



Season XXV
10.3-23.4.2023

Interlude, Group Exhibition

Jörg Bräuer, Florence Coenraets, Marie Corbin, Jesper Eriksson, Foyer Brisé, Ernst Gamperl, Garnier & Linker, Kaspar Hamacher, Amy Hilton, Katherine Huskie, Marialaura Irvine, Åsa Jungnelius, Pao Hui Kao, Liu Chien-Kuang, Isaac Monté, Fredrik Nielsen, Bela Silva, Piet Stockmans, Jacqueline Surdell, Kiki van Eijk, Vera Vermeersch, Fabian von Spreckelsen, Quentin Vuong & Philipp Weber

Vernissage
9.3.2023, 18 -21 :00

SPAZIO
— NOBILE

Contemporary Applied Arts, Design & Photography

Collectible

Interlude, Group Exhibition

Spazio Nobile presents *Season XXV— Interlude*, a Group Exhibition highlighting new contemporary applied art works from more than 20 artists and designers of the gallery crossing collectible experimental design with fine art. Unique and limited editions works are on display at Spazio Nobile Gallery and at Spazio Nobile Studiolo across the street of the main gallery located in a 1920s building close to Brugmann Square in Ixelles district.

Interlude evokes the image of an exhibition between two seasons, an entertaining and eclectic intermission in which Spazio Nobile celebrates 7 years of existence, while drawing creative strength from the multiple sources of contemporary applied arts and design, intertwined with fine art.

This exhibition features Jörg Bräuer, Florence Coenraets, Marie Corbin, Jesper Eriksson, Foyer Brisé, Ernst Gamperl, Garnier & Linker, Kaspar Hamacher, Amy Hilton, Katherine Huskie, Marialaura Irvine, Åsa Jungnelius, Pao Hui Kao, Liu Chien-Kuang, Isaac Monté, Fredrik Nielsen, Bela Silva, Piet Stockmans, Jacqueline Surdell, Kiki van Eijk, Vera Vermeersch, Fabian von Spreckelsen, Quentin Vuong & Philipp Weber.





Jörg Bräuer (DE)
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*” sublimes 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. The gallery presented his solo show *Lithologie* begin 2023.

Capri Lithologie MMXXII

#1

2022

Pigment print on cotton paper

170 x 110 cm

Edition 8 + 2 AP, framed and signed by the artist



Capri Lithologie MMXXII

#2

2022

Pigment print on cotton paper

170 x 110 cm

Edition 8 + 2 AP, framed and signed by the artist



Geological Cycle

Triptych – Santorin

2017-2022

Unique works in wet-plate collodion, Ferrotypes

Artist's handmade metal frame

60 x 28 cm (20 x 28 cm each)

Edition 8 + 2 AP, signed by the artist



Capri Lithologie - MMXXII

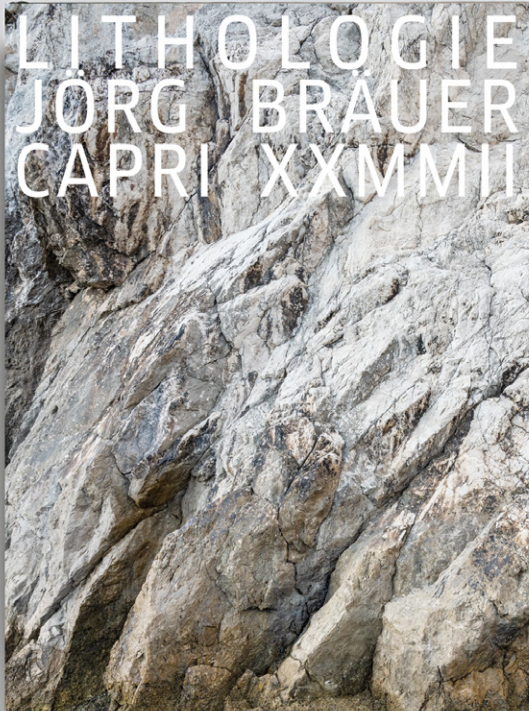
Limited edition Artist Book

2022

73 photographs, hand-sewn, cotton paper prints

33 cm x 24 cm

Edition 10 + 2 AP, signed & numbered





Florence Coenraets (BE)

Feather Artist

Florence Coenraets initiates intimate dialogues with our material world and interrogates our relationship to objects and by extension, to our environment. She's been exploring and working with feathers for many years, a natural medium that fascinates her greatly. Born in Eupen, Belgium, she studied at Institut d'Architecture Victor Horta, worked in various architect offices then obtained her master's degree at Sint Lukas, School of Arts, where she developed a hybrid head pieces project. She then deepened her competences in millinery where she met feathers for the first time, a medium she's embraced ever since. She followed a featherwork course at the Académie des métiers d'art in Paris which led her to develop various artistic projects based on the physical and emotional particularities of feathers. Her work has been featured internationally, she was part of the exhibition a *World of Feathers* at the Volkenkunde Museum in Leiden and the Etnografiska Museet in Stockholm. Her headpieces were presented in various shows in Brussels such as Nationa(a)l expo store, Design September, Belgium is fashion,

as well as at Designsupermarket in Prague. In 2015, Florence Coenraets received the Weekend Fashion Award in the accessories category for her "coherent, fresh and singular" work. Her headpieces were presented during the défilé Cohort at WIELS. Her participatory project mixing millinery and photography was shown at the Maison des Cultures de Saint Gilles and in the Musée Royal d'Afrique centrale in Tervuren. Raw materials and the energy that emanates from them are the point of departure of her artistic explorations. By mixing in ancestral techniques into her practice Coenraets interweaves the sacred and the contemporary into singular pieces. Florence Coenraets is represented by Spazio Nobile since 2022.

Ciel de Bruxelles

2022

100% Natural Feather Installation

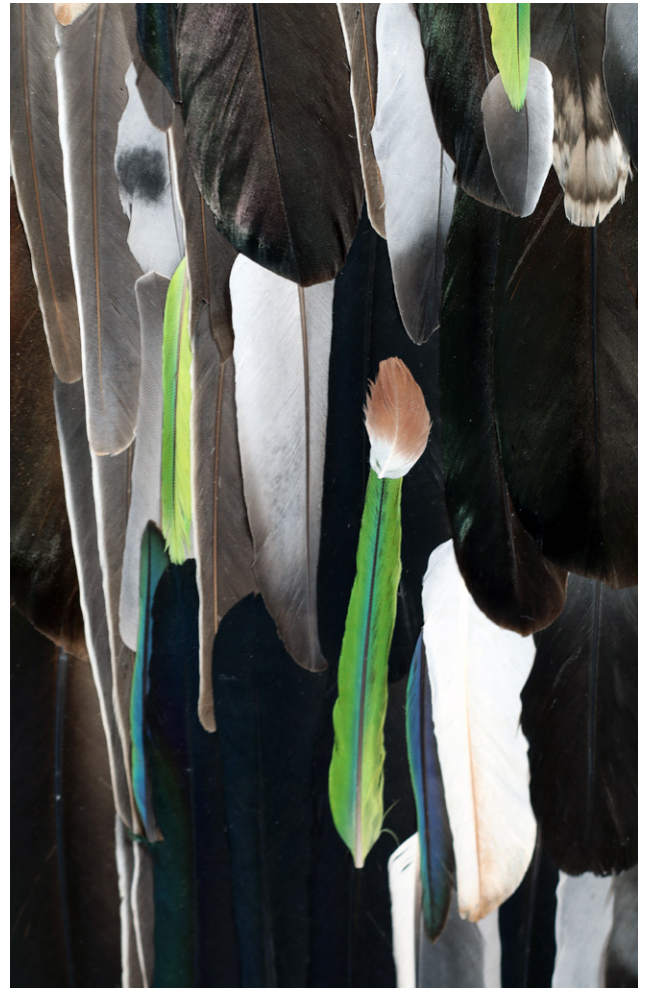
Calico and non-woven interlining and feathers. Feathers of Pigeon, Wood Pigeon, Hazel Pigeon, Black Crow, Wood Magpie, Egyptian Goose, Greylag Goose, Mallard, Widow Wigeon, Collared Parakeet, Oak Jay and Woodpecker. All feathers were collected in Brussels and in the Park of Tervuren.

111,5 x 32 x 3 cm

Unique piece framed in anti-UV plexiglas

Ciel de Bruxelles, is the first piece in the «Ciel» series which, using feathers collected in a defined territory, bears witness to the different birds present in that territory.







Marie Corbin (FR)

Architect, Scenographer

Ker-Xavier is a collective of French artists and architects. Marie Corbin, the group's representative, holds an ADE and HMONP diploma in architecture from ENSA Paris-Belleville. In 2006, she began her training as a scenographer in the museum design department of the Centre Georges Pompidou in Paris. From 2008, she enriched her museographic experience in the world of contemporary art by offering her production support services to the artists Anu Pennanen and Benoît Maire, before creating her own scenographies for the BPI of the Centre Pompidou, the IMEC or on the occasion of several public contract competitions for the MAM of the city of Paris and the Grand Palais. Between 2013 and 2016, she collaborated with set designers Maciej Fiszler and Laurence Fontaine for the Fondation Louis Vuitton, the LAM, the Quai Branly, the MuCEM, the Cinémathèque, the Louvre Lens... «Ker-Xavier» is a French design label run by architect Marie Corbin (b.1983) and artist Benoît Maire (b.1978). The label was created in Paris by 5 architects in 2011 and

established itself as a company called Ker-Xavier Sarl in 2018 in Bordeaux. Between 2011 and 2015, Ker-Xavier was mainly involved in exhibition design. In 2014, Marie Corbin worked with the French-Vietnamese artist Thu Van Tran on the Marguerite Duras exhibition for the Centre Pompidou in Paris, setting up a partnership and production follow-up in order to produce the artist's installation. In 2016, Benoît Maire was asked to design the scenography of photographer Julien Carreyn's work at the Crèvecoeur gallery in Paris for the exhibition «Photographies du soir». This was the starting point for the creation of a line of furniture called «du soir». «Ker-Xavier» produces objects and furniture such as tables, chairs, stools, lamps and vases, based on an experimental workshop method; and is still involved in exhibition scenography with notably «Foncteur d'oubli» at the Plateau Fonds Régional d'Art Contemporain in Paris at the end of 2019. Spazio Nobile represents Marie Corbin since 2020.

