



Spazio Nobile Studiolo
22 May - 18 July 2021

Audrey Guttman
Through the Looking-Glass

Vernissage: Saturday 5 June 2021, 14-21.00 in the presence of the artist

Part of the 5-year anniversary of Spazio Nobile
Open Doors on Sunday 6 June 2021, 12-19.00

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Through the Looking-Glass

Audrey Guttman

22 May - 18 July 2021

Through the Looking-Glass is the title of a novel by Lewis Carroll, in which Alice enters a fantastical world by climbing through a mirror. There she finds that, just like a reflection in a mirror, everything is reversed. In the same way, this series of collages shift the viewer's focus, from the main subject towards the colored background. By reclaiming fragments of backgrounds from advertising and various visual sources, these works aim to investigate the other side of our visual culture, permeated by commerce, in order to return their original force to the colors used to attract the eye to the page.

From these color scraps, the artist builds compositions that open the door to an imaginary architecture, juxtaposing different thicknesses, textures, and styles of printed color, while embedding multiple hidden references to art history - abstraction, but also design and visual culture. Like Alice facing the mirror, the viewer might think they are paintings or drawings, but will discover upon closer examination that these works are, in fact, collages, made from found paper from the fifties to our present day. The title is also a playful homage to the Studiolo space, a storefront gallery shaped like a window, that entices the viewer to draw closer to the glass panel in order to discover the world waiting on the other side.

Cover: *Thomas Aquinas, inspired by the Holy Spirit of Domus*, 2020, paper collage, 24 x 28,5 cm

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op afspraak / by appointment

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About Audrey Guttman

Audrey Guttman (b. 1987, Brussels) is a Belgian multidisciplinary artist whose research-based practice examines our relationship with images, both material and imaginary. Working across collage, mixed media, and poetry, she deconstructs and reassembles found fragments in order to disrupt established connotations and reveal unexpected parallels. Echoing the permanent reshuffling of our consciousness, her work cracks meaning open and renders contemporary dissonance with a sense of profound sensibility.

Guttman has presented solo exhibitions at Hangar Photo Art Center (Brussels), Galerie Emilie Dujat and Galerie Art Sablon (Brussels), and will be exhibited at Spazio Nobile's Studiolo (Brussels), Il Salviatino (Florence) and Futura Gallery (Pietrasanta) in 2021. She has also been included in group exhibitions at AVEE, Verbeke Foundation in Belgium, Museo dei Bozzetti, Rochester New York, and Ground Control in Paris.

In 2020, she published an artist book entitled *Making Arrangements*. She subsequently was awarded the first-ever artist residency at Hangar Photo Art Center in Brussels. She has contributed collages to publications such as PEN Magazine, Mon Ciel, Filiber, Defaced and Rosie, amongst others, and created commissions for a wide range of clients including orchestras, literary prizes and festivals.

Guttman holds a Masters of research degree in Art history, art theory and literature from Paris's École des Hautes Études, a Masters degree from École de la Communication and an undergraduate degree in political science from Sciences Po Paris. She is based between Paris and Brussels.



Thomas Aquinas Inspired by the Holy Spirit of Domus

2020
paper collage
34 x 38,5 cm, framed in oak and museum glass
unique piece



Questi che m'è a destra più vicino,
frate e maestro fummi, ed esso Alberto
è di Colonia, e io Thomas d'Aquino.

Se sì di tutti li altri esser vuo' certo,
di retro al mio parlar ten vien col viso
girando su per lo beato serto.

Dante, *La Divina Commedia* (97-102)

He who is nearest to me on the right
My brother and master was; and he Albertus
Is of Cologne, I Thomas of Aquinum.

If thou of all the others wouldst be certain,
Follow behind my speaking with thy sight
Upward along the blessed garland turning.

