

*Press release*



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9.9-3.10.2021

## *Le Sacre de la Matière*

Group Exhibition

*Spazio Nobile* & L'Ancienne Nonciature

Rue des Sablons, 7 B-1000 Brussels (Grand Sablon)

Jörg Bräuer, Anne Derasse, Ernst Gamperl,  
Kaspar Hamacher, Amy Hilton, Silvano Magnone,  
Élise Peroi, Päivi Rintaniemi, Bela Silva,  
Fabian von Spreckelsen

Wednesday 8th September 2021

Press Preview: 12-15.00

Vernissage: 17-21.00

In the presence of the artists

RSVP

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## *Le Sacre de la Matière*

In September 2021, “*Le Sacre de la Matière*” is ushering in its second chapter at the Ancienne Nonciature. This new exhibition brings together 10 artists whose lively and resilient minds meet at the heart of matter, between unity and duality, the very symbolism of the number 10. The Ancienne Nonciature is well known as a heritage site, an emblem of the period when it housed the embassy of the Vatican to Brussels as the residence of Cardinal Pecci, the papal nuncio who later became Pope Leon XIII. After its first edition in 2020, “*Le Sacre de la Matière*” is returning to this elegant historic building, which has become a prominent meeting place for the art scene. Owner Anne Derasse – interior architect, art historian and Belgian designer – has opened the doors to her Brussels home, in the Grand Sablon. With its carefully preserved aura, the Ancienne Nonciature offers an aesthetic respectful of the past, as well as a beautiful texture and quality of space and light, and has hosted significant exhibitions throughout the years. As a representative space, formerly dedicated to the splendours of the church, it is now an “*Embassy of the Arts*”. The daring and perseverance of Anne Derasse in the restoration of the site, united with the artistic vision of her companion Jörg Bräuer, led them on a quest for a new, modern identity, through the hosting of selective art exhibitions. At their invitation, Lise Coirier and Gian Giuseppe Simeone, art historians and founders of Spazio Nobile, first took on this unique artistic adventure. With this second exhibition “*outside the walls*” of the gallery, they are bringing to the site their philosophy and culture of authenticity, at the crossroads of fine and applied arts. Feeding the flames of this living and inspiring space, 10 creators will be featured, including Anne Derasse and Jörg Bräuer themselves, alongside Ernst Gamperl, Kaspar Hamacher, Amy Hilton, Silvano Magnone, Élise Peroi, Päivi Rintaniemi, Bela Silva and Fabian von Spreckelsen. All of these artists are represented by Spazio Nobile; unique pieces of their new artworks have been selected, in concert with the building’s owners. They are united around the very evocative theme of “*Le Sacre de la Matière*”, the guiding thread of a profound narrative, which takes on its full meaning in this once-sacred place, where the nobility of the soul and the durability of the material are sublimated.

## Ancienne Nonciature, Grand Sablon, Brussels, Belgium

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The history linking the Ancienne Nonciature to its environment can be traced back along a straight line. From its series of windows overlooking the Grand Sablon, Brussels' arts district, the church of Notre-Dame displays its Gothic ornamentation like an architectural "tableau vivant". In the 17th century, a magnificent Renaissance palace was built; the characteristic vaulted cellars still remain. In 1827, the town house was rebuilt, becoming one of Brussels' best examples of neo-classical architecture. It would house the Vatican's embassy; Cardinal Pecci, papal nuncio and future Pope Leo XIII, stayed here, and was succeeded by other cardinals until the 1860s. Sold to the De Mot family, one of its members, Brussels burgomaster Émile De Mot, would live in this building throughout his life. "Times change, but messages persist," comments owner Anne Derasse, an interior architect and art historian whose inspiration for architectural restoration came out of a desire to "capture and preserve the soul of a place, after it has been ravaged by time." For the Ancienne Nonciature, she focussed on respecting the building's forgotten history, while giving it new life, restoring the magnificent original volumes by structuring the space. She developed atmospheres with a subtle refinement, in which silk hangings from illustrious fabric manufacturers sparkle under 18th century Liege crystal chandeliers.

The *genius loci* is instantaneous: the colonnade of the carriage entrance, the monumental staircase, the view along the connected rooms; with its slightly enigmatic presence, the Ancienne Nonciature invites a walk of discovery through a historic site, rich in emotions.

Anne Derasse splits her time between Belgium and France, where for 20 years she has been lovingly restoring Montmoreau castle, a classified Historical Monument in the South Charente. The process of acquiring and restoring the two sites of the Ancienne Nonciature and Montmoreau castle was begun with her companion, Willy d'Huysser, who passed away in 2011. This extraordinary person, an expert in art works and a renowned gallery owner, dedicated his life to art and devoted himself passionately to the rebirth of these two favourite sites. He left us the legacy of his years of experience, and to honour his memory, Anne carried on with his commitment. Her encounter with her companion, artist Jörg Bräuer, further amplified her desire to re-enchant these exceptional locations. Together, they are working to create a foundation for the restoration of historic sites, to give them new life through selected artistic events. Thus, the Ancienne Nonciature and Montmoreau castle, places that have escaped time, have become true "*Gardens of the Soul*" for celebrating art in all its forms.

[www.aann.be](http://www.aann.be)  
[www.nonciature.com](http://www.nonciature.com)



## Spazio Nobile Brussels, Belgium

By opening Spazio Nobile in 2016 in the very lively and cosmopolitan neighbourhood of Place Brugmann in Brussels, art historians Lise Coirier and Gian Giuseppe Simeone have united their passions for design and art history, initiating an erudite dialogue between contemporary applied arts, design and photography. With no boundaries between disciplines, the visual arts interact with the fine arts. Commissioning a collection of unique pieces, limited editions and installations both experimental and artistic, with a particular sensitivity to everything related to nature and minerality, each year the gallery organises five exhibitions and several events in art and heritage venues (Maison Louis Carré, Yvelines, France, arch. Alvar Aalto; Ancienne Nonciature, Grand Sablon ; Lempertz (former galerie Leroy Frères), Brussels, etc). Spazio Nobile also takes part in Belgian and international fairs such as Art Brussels, Luxembourg Art Week, Art on Paper, Collectible Design Fair, PAD Paris and PAD London, Design Miami / Basel, Unique Design Shanghai, etc. The gallery is celebrating its 5th anniversary in 2021, and represents around 30 emerging and renowned artists and designers on an international scale, while promoting high-end craftsmanship and the cultures of East and West.

