



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

SPAZIO
— NOBILE



Season XVII - *Threads of Nature*

Exhibition from 18 March until 18 July 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 *Natbalie Campion (BE)* and *Bela Silca (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 mars au 18 juillet 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 *Natbalie Campion (BE)* et de *Bela Silca (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 I – Fagraskógarfjall

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

€ 4.400



© Jörg Bräuer

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

€ 4.400



© Jörg Bräuer

The Dissolution of Time 2 – Snaefellsnes

2021

Iceland, triptych

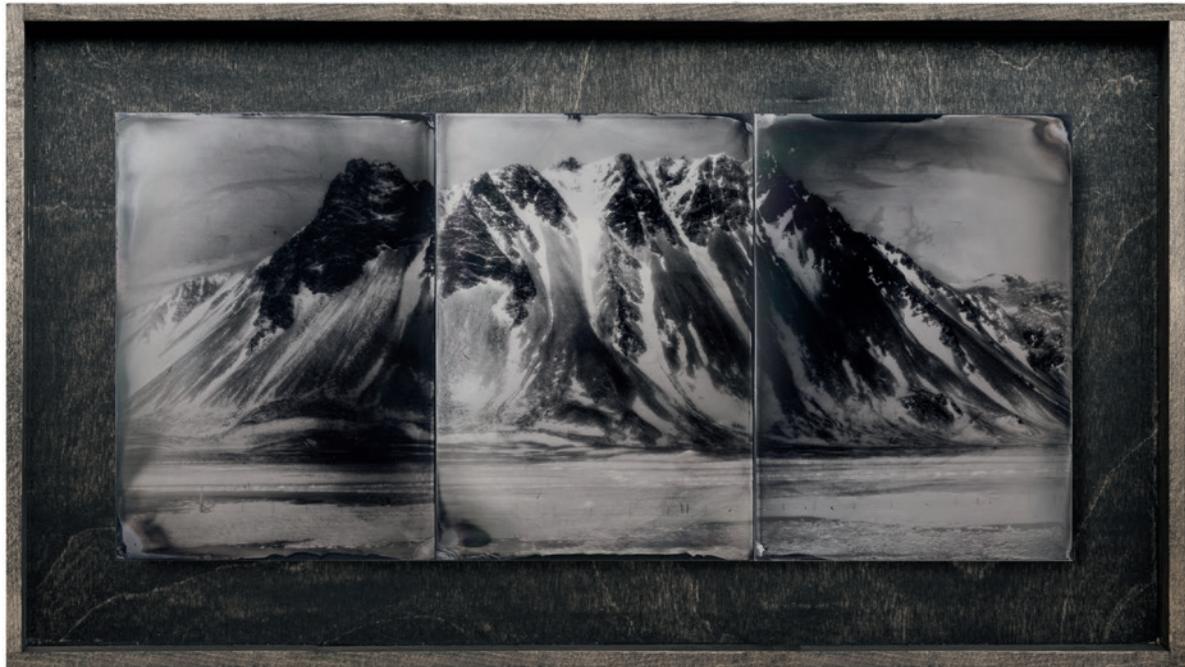
wet plate collodions – ferrotypes

40 x 70 cm

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

€ 4.400

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 19 sanglier

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

€ 5.200



Souche 26

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

€ 1.400



Souche 35

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

€ 2.800



Souche 22

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

€ 1.400



Souche 36

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

€ 4.800



Souche 14

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

€ 2.800



Souche 37

2021
hand-built glazed
stoneware and gold
sculpture
24 x 19 x 19 cm
unique piece

€ 2.100



Souche 25

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

€ 1.900



Souche 38

2021
hand-built glazed stoneware and gold sculpture
29 x 16 x 18 cm
unique piece

€ 4.200



Souche 39

2021
hand-built glazed stoneware and gold sculpture
29 x 18 x 21 cm
unique piece

€ 4.200







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

€ 4,500 (€ 300 each)