Dante, *The Divine Comedy* (97-102)

Through the Looking-glass I

2021
collage on paper
69 x 50,5 cm, framed in oak and museum glass
unique piece

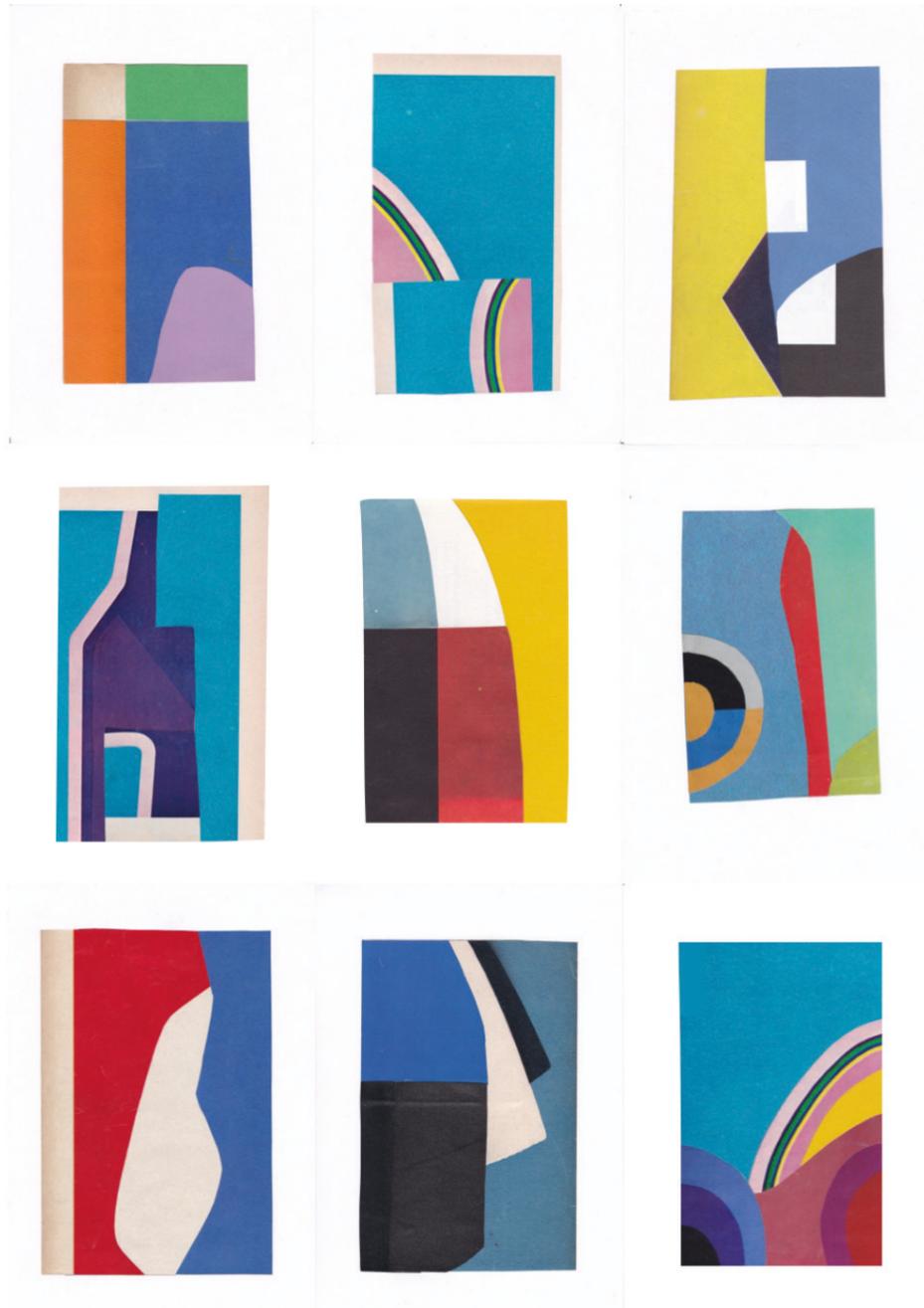


"Nothing is lost, everything is transformed" : the collage process can sometimes seem to be a playful cousin of Lavoisier's law of chemistry. What is a mass that can neither be created nor destroyed, anyway? Is it the invisible part of an image? Is it, perhaps, poetry – the color's innocent joy, untarnished by the need to sell that which it serves to highlight?