Spazio Nobile also curates “*TLmag True Living of Art & Design*”, established by Lise Coirier in 2008; through this bi-annual art and design magazine, available in print and online, the gallery shares its selection and its artistic and cultural commitment to collectible art and design. Spazio Nobile has received the “*Homo Faber*” label of excellence, and continues exploring its “*Glass is Tomorrow*” international project. In 2020, Spazio Nobile Gallery opened Spazio Nobile Studiolo, a permanent exhibition space located across from the main gallery which is located at the ‘bel étage’ of a 1920s house. The ‘Studiolo’ was the Italian Renaissance ancestor of the cabinet of curiosities. Simultaneously intimate, educational, symbolic and allegorical, it is open to the public, creating an environment that encourages discovery, and shaped a taste and appreciation for the arts. Its thematic window display can be unexpected, and provides illumination into Spazio Nobile through its curated exhibitions. Spazio Nobile also has a window display in the heart of the Sablon - Brussels Arts District, in the atelier of artist Bela Silva, across from Brussels’ Baroque Minimes Church.

[www.spazionobile.com](http://www.spazionobile.com)

## *Le Sacre de la Matière*

Collectible Furniture, Sculpture and  
Photography

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### Jörg Bräuer

In his new collodion series, “*Aigua Xelida*”, Jörg Bräuer sublimates and cites “*this place where the eternal inevitably keeps company with the ephemeral. Girona’s Mediterranean coastline, composed of sheer rocks, majestic pines, polarising light, and trees that shiver in the breeze, constitute the motif of this series. The sun opens over the sea and everything reflects the eternal ritual of time drifting in the waves. This place, one of the last fragile beauties, gives meaning to time.*”

In his “*Terra Temporis*” paintings, the artist explores the theme of the landscape in abstract form, intensifying the alteration of the material and the entropy. He drew particular inspiration from the 16th century, specifically Giorgione, who exposed the ideal of the unity of physical and spiritual beauty within the framework of perfect nature, and Brueghel the Elder, whose man works in harmony with Mother Earth. Bräuer takes the next step, presenting “*the landscape without a human figure, but with the consequences of human action displayed in its configurations. The landscape remains the pure visual escape to necessary for contemplation, and yet, in places, it cracks before our very eyes, pulled in every direction.*”



## Anne Derasse

With her aesthetic blending nobility, sensitivity and authenticity, Anne Derasse is displaying her creations within the showcase of her Ancienne Nonciature: the “*Hildegarde*” console in hammered iron and smoked eucalyptus, her “*Atbénais*” coffee table and “*Victor & Victoria*” benches in elegant leather braid, as well as her “*Adélaïde*” table-bench, covered in silk velvet.

She designs her projects like a “*Gesamtkunstwerk*”, incorporating her furniture within them, to express a timeless yet paradoxically modern universe. Her personal chromatic pallet sublimates the beautiful materials. *“Fabrics, whether sombre or opulent, fascinate me, aesthetically and almost philosophically, like a know-how that instructs the skein weaving our lives through time.”*



## Kaspar Hamacher

Kaspar Hamacher's "*Mother Earth*" Spheres have been turned, burned and brushed, to evoke the fertility of woman and nature in peril. Imbued with the philosophy of Rudolf Steiner, he uses Douglas pine from the Eastern Cantons in these works, which plunge us into the abyss of our origins.

While he is very fond of beech, maple, walnut and redwood, he also mainly sculpts in solid oak, which he burns in order to generate new life from the ashes, binding us to our identity in this relationship between humans and the planet, forming a whole with the universe. The earthly power of his conceptual, methodical and monoxyle works, is strongly felt in his new creations, sculpted with fire: "*Der Stein Black*" and "*Burnt Sculpture Bench*".



## Amy Hilton

Amy Hilton is stirred by the sensitive dialogue between man and the universe. “*Ellora*” reconciles absence and presence, emptiness and fullness. “It is inspired by India and Ellora, a site near Aurangabad with 34 temples cut into the vertical walls of the hills. These caves, which house Buddhist, Brahman and Jain temples, are imbued with tantric philosophy.”

Seeking harmony between the earth and the cosmos, the artist created the diptychs “*Luminous blue (Devotion to a noble spiritual ideal)*” and “*Luminous violet (higher spirituality)*”. Finding inspiration in Charles W. Leadbeater’s “*The Visible and Invisible Man*” and the theories of Rudolph Steiner on the nature of colours and the aura, she examines the invisible bodies of people, exploring emotional states and colours of the soul.



## Ernst Gamperl

Ernst Gamperl's masterful corpus of 20 sculptures, hollowed out to the thinnest skin of the tree, creates an impression of a forest with unique essences, patinas and oxidations. Placing them on Kaspar Hamacher's burnt monoxyle "*Table Beams*", creates a visual counterweight to the lightness of the turned wood. Gamperl's tactile dialogue with the wood has reached Zen-like mastery.

In his timeless works, Ernst Gamperl reveals the visible in the invisible, in reference to the Japanese culture of emptiness – "*U-Tsu-Wa*" – meaning vessel, emptiness, universe. This meditative installation unites East and West, across a universal culture of art. Here, the eye discovers the cult of the divine in nature, in which the vessels become receptacles of the soul.



## Silvano Magnone

Silvano Magnone brings a sense of the sacred to the portrait and the still life. Following his “*Dialogues*”, he continues to work on the meeting between Man and Nature. “*This new cycle is the result of several outings in the Sonian forest. In “Memory, Transition, Identity”; I observed Nature as it visited and guided Man, dictating to him a rhythm, pulse, changes, transformations.*”

“*In “La Forêt”, it is Man who visits Nature. Outside the studio, in the open, I watched, listened, and witnesses its majesty and light.*” Magnone plunges us into a forest of beeches, with their elongated bodies and twisted branches. An appreciation of slowness remains his *modus vivendi*, far removed from the cliché of landscape photography.



## Élise Peroi

The diaphanous and architectural installation “*Forêt*” by textile artist Élise Peroi, interweaves painted linen and silk thread in a symphony of vegetal shades. Her artworks invite immersion and wandering, with the dense foliage and the alternating shadows and light that escape from it; we feel the fragility of the being and the need for a tighter and more sensitive connection with nature.

Echoing Michel Foucault’s “*beterotopias*”, in which he refers to the garden as “a rug onto which the whole world comes to enact its symbolic perfection... The rug is a sort of garden that can move across space.” Performance also feeds Élise Peroi’s artistic practices, which here translates a meditative breath and gesture.