© Magasin Néiro



Maison de Plage rose effect

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

€ 4.000



Maisons de plage

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

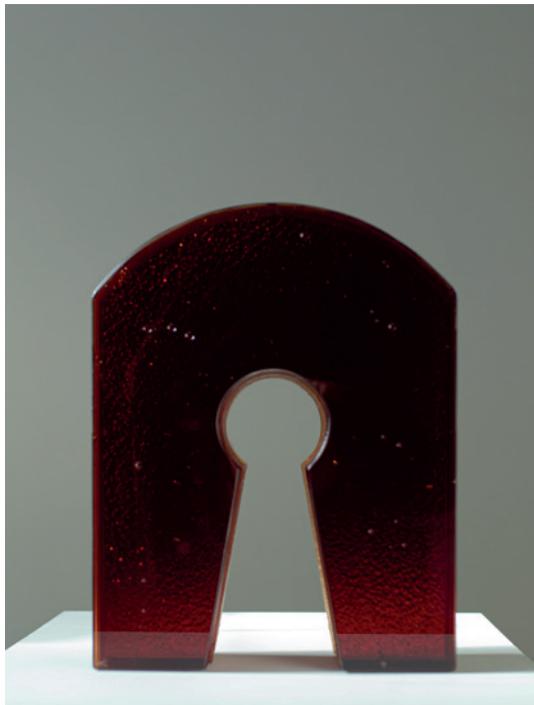
€ 4.000



Forme architecturale

2008
molten glass
45 x 32 x 9 cm
unique piece

€ 4.000



© Margaux Nèto

Forme architecturale

2008
molten glass
45 x 32 x 9 cm
unique piece

€ 4.000



© Margaux Nèto

Forme architecturale

2008
molten glass
45 x 32 x 9 cm
unique piece

€ 4.000



© Margaux Nèto

Forme architecturale smoked rose

2008
cast glass
23 x 20 x 5,6 cm
unique piece

€ 1.500



Forme architecturale charcoal grey

2008
cast glass
22 x 15,5 x 5,5 cm
unique piece

€ 1.500



Forme architecturale bronze

2008
cast glass
22 x 16,5 x 5,5 cm
unique piece

€ 1.500



Forme architecturale heliotrope violet

2008
cast glass
22,5 x 16,5 x 5,2 cm
unique piece

€ 1,500



Forme architecturale imperial yellow

2008
cast glass
21 x 17 x 6 cm
unique piece

€ 1,500





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

€ 16,350



31/2020//170

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

€ 13,200



69/2019//80

2019
turned maple wood
sculpture,
bleached, limed
102 x 040 cm
unique piece

€ 13.200



36/2017//150

2017
turned oak wood
sculpture
71 x 014 cm
unique piece

€ 4.750



49/2018//180

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

sold



9/2020//170

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

€ 16.350



38/2014//I30

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

€ 7.000



39/2014//I30

2018
turned maple wood
sculpture,
116 x 014 cm
unique piece

€ 11.900



53/2020//I80

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

€ 7.900



54/2020//I50

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

€ 16.350



55/2020//190

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

€ 10.300



50/2018//180

2020
turned oak wood
sculpture
57 x 024 cm
unique piece

€ 7.900



40/2014//130

2014
turned copperbeech
wood sculpture
143 x 014 cm
unique piece

€ 12.700



58/2018//120

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

€ 4.750



49/2020//130

2020
turned oak wood
sculpture with butterfly
keys
82 x 012 cm
unique piece

€ 7.100



48/2020//150

2020
turned oak wood
sculpture
82 x 012 cm
unique piece

€ 7.100



56/2020//150

2020
turned ash wood sculpture with butterfly keys
55 x 034 cm
unique piece

€ 10.300



40/2017//200

2017
turned oak wood sculpture
86 x 013 cm
unique piece

€ 7.100



73/2019//180

2019
turned oak wood sculpture
76 x 027 cm
unique piece

€ 10.000





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

€ 13,000



© Margaux Niero

Black Chiseled Bench

2020

burnt solid oak bench

oiled, waxed, stamped by the artist

42 x 260 x 35 cm

unique piece

€ 10.000



Der Ausgebrannt Stein

2018
solid oak
105 x 70 x 35 cm
unique piece

€ 5.200



Burnt Low Table

2021
burnt oak, oiled and waxed
35 x 0 66cm
unique piece stamped by the artist

€ 4.500



Table Beam

2021

secular burnt oak, hand made solid oak feet, oiled
and waxed

22 x 202 x 35 cm

unique piece stamped by the artist

€ 5,000 (each)