Vase Calme

2022

Enamelled decoration with 3rd fire gold 10% on

Limoges porcelain

13 x 13 x 22 cm

Unique piece, signed by the artist



Vase Calme

2022

Enamelled decoration with 3rd fire gold 10% on

Limoges porcelain

13 x 13 x 22 cm

Unique piece, signed by the artist



Vase Calme

2022

Enamelled decoration with 3rd fire gold 10% on

Limoges porcelain

13 x 13 x 22 cm

Unique piece, signed by the artist



Vase Calme

2022

Enamelled decoration with 3rd fire gold 10% on

Limoges porcelain

13 x 13 x 22 cm

Unique piece, signed by the artist

€ 750



Vase Calme

2022

Enamelled decoration with 3rd fire gold 10% on

Limoges porcelain

13 x 13 x 22 cm

Unique piece, signed by the artist



Vase Calme

2022

Enamelled decoration with 3rd fire gold 10% on

Limoges porcelain

13 x 13 x 22 cm

Unique piece, signed by the artist

€ 750







Jesper Eriksson (SE/FI)

Artist, Designer

Jesper Eriksson is a Swedish/Finnish artist and designer based in London, interested in work related to the human, culture and material. He is interested in material that has strong influences on culture. He creates contemporary narratives to existing historical, socio-economical or cultural context. His process combines both a hands on material experimental approach with an in-depth intellectual research. He holds an MA from the Royal College of Art (Design Products). Coal is traditionally seen as a functional raw material; from being a fuel that releases carbon dioxide to a precious design object with no harmful effects on the environment. Jesper Eriksson creates furniture and other objects in solid coal. His structural investigation into coal establishes a new relation to this material as one to be cherished. In this new collection commissioned by Spazio Nobile, the investigation focuses on the duality of the material; on one side the progress the material has enabled and on the other the inevitable harm as a consequence of its use as fuel. The new series, presents itself as a poetic celebration of an undervalued material. Jesper Eriksson is represented by Spazio Nobile since 2019.



Fossilized Coal Console

2020
Stool
Anthracite coal, tinted hardened glass
90 x 135 x 50 cm
Unique piece



Fossilized Coal Stool

2020

Stool

Anthracite coal

42 x 30 x 32 cm

Unique piece in a random collection



Fossilized Light #1

2020
Stool or low table
Anthracite coal, opal glass
43 x 30 x 30 cm
Unique piece



Fossilized Light #3

2020
Lamp
Anthracite coal, opal glass
26 x 16 x 36 cm
Unique piece



Fossilized Light #1

2020
Stool or low table
Anthracite coal, opal glass
43 x 30 x 30 cm
Unique piece





Foyer Brisé (NL)

Artists, Designers

Established in 2022, 'Foyer Brisé' is a continuation of the autonomous designs of two anonymous designers. After working as a duo for fifteen years, they will continue the study on high-crafts in downfall under the name of 'Foyer Brisé'. 'Foyer Brisé' uses brokenness as a point of departure in their work. Worthless and faulty at first glance, the labor-intensive pieces of 'Foyer Brisé' are delicate collages of personal and shared experiences as seen from the perspective of their creator. Foyer Brisé presents objects that are between remains of what they were (or refer to) and a dream of what they can become. They carry a mix of design and art references (history of Chinese porcelain, Hella Jongerius, Martin Margiela i.c.w. Inge Grognard, Dries van Noten, etc) and private memories, captured in high crafts, Borgerhout aesthetics and broken litter. They have a mix of glazes and underglazes,

nail polish, white gold leaf, isolation blanket, colour pencils, concrete mineral paint and even Mon Chéri packaging. Each carafe has the title, number, date and time of creation that Foyer Brisé has written on it.



Echo

2023
Mixed media on porcelain
27 x 16 x 16 cm
Edition 5/20 +2 AP



Echo

2022
Mixed media on porcelain
27 x 16 x 16 cm
Edition 6/20 +2 AP



Echo

2022
Mixed media on porcelain
27 x 16 x 16 cm
Edition 7/20 +2 AP



Echo

2022
Mixed media on porcelain
27 x 16 x 16 cm
Edition 8/20 +2 AP



Echo

2022
Mixed media on porcelain
27 x 16 x 16 cm
Edition 9/20 +2 AP



Sunday Morning

2022
Wall installation
Porcelain
215 x 180 cm
Unique





Sunday Morning is a melancholic garland of worn-out porcelain lanterns resembling the day after a momentum. Each lantern, initially made from rice paper, requires a custom, time-consuming and delicate making process, resembling the creation of a couture garment. The downfall of the fragile objects is interwoven in the making process; destined for decline they become remains of their own creation. The autonomous designs of *Foyer Brisé* (2022) explores a world in acknowledgement of its own brokenness. Starting from points of no return, they create one-of-a-kind objects and installations through processes of labor-intensive handwork.





Ernst Gamperl (DE)

Sculptor

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.

69/2022//180

2022

Turned ash wood

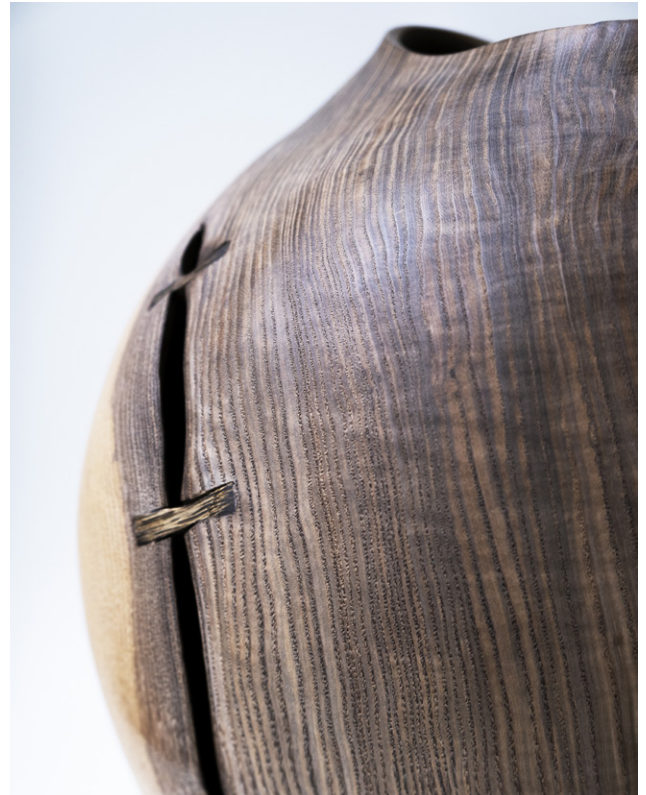
42 x Ø 28 cm

Unique piece with 9 butterfly keys

Signed and dated by the artist



Ernst Gamperl's sculptures, hollowed out to the thinnest skin of the tree, creates an impression of a forest with unique essences, patinas and oxidations. His sculptures reveal 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.



67/2022//200

2022

Turned ash

32 x 36 x 36 cm

Signed and dated by the artist



66/2022//300

2022
Turned oak
56 x 35 x 32 cm
Signed and dated by the artist



89/2022//180

2022
Turned ash
85 x 29 x 29 cm
Signed and dated by the artist



II7/2022//I80

2022

Turned oak with one Butterfly Key

90 x 26 x 28 cm

Signed and dated by the artist



I2/2020//I70

2022
Turned maple
97 x 37 x 37 cm
Signed and dated by the artist



13/2020//170

2022

Turned maple

70 x 30 x 30 cm

Signed and dated by the artist



75/2022/180

2022

Turned oak wood and butterfly keys

81 x 43 x 37 cm

Unique piece

Signed and dated by the artist



II6/2022/200

2022

Turned ash wood and butterfly keys

113 x 40 x 47 cm

Unique piece

Signed and dated by the artist







Garnier & Linker (FR) Designers

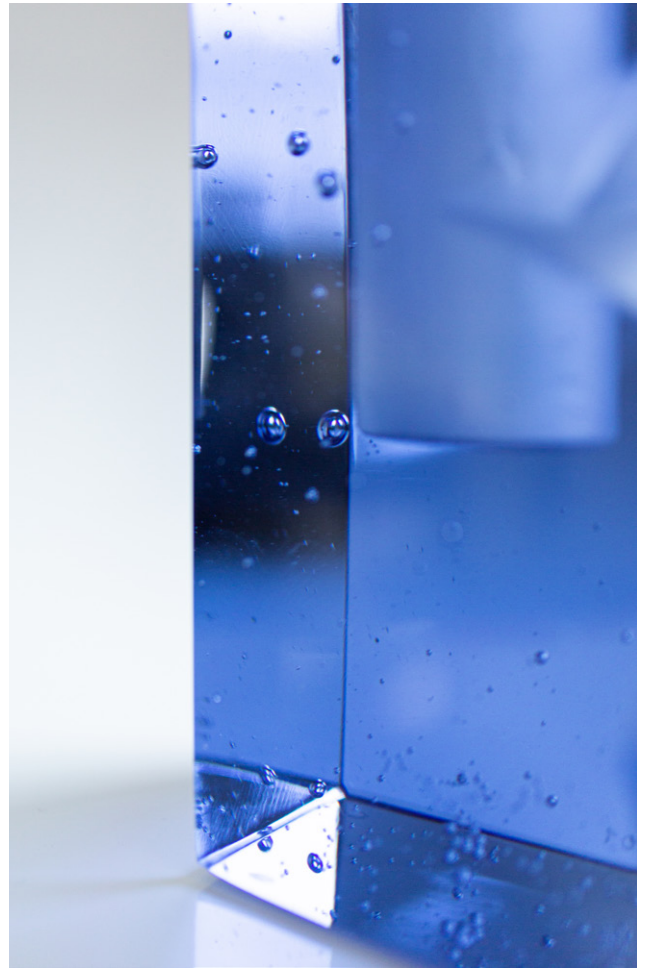
Guillaume Garnier and Florent Linker are two French creators based in Paris. They aim at giving a contemporary design to rare materials and savoir-faire. All pieces are handmade unique or limited editions by French master craftsmen. As designers, they get their inspiration from decorative arts and sculpture, 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 Parisis 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

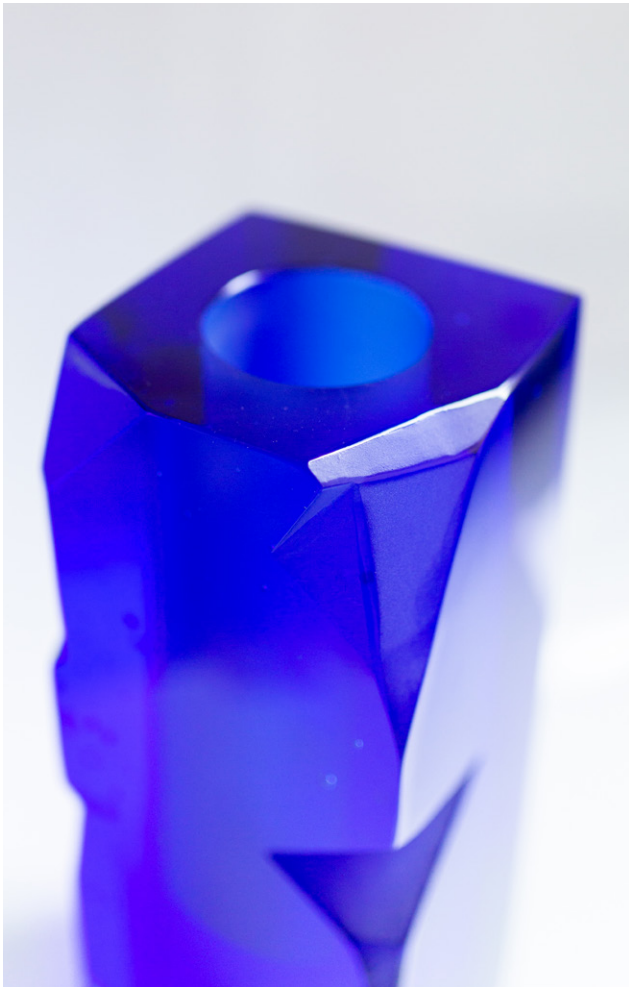
& Linker have experimented this fascinating lost-wax casting technique mastered by French glass maker Olivier Fonderflick. Since 2020, Spazio Nobile has initiated artistic collaborations and projects with floral artists around *Diatomée* such as Ikebana master Jozef Preliš Seihō and Paris-based creator Arturo Arita, respectively on the exhibitions *Ikebana* at Collectible and *Call to the Wild* at Maison Louis Carré (arch Alvar Aalto) in Summer 2020 and for *Spazio Nobile at Home : Living Ikebanas* in 2022-23. Garnier & Linker are represented by Spazio Nobile since 2019.