## Päivi Rintaniemi

Finnish artist Päivi Rintaniemi's ceramic sculptures are meditative. They evoke clarity and luminosity, translating the Nordic rays. The organic, folded and split shapes are a metaphor for the sensitive and spiritual relationship of man and nature: "*Ameona*", "*Adspectrum*", "*Ara*", "*Confido*", "*Domus*", "*Filius*", "*Thesaurus*".

Chamotte stoneware comes to life under the delicate touch that brings forth round and harmonious surfaces: cracked seashells, chrysalides, nests or corollas. "*Calix*", the centre piece at the recent eponymous exhibition held in the Kunsthalle of her home town, Seinäjoki, brings forth a meditative and mystical chalice. At the heart of her creations, we find an alliance of strength and fragility, reflecting the miracle of life.



## Bela Silva

Shaped and enamelled, Bela Silva's "*Simplicités blanches*" are positioned in the diaphanous atmosphere of the first floor. Two large Baroque sculptures from the artist, "*Rome me manque...*", flank the hearth and the double doors with their transoms decorated with bas-reliefs, creating a space full of the joy of homecoming. They echo her new studio and the showcase window she shares with Spazio Nobile, on rue des Minimes in the Sablon, across from the Baroque church that evokes Rome's popular and artistic Trastevere district.

Bela Silva makes reference to the cultural artistic movements, reinterpreting them in a universe of shapes, where the animal and vegetal worlds meet as part of a mythology that she reinvents. The Chinese ink "*La Promenade du Dragon*" (Dragon's Walk), which reflects Extreme Asian fantasies with its pagodas, is emblematic of her sources of inspiration.



## Fabian von Spreckelsen

Combining two organic materials, weathered iron and tanned leather, Fabian von Spreckelsen presents a new collection of seven cabinets, each symbolising an important stage in his existence. The ritual lies in the simple gesture of lifting the leather to reveal the interior of the furniture-sculpture.

*“In life, we reach different stages; periods punctuated by experiences and discoveries. The cabinets refer to the objects of this daily, emotional and spiritual experience. They are made to connect these personal stories: the significant books, the cocktail bar, the little secrets, the keys to independence, the comfort and reassurance of loved ones, the treasures and memories, the personal diary, etc.”* These evolving, bespoke “personal cupboards” take the form of their object.





## Jörg Bräuer (DE - BE) Painter and photographer

Jörg 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, New York, London, Lisbon and Barcelona. Today, he splits his time between Brussels, in the Sablon art district, and his studio in south-west France. His artistic research is focussed on the alteration of matter by time, expressed through different means: photography, painting, sculpture and installations.

Within his themes, he wraps his conceptual approach in a poetic vision of the world around us. *“The Edge of Silence”* reflects the chromatic beauty and the graphic and abstract purity of the impressive falaises in Normandy, eroding with time. With *“Conversations in Silence”*, he recreates a subtle and understated dialogue between the gardens, trees and sculptures of the Château Vaux-le-Vicomte, before their restoration, still covered with the patina of centuries. His series *“Asperity”* explores the rough, unrefined landscapes of Iceland and the connection with nature’s most essential elements. With his photographic plates, using the unique and manual collodion techniques, it creates various series: *“Ceps, l’enracinement du temps”* (Ceps, the Rooting of Time), reveals the visible traces of time in the vineyards of Calon- Ségur; *“Aigua Xelida”* sublimates the coastal landscapes of Girona in Spain; *“The Dissolution of Time”* exposes the unique beauty of Iceland’s landscapes.

The *“Monoliths”* explores a new direction in the texture of time, through sculptures engraved with poetic quotations about time. Finally, the entropic canvases of *“Terra Temporis”* stem from a same feeling of an inevitable loss of energy. Spazio Nobile has represented Jörg Bräuer since 2016. His second solo show at the gallery will take place at the end of 2022.



© Jürg Brähler

## Anne Derasse (BE)

Interior architect and art historian

Holding a degree in Art History from the Free University of Brussels, Anne Derasse cherishes places full of history, heritage, know-how and high-end craftsmanship. She splits her time between Brussels and the south-west of France, her two anchor points and offices located in historical buildings she has restored: the Ancienne Nonciature, the former Vatican embassy in Brussels, and the castle of Montmoreau, a listed historical monument of the 11th and 15th centuries in southern Charente. She combines history and contemporaneity with strength and grace, in an approach of authenticity and durability, far from ephemeral trends. She captures and strives to preserve “the soul of the place”, or, if this has disappeared over time, subtly re-creates it, focussing on purity and elegance, and “a certain stripped-down refinement”. Her style is timeless; refined and warm. She plots the entire project down to the smallest detail, from the structuring of the spaces to the furniture, with a keen sense of proportion, precision and emotion. She extends her interior architecture work with design in its fullest sense and research, where natural and noble materials express themselves in very specific chromatic ranges. Her timeless atmospheres adorn the fluid spatial constructions. With an appreciation for both old masters and contemporary artists, Anne also advises her clients on selecting works of art and the development of their private collections. Her projects have been published in numerous magazines and a recent monograph. Some of her references include: the castle of Calon-Séjour, the Grand Cru Classé de Saint-Estèphe in the Médoc, the Crazy Horse in Paris, the Manneken-Pis Museum in Brussels, the Montmoreau Castle in the South Charente, the Ancienne Nonciature in Brussels, an Art Deco apartment in a listed Walter building in Paris, and more.



© Jörg Bräuer

## Kaspar Hamacher (BE) Sculptor, Artist, Designer

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With a degree from the Academie Beeldende Kunsten in Maastricht, the Netherlands, Kaspar Hamacher, originally from Belgium's Eastern Cantons, takes nature as the starting point in his daily life as a sculptor and a designer of artistic furniture. Monoxyle purity blooms from sylvan beauty. Raised in woodlands by his forest ranger father, he has forged a unique and very personal path through the world of art and design, winding his way 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 out of his own creative energy. He resolutely focuses on the object in all its physical strength, more as a "maker" 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 stump or a piece of leather, for him it is essential to respect authenticity at every step of the creative process. In his design approach, which he has called "*Die Werkstatt*" (The Workshop) since his 2017 exhibition at Spazio Nobile, Hamacher always aims to create a piece that is both unique and personal, with a strong meaning and added soul. "*Le Sacre de la Matière*" reflects his authenticity, while "*Mother Earth*" is at the heart of his identity, the eponymous title of his solo exhibition at CID Hornu which ran from June to September 2021. Spazio Nobile has represent Kaspar Hamacher since 2016. He will be shown jointly with photographer Jo Magrean in the gallery's Studiolo in Autumn 2021.