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

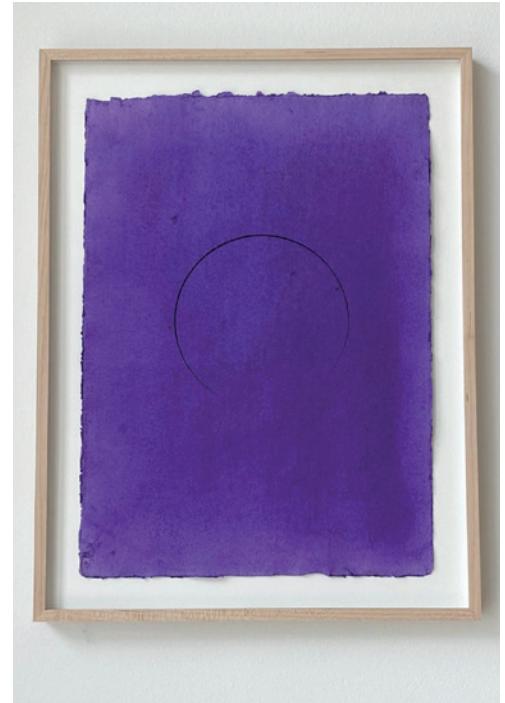
Pigment and ink on hand-made Indian paper

45 x 35 cm

framed and signed by the artist

unique piece

€ 1.200



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

sold



Black through black

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

€ 850



Illuminate

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

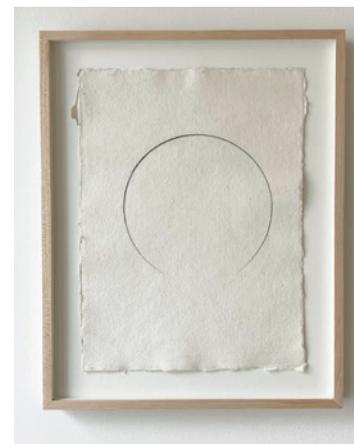
€ 850



I asked myself

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

sold



Light-aura of thought

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

€ 5,500



Vishuddhi

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

€ 5,500



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
unique piece framed and signed by the artist

€ 8.000







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
special edition for Spazio
Nobile

€ 1.800



Monozukuri bleu foncé

2021
free blown glass into
handmade bamboo
moulds
37 x 18 x 11 cm
unique pieces in a random
collection
special edition for Spazio
Nobile

€ 1.800



Monozukuri vert d'eau

2021
free blown glass into
handmade bamboo
moulds
30 x 19 x 11 cm
unique pieces in a random
collection
special edition for Spazio
Nobile

€ 1.800



Monozukuri bleu

2021
free blown glass into
handmade bamboo
moulds
36 x 18 x 11 cm
unique pieces in a random
collection
special edition for Spazio
Nobile