Diatomée

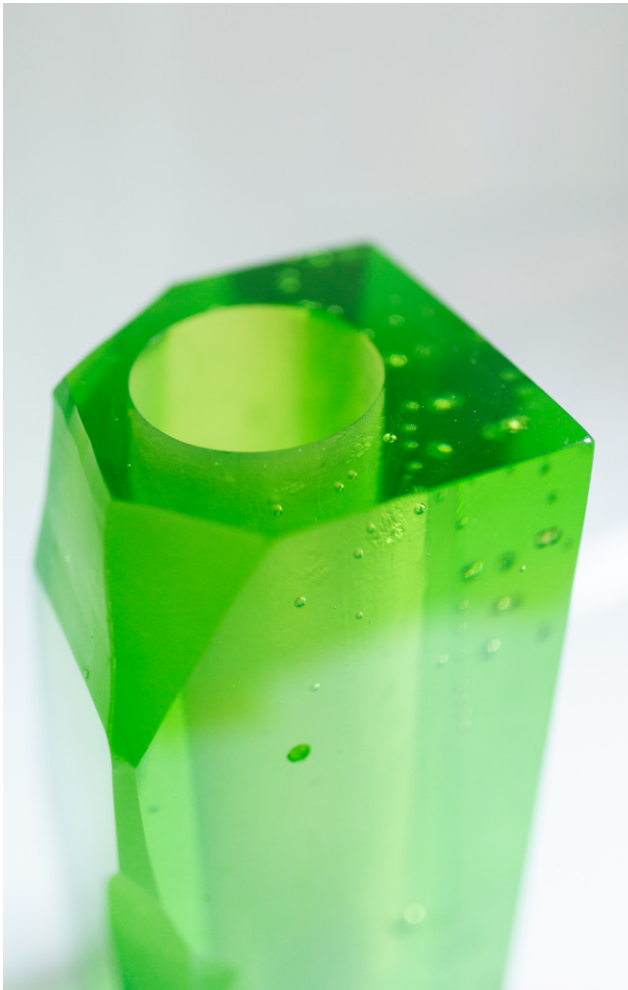
2018 - 2021
Sculpture Vase, lost-wax molten glass
30 x 10 x 10cm
ed. of 20 + 2A.P. in each color
Unique pieces, random collection for Spazio Nobile





























Kaspar Hamacher (BE)
Sculptor, Artist & Designer

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 represents Kaspar Hamacher since 2016.

Black Max 03

2021
Sculpted Chair
Fire sculpted chiseled solid oak, waxed and oiled
50 x 50 x 75 cm
Unique piece stamped by the artist



Black Max 04

2021
Sculpted Chair
Fire sculpted chiseled solid oak, waxed and oiled
50 x 50 x 75 cm
Unique piece stamped by the artist



Der Stein Black

2021

Sculpture Low Table

Fire sculpted solid oak, waxed, oiled

38 x 108 x 72 cm

Unique piece stamped by the artist



The Long Black Chiseled Bench

2022

Sculptural Bench

Fire sculpted solid oak, waxed, oiled

310 x 26 x 43 cm

Unique piece stamped by the artist





Ausgebrannt

2023
Sculptural Stool or Side table
Natural and Fire sculpted solid oak, waxed, oiled
48 x Ø 28 cm
Unique piece stamped by the artist



Ausgebrannt

2023
Sculptural Stool or Side table
Natural and Fire sculpted solid oak, waxed, oiled
60 x 0 36 cm
Unique piece stamped by the artist



Ausgebrannt

2023

Sculptural Stool or Side table

Natural and Fire sculpted solid oak, waxed, oiled

65 x Ø 32 cm

Unique piece stamped by the artist



Black Ausgebrannt

2023

Sculptural Stools or Side tables

Fire sculpted solid oak, waxed, oiled

67 x 0 40 cm

Unique piece stamped by the artist





Black Ausgebrannt

2023

Sculptural Stools or Side tables

Fire sculpted solid oak, waxed, oiled

107 x 0 40 cm

Unique piece stamped by the artist







Amy Hilton (UK)
Artist

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 organised her first solo show "*Subtle Energy*" this year at the gallery.

Ellora

2018
Sedimentary charcoal and dry pastel on handmade
Indian paper 172 x 124 cm
Unique piece
Framed, signed by the artist



Light-Aura of Thought

2019
Dry pastel on paper
129 x 88 cm
Unique piece
Framed, signed by the artist



Luminous Blue (Devotion to a Noble Spiritual Ideal)

2021
Dry pastel on paper
129 x 88 cm
Unique piece
Framed, signed by the artist



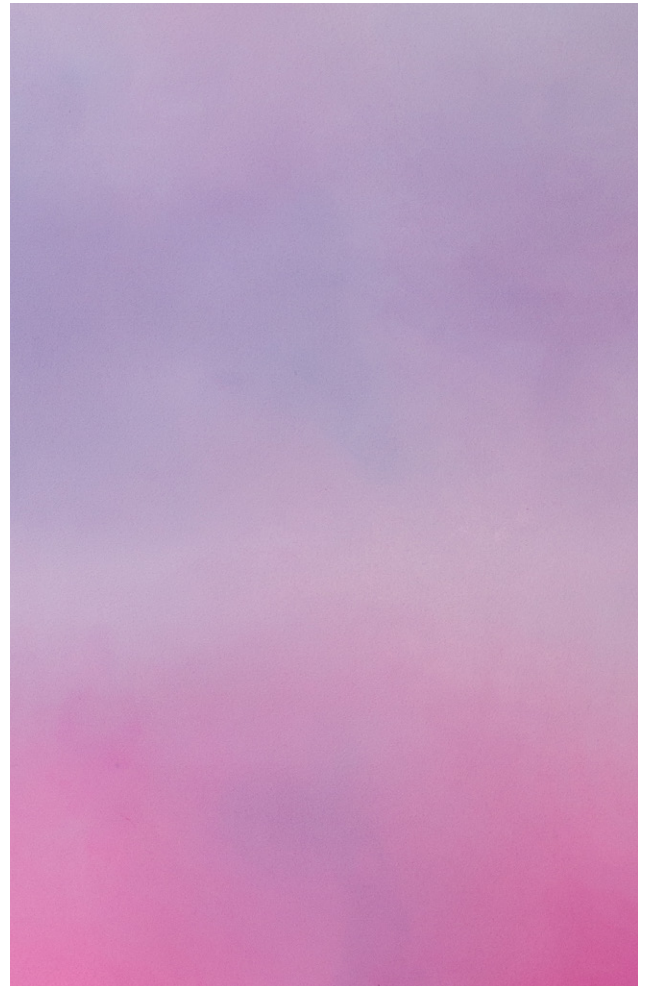
Luminous Violet (Higher Spiritual)

2021
Dry pastel on paper
129 x 88 cm
Unique piece
Framed, signed by the artist



Rose Pink Tinged with Lila
(Sacrifice for the Sake of The Loved
One)

Work on paper
2022
Ink on tracing paper
129 x 88 cm
Unique piece, framed



Sublimation #5

Work on paper

2022

Dry pastel on paper

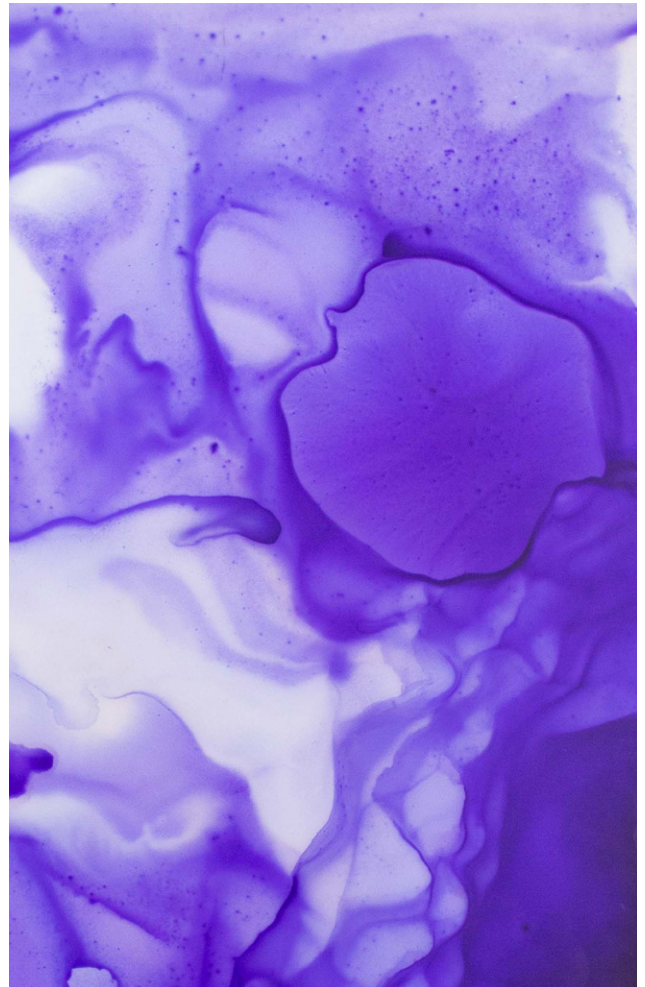
88 x 129 cm

Unique piece, framed and signed



Paysage sentiment Purple

Work on paper
2022
Ink on tracing paper
65 x 50 cm
Unique piece, framed



Flow I

Work on paper
2022
Ink on handmade Indian paper
42 x 29,7 cm
Unique piece, framed, signed by the artist



Flow II

Work on paper
2022
Ink on handmade Indian paper
42 x 29,7 cm
Unique piece, framed, signed
by the artist



Seed I

Work on paper
2022
Watercolour on oval-shaped paper
40 x 28 cm
Unique piece



Moonlight

Work on paper
2022
Silver pigment on handmade Indian paper
29 x 23 cm
Unique piece







Katherine Huskie (UK)

Artist, Glassblower

Katherine Huskie has been working with glass for over 10 years. Huskie started experimenting with glass at college and subsequently went to the University of Sunderland where she studied for a BA (Hons) in Glass and Ceramics. Huskie specialised in blown glass early on and since then it has become her passion. Glass blowing has taken Huskie all over the world including a year based in Australia where she worked with numerous different glass makers to expand and broaden her knowledge. The experience provided Huskie with the passion and determination to push her own glass designs. On returning to the UK she set up Devereux & Huskie Glassworks with James Devereux. They specialise in creating glass for designers and artists from the UK and overseas. Huskie has always been interested in pattern whether it is within nature, textiles or geometry. She is always searching for

new influences and how she can include the patterns in hot glass. Huskie was named Wimbledon Championship Artist 2018 alongside Nancy Sutcliffe. They collaborated to create 2 large scale glass works that are on display in the Clubhouse. In 2020 Huskie became a QEST scholar, she received a grant to allow her to continue learning the craft of Neon. Katherine Huskie is represented by Spazio Nobile Gallery since 2020. Huskie's work has a strong identity with form and pattern, whether it is technique or ascetic driven. Katherine Huskie is always searching for new influences and how she can incorporate the inspiration within hot glass. Huskie has travelled with her glass spending a year working in Australia learning new techniques and gathering experiences and ideas. Huskie's work is currently on view at the gallery and is part of part of The International Exhibition of Glass Kanazawa 2022 which started end October at Shinoki Cultural Complex, Ishikawa Prefecture, Japan. Katherine Huskie is represented by Spazio Nobile since 2019.