In the studio, piles of magazines become trays of images become heaps of remnants become new lines of thought, new echoes and meanings. Even the tiniest variations in this alchemical process can lead to entirely new perspectives on what collage is, does, and can do. For that very reason, collage is a metaphor for life: it is pulsatingly alive, and never ceases to be.

Through the Looking-glass II

2021
collage on paper
69 x 50,5 cm, framed in oak and museum glass
unique piece



The Kiss

2020
collage on paper
32 x 26 cm, framed in oak and museum glass
unique piece



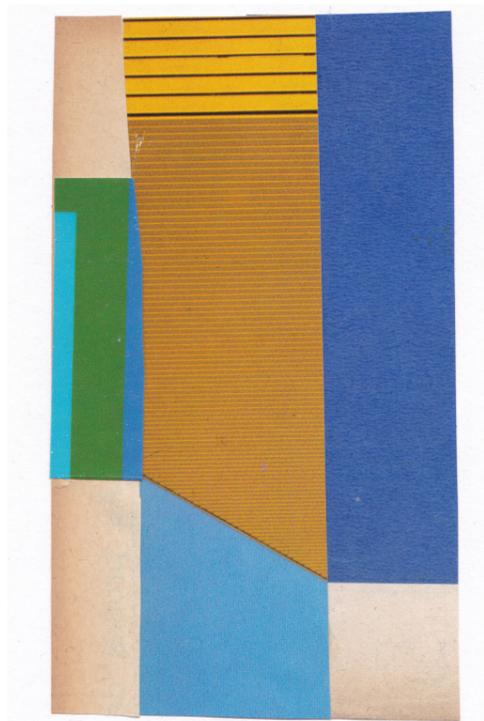
The Sun

2020
collage on paper
32 x 26 cm, framed in oak and museum glass
unique piece



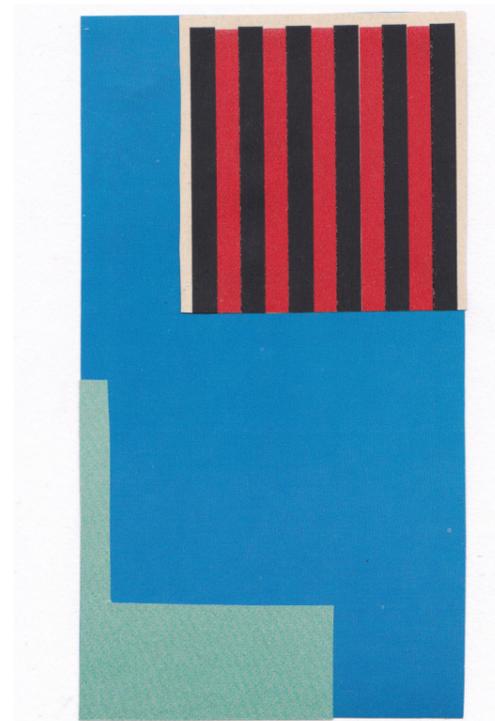
The Past

2020
collage on paper
32 x 26 cm, framed in oak and museum glass
unique piece



The Future

2020
collage on paper
32 x 26 cm, framed in oak and museum glass
unique piece



Le Ciel Brûle

Inspired by Marina Tsvetaeva's youthful poetry collection, *Le ciel brûle (The sky burns)*, this eponymous work features a special kind of ink that is indelible, resistant to light and time. Lavished across the background, it cedes the way to hybrid dreamlike shapes that pay homage to Tsvetaeva's incandescent poetry.