€ 1.800



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

special edition for Spazio Nobile

€ 2.200



Gueule de Loup

2020

giant hand carved bamboo lighting, LED modular spots

70 x 22 cm

unique piece in a random collection

€ 4.000





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

€ 8.000



Simplicité blanche 1

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

€ 800



Simplicité blanche 3

2021
glazed stoneware
sculpture vase
29 x ø23 cm
unique piece

€ 1.200



Simplicité blanche 2

2021
glazed stoneware
sculpture vase
21 x ø16 cm
unique piece

€ 950



Simplicité blanche 4

2021
glazed stoneware
sculpture vase
22 x ø17 cm
unique piece

€ 950



Simplicité blanche 5

2021
glazed stoneware
sculpture vase
18,5 x 013 cm
unique piece

€ 800



Simplicité blanche 7

2021
glazed stoneware
sculpture vase
17 x 025 cm
unique piece

€ 1.100



Simplicité blanche 6

2021
glazed stoneware
sculpture vase
15 x 025 cm
unique piece

€ 1.100



Simplicité blanche 8

2021
glazed stoneware
sculpture vase
27 x 014 cm
unique piece

€ 1.000



Simplicité blanche 9

2021
glazed stoneware sculpture
vase
22 x 017 cm
unique piece

€ 950



La Colonne

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

€ 1.900



Depinto de blu

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

€ 9.000



Mon Amour, Mexico

2020
molten glazed clay jewelry
10 X 10 X 1 cm
ed. of 20 in each shape and color

€ 450



© Margaux Nicro



© Margaux Nicro



Four Seasons

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

€ 700





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

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

€ 2.500



CLUTCH

(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)

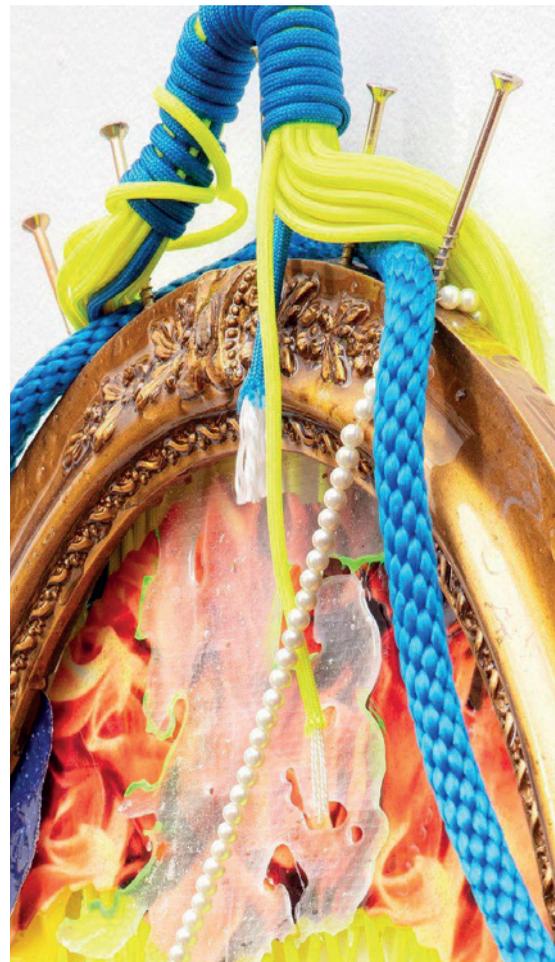
(in sport) denoting or occurring in a critical situation in which the outcome of a game or competition is at stake.

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 Pajaczowska 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." -- Pajaczowska



Untitled VIII: Abyss Overlooking the Mountains

2021
tapestry made of 182,88 cm of steel rod
circa 135 x 150 x 25 cm
unique piece

€ 11.000



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.





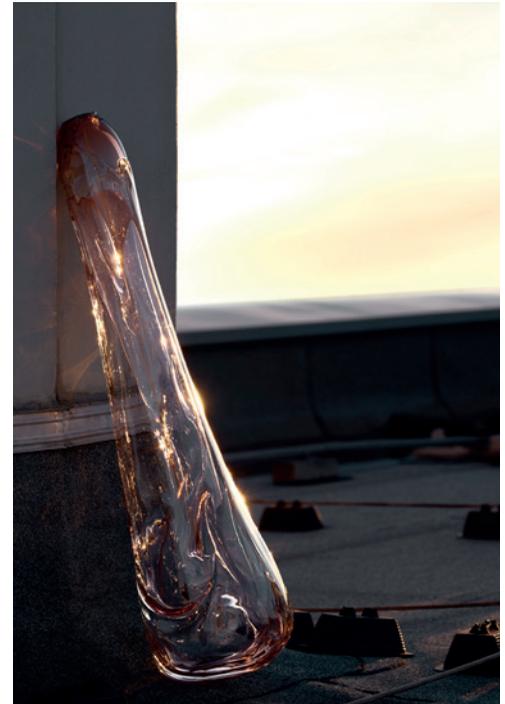
Philipp Weber (DE)