Ostreum in Fuschia

2022

Sculpture vase

Hand blown and squeezed molten glass

20 x ø 30 cm

Unique piece in a random collection



Ostreum in Mittle Blau

2022

Sculpture vase

Hand blown and squeezed molten glass

20 x ø 30 cm

Unique piece in a random collection



Echinus Gold

2021
Sculpture vase
Hand blown and squeezed molten glass
21 x ø 22 cm
Unique piece in a random collection



Echinus Topaz

2021
Sculpture vase
Hand blown and squeezed hand blown glass
ø 23 cm
Unique piece



Echinus Aqua

2021

Sculpture vase

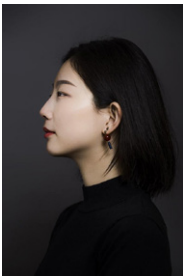
Hand blown and squeezed hand blown glass

ø 32 or 23 cm

Unique pieces







Pao Hui Kao (TW)

Artist, Designer

Pao Hui Kao studied Industrial Design at the Huaan University of Taipei. After four years working experience as a industrial designer and material researcher, she enrolled in the Master's program at the Design Academy Eindhoven where she received her Master of art in 2016. Her works shown great influences of innovated material, traditional crafts, social issue, ecorches. By making objects, sculptures and installations, her works emphasize on creating extraordinary aesthetics out of ordinary material and surrounding through continuous material experiments. The projects of Pao Hui Kao marrie the forces of nature to human artifacts. Her studio serves as ground for a constant research on experimental design, bringing higher meaning to manmade sculptural bodies and installations through their exposition to nature and its elements. This process of elaboration allows Pao Hui to

create a narrative where the natural and the artificial commune to form landscapes for the mind to explore the philosophical dilemmas that distress the human condition. Pao Hui Kao has created two collections for Spazio Nobile in 2020: *Paper Pleats* and *Lacquer Leaf*, in which she has experimented further with tracing paper, rice glue, Urushi lacquer paint and kintsugi. Spazio Nobile is representing Pao Hui Kao since 2019. Pao Hui Kao has been selected as part of the finalists for the LOEWE Craft Prize 2022. Her first Solo Show "*Twenty Five Seasons*" will be presented this upcoming Autumn at the gallery.

Original Paper Pleats Bench

2022

Paper, rice glue

35 x 130 x 29 cm

Unique piece in a random collection



Original Paper Pleats Stool L

2021
Stool
Paper, rice glue
60 x 0 32 cm
Unique piece in a random collection



Urushi Paper Pleats Stool Low

2021
Stool
Paper, rice glue and Urushi lacquer
45 x 0 32 cm
Unique piece in a random collection



*Original Paper Pleats Stool
with cushion*

2021
Stool
Paper and rice glue
50 x 0 32cm
Unique piece in random collection



Paper Pleats Coffee Table

2021
Coffee Table
Paper, rice glue
60 x 0 65 cm
Unique piece in a random collection



Paper Pleats Console

2021

Console

Paper, rice glue

91 x 140 x 41 cm

Unique piece in a random collection



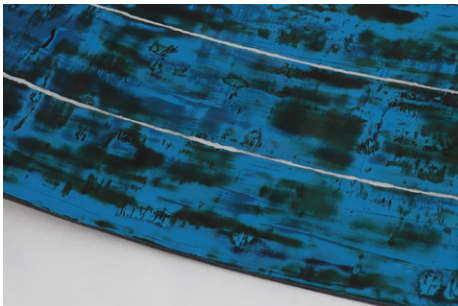
Paper Leaf Tray (Blue 01)

2021

Layers of paper, rice glue, Urushi lacquer paint, silver powder Kintsugi

4 x 45 x 16 cm

Unique piece in random collection



Paper Leaf Tray (Green)

2021

Layers of paper, rice glue, Urushi lacquer paint, silver powder Kintsugi

4 x 45 x 16 cm

Unique piece in random collection





Marialaura Irvine (IT)
Architect, Designer

Marialaura Irvine is instilled by a vision of constant evolution, rooted in the classics of Italian design school, but with a broader international outlook. Born on the slopes of Vesuvius, Marialaura graduated in architecture in Naples under Riccardo Dalisi. From the poetry of design and deep respect for tradition, she was catapulted into the capital of Italian design, Milan, where she attended a master's in Strategic Design at Politecnico. Concreteness became a challenge, and marketing, communication, and strategy the keynote. For a number of years, she collaborated with Italian design brands and grew accustomed to considering the product within a comprehensive corporate process. Then she moved on tiptoe into a different British atmosphere at Studio Irvine, where industrial products were the throbbing heart of design. Today Marialaura runs the studio with such clients

as Muji, Thonet, M+, Arper, FormaCemento, and many others. On the occasion of NOMAD Capri, Marialaura Irvine has created exclusively for Spazio Nobile a handmade rug Made in Sardinia, *Oplontis*, in a limited edition of 6+ 2AP, and a bespoke collection of Terracotta Plinths *Passeggiata* in collaboration with Fangorosa. Spazio Nobile introduced both collections for the first time

“The surface is a manifesto for me. Because it is the skin of things that speaks, as well as the material that takes a leading role, a soloist that intermixes and intertwines with the space. For me, this transition of intermixing, of embroidery in fact, between the part underneath and the visible part, which intermingle without any continuous solution, is a specific conquest, like the possibility of listening at a different level, multidimensional, material, and therefore often also decorative, a word that was banned from this studio.”

Oplontis

2022

Hand stitched rug made with traditional «*ranos*» and «*fiocco*» techniques on loom

250 x 150 cm

Edition of 6 + 2AP in this color spectrum

Bespoke in other color schemes in a random collection



This new tridimensional and textured rug collection by Marialaura Irvine for Spazio Nobile is Made in Sardinia and is inspired by the Antique floors comprised of colorful mosaics's compositions which were excavated in the Bay of Naples in the late 18th century (Pompeii, Herculaneum, Oplontis...). It revisits in a modern way the ancient pattern with the ability to evoke the past. Creating a composite order starting from the foundational pattern of one of the pavements, highlighting the beauty of imperfection and constituent harmony. The phases of evolution are like a stratification of pattern, colours, and three-dimensionality. That is the starting point for a carpet that presents different tactile sensations. To create this piece Marialaura has used two local techniques '*ranos*' and '*fiocco*' which can be found in the central and eastern areas of Sardinia - Italy, but it's the first time that have been combined together. This is a particular type of stitched relief, where the pattern is formed from the countless grains incorporated into the material.







Liu Chien-Kuang (TW)

Artist, Glass blower

Liu Chien-Kuang born 1988 in Kaohsiung, Taiwan. As a glass designer and maker, he has been greatly influenced by many different cultures and glass-making techniques today. Since he graduated from the National Taiwan University of Education Art and Design, he had been to Japan, Denmark, Sweden, and China, to cooperate with talented glass artists and studios. His goal is to explore a new phase of glass-making, by combining old techniques with new knowledge. Also, he challenges to create novel expressions of the glass itself. Liu Chien-Kuang decided to become an independent Artist during studying at the Royal Danish Academy of Fine Arts, Bornholm design school. During his time of study in Denmark, he was interested in traditional glass-making knowledge and use them with his own cultural experience in his sculpture. He starts to focus on using material glass to create objects to reflect his

cultural background such as paper and wood, two materials that have been a part of his life since his childhood. He found the harmony to combine wood structures with blown glass objects. Liu Chien Kuang also did his practice in master's program at Konstfack, Stockholm. He strengthens his work with material culture and post-colonial theory and tries to question the position of the museum, audience, and artists in the modern society. He wins the Swedish Freemasonry art and culture scholarship after graduating from Konstfack. Currently, Liu Chien-Kuang is based in Gustavsberg, Sweden continuing his practice and experiencing Swedish culture. He likes to study historical museum glass collections to learn the forgotten technique and untold stories and reinvent his story through his material universe.

Stone Axe

Sculpture

2021

Hand blown glass, Murano filigrana and reticello

57 x 16 x 11 cm

Unique piece



Flask

Sculpture

2021

Hand blown glass, Murano filigrana and reticello

40 x 28 x 28 cm

Unique piece



Stone from Other Mountain

The works displayed in the exhibition are made of glass in different colors used to create illusions of semi-precious stones. This type of stones, so called “*Dreamstones*”, made for example of jade, have historically been very desirable objects. They were polished and placed on small stands that were usually made of a dark wood. In Liu’s hand blown glass creations, depth is created by layering different shades of glass on top of transparent glass. He has collected the glass for several years, some of which was made even before he was born, and the connection to his past gives another dimension to the works. For each object, Liu has also designed a unique stand that was printed with a 3D printer instead of the traditional wooden stand. The intention is playful – the contrast between the different materials raises thoughts about copying and authenticity.

‘Studying historical objects makes me think about the past, reflect on my existence and look to the future. Since I moved to Sweden, people have always asked about my origins, it made me realize my limited understanding of Taiwan – the country I grew up in. On a visit to the National Museum of Taiwan History, I saw a stone ax in the collections. When I saw the shape and structure of the object, I had a strong feeling of wanting to portray it in glass, the material I master’ says Liu Chien-Kuang.

For Liu, working with glass serves as a way to learn more about a complicated outside world. He studies craft techniques from the past and seeks the unspoken stories of the objects. By reinventing the stories, he creates his own material universe.