## Amy Hilton (UK)

Artist, Painter, watercolourist, writer

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Amy Hilton received her degree in literature from the University of London's Goldsmiths College. In January 2008, she settled in the French Alps, where she reconnected with Nature. Her artistic aspirations developed over the seasons spent among the valleys and mountaintops. Today, she splits her time between Paris and Burgundy. 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 a variety of 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, according to her, find their sense in their relationship, and even more in their relationship to Nature. This "deep ecology", to use the artist's own words, highlights the power of physiological and mythical links and cycles. Amy Hilton has a story she likes to tell in order to illustrate the inspiration that animates her work: she talks about her discovery, on an isolated beach, of a stone broken into two separate parts. Two distinct parts; two parts that fit perfectly together. The sharpness of the stone's crack does not prevent us from thinking of it as a coherent and unique form. Spazio Nobile organised Amy Hilton's first solo exhibition, "*Dreamstones*", for the Art on Paper show at BOZAR Brussels, in 2018, and "*In Between*" during the Brussels Drawing Week in 2018. She was also Guest Editor of TLMag on the theme of "*Precious: A Geology of Being*" in 2020. Spazio Nobile has represented Amy Hilton since 2018, and will organise her first solo show in 2022.



© Bernhard Speidel

## Ernst Gamperl (DE)

Artist, Sculptor

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His sculptures aren't simply turned on the lathe, they're the fruit of years of painstaking work with his preferred 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 impose a shape on it. This physical and conceptual challenge continues to spur him on. Curved edges and bulges, projections and indentations emerge out of the natural warping of the wood. They are part and parcel of the design, as are branches and irregular growth formations, and the fissures and fractures that he consciously repairs and controls. The immanent expressive power of the material and its grain, lines and colouring, its softness or hardness, its compact heaviness or paper-thin transparency, are 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 and scarred. Pushing the boundaries of his own craftsmanship, Gamperl was awarded the LOEWE Craft Prize in 2017, and since then has pursued a quest for even more essential and archaic forms and surfaces. His one-of-a-kind project, "*Tree of Life*", in which he transformed a tree into 67 beautifully wrought vessels that embody his excellence in woodturning and in experimental patinas, has been touring in Europe and in Asia (Korea) over the past two years. Spazio Nobile has represented Ernst Gamperl since 2020.



© Jorge Ballester

## Silvano Magnone (IT) Photographer

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Hailing originally from Veroli, a small village in the central mountains of Italy, he moved between Rome, Naples and Bologna, before leaving Italy for Brussels in 2008. Graduating from the National Film Academy of Bologna (Italy) in 2005, Silvano Magnone has participated in many multidisciplinary projects, crossing the boundaries of cinema, documentary, theatre, music and photography. As co-founder of the Teatro Ygramul in Rome with the anthropological theatre research group Ygramul LeMilleMolte, he acted as videographer, making several short and long films as well as a documentary shot between Italy and Malawi. In 2004, he collaborated with the “Gruppo Amatoriale” as a cameraman and editor for several feature films including “*The Variation of Mr. Quodlibet*”, which was selected for the 2006 Turin Film Festival. For Manuana, a collaborative photography and video-installation project with Anja Kowalski and Alassane Douougou, he left Italy for Ouagadougou, Burkina Faso in 2007. Upon his return to Europe, the project ended with a residency in Brussels, where he has lived and worked ever since. While in Brussels, he met photography professor Mirjam Devriendt, enabling him to deepen his knowledge of silver photography and to work in a dark room. She encourages him to persevere in his research into old photographic techniques. In his studio in the Sablon arts district, he carries out his research on alternative photographic processes, mainly working with collodion, historical printing techniques and modern instant photography (Polaroid). His main interests are portraiture and landscape, which he conceives as a journey through time and space in his studio or on his walks, photographing outdoors and magnifying the beauty of the forest. Spazio Nobile has represented Silvano Magnone since 2017.



© Yann Per

## Élise Peroi (FR)

Textile artist

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Élise Peroi lives and works in Brussels. She is a graduate of the Royal Academy of Fine Arts of Brussels and receives her Master's degree in Textile Design in 2015. In 2016, with the support of Brussels' Halles de Schaerbeek, she began developing performances that draw on her lived experiences and the feeling of weaving. The artist has participated in several collective exhibitions since 2015, in both France and Belgium (Foresta, Le Bel Ordinaire, Pau, FR; Inspire, Iselp, Brussels, BE; Island/ish, Instituto Italiano di Cultura, Brussels, BE, etc.). She is regularly invited for residencies relating to her work, whether as a visual or performance artist: La Bellone, Brussels, BE; La Serre – Arts vivants, Montréal, CA; Fédération Wallonie- Brussels, Île de Comacina, IT; Fap, San Cipriano Picentino, IT, etc. She collaborates with several choreographers, including Mui Cheuk Yin, Louise Vanneste; playwrights such Emmanuelle Nizou, Camille Louis, Émilie Martz-Kuhn; and musicians including Roel Dieltiens, Marine Falque-Vert and Thomas Jean Henri. In 2020, she had her first personal exhibition, "*Proche du Soleil*" (Close to the Sun), at the Maria Lund gallery in Paris. In 2021, her works were shown within two solo exhibitions in Brussels: "*Là où se trouve la forêt*" (Where the forest is) at the Botanique and "*Faire Sillons*" at the Centre Culturel de La Tour. Spazio Nobile will show her work for the first time at "Sacre de la Matière" and will present her tapestries on the theme of the garden as part of its Studiolo and at shows such as Art Week Luxembourg, Collectible Brussels, etc.



## Päivi Rintaniemi

Artist, sculptor, ceramist

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Päivi Rintaniemi graduated with a Master of Arts from the Aalto University in Helsinki, Finland. The varied art disciplines taught at the university enabled her to develop solid professional skills in both design and sculpture. After her studies, Rintaniemi concentrated mainly on designing and manufacturing everyday objects. She shows her Amfora creations at major international design shows. Sculpture has always been an important counterbalance for her design work. Rintaniemi's starting points for structuring her works of art are shape and dimension. Her pieces are characterised by her way of working the clay, which is also often a significant factor in the nature and narrative of her sculptures. Over the years, colour has been replaced by structured surfaces and earthy tones. Rintaniemi's artistic work is meditative, with an interaction between the material and the themes. Through her works, Rintaniemi strives to unveil her relationship with nature, and to let her audience appreciate the uniqueness and miracles of life. Päivi Rintaniemi's work has been recognised both nationally and internationally. She received the Finnish designer award in 2008, and first prize at the International Competition of Contemporary Ceramic Art in Faenza, Italy, in 2013. She has participated in many art shows in Finland and abroad, and her works are found in Finnish national collections and museums, as well as in private collections. Spazio Nobile showed her work throughout the Finnish season "*Keep Your Garden Alive*" in 2019, and since then has represented her.