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 ø 20 cm
unique piece

€ 3.750



Improvisations

rosé

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

€ 3.750



Improvisations

purple

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

€ 3.750



Improvisations

green

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

€ 4.150



Improvisations

pink

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

€ 3.750



Improvisations hyacinth

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

€ 3,500



Of Mouvement and Material

white

2021

hand blown glass lighting chandeliers

50 x ø 23 cm

unique pieces

€ 8.000



In this new exhibition, Weber presents his vision of glass and lighting, launching a new bespoke lighting collection for the gallery, *Filigrée*, with grotesque black and refined white canes. The *filigrana* style originated on the island of Murano in the mid- 16th century and spread rapidly to other parts of Europe where the *façon de Venise* glass was produced. This project falls perfectly in line with Spazio Nobile's long-running interest in glass and its project, *Glass is Tomorrow*.



Filigree black

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

€ 9.800



Filigree white

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

€ 9.800





Vera Vermeersch (BE)

When Vera Vermeersch graduated as an art historian, she was not all that interested in academic work or research. She rather wanted to do something with her hands and be creative. She mastered the technique of hand and art weaving, which she then combined with textile restoration. In addition to restoring Flemish tapestries, she experimented with new techniques and started a hand-tufting studio, in which she produced wall and floor tapestries for both local and foreign artists. At present she produces almost exclusively her own creations inspired by her travels, Italian landscapes, and details from antique tapestries and old masters. This always implies a critical, meticulous and layered reading, interpreting and re-interpreting of the given subject into another material. She is a master at translating the virtuosity and poetry of the original design into tapestry. The ideal that her studio pursues is the harmonious collaboration between art and craft. The design is translated into an artisanal product with a highly decorative and artistic value.