Black Fiber Crystal

Sculpture

2021

Hand blown glass, Murano filigrana and reticello
on a 3D printed stand

16 x 9 x 7 cm

Unique piece



Agate

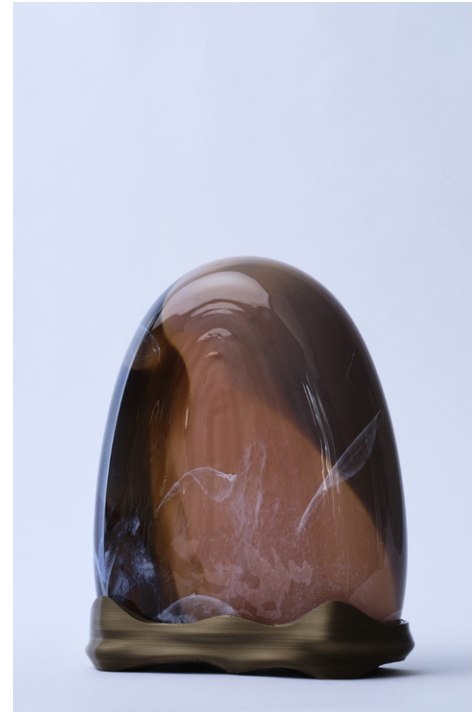
Sculpture

2021

Hand blown glass on a 3D printed stand

27 x 19 x 12 cm

Unique piece





Dark Green Rough

Sculpture
2021
Hand blown glass on a 3D printed stand
25 x 18 x 15 cm
Unique piece



Yellow Blood Stone

Sculpture
2021
Hand blown glass on a 3D printed stand
28 x 12 x 13 cm
Unique piece





Yellow Hibiscus Moon Stone

Sculpture

2021

Hand blown glass on a 3D printed stand

25 x 9 x 24 cm

Unique piece



Ink Jade

Sculpture

2021

Hand blown glass on a 3D printed stand

28 x 14 x 7 cm

Unique piece





Black Jade Mirror

Sculpture

2021

Hand blown glass on a 3D printed stand

28 x 14 x 7 cm

Unique piece



Glitter Dark Green Square Jade

Sculpture

2021

Hand blown glass on a 3D printed stand

22 x 20 x 15 cm

Unique piece





White Streak Greenstone

Sculpture
2021
Hand blown glass on a 3D printed stand
33 x 12 x 10 cm
Unique piece



Glitter Cat's Claw Jade

Sculpture
2021
Hand blown glass on a 3D printed stand
24 x 15 x 12 cm
Unique piece







Åsa Jungnelius (SE)

Artist, Glass blower

Born in 1975, Åsa Jungnelius lives and works in Stockholm and Månsamåla, Sweden. She has been exhibiting regularly in Sweden and internationally since the beginning of 2000 and is engaged in numerous public commissions such as the new public subway station Hagastaden in Stockholm, opening in 2026. Jungnelius' breakthrough was with her early works in glass and she has since held the position as one of Sweden's leading artists within the field. Her works are represented in the collection of Moderna Museet, Stockholm, The Swedish National Gallery to name a few as well as several prominent private collections around the world. Jungnelius' artistic practice entails a material exploration shifting between the monumental and the social and psychologically constructed settings. Through the physicality of the object she inquires how identities and bodily desires are formed and expressed. Her interest in body and matter is centered around issues concerning the constant re-negotiation of these two entities throughout human history. Spazio Nobile is representing Åsa Jungnelius since 2022. Åsa Jungnelius will have her duo show with Fredrik Nielsen at the gallery begin 2024.



Implement #1

Sculpture
2020
Hand blown glass
Ø 24 x 70 cm
Unique piece



Implement #2

Sculpture
2020
Hand blown glass
Ø 24 x 70 cm
Unique piece



Implement #3

Sculpture
2020
Hand blown glass
ø 24 x 70 cm
Unique piece



Implement #4

Sculpture
2020
Hand blown glass
ø 24 x 70 cm
Unique piece



Implement #5

Sculpture
2020
Hand blown glass
Ø 24 x 70 cm
Unique piece



Implement #6

Sculpture
2020
Hand blown glass
Ø 24 x 70 cm
Unique piece







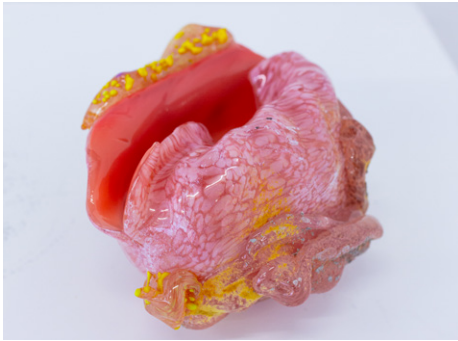
SPAZIO
NOBILE

Studiolo

Season XXV - *Interlude*
Group Show

Queen Helmet 1

Sculpture
2022
Hand blown glass
26 x 25 x 24 cm
Unique piece



Queen Helmet 3

Sculpture
2022
Hand blown glass
26 x 25 x 24 cm
Unique piece



Queen Helmet 4

Sculpture
2022
Hand blown glass
26 x 25 x 24 cm
Unique piece



Queen Helmet 5

Sculpture
2022
Hand blown glass
26 x 25 x 24 cm
Unique piece



Queen Helmet 6

Sculpture
2022
Hand blown glass
26 x 25 x 24 cm
Unique piece



Queen Helmet 9

Sculpture
2022
Hand blown glass
26 x 25 x 24 cm
Unique piece



Dog Rose

Sculptural Candle holder

2022

Hand blown glass and rabbit fur

26 x 28 cm

Unique piece



Narcissus

Sculptural Candle holder

2022

Hand blown glass and rabbit fur

26 x 28 cm

Unique piece



Virgin Marykeys

Sculptural Candle holder

2022

Hand blown glass and rabbit fur

26 x 28 cm

Unique piece



Wood

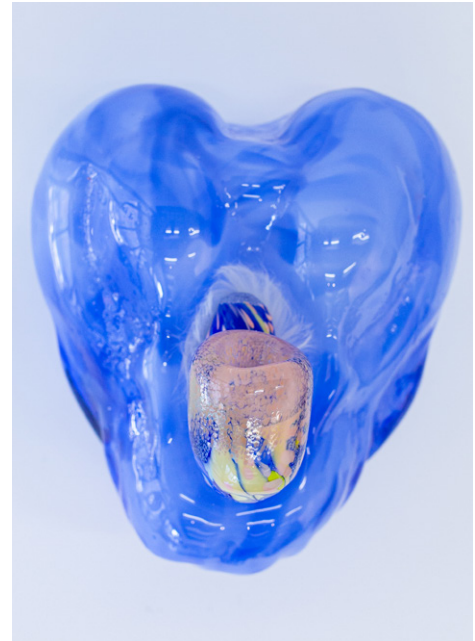
Sculptural Candle holder

2022

Hand blown glass and rabbit fur

26 x 28 cm

Unique piece





Isaac Monté (NL) Designer

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 The Threshold 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. Spazio Nobile represents Isaac Monté since 2019.

The Crystal series is the result of research into stalagmites, one of the greatest wonders of nature. The growing process of the objects can be seen as a metaphor for time. Each object is unique in shape, colour and texture, due to the organic development of the object. The objects are the result of the natural crystallization of minerals and the influence of the designer on the formation process. This process can take up to several weeks to obtain the perfect shape, interesting colour combinations and dimensions of crystals.



Crystallized Vase Large Green

2021
Sculpture Vase
Crystallized minerals
42 x ø 26 cm
Unique piece

€ 3500



Crystallized

#12
2022
Sculpture Vase
Crystallized minerals
38 x 42 cm
Unique piece



Crystallized

2022

Sculpture Vessel

Crystallized minerals on a brass bottom

30 x 0 55 cm

Unique piece



Crystallized

#6
2022
Sculpture Vase
Crystallized minerals
27 x Ø 29 cm
Unique piece



Crystallized

2022
Sculpture Vase
Crystallized minerals
27 x Ø 29 cm
Unique piece



Crystallized

#pink mini & small
2022
Sculpture Vases
Crystallized minerals
ø 7 x 15 cm & ø 11 x 20 cm
Unique pieces



Crystallized

#iced blue mini & small
2022
Sculpture Vases
Crystallized minerals
ø 7 x 15 cm & ø 11 x 20 cm
Unique pieces





Fredrik Nielsen (SE)

Artist

Fredrik Nielsen is born in 1977 in Stockholm. Trained as a glass blower, Nielsen's raw expression is influenced by graffiti, music, and pop culture, pushing the perception of glass making in new directions. A graduate of the Orrefors Glass School and the Royal Institute of Art in Sweden as well as the Pilchuck Glass School in the United States, his work has been exhibited in New York's Corning Museum of Glass, Sweden's Nationalmuseum, and the Ariana Museum of Switzerland. Using music as a driving force, Nielsen smoulders glass and metal together to create chaotic concoctions of his materials. Taking three different pieces of glass which are blown, cast, and then reheated several times over, the pieces are created like layers of paint, where each underlying surface affects the next. One piece includes cooked aluminium, a process called metalization where the metal is steamed inside a vacuum chamber. Colourful, unpredictable, and unique, each object is a reflection of the ever-changing waves of emotion that affect our decision-making and disposition. Fredrik Nielsen is finalist of the LOEWE Craft Prize 2022. and is represented by Wetterling Gallery, Stockholm, and by Spazio Nobile.



Month of May it's a violent thing

Sculpture

2021

Blown glass, cast glass, metallization, clear car paint

70 x 40 x 42 cm

Unique piece

Fredrik Nielsen shows one sculpture 'Month of May it's a violent Thing'), from the installation ; 'Wanna make a record in the month of May' consisting of the works 'Hurricane Head' ('in the wind of a Hurricane') och 'Noone to hold back your hair', 'Month of May it's a violent Thing', '22, Mortgage Hung around your neck' and 'Arms folded tight 2009/2010'. The installation was showed in 2021 at Olle Nymans Ateljéer in Stockholm, Sweden, together with sketches and drawings of Siri Derkert. The show was named 'Movements in all directions', eponym of Siri Derkert's first solo show at Moderna Museet in Stockholm.







Päivi Rintaniemi (FI)

Artist, Ceramist

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 at art and design shows. Spazio Nobile represents Päivi Rintaniemi since 2020.

Adespectum

2019
Stoneware clay with shamott Sculpture
33 x 54 x 49 cm
Unique piece







Bela Silva (PT)
Artist, 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

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 and has dedicated her several exhibitions at the gallery and at international fairs worldwide, including the solo show *Despierta Corazón Dormido* in 2020 coupled with the release of her artist book, *Codex Mexico*. In 2021, Spazio Nobile launched three jewelry collections with the artist: "Mon Amour, Mexico", "Petalouda" with high-end Berlin-based fashion brand Rianna + Nina and "Four Seasons", wall sculpture jewelry to hang on the wall as 'ex-votos'. She is part with Spazio Nobile of *Next of Europe*, a selection of European "Living Treasures" curated by Jean Blanchaert & Stefano Boeri at Homo Faber, Fondazione Giorgio Cini, Venice, Italy in spring 2022. The gallery inaugurated a showcase with Bela Silva in Le Sablon Art District, in front of Les Minimes Baroque Church, which is open twice a year during B.A.S. (Brussels Art Square) in Brussels, in March and September. The gallery presented in 2022 the Duo Exhibition "*Tree of Life*" with the Belgian textile artist Vera Vermeersch. Bela Silva is represented by Spazio Nobile since 2017.