© Sebastien Bras

## Bela Silva (PT)

Artist, painter, sculptor, ceramist

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 splits her time between Lisbon and Brussels. She has exhibited at Ann Nathan Gallery and Rhona Hoffman Gallery in Chicago, at Lisbon's Museu do Azulejo (Tile Museum), Museu Anastácio Gonçalves, 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 has run 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 pieces of public art, including painted murals on tile for Lisbon's Alvalade subway station, and ceramic panels for Japan's Sakai Cultural Centre gardens and the João de Deus School in the Azores Islands. She created 12 large fantastical pieces in 2017 for the gardens of the Fine Arts museum, while exhibiting her work that same year at the Museum of the Orient in Lisbon. Spazio Nobile has represented Bela Silva since 2017. In 2021, Spazio Nobile launched three jewellery collections with the artist: "*Mon Amour, Mexico*", "*Petalouda*" with high-end Berlin-based fashion brand Rianna + Nina and "*Four Seasons*", wall sculpture jewellery to hang on the wall as ex-votos. In 2021, the gallery inaugurated a showcase with Bela Silva, in le Sablon art district and is preparing her next exhibition in duo with Belgian textile artist Vera Vermeersch for Spring 2022.



## Fabian von Spreckelsen (DE) Sculptor, Artist, Designer

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A graduate of the Academie Beeldende Kunsten in Maastricht, the Netherlands, German-born artist Fabian von Spreckelsen is now based in the Netherlands. He cultivates a deep fascination for nature, passed down from his biologist father, who guided Fabian on the discovery of the delightful world of living organisms. This relationship and interaction between a constructed environment and unspoiled nature has steered his artistic instincts. Fabian von Spreckelsen is captivated by the links between humans and the natural elements surrounding them, and in his sculptural designs, he continuously interprets nature as a powerful force, requiring respect more than protection. The resulting strong and radical artwork draws inspiration from flora and fauna in their abstract geometries, with both strength and beauty in their simplest, sometimes abstract forms. The lines of his work are clear-cut, producing visual effects that are simultaneously minimal and maximal. With his sculptural approach, he creates unique and bespoke pieces with a specific personality; the variety of his works reflects the diversity of nature and its connection with profound human values. He aims for a balance between arithmetical design, craftwork and artistic freedom, while always working with a respect for the environment and harmony with his surroundings. His recent monumental sculpture project, "Freddy", in Corten steel, takes him in a new, more conceptual direction, that he also translates into his new collection of seven cabinets that combine weathered iron and tanned leather, reflecting the stages of his life in a direct extension of the artwork "The Soul Portrait" which was show at the first edition of "Le Sacre de la Matière". Spazio Nobile has represented Fabian von Spreckelsen since 2017. A solo exhibition of his work will be held during the 2021-2022 winter, in the gallery's Studiolo.



## Lise Coirier (FR-BE)

Art Historian, Art Curator & Publisher,  
Co-Founder of Spazio Nobile

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With degrees in management and art history, French-born Lise Coirier has lived and worked in Brussels for 30 years. There, she has run her consulting agency Pro Materia for 20 years, and remains committed to managing projects that she creates from the start. She is founder and editor in chief of “*TL Magazine, True Living of Art & Design*”, started in 2008, a bilingual (FR/EN) biannual magazine available in print and online, and dedicated to culture, art and contemporary design. Lise Coirier has also initiated several European projects, such as “*Human Cities*” and “*Glass is Tomorrow*”. An exhibition curator, she has in addition edited several books, including “*Le Guide des Métiers d’art à Bruxelles et environs*” (ed. Best of Publishing / Fondation pour les arts, 1998 - 2000), “*Design in Belgium - 1945-2000*” (ed. Racine, 2002), “*Label-Design.be, Belgium is Design*” (ed. Stichting Kunstboek, 2015 - 2010), monographs of Xavier Lust (ed. Stichting Kunstboek, 2008) and Anne Derasse (ed. Betaplus, 2014), *Glass is Tomorrow* (ed. Pro Materia / Archibooks, 2015), and more. In 2016, she opened Spazio Nobile Gallery in Brussels, with her partner and husband Gian Giuseppe Simeone, specialised in contemporary applied arts, design and photography.



## Gian Giuseppe Simeone (IT-SE) Art Historian & Archaeologist, Co-Founder of Spazio Nobile

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Gian Giuseppe Simeone is an art historian and archaeologist specialised in the preservation and valorisation of cultural and artistic heritage. Italo-Swedish, based in Brussels since 1979, he works as a consultant on cooperation projects and programmes in the fields of contemporary creation and cultural heritage for the European Commission and other national and international organisations. His consulting firm Culture Lab, launched in 2002, focusses on the design and management of international cooperation projects and programmes in the field of culture, primarily supported by the European Union. Within this context, he has contributed to the implementation of major exhibitions, research programmes and co-productions ventures in disciplines including heritage, music, theatre, the visual arts and design. He has also carried out several study, assessment and consulting missions in Europe, Africa and the Mediterranean, with the goal of highlighting the importance of culture in the policies of the European Union, and its role in socio-economic development. Gian Giuseppe Simeone is author of several reference works on the study and recognition of the value of European and international culture and heritage. In 2016, he co-founded the Spazio Nobile gallery with Lise Coirier.