Riflessi Verdi

2015
handtufted tapestry
155 x 44 cm
unique piece

€ 1.600



Patterns of The Landscape 1

2020
handtufted tapestry
29,5 x 22,5 cm framed
unique piece

€ 850



Patterns of The Landscape 3

2020
handtufted tapestry
29,5 x 22,5 cm framed
unique piece

€ 850



Patterns of The Landscape 2

2020
handtufted tapestry
29,5 x 22,5 cm, framed
unique piece

sold



Patterns of The Landscape 4

2020
handtufted tapestry
29,5 x 22,5 cm framed
unique piece

€ 850



Sembra Primavera

2015
handtufted tapestry
92 x 92 cm
unique piece

€ 3,500



Tuber Melanosporum

2018
handtufted tapestry
94 x 92 cm
unique piece

€ 3,500



Sotto il Cielo d'Agosto I

2014
handtufted tapestry
90 x 95 cm
unique piece

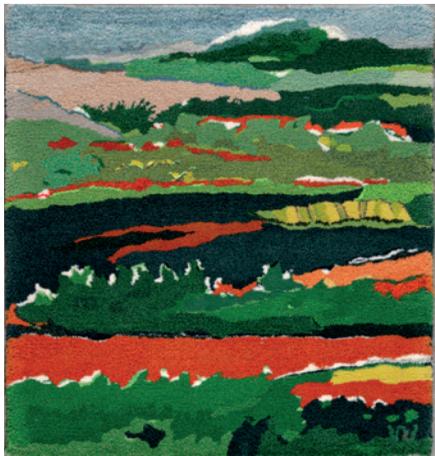
€ 3,500



Sotto il Cielo d'Agosto III

2014
handtufted tapestry
90 x 95 cm
unique piece

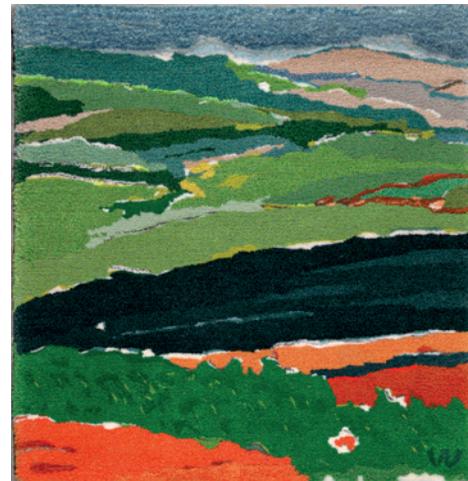
€ 3,500



Sotto il Cielo d'Agosto IV

2014
handtufted tapestry
90 x 95 cm
unique piece

€ 3,500



Vertes II

2015
handtufted tapestry
Ø 100 cm
unique piece

€ 3.000



Sul Filo Della Lana

2020
handtufted tapestry
40 x 30 cm, framed
unique piece

€ 850



Sul Filo Della Vita

2019
handtufted tapestry
40 x 30 cm, framed
unique piece

€ 850



Sul Filo Della Vita

2019
handtufted tapestry
40 x 30 cm, framed
unique piece

€ 850



Sul Filo Della Vita

2019
handtufted tapestry
40 x 30 cm, framed
unique piece

€ 850



Sul Filo Della Vita

2019
handtufted tapestry
40 x 30 cm, framed
unique piece

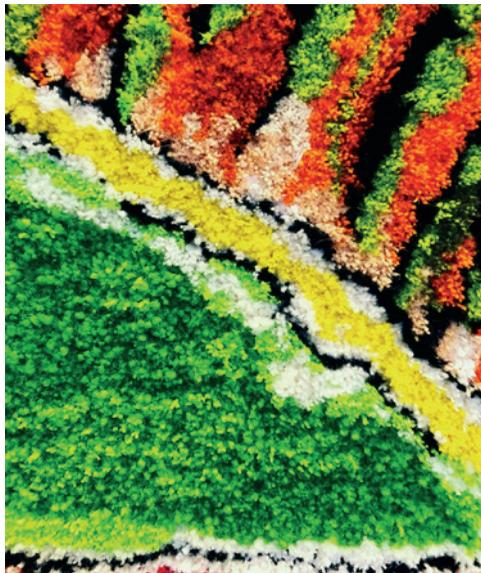
€ 850



Sul Filo Della Lana

2020
handtufted tapestry
40 x 30 cm, framed
unique piece

€ 850



Sul Filo Della Lana

2020
handtufted tapestry
40 x 30 cm, framed
unique piece

€ 850





Isaac Monté (BE)

Isaac Monté has a fascination for unusual materials and an urge to master and manipulate these materials. He is a Belgian designer based in Rotterdam, The Netherlands. Isaac studied at art academies in Belgium, The Netherlands and Norway. His interest in product design developed at Willem de Kooning Academy in Rotterdam, where he graduated as product designer in 2013. The work of Isaac Monté has been shown in a variety of galleries and exhibitions in Belgium, The Netherlands, Italy and Germany. Isaac is lecturing and leading workshops in various institutions, from the industry (IKEA) to art academies. Monté was awarded TheThreshold Price as most talented graduate in 2013, with his project “Filter Factory”. In 2014 he was awarded the Henri Winkelman Award for young creative entrepreneurs in Rotterdam. In 2015 he was announced as one of the recipients of the Bio Art and Design Awards. This award gave him the opportunity to design “The Art of Deception” in collaboration with Toby Kiers, Professor in Evolutionary Biology at the Free University in Amsterdam.