Une bouche pleine de baisers

Sculpture

2023

Painted and glazed stoneware

16 x 95 x 26 cm

Unique piece signed by the artist





Sens-tu que je suis là?

Sculpture

2023

Glazed stoneware

59 x 045 cm

Unique piece signed by the artist



The Bird House

Sculpture

2022

Glazed stoneware

60 x 0 62 cm

Unique piece signed by the artist



Rejoins-moi au Colisée

Sculpture

2022

Glazed stoneware

55,5 x 0 46 cm

Unique piece signed by the artist



La Dame au Corset

Sculpture

2019

Glazed stoneware

68 x 0 48 cm

Unique piece signed by the artist



Bruxelas

2022

Indian ink on paper

170 x 136 cm

Indian ink on paper

Unique piece framed with Indian ink on wood and
signed by the artist





Piet Stockmans (BE)

Artist, Ceramist

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

de Sèvres, V&A London, etc. He has also led many workshops and conferences in major art and design schools, and has participated in important biennials of ceramics. Spazio Nobile represents Stockmans since 2017. “Piet Stockmans has view of the matter in his wall installation and “Example of A Landscape” on view at the gallery. He has conducted his whole career at the edge. Among his most recognizable compositions feature numerous porcelain vessels and imperfect fragments, the lips of each marked out in a wash of blue, so called “Stockmansblauw”. Despite their outward serenity, these installations can also be understood as energy fields, welling up against their own limits. The individual variations of each painterly edge suggest a barely controlled tide, a brimming chaos beneath. Over the course of his six decades in the medium, Stockmans has pursued the collision between order and turbulence, strength and fragility, following that dialectical instinct wherever it leads him. In his hands, ceramic seems not so much a terrestrial art form as an oceanic or celestial one: a domain of infinite amplitude, containing forces beyond our reckoning.” Extract by Glenn Adamson for TLmag, 2020.

Example of A Landscape

2021

Stockmansblauw Porcelain

30 x 70 cm

Unique piece

Signed and dated at the back





Jacqueline Surdell (US)
Artist, Sculptor

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 tridimensional 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. Jacqueline Surdell is represented by Spazio Nobile since 2020.

Mist in Lavender (Untitled XIV)

2022

Wall Installation

Cotton cord, nylon cord, steel rod

183 x 152 cm

Unique piece







Kiki van Eijk (NL)

Designer

Kiki van Eijk grew up in the Netherlands where she spent her youth immersed in nature daydreaming and drawing. She is now one of the most accomplished names in the world of Dutch design. Her interest in product design developed at the Design Academy Eindhoven where she met her future partner, designer Joost van Bleiswijk. Her wide range of work extends from installations to furniture, from lighting to textiles, ceramics or glassware. Her independent sculptural work has been presented in museums, galleries and fairs worldwide, including Basel, London, Paris, Milan, New York, Tokyo and Rome. Inspired by the smallest details of the everyday and by the forms of nature, Kiki's world is whimsical and colorful, lyrical and personal, yet refined by a rigorous attention to the process and skillful craftsmanship. Regardless of the scale of the work, the handmade and human touch remains at the heart of her practice and reinforces an intuitive and forward-thinking approach to design in the 21st century. Her collaborations include brands as Hermès, Google, Saint- Louis, Cor Unum,

Bisazza, Häagen-Dazs, Serax, Bernhardt Design and Nodus. In recent years she has collaborated with companies and institutions like Coachella, Studio Edelkoort Paris, Audax Textile Museum, Zuiderzee Museum, Noord Brabants Museum, Design Academy Eindhoven, Venice Projects, Rijksmuseum, Centraal Museum Utrecht and private collectors. Spazio Nobile presented from May 18th to September 4th, Kiki van Eijk & Joost van Bleiswijk's Duo Show « *Serendipity* ». The gallery represents Kiki van Eijk since 2021.

Textile Collage Sketch Collection by Kiki van Eijk

The designer departs from traditional textile techniques, introducing tufting for the first time aiming to be as faithful as possible to her original 'sketches' - a series of spontaneous, intuitive crayons drawings on cardboard and paper. The textile collection is made mixing wool, cotton, felt, linen, and leather. They are developed and crafted in Kiki's atelier and the Lab of the Dutch Textile Museum.

In 'Rusty Sketch' the textile elements are laboriously made with a strong eye for detail and color, custom dyed wool and hand tufted interventions are developed at the Textile lab.

'Petrol Sketch' is a contemporary piece with handmade textile relief elements. Using a big variety of materials from her personal archive of more than 20 years work, Kiki creates a unique collage where each element is meticulously stitched and colors are intentionally chosen.

In 'Spring Green Sketch' the designer takes a new outlook on traditional techniques and in a fresh and imaginative way combines hand tufted parts, developed at the Dutch Textile Museum, and handmade textile relief techniques creating an innovative 21st century collage piece.



Textile Collage Sketch Rusty

Tapestry

2022

Hand tufted wool, custom dyed wool, hand stitched
applique of mixed textiles, leather and rope

185 x 120 cm

1/5 + 2AP



Textile Collage Sketch Petrol

Tapestry

2022

Hand tufted wool, custom dyed wool, hand stitched
applique of mixed textiles, leather and rope

210 x 146 cm

1/5 + 2AP



Kiki's Ceramic Wall Story Collection

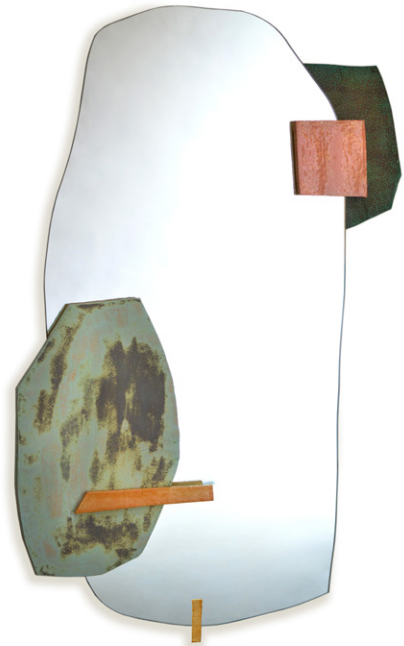
These wall-objects made in ceramics are inspired by Kiki's cardboard collages. I'm playfully building with clay pieces. I cut the clay by hand and I glaze it with a brush, adding a mirror here and there while finding a new interpretation of ceramic wall panels. Each piece is unique, handmade constructed of glazed, hand shaped stoneware, earthenware and mirrored glass.

#4
2021
Sculptural mirror
Glazed stoneware, earthenware and mirrored glass
50 x 44 cm
Unique in a random collection of 8



Ceramic Wall Story

#14
2021
Sculptural mirror
Glazed stoneware, earthenware and mirrored glass
94 x 127 x 4 cm
Unique in a random collection of 8



Kiki's Ceramic Coiffeuse

#2

2021

Coiffeuse

Glazed stoneware, earthenware

28 x 77,5 x 24 cm

Unique



Raku Collection by Kiki van Eijk

Raku is a Japanese low fire process that dates as far back as the 16th century. Pots are taken from the kiln while they are still red hot to be placed in a container full of materials catching fire. Kiki is rethinking this historic technique and by trial and error she is coming to contemporary design. Firing Raku in her studio garden adds another experiential layer to the process and gives her a deeper understanding about the possibilities and usage of this ancient technique. Working closely to the fire (1000 degree celsius) is a very physical act that carries on these smoked, final objects. There are so many variables within the process of Raku Firing, that each outcome is a surprise even to the artist and no object will ever look the same. Keeping alive an intuitive approach to the making, Kiki cultivates the richness of the sensory experience.



Raku Yellow

#1

Medium Yellow & White

2022

Raku Clay, Glazed

40 x ø 16 cm

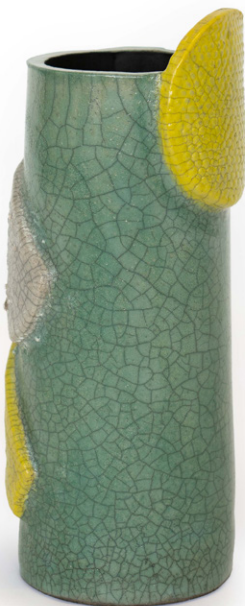
Unique piece in a random collection

€ 1 020



Raku Celadon

#3
Medium Green, Yellow & White
2022
Raku Clay, Glazed
40 x Ø 16 cm
Unique piece in a random collection



Raku Celadon

#1
Large Green, Yellow & White
2022
Raku Clay, Glazed
50 x Ø 15,5 cm
Unique piece in a random collection



Raku Blue

#2

Very Large Blue, Black & White

2022

Raku Clay, Glazed

64 x Ø 29 cm

Unique piece in a random collection



Raku Celadon

#2

Small Green & Black

2022

Raku Clay, Glazed

19,5 x Ø 27,5 cm

Unique piece in a random collection



Raku Black

#4

Small Black

2022

Raku Clay, Glazed

20 x ø 14 cm

Unique piece in a random collection



Raku Black

#5

Very Large Black

2022

Raku Clay, Glazed

64 x ø 29 cm

Unique piece in a random collection



Raku White

#2
Medium White
2022
Raku Clay, Glazed
26 x Ø 19,5 cm
Unique piece in a random collection



Raku White

#3
Small White
2022
Porcelain
21 x Ø 14 cm
Unique piece in a random collection





Vera Vermeersch (BE)
Textile Artist

Vera Vermeersch, tapestry weaver and artist, trained as an art historian and as tapestry restorer at IRPA (Royal Institute for Cultural Heritage), was one of the founders of the Oudenaardse Huis Lalaing, which restored old tapestries in the mid-1980s. In 1989 she opened her own studio in Ghent, Belgium, specializing in contemporary tufted tapestries for floors and walls. Vermeersch creates her own designs, but also collaborated with some other local and international artists. For example, she has transposed works by Maarten van Severen, Tjok Dessauvage, Roger Raveel, Fred Bervoets, Johan Tahon, Volker Albus, Pjeroo Roobjee and Sofie Lachaert into tufted tapestries. She also collaborated with members of her artistic family, including her sculptor father José Vermeersch, her brother Rik Vermeersch and her cousin, painter Pieter Vermeersch. At present, she exclusively conceives and makes

her own creations inspired by her travels, Italian landscapes, and details from antique tapestries and old masters. This artistic approach always implies a critical, meticulous and layered reading, interpreting and re-interpreting of the given subject to sublimate it in a composition of which she holds the secrets, the color palette, the interweaving of threads and the genius of the material. She is a master at translating the virtuosity and poetry of the original design into tapestries. Her new lyrical and intimist tapestries around *Tree of Life* inaugurate a new body of hand-tufted works, inspired by the day and night shadows and lights that she observes and that appear in the landscape of the Piedmont Valley that surrounds her countryside house, *La Palude*. The gallery presented in 2022 the Duo Exhibition «*Tree of Life*» with the Portuguese textile artist Bela Silva. Vera Vermeersch is represented by Spazio Nobile since 2021.