## Index of Exhibited Artworks

Jörg Bräuer (DE)

Painter & Photographer

Jörg Bräuer, *Aigua Xelida 1*, Der Sinn der Zeit, 2016-2021,  
40 x 110 cm, 8+2 EA/AP

Jörg Bräuer, *Aigua Xelida 2*, Der Sinn der Zeit, 2016-2021,  
40 x 110 cm, 8+2 EA/AP

polyptych, wet plate collodion, contact print on metal,  
ferrotypes

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Jörg Bräuer, *Aigua Xelida 3*, Der Sinn der Zeit, 2016-2021,  
40 x 70 cm, 8 + 2 EA/AP

Jörg Bräuer, *Aigua Xelida 4*, Der Sinn der Zeit, 2016-2021,  
40 x 70 cm, 8 + 2 EA/AP

Jörg Bräuer, *Aigua Xelida 5*, Der Sinn der Zeit, 2016-2021,  
40 x 70 cm, 8+2 EA/AP

Jörg Bräuer, *Aigua Xelida 6*, Der Sinn der Zeit, 2016-2021,  
40 x 70 cm, 8+2 EA/AP

Jörg Bräuer, *Aigua Xelida 7*, Der Sinn der Zeit, 2016-2021,  
40 x 70 cm, 8+2 EA/AP

triptych, wet plate collodion, contact, print on metal, 3  
ferrotypes

—

Jörg Bräuer, *Aigua Xelida 8*, Der Sinn der Zeit, 2016-2021,  
40 x 50 cm, 8+2 EA/AP

diptych, wet plate collodion, contact print on metal, 2  
ferrotypes

—

Jörg Bräuer, *Aigua Xelida R-1*, Der Sinn der Zeit, 2016-  
2021, closed 40 x 60 cm, open 40 x 120 cm  
quadriptych, wet plate collodion, contact print on metal,  
4 ferrotypes

Jörg Bräuer, *Ceps #1*, 2018, L'enracinement du temps,  
2018, 40 x 30 cm, 8+2 EA/AP

Jörg Bräuer, *Ceps #10*, 2018, L'enracinement du temps,  
2018, 40 x 30 cm, 8+2 EA/AP

Jörg Bräuer, *Ceps #11*, 2018, L'enracinement du temps,  
2018, 40 x 30 cm, 8+2 EA/AP

Jörg Bräuer, *Ceps #13*, 2018, L'enracinement du temps,  
2018, 40 x 30 cm, 8+2 EA/AP

Jörg Bräuer, *Ceps #14*, 2018, L'enracinement du temps,  
2018, 40 x 30 cm, 8+2 EA/AP

Jörg Bräuer, *Ceps #15*, 2018, L'enracinement du temps,  
2018, 40 x 30 cm, 8+2 EA/AP

Jörg Bräuer, *Ceps #20*, 2018, L'enracinement du temps,  
2018, 40 x 30 cm, 8+2 EA/AP

Jörg Bräuer, *Ceps #9*, 2018, L'enracinement du temps,  
2018, 40 x 30 cm, 8+2 EA/AP

wet plate collodion, contact print on metal, ferrotype

—

Jörg Bräuer, *Terra Temporis I*, 2021, 100 x 120 cm

Jörg Bräuer, *Terra Temporis II*, 2021, 100 x 120 cm

Jörg Bräuer, *Terra Temporis III*, 2021, 100 x 120 cm

Jörg Bräuer, *Terra Temporis IV*, 2021, 100 x 120 cm

Jörg Bräuer, *Terra Temporis V*, 2021, 100 x 120 cm

acrylic, oil, charcoal and marble dust on linen canvas

Jörg Bräuer, *The Dissolution of Time 1 – Fagraskógarfjall*,  
Iceland, 2021, 70 x 40 cm

Jörg Bräuer, *The Dissolution of Time 2 – Snaefellsnes*,  
Iceland, 2021, 70 x 40 cm

Jörg Bräuer, *The Dissolution of Time 6 – Álftafjörður*, 2021,  
Iceland, 70 x 40 cm

triptych, wet plate collodions, 3 ferrotypes

—

Jörg Bräuer, *Asperity n°9, Together, Islandiya*, 2020, signed and dated, 180 x 300 cm  
Jörg Bräuer, *Asperity n°10, Together, Islandiya*, 2020, signed and dated, 180 x 220 cm  
Jörg Bräuer, *La grande galerie de Turin*, 2020, signed and dated, 180 x 220 cm

acrylic, oil, charcoal and marble dust on linen canvas

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Jörg Bräuer, *Monoliths*, 2019-2020, various dimensions  
two-centuries old cedar wood, engraved lettering

Anne Derasse (BE)  
Interior Architect & Art Historian

Anne Derasse, *Hildegarde*, 2020, 75 x 245 x 35 cm  
solid smoked eucalyptus, hammered and waxed iron base

—

Anne Derasse, *Adélaïde*, 2020, 36 x 130 x 130 cm  
banquette table, covering and upholstery in silk and wool velvet blackened solid oak mobile trays

—

Anne Derasse, *Athénaïs*, 2020, 36 x 220 x 72 cm  
banquette table, oblong suede and leather braided cover  
solid smoked eucalyptus mobile trays

—

Anne Derasse, *Victor & Victoria*, 2020, 42 x 150 x 50 cm  
(+25 cm back cushion)  
bench and long cushion covered in suede braid and leather with horsehair, down and linen upholstery

Ernst Gamperl (DE)  
Sculptor

Ernst Gamperl, *38/2014//130*, 2014, 82 x 0 15 cm  
Ernst Gamperl, *39/2014//130*, 2014, 116 x 0 14 cm  
Ernst Gamperl, *69/2019//80*, 2019, 102 x 0 42 cm

turned maple wood sculpture

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Ernst Gamperl, *55/2020//190*, 2020, 27 x 0 41 cm  
turned fiddleback maple wood sculpture with red core

—

Ernst Gamperl, *9/2020//170*, 2020, 88 x 0 40 cm  
turned maple wood sculpture, bleached, limed

—

Ernst Gamperl, *40/2014//130*, 2014, 143 x 0 14 cm  
turned copper beech wood sculpture

—

Ernst Gamperl, *40/2017//200*, 2017, 86 x 0 13 cm  
Ernst Gamperl, *48/2020//150*, 2020, 90 x 0 12 cm  
Ernst Gamperl, *36/2017//150*, 2017, 71 x 0 14 cm  
Ernst Gamperl, *50/2018//180*, 2018, 57 x 0 24 cm  
Ernst Gamperl, *53/2020//180*, 2020, 57 x 0 25 cm  
Ernst Gamperl, *73/2019//180*, 2019, 76 x 0 27 cm

turned oak wood sculpture

Ernst Gamperl, *45/2020//180*, 2020, 84 x 0 40 cm  
turned oak wood sculpture, bleached and limed

—

Ernst Gamperl, *49/2020//150*, 2020, 82 x 0 12 cm  
Ernst Gamperl, *58/2018//120*, 2018, 70 x 0 10,5 cm

turned oak wood sculpture, butterfly key

—

Ernst Gamperl, *31/2020//170*, 2020, 40 x 0 57 cm  
turned oak wood sculpture, bleached, limed and  
butterfly keys