Amethyst Bowl

2021
crystallized minerals
25 x 0 44 cm
unique piece

€ 5.000



Crystallized Vase Large Green

2021
crystallized minerals
42 x Ø 26 cm
unique piece

€ 3.500



Crystallised Vase Berry

2021
crystallized minerals
36 x Ø 22 cm
unique piece

€ 1.200



Crystallized Vase Amethyst

2021
crystallized minerals
32 x Ø 16 cm
unique piece

€ 1.200



Marie Corbin

Marie Corbin holds an ADE and HMONP State Architect diploma from ENSA Paris-Belleville. In 2006, she began her training as a scenographer in the department of museographic realizations of the Centre Georges Pompidou Paris. Since 2008, she has enriched her museographic experience in the world of contemporary art by offering her services as a production assistant to the artists Anu Pennanen and Benoit Maire, before realizing her own scenographies for the BPI of the Centre Pompidou, the IMEC or on the occasion of some competitions of public markets for the MAM of the city of Paris and the Grand Palais. Between 2013 and 2016, she collaborated with the scenographers Maciej Fiszer and Laurence Fontaine for the Fondation Louis Vuitton, the LAM, the Quai Branly, the MuCEM, the Cinémathèque, the Louvre Lens...

In this new random series of vases, I am doing an experimental work on the glaze and the different materials she uses: molten glass (the violet that runs a little on some vases, as well as green glass grains), lead-free glazes of different colours and finishes (crackled, glossy), a gold-based glaze (10% gold material) originally used for gilding dishes and painting porcelain decorations. The 3-fire firing also singled out the glaze by the insertion of some unusual steps for the 2nd fire. Firing glazes requires a certain mastery of what are called "firing steps" which allow for a time delay of temperatures over the firing time which can last up to 8 hours in total. Apart from this technical introduction, I am very enthusiastic about the result in the sense that it is very eventful, you can look at the vase from different points of view which are never the same. There is a feeling of near and far that is fascinating: looking at it from close up you see a lot of unexpected details, and from far away you see a "classic" vase with a unique envelope. I like to look at vases from antiquity that tell stories, that's why the first of the series was the abduction of Europe on this same format. In this new series it is mainly the story of the vase itself and the materials that were welded to it that is told.

Vase n°1

2021
enamelled decoration by Marie Corbin, 3rd fire gold 10%
30 x 0 20 cm
unique piece

€ 1.100



Vase n°2

2021
enamelled decoration by
Marie Corbin, 3rd fire gold
10%
30 X Ø 20 cm
unique piece

€ 1.100



Vase n°8

2021
enamelled decoration
by Marie Corbin, 3rd fire
gold 10%
30 X Ø 20 cm
unique piece

€ 1.100



Vase n°4 & 7

2021
enamelled decoration by Marie Corbin, 3rd fire gold 10%
30 X Ø 20 cm
unique piece

€ 1.100 (each)





In Between

2019
stoneware/ porcelain
sculpture
90 x 140 x 15 cm
unique piece

€ 15,000



Ann Beate Tempelhaug (NO)

Ann Beate Tempelhaug was born in Mosjøen, in northern Norway. Educated in the Arts and Crafts at the University of Bergen. Her work is collected by the National museum Oslo, and the Art museums in Bergen, Trondheim and Kristiansand. Among her recent solo exhibitions are KRAFT Gallery Bergen, Bo muldsfabriken Arendal, Agder Art Center and Arteriet Gallery in Kristiansand. Among the recent group exhibitions are the Art Fairs Collective New York and Collect London. Awarded commissions at the Universities of Kristiansand and Bergen. She has received several national grants, most recently the National Art Grant for 5 years. "As the Danish artist Per Kirkeby once said: "Landscapes are always about beauty and death." By taking the landscape as inspiration, my work connects to my own life and my memories," she states. Taking things one day at a time, Norwegian ceramic artist Ann Beate Tempelhaug has been creating large scale ceramic objects for over thirty years. Her freely shaped and sculpted ceramic objects are painted completely by hand, on both their surface and borders, a testament to her curiosity and dedication to finding beauty in everyday colours and shapes. In her creative process, Tempelhaug proposes new ways of understanding how even the smallest transient moments can affect our larger context.