2020
collage and ink on paper
50 x 40 cm, framed in oak and museum glass
unique piece



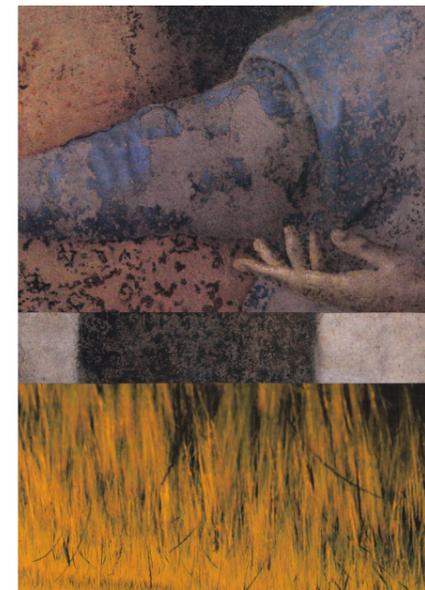
Study in Fire

The following four works are excerpted from the Color Studies series (2020) on the possibility of traveling while sheltering in space.

Colors are wavelengths, the same as music or sound, and they can be used as a conduit for travelling still. Beginning with the classic triptych of red, yellow, and blue, the series cedes way to more metaphorical colors like fire or peace—in a wink to the arbitrary nature of color systems, which competed in history. One can imagine the color prism shifting and re-composing constantly, as the scope of physics evolved.

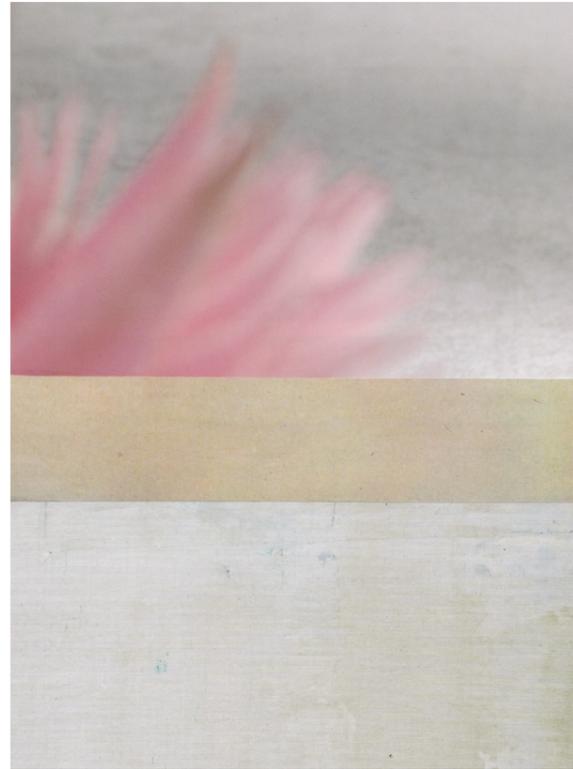
In the same way, the images in these collages are taken from source materials that are extremely diverse, both in place and time, yet when joined together, form a kind of still life that follows the imaginary trajectory of a color. Cut up into fragments, expired narratives become pure sensation, and we are able to find our way from the past and towards the future.