Il gioco dell'ombra e del sole

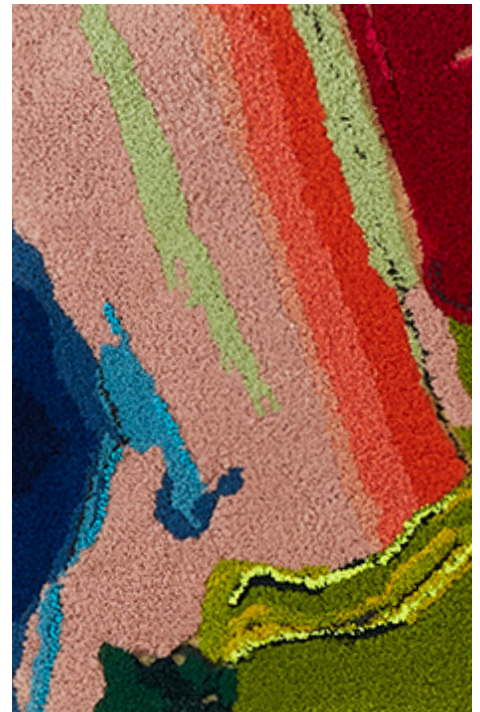
2023

Handtufted tapestry

Wool, silver lurex, fluoacryl and cotton

64 x 64 x 4 cm each

Unique pieces signed by the artist





L'odore del sole, le voci lontane

2022

Handtufted tapestry

Wool, silk threads, fluoacryl

190 x 225 cm

Unique piece signed by the artist





Una casa in collina I

2021

Handtufted tapestry, mixed media of wool, mohair and silk

80 x 130 cm

Unique piece, signed and dated



Una casa in collina II

2021

Handtufted tapestry, mixed media of wool, mohair and silk

80 x 130 cm

Unique piece, signed and dated



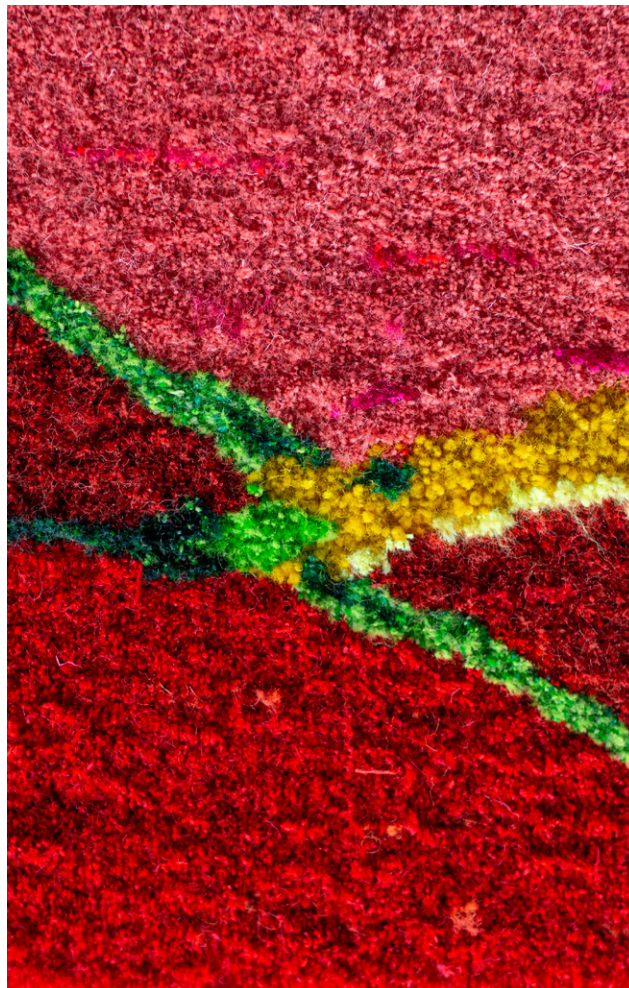
Giorni Felici I

2021
Tapestry in wool,
fluoacryl & vegetal
dying
90 x 90 cm
Unique piece,
signed and dated



Giorni Felici II

2021
Tapestry in wool,
fluoacryl & vegetal
dying
72 x 90 cm
Unique piece, signed
and dated





Fabian von Spreckelsen (DE)

Sculptor & Artist-Designer

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. His Solo Exhibition *Soul Memories* is on display until March 1st at Spazio Nobile Studiolo.

Leather Cabinets

Functional collectible furniture

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.



Comfort

2021

Eroded steel and tanned leather cabinet

75 x 30 x 160 cm

Edition 1/5+2 EA/AP







Quentin Vuong (FR)

Designer

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 Fabrica 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 SĀR 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. He is developing a new collection of mirrors in collaboration with Barbini Specchi Veneziani in Murano exclusively for Spazio Nobile. The gallery represents him since 2021 and will present his first Solo Show in 2024.

Votive Stool I

2023

Handcarved massive oak, massive beech covered with
cold metallization & metal nails

40 x 40 x 45 cm

ed. 1/8 + 4AP



Votive Stool II

2023
Handcarved massive oak & metal nails
40 x 40 x 45 cm
ed. 1/8 + 4AP





Mercurie Mirror 13

2021

Beech glued laminated oak covered with a thin layer of tinted epoxy resin, gold plating : gold alloy and palladium

59,5 x 29,5 cm

Unique piece



Vuong's Mercurie mirrors are made of a fine resin lacquer surface of the Mercurie mirrors is hand-gilded with caplain leaf (an alloy of platinum, palladium and gold). The quality of their delicately disturbed and curved reflection draws the eye into a mixture of images and luminous tones. A balance between the functionality of the object and its poetic dimension created by the light through time. The mirror is no longer a simple image of space, but a changing painting that evolves with it over time.



Mercure Mirror M15

2021

Handcarved massive oak, epoxy resin, brown & rocc
white gold leaves

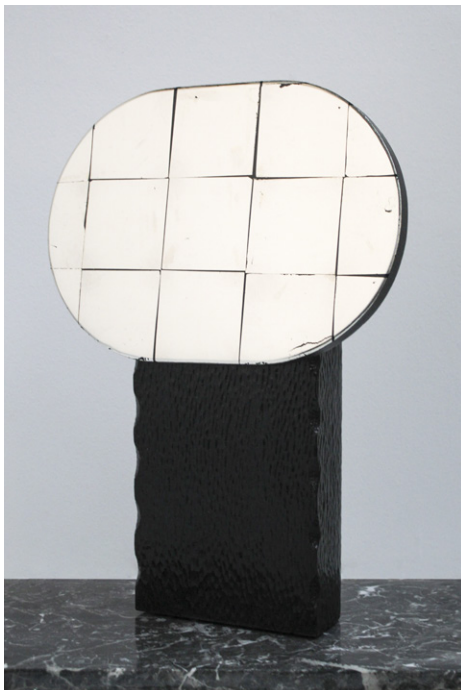
70 x 55 x 40 cm

Unique piece



Mercure Mirror M17

2022
Handcarved massive beech and oak, epoxy resin, brown
& 10cc white gold leaves
48 x 34 x 13 cm
Unique piece



Liquid Mirrors

2022

Massive douglas fir and oak, epoxy resin & rocc white

gold leaves

34 x 16 x 8 cm (each)

Unique piece





Philipp Weber (DE)

Designer

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*, with his experimental projects *A Strange Symphony* and *From Below* which is currently exhibited at CID-Hornu, Belgium, within the exhibition *At the Coalface, Design in a post-carbon age*, until 8 January 2023. Spazio Nobile represents Philipp Weber since 2020.