—

Ernst Gamperl, *54/2020//150*, 2020, 86 x 0 41 cm  
Ernst Gamperl, *56/2020//150*, 2020, 55 x 0 34 cm

turned ash wood sculpture

Kaspar Hamacher (BE)  
Sculptor, Artist - Designer

Kaspar Hamacher, *Der Stein Black*, 2021, 38 x 108 x 72 cm  
fire sculpted solid oak sculpture / low table, waxed,  
oiled, and stamped by the artist

—

Kaspar Hamacher, *Sphere L*, 2021, 0 80 cm  
fire sculpted turned solid oak, waxed, brushed and  
stamped

—

Kaspar Hamacher, *Sphere S*, 2021, 0 40 cm  
fire sculpted turned solid oak, waxed, brushed and  
stamped

—

Kaspar Hamacher, *Burnt Table Beams*, 2021, each 22 x  
202 x 49 cm  
secular burnt oak, handmade solid oak feet, oiled and  
waxed, stamped

—

Kaspar Hamacher, *The Black Burned Bench*, 2021, 80 x  
250 x 80 cm  
fire sculpted solid oak, waxed, oiled and stamped by the  
artist

Amy Hilton (UK)  
Painter & Writer

Amy Hilton, *Black through Black*, 2018, 29 x 22 cm  
ink on handmade Indian paper

—

Amy Hilton, *Ellora*, 2018, 105 x 158 cm  
sedimentary charcoal and dry pastel on handmade  
Indian paper

—

Amy Hilton, *Illuminate*, 2018, 29 x 22 cm  
pigment on handmade Indian paper

—

Amy Hilton, *Light-aura of thought*, 2019, 120 x 80 cm  
Amy Hilton, *Luminous Blue (Devotion to a noble spiritual  
ideal)*, 2021, 120 x 80 cm  
Amy Hilton, *Luminous violet (Higher spirituality)*, 2021,  
120 x 80 cm  
Amy Hilton, *Sublimation #5*, 2021, 80 x 120 cm  
Amy Hilton, *Visbuddi*, 2019, 120 x 80 cm

dry pastel on paper

—

Amy Hilton, *Paysage-Sentiment Yellow*, 2021, 65 x 50 cm  
ink on tracing paper

—

Amy Hilton, *Flow River Flow*, 2021, 36 x 36 cm  
Sumi ink on paper

—

Silvano Magnone (IT)  
Photographer

Silvano Magnone, *Werrewinkel I*, 2021, 20 x 45 cm,  
framed 28 x 43 cm, 8 + 2 EA/AP

Silvano Magnone, *Werrewinkel II*, 2021, 20 x 45 cm,  
framed 28 x 43 cm, 8 + 2 EA/AP

Silvano Magnone, *Werrewinkel III*, 2021, 20 x 45 cm,  
framed 28 x 43 cm, 8 + 2 EA/AP

diptych, wet plate collodion, 2 tintypes, signature  
engraved on the back of the plates

—

Silvano Magnone, *Hallerbos I*, 2021, 30 x 48 cm, framed  
33 x 51 cm, 8 + 2 EA/AP

Silvano Magnone, *Hallerbos II*, 2021, 30 x 48 cm, framed  
33 x 51 cm, 8 + 2 EA/AP

Silvano Magnone, *Fer à Cheval*, 2021, 30 x 48 cm, framed  
33 x 51 cm, 8 + 2 EA/AP

Silvano Magnone, *Enfants Noyés*, 2021, 30 x 48 cm,  
framed 33 x 51 cm, 8 + 2 EA/AP

diptych, wet plate collodions, 2 tintypes, signature  
engraved on the back of the plates

—

Silvano Magnone, *Senza Polcere Senza Peso #1*, 2019-  
2020, 60 x 25 cm, framed 75 x 40 cm, 8 + 2 EA/AP

Silvano Magnone, *Senza Polcere Senza Peso #2*, 2019-  
2020, 60 x 25 cm, framed 75 x 40 cm, 8 + 2 EA/AP

triptych, wet plate collodions, 3 tintypes, signature  
engraved on the back of the plates

Élise Peroi (FR)  
Textile artist

Élise Peroi, *Forêt Part 1 (black)*, 2021, 235 x 142 x 25 cm

Élise Peroi, *Forêt Part 3 (red)*, 2021, 235 x 142 x 25 cm  
linen, painted silk and wood

Päivi Rintaniemi (FI)  
Sculptor & Ceramist

Päivi Rintaniemi, *Adspectum*, 2019, 33 x 54 x 49 cm

Päivi Rintaniemi, *Amoena*, 2015, 100 x 90 x 35 cm

Päivi Rintaniemi, *Ara*, 2010, 38 x 87 x 72 cm

Päivi Rintaniemi, *Calix*, 2021, 100 x 60 x 53 cm

Päivi Rintaniemi, *Confido*, 2010, 38 x 87 x 72 cm

Päivi Rintaniemi, *Domus*, 2016, 53 x 65 x 53 cm

Päivi Rintaniemi, *Filius II*, 2018, 53 x 75 x 52 cm

Päivi Rintaniemi, *Tbesaurus*, 2014, 38 x 90 x 80 cm

Päivi Rintaniemi, *Unio*, 2010, 54 x 60 x 56 cm

stoneware clay sculpture with shamott

—

Bela Silva (PT)  
Sculptor & Ceramist

Bela Silva, *Rome me manque... #1*, 2021, 80 x 0 40 cm

Bela Silva, *Rome me manque... #2*, 2021, 85 x 0 45 cm

hand-built glazed stoneware sculpture

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Bela Silva, *Simplicité Blanche* #1, 2021, 18 x 0 14,5 cm  
Bela Silva, *Simplicité Blanche* #4, 2021, 22 x 0 17 cm  
Bela Silva, *Simplicité Blanche* #5, 2021, 18,5 x 0 13 cm  
Bela Silva, *Simplicité Blanche* #7, 2021, 17 x 0 25 cm  
Bela Silva, *Simplicité Blanche* #8, 2021, 27 x 0 14 cm