In Out

2020
stoneware/ porcelain
sculpture
6 x 90 x 60 cm
unique piece

€ 8,000





Garnier & Linker (FR)

Guillaume Garnier and Florent Linker are two French creators based in Paris. They aim at giving a contemporary design to rare materials and savoir-faire. All pieces are handmade unique or limited editions by French master craftsmen. As designers, they get their inspiration from decorative arts and sculpture, to create pure-shaped forms revealing their materiality. With their background in interior design, they conceive functional objects that meet contemporary interiors of enlightened collectors who seek art and design collectibles with a soul. They have created two singular collections for Spazio Nobile in Brussels, one is the *Paris* lamps in plaster and alabaster and, another one is the molten glass *Diatomée* Sculpted Vases which appear like diatoms that are single-celled algae that live in houses made of glass. Inspired by these light-absorbing molecules which are the only organism on the planet with cell walls composed of transparent, opaline silica, they are ornamented by intricate and striking patterns of silica. On earth, diatoms are bringing us up to 50% of our oxygen and also feed the oceans, lakes and rivers. Garnier & Linker and Spazio Nobile have experimented this fascinating lost-wax casting technique mastered by French glass maker Olivier Fonderflick with 12 crystal colors: light blue, light pink, light green, clear transparent, violine grey, purple, lime, citrin, electric blue, dark grey, nearly black and cognac/amber.

Diatomée

2018 - 2021

sculpture or vase, lost-wax molten glass

approx. 28 x 10 x 10 cm

ed. of 20 + 2 A.P. in each color

unique pieces, random collection for Spazio Nobile

€ 2.500





Quentin Vuong (FR)

Quentin Vuong is a designer-scenographer whose aesthetic approach seeks to compose with matter, texture and form in order to create emotions. He uses pure, raw and even primitive forms, which he interprets and isolates thanks to a clever play on photographic composition and drawing. His sources of inspiration are ancient architecture, medieval fortifications or Venetian Gothic and the natural landscapes that surround them. From his experience acquired at the design department of La Fabbrica in Treviso, he has retained the appeal of innovative scenographies dedicated to events marking the news of luxury brands, such as Veuve Clicquot during the Salone del Mobile in 2016. As of 2018, he puts his creative flair at the service of the production agency Back of the House. Together they conceive meticulous and radical design sets for Jil Sander, Oamc, Courrèges, Tom Brown and Acne studios. His experimental quest between noble materials and artisanal techniques is always at the center of his creations. Quentin Vuong produces delicate objects and custom-made furniture for his clients such as SÂR Studio, Please do not Enter, Ars Fabricandi or Haviland. Today, it is in his studio at Villa Belleville that he indulges himself the most by designing unique pieces, mirrors, armchairs or light reflectors. He infuses his design sensibility, his research on the expression of time in space through objects and his knowledge of materials. Quentin Vuong works and composes on a variety of projects, from scenography to fashion shows, fashion boutiques, furniture and gallery pieces.

Mercure proposes a collection of sensitive objects. They question the concept of reflection and light in our interior. Thus, the association between white gold leaf gilding and resin give them a particular liquid feeling, as they were made of mercury. Their unmistakable plastic qualities are an invitation to dive in a contemplative observation. We rediscover a warm, poetic and imperfect reflection contrasting with the clinic efficiency of modern mirrors.

Mercure Mirror 03

2020

oak or beech glued laminated wood covered with a thin layer of tinted epoxy resin, gold plating : gold alloy and palladium
42 x 25 x 3 cm
unique piece

€ 1.600



Mercure Mirror 02

2020
oak or beech glued laminated
wood covered with a thin
layer of tinted epoxy resin,
gold plating : gold alloy and
palladium
30 x 23 x 6 cm
unique piece

€ 1.600



Mercure Mirror 05

2020
oak or beech glued laminated
wood covered with a thin
layer of tinted epoxy resin,
gold plating : gold alloy and
palladium
40 x 23 x 10 cm
unique piece

€ 1.400



Mercure Mirror 04

2020
oak or beech glued laminated
wood covered with a thin
layer of tinted epoxy resin,
gold plating : gold alloy and
palladium
32 x 20 x 13 cm
unique piece

€ 1.600



Mercure Mirror 08

2020
oak or beech glued laminated
wood covered with a thin
layer of tinted epoxy resin,
gold plating : gold alloy and
palladium
26 x 22 x 6 cm
unique piece

€ 1.200





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 Châlet 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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