2020
paper collage
41 x 32 cm, framed in oak and museum glass
unique piece



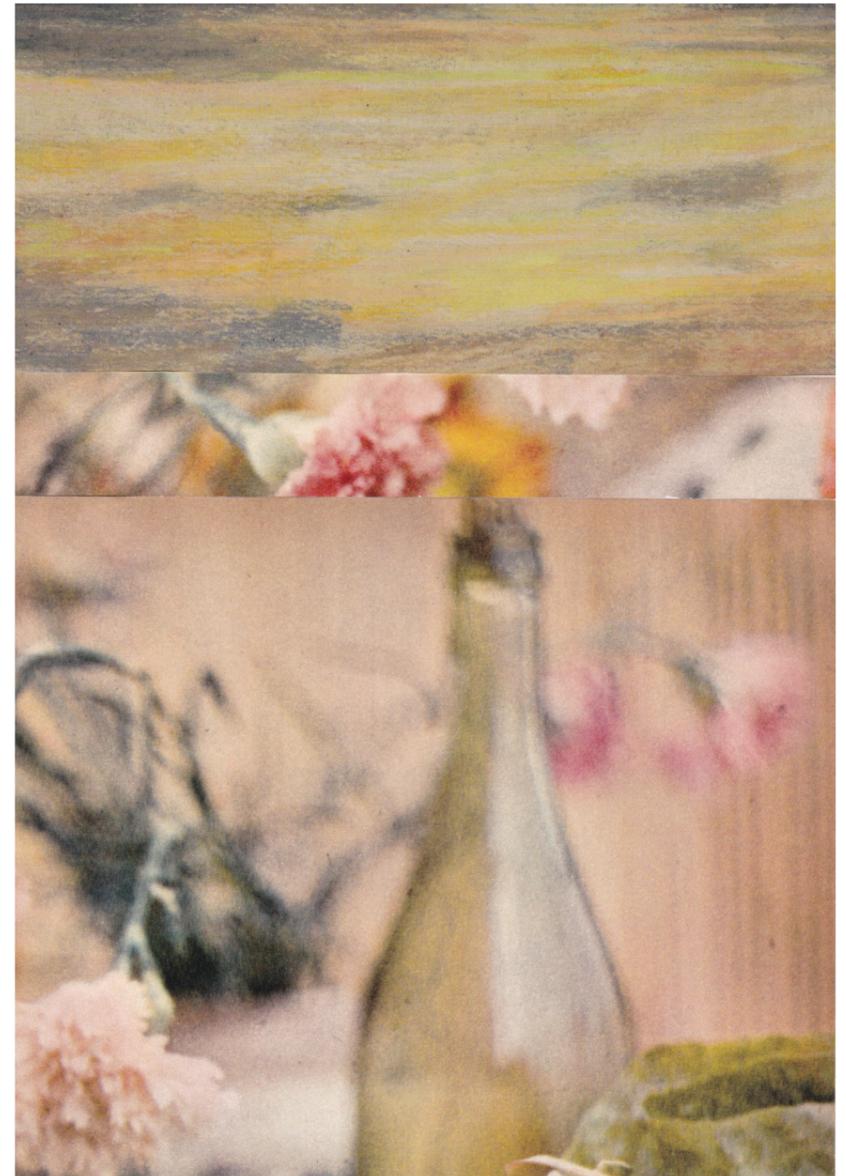
Study in Petal