hand-built glazed stoneware sculpture

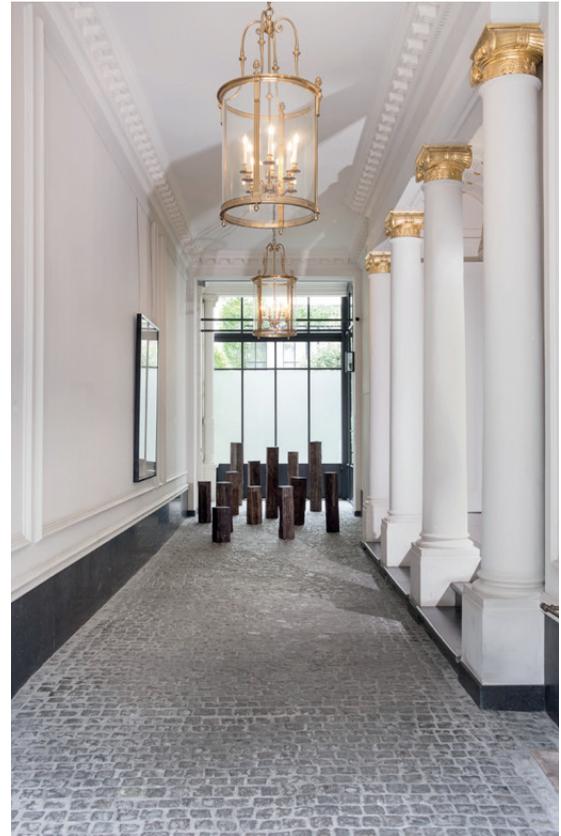
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Bela Silva, *La Promenade du Dragon*, 2021, 200 x 150 cm  
Indian ink on Arches paper, framed

Fabian von Spreckelsen (DE)  
Sculptor & Artist-Designer

Fabian von Spreckelsen, *Books*, 2021, 190 x 20 x 35 cm,  
Fabian von Spreckelsen, *Journal*, 2021, 130 x 35 x 20 cm  
Fabian von Spreckelsen, *Little secrets*, 2021, 80 x 20 x 45 cm  
Fabian von Spreckelsen, *Keys*, 2021, 120 x 25 x 15 cm  
Fabian von Spreckelsen, *Treasury*, 2021, 95 x 30 x 100 cm  
Fabian von Spreckelsen, *Drink*, 2021, 110 x 25 x 60 cm  
Fabian von Spreckelsen, *Comfort*, 2021, 75 x 30 x 160 cm

5+2 EA/AP, eroded steel and tanned leather cabinet





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88 pages, printed on offset 120 gr

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Gian Giuseppe Simeone

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With the participation of: Anne Derasse, Jörg Bräuer

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01-Exhibition View *Le Sacre de la Matière*, Spazio Nobile & L'Ancienne Nonciature, Brussels, 2021; on view: Amy Hilton, *Visbuddi*, Fabian von Spreckelsen, *Drinks, Books & Journal* & Anne Derasse, *Athénaïs*, © Jörg Bräuer

02 - Exhibition View *Le Sacre de la Matière*, Spazio Nobile & L'Ancienne Nonciature, Brussels, 2021; on view: Páivi Rintaniemi, 7 sculptures & Bela Silva, *Rome me manque...* © Jörg Bräuer

03-Exhibition View *Le Sacre de la Matière*, Spazio Nobile & L'Ancienne Nonciature, Brussels, 2021; on view: Bela Silva, *Simplicités Blanches, Rome me manque...*, sculptures & Jörg Bräuer, *Ceps* © Jörg Bräuer

04-Exhibition View *Le Sacre de la Matière*, Spazio Nobile & L'Ancienne Nonciature, Brussels, 2021; in exposition / on view: Jörg Bräuer, *Terra Temporis* & Anne Derasse, *Athénaïs*, © Jörg Bräuer

05-Exhibition View *Le Sacre de la Matière*, Spazio Nobile & L'Ancienne Nonciature, Brussels, 2021; on view: Élise Peroi, *Forêt Part I (black)* & Jörg Bräuer *Asperity*, © Jörg Bräuer

06-Exhibition View *Le Sacre de la Matière*, Spazio Nobile & L'Ancienne Nonciature, Brussels, 2021; on view: view Kaspar Hamacher, *Der Stein Black* & Páivi Rintaniemi, *Adspectum*, © Jörg Bräuer

07-Exhibition View *Le Sacre de la Matière*, Spazio Nobile & L'Ancienne Nonciature, Brussels, 2021; on view: Ernst Gamperl, 20 sculptures and Kaspar Hamacher, *Table Beams*, © Jörg Bräuer

08-Exhibition View *Le Sacre de la Matière*, Spazio Nobile & L'Ancienne Nonciature, Brussels, 2021; on view: Jörg Bräuer, *Monoliths*, © Jörg Bräuer

09-Exhibition View *Le Sacre de la Matière*, Spazio Nobile & L'Ancienne Nonciature, Brussels, 2021; on view: Páivi Rintaniemi, *Thesaurus*, © Jörg Bräuer

10 - Exhibition View *Le Sacre de la Matière*, Spazio Nobile & L'Ancienne Nonciature, Brussels, 2021; on view: Amy Hilton, *Visbuddi* & Kaspar Hamacher, *Sphere*, © Jörg Bräuer

11-Exhibition View *Le Sacre de la Matière*, Spazio Nobile & L'Ancienne Nonciature, Brussels, 2021; on view: Anne Derasse, *Victor* & Jörg Bräuer, *Aigua Xelida*, © Jörg Bräuer

12-Exhibition View *Le Sacre de la Matière*, Spazio Nobile & L'Ancienne Nonciature, Brussels, 2021; the grand staircase, © Jörg Bräuer

13-Exhibition View *Le Sacre de la Matière*, Spazio Nobile & L'Ancienne Nonciature, Brussels, 2021; on view: Élise Péroi, *Forêt Part I (black)* & *Forêt Part III (red)*, © Jörg Bräuer

14-Exhibition View *Le Sacre de la Matière*, Spazio Nobile & L'Ancienne Nonciature, Brussels, 2021; on view: Kaspar Hamacher, *Sphere L*, *Sphere S*, *The Black Burned Bench* & Amy Hilton, *Visbuddi*, © Jörg Bräuer

15-Exhibition View *Le Sacre de la Matière*, Spazio Nobile & L'Ancienne Nonciature, Brussels, 2021; on view: Silvano Magnone, *Fer à Cheval*, © Jörg Bräuer

Info

# *Le Sacre de la Matière*

9.9-3.10.2021

L'Ancienne Nonciature, rue des Sablons 7,  
B-1000 Brussels (Grand Sablon)

Wednesday 8th September 2021

Press Preview: 12-15.00

Vernissage: 17-21.00

In the presence of the artists

RSVP

[press@spazionobile.com](mailto:press@spazionobile.com)

Finissage: Sunday 3rd October, 12-16.00  
in the presence of the artists

Wednesday-Friday 14.00-18.00

Saturday-Sunday 12.00-19.00

Part of Brussels Gallery Weekend (9-12.9.2021)  
& Brussels Design September (7-30.9.2021)

Photo : © Jörg Bräuer

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