cork, and textile. Though the designer frames his projects as thought-provoking referential, experimental, and expressive statement pieces, the new material properties they introduce have the most impact. As the co-founder and creative director of Analog, a commercial venture developed through Berlin Glassworks, Weber has been able to put this unique praxis-based approach to good use. His interest in subverting traditional modes of production and research, now also incorporates a desire to explore new unconventional business models. Weber's first exhibition with Spazio Nobile was in 2017 as part of Season IV-*Crystallized*, where he showed his experimental projects *A Strange Symphony* and *From Below*.

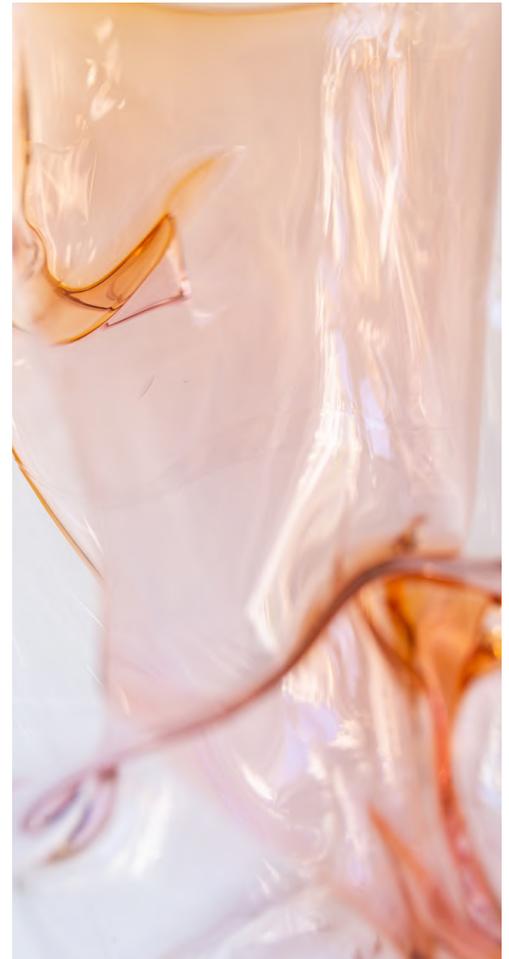
Improvisations large Rosé

2020
hand blown glass sculptures or vases
85 x 0 20 cm
unique piece



Improvisations Rosé

2021
hand blown glass sculptures or vases
61 x ø 22 cm
unique piece



Improvisations green

2021
hand blown glass sculptures or vases
62 x ø 18 cm
unique piece



Improvisations purple

2021
hand blown glass sculptures or vases
50 x 0 19 cm
unique piece



Improvisations pink

2021
hand blown glass sculptures or vases
60 x Ø 20 cm
unique piece



Improvisations hyacinth

2021
hand blown glass sculptures or vases
50 x 0 23 cm
unique piece



Of Mouvement and Material white

2021
hand blown glass lighting chandeliers
50 x 0 23 cm
unique pieces



Filigree black

2021
hand blown glass lighting chandeliers
various dimensions
each glass element is unique



Filigree white

2021
hand blown glass lighting chandeliers
various dimensions
each glass element is unique





By opening Spazio Nobile in 2016 in the very lively and cosmopolitan district of place Brugmann in Brussels (Belgium), Lise Coirier and Gian Giuseppe Simeone have united their passions for creation and art history, initiating a dialogue between contemporary applied arts, design and photography. Without putting boundaries between disciplines, the visual arts interact with the fine arts. By commissioning a collection of unique pieces, limited editions and installations both experimental and artistic, with a sensitivity particular to everything related to nature and minerality, the gallery organizes each year five exhibitions and several events in art and heritage venues (Maison Louis Carré, Yvelines, France, arch. Alvar Aalto ; Ancienne Nonciature, Grand Sablon, Brussels; Le Chalet de la Forêt, Soignes forest, Belgium, ...). Spazio Nobile also takes part in Belgian and international fairs such as Art Brussels, Luxembourg Art Week, Collectible Design Fair, PAD Paris and PAD London, Design Miami / Basel, Unique Design Shanghai... The gallery represents around twenty emerging and renowned artists and designers on an international scale while promoting high-end craftsmanship and cultures of East and West. Spazio Nobile also curates *TLmag True Living of Art & Design* (°2008), the bi-annual art and design magazine, print and online, sharing its selection and its artistic and cultural commitment to collectible art and design.

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