2020
paper collage
34 x 25 cm, framed in walnut and museum glass
unique piece



Study in Pastel

2020
paper collage
34 x 25 cm, framed in walnut and museum glass
unique piece



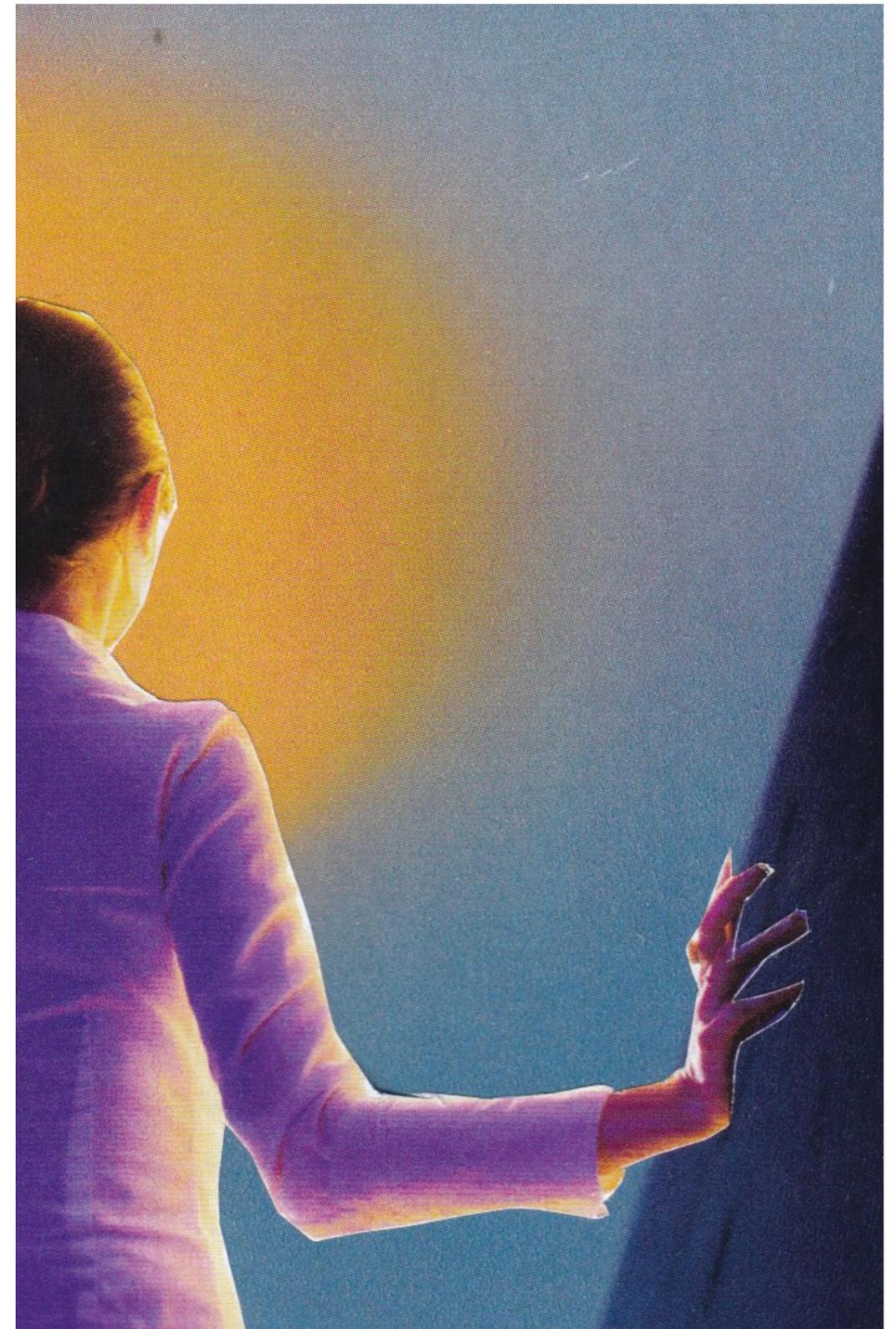
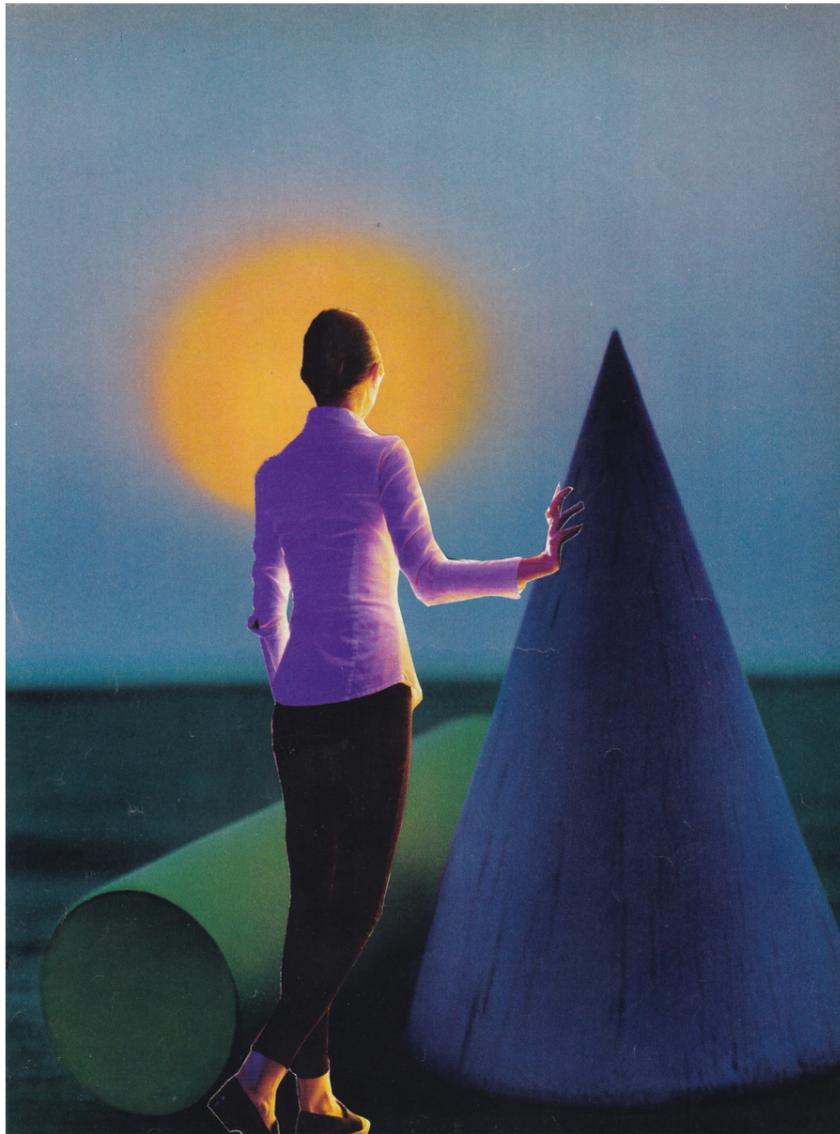
Study in Peace

2020
paper collage
34 x 25 cm, framed in walnut and museum glass
unique piece



Self-portrait at Half-light

2020
paper collage
40 x 32 cm, framed in oak and museum glass
unique piece



Jazz Hands

2021
collage on paper
46 x 66 cm, framed in oak and museum glass
unique piece

Created during lockdown, this work is a vibrant homage to the sense of touch, of which we were so thoroughly deprived, but also our physical genealogy - hands united from young to old, spread out like a jazz music sheet with imaginary punctuation, made of yellow, red, and blue parentheses. As we all found ourselves united in our solitude, our reliance on hand-made creative projects - and improvisation - was key to our survival.

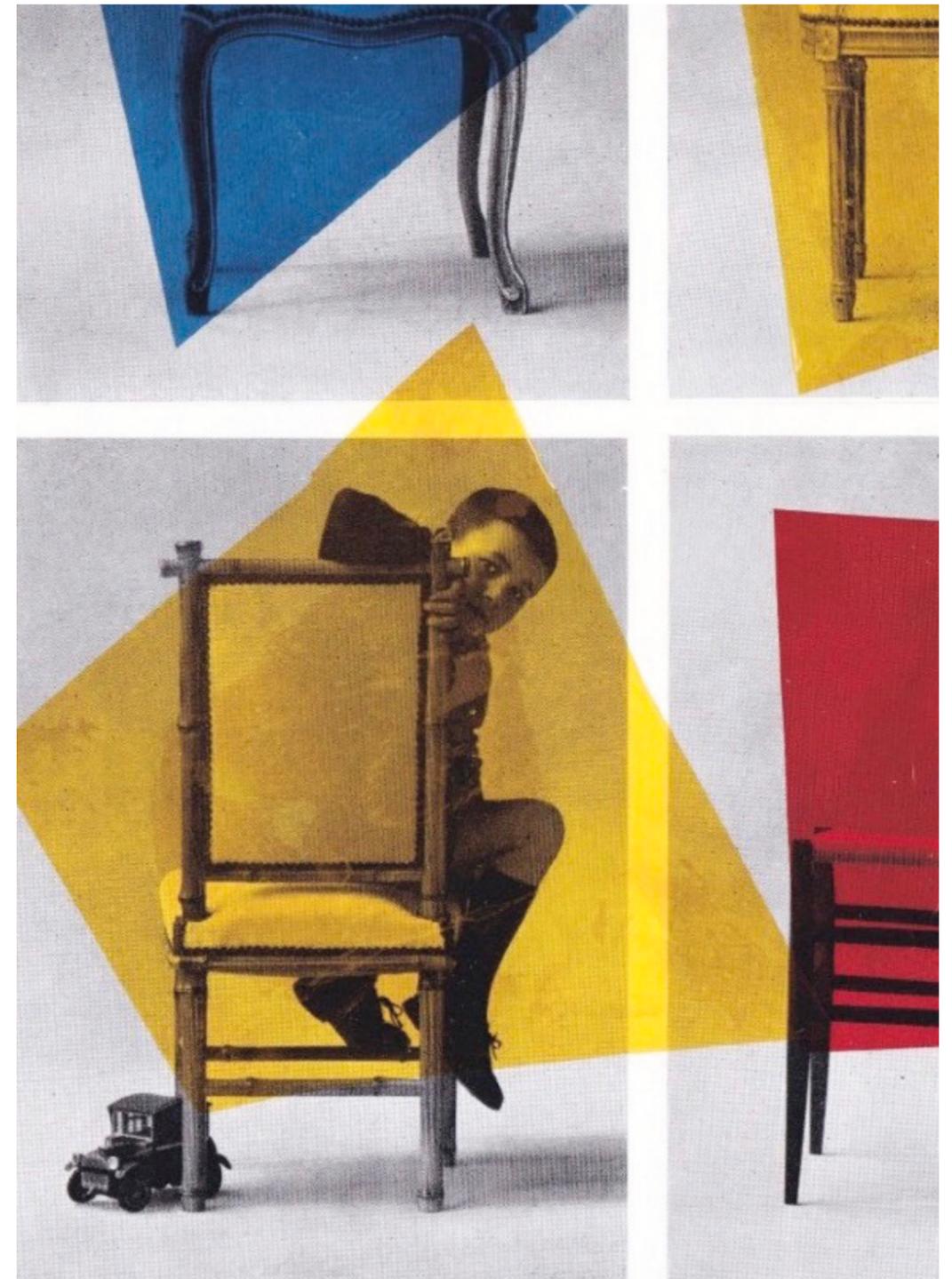


Ricerca di una composizione con un materiale scomodo (Omaggio a Bruno Munari)

Seeking a composition with an uncomfortable material (Homage to Bruno Munari)

This work's title is a pun on Bruno Munari's iconic book, *Ricerca della comodità in una poltrona scomoda* (Seeking comfort in an uncomfortable chair) in which the artist and designer playfully examined the choice of aesthetics versus functionality in a chair's design. By working with the uncomfortable material of cellophane (extremely thin, with a tendency to have a life of its own and little desire to be glued) and an imaginary Munari as a playful little boy, the artist pays homage to one of her major artistic influences in collage form.

2021
collage and cellophane on paper
30 x 31 cm, framed in oak and museum glass
unique piece





By opening Spazio Nobile in 2016 in the very lively and cosmopolitan district of Ixelles 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. 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. Spazio Nobile also takes part in Belgian and international fairs such as Art Brussels, 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*, the biannual art and design magazine, print and online, sharing its selection and its artistic and cultural commitment to collectible art and design. Without putting boundaries between disciplines, the visual arts interact with the fine arts.

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