On Colours Cobalt Blue - Purple - Topaz

#12

2022

Sculpture

Hand blown crystal

23 x 23 x 9 cm

Unique piece signed by the artist



On Colours Light Purple - Pink

#31

2022

Sculpture

Hand blown crystal

25 x 0 11,5 cm

Unique piece signed by the artist



OI

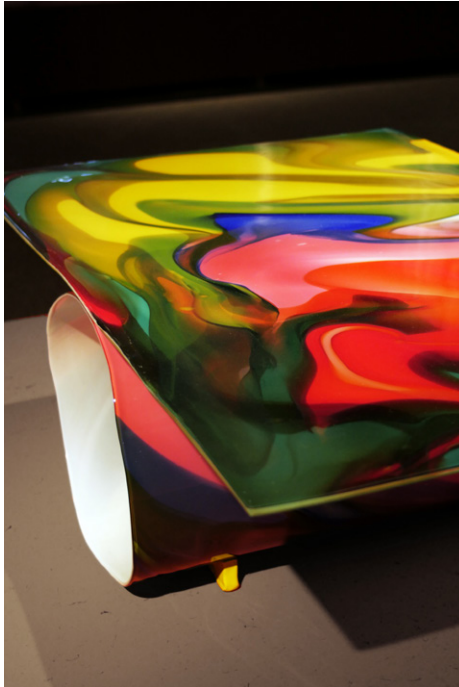
2022

Table

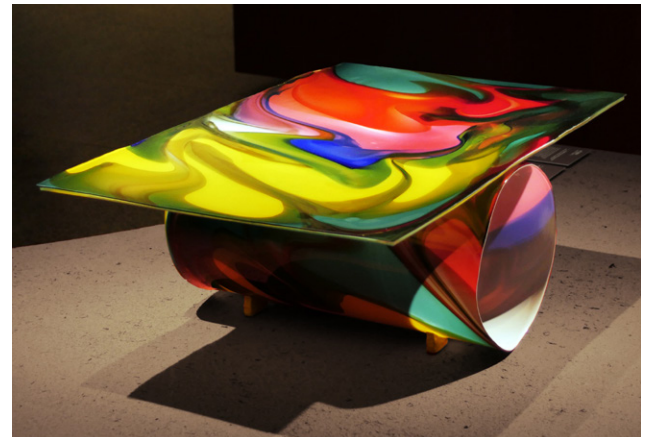
hand blown flat glass and cut cylinder

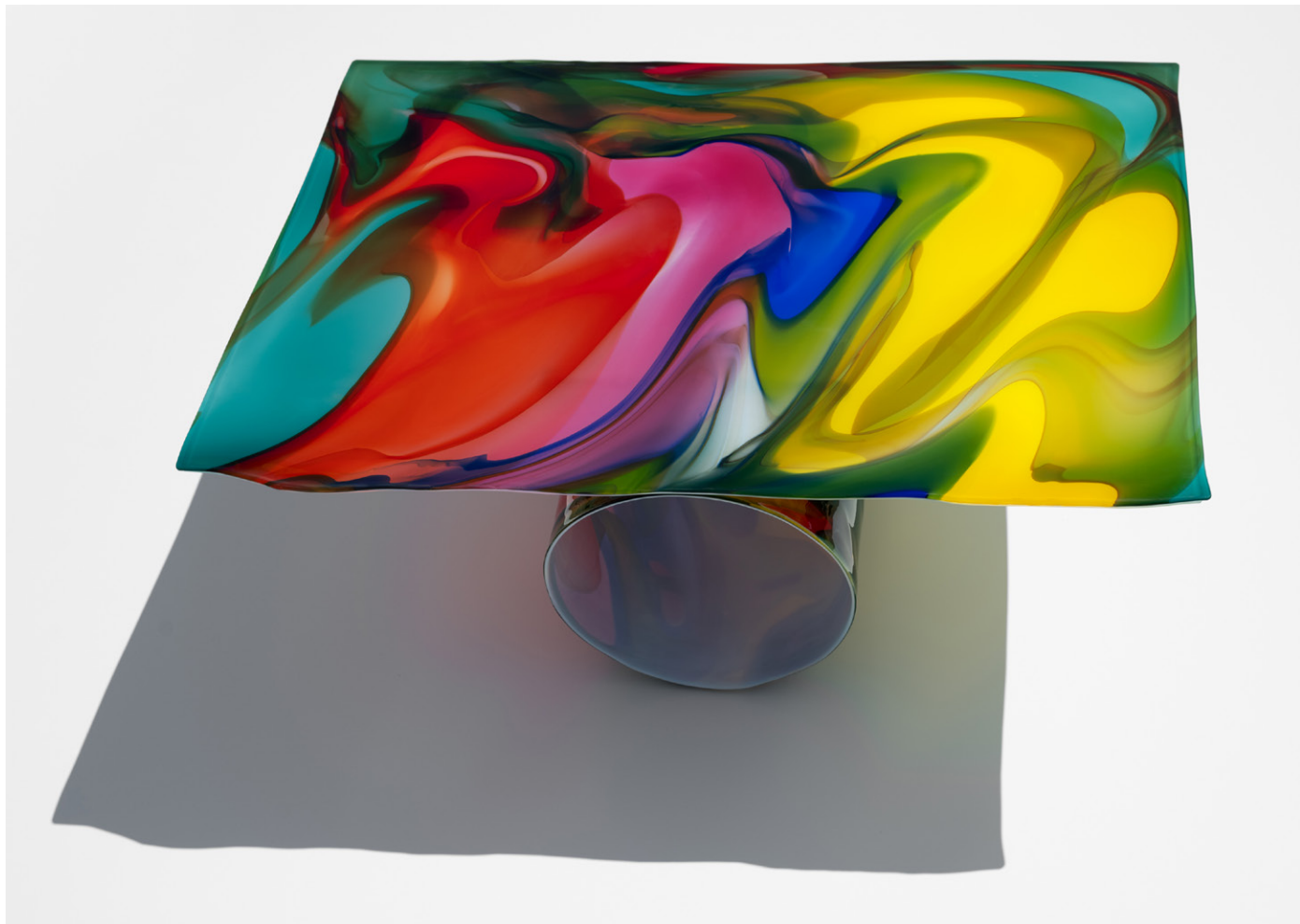
98 x 65 x 35 cm

Unique



German designer Philipp Weber developed his *OI* Table project for Dutch Invertuals Exhibition at MAKK Cologne. This work sublimates these two process phases: the cut cylinder and the flattened sheet, united in a very unique sculptural and versatile object. This is an in-depth investigation of the manual process of creating mouth blown sheet glass. His design is a simple rectilinear piece of glass but is symbolic of the compounded procedures of its fabrication. The production of these elements requires ten craftspeople. Each individual plays a vital role in the overall process and enacts their own choreography: the movement of the physical labour. Ultimately, Weber reveals that even the simplest objects embody more than meets the eye; that there is more complexity involved in the fabrication of mundane items than our rapidly digitised culture would lead us to believe. The main focus of the designer's work is to elevate the relevance of craft. He's fascinated by the subconscious and implicit knowledge that artisans have of manual processes and the cultural value these methodologies carry. In a time when 1's and 0's are becoming the new universal language, Weber believes that we must seek out new approaches and value systems that celebrate the diversity of different cultural practices.





Filigree White

2021
Hand blown glass lighting chandeliers
Various dimensions
Each glass element is unique



Filigree

Weber presents his vision of glass and lighting, launching a new bespoke lighting collection for the gallery, *Filigree*, 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*.



Jörg Bräuer (DE) & Fabian von Spreckelsen (DE)

In continuity of Season XXIV- *Lithologie* and *Soul Memories*, Solo Shows at the gallery and Studiolo, Capri Lithologie MMXXII's photographs and Limited Edition's Book as well as the wet plate collodions's triptych Santorin by Jörg Bräuer are placed in dialogue with *The Leather Cabinets* and *Ferron Crystallized Paintings* by Fabian von Spreckelsen.

Florence Coenraets (BE)

By mixing in ancestral techniques into her practice, Coenraets interweaves the sacred and the contemporary into singular *Feather Paintings* and *Ciel* installations made of 100% natural feathers gathered on a site-specific territory, such as *Ciel de Bruxelles* which is on display within the exhibition: a wall composition based on a collection of feathers from Brussels and Tervuren Parks.

Marie Corbin (FR)

The 6 new enameled-coated *Vase Calme* with 3rd fire gold 10% on Limoges porcelain were created by Marie Corbin for *Spazio Nobile At Home, Living Ikebanas*, past December. There are dialoguing at the gallery with *The Shelves* in solid oak by Kaspar Hamacher. Their abstract "décor" can be seen as a tribute to the antique with a sense of drama and sophistication.

Jesper Eriksson (SE/FI)

Solid coal becomes a source of creation of precious design objects such as stools, lighting and a console with no harmful effects on the environment. Eriksson investigates coal establishing a new relation to it with the *Fossilized Collection*, as one to be cherished like a noble material.

Foyer Brisé (NL)

The creations by Foyer Brisé are delicate collages of personal and shared experiences as seen from the perspective of their creator. *Sunday Morning* and *Echo*, a limited edition for Spazio Nobile, are between remains of what they were (or refer to) and a dream of what they can become. They carry a mix of design and art, art history references and reflect the ongoing contemporary ceramic research and developments done at EKWC - an international artist-in-residence and centre of excellence for ceramics (Netherlands).

Garnier & Linker (FR)

Diatomé Sculpture Vases in molten glass by Parisian duo Garnier & Linker are using the lost wax casting technique. In a collection of 20 crystal colors for Spazio Nobile, they 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.

Ernst Gamperl (DE)

Gamperl's turned wood sculptures, hollowed out to the thinnest skin of the tree, create an impression of a forest with unique essences, patinas and oxidations. His sculptures reveal 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. The eye discovers the cult of the divine in nature, in which the vessels become receptacles of the soul.

Kaspar Hamacher (BE)

Sculptor and designer of artistic furniture *Ausgebrannt, Inner Ausgebrannt, Max Chairs, Der Stein Black or Natural, The Shelves, The Burnt Chiseled Bench...*, Hamacher works with wood as a living material. His creations are the fruit of his energy and his imagination: while working with collected tree stumps, for him it is essential to respect authenticity at every step of the creative process. Monoxyle purity blooms from sylvan beauty.

Amy Hilton (UK)

The conjunction of ‘the parts and the whole’ is a concept that has accompanied the artist along her solo shows with the gallery since 2018: *Dreamstones, In-Between, Subtle Energy*. Hilton uses a variety of subjects and media such as ink on tracing paper, dry pastel, stone and cast glass 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 to Nature. A Geology of Being takes shape.

Katherine Huskie (UK)

The Echinus and Ostreum Collections are coming from Huskie’s love of manipulating hot glass and the tactile qualities of it. They are respectively inspired by sea urchin and mussel shells. Each handblown glass piece is unique and every piece of glass applied on the surface is squeezed individually. They all have their own visual tactility. Adding texture to blown forms is also present in the Cassito Collection in which Huskie has changed the perception of decorating a form by adding it to the inside of the vessel.

Marialaura Irvine (IT)

Launched at NOMAD Capri past July, this new tridimensional and textured rug collection, *Oplontis*, by Italian designer Marialaura Irvine for Spazio Nobile is Made in Sardinia and is inspired by the Antique floors comprised of colorful mosaics’s compositions which were excavated in the Bay of Naples in the late 18th century (Pompeii, Herculaneum, Oplontis...). It revisits in a modern way the ancient pattern with the ability to evoke the past. Two local techniques “ranos” and “fiocco” which can be found in the central and eastern parts of Sardinia are for the first time combined together. This is a particular type of stitched relief, where the pattern is formed from the countless grains incorporated into the material.

Pao Hui Kao (TW)

Pao Hui Kao has created two collections for Spazio Nobile since 2020, in which she has experimented further with tracing paper, rice glue, Urushi lacquer paint and kintsugi. Her first Solo Show “25 Seasons” will be presented this upcoming Autumn 2023 at the gallery. *Paper Pleats Original & Urushi and Urushi Lacquer Leaf*, are two collections resulting from this long phase of experimentation to which rice glue and Urushi lacquer have also been added. Her artistic processes are both rudimentary and sophisticated, going back centuries. Finalist of the LOEWE Craft Prize 2022, Pao works with materials that have been used for a very long time, innovating within what exists and pushing the limits towards a more contemporary culture of the object.

Liu Chien-Kuang (TW)

Kuang challenges to create novel expressions of the glass itself as artist and glass blower. His *Stone from Other Mountain* recently exhibited at the Form Design Center in Malmö, Sweden, is now on display at Spazio Nobile. The selected 10 works made of glass in different colors are used to create illusions of semi-precious stones. This type of stones so called “Dreamstones”, for example made of jade, have historically been very desirable objects. They were polished and placed on small stands to become contemplative objects. For each of them, Kuang has also designed a unique stand that was 3D printed instead of the traditional wooden stand. Two other works as well as one of the *Stone from Other Mountain* are also challenging the Murano Filigrana and Reticello glass techniques.

Åsa Jungnelius (SE)

Jungnelius’ artistic practice entails a material exploration shifting between the monumental and the social and psychologically constructed settings. Through the physicality of the object such as *Implements*, *Queen Helmets* and her sculptural candle holders, she inquires how identities and bodily desires are formed and expressed. Her interest in body and matter is centered around issues concerning the constant re-negotiation of these two entities throughout human history. Åsa Jungnelius will have her duo show with Fredrik Nielsen at the gallery begin 2024.

Isaac Monté (NL)

Monté’s *Crystal* series is the result of research into stalagmites, one of the greatest wonders of nature. The growing process of the objects can be seen as a metaphor for time. His *Crystallized* vessels are unique in shape, colour and texture, due to their organic development. They are the result of the natural crystallization of minerals and the influence of the designer on the formation process which can take up

process which can take up to several weeks to obtain the perfect shape, colour combination and dimension of crystals

Fredrik Nielsen (SE)

Using music as a driving force, Nielsen smoulders glass and metal together to create chaotic concoctions of his materials. Taking three different pieces of glass which are blown, cast, and then reheated several times over, the pieces are created like layers of paint, where each underlying surface affects the next. One piece includes cooked aluminium, a process called metallization where the metal is steamed inside a vacuum chamber. Nielsen exhibits at Spazio Nobile *‘Month of May it’s a violent Thing’* glass sculpture, which was showed in 2021 at Olle Nymans Ateljéer in Stockholm, Sweden, together with sketches and drawings of Siri Derkert. The show was named ‘Movements in all directions’, eponym of Siri Derkert’s first solo show at Moderna Museet in Stockholm. Fredrik Nielsen is finalist of the LOEWE Craft Prize 2022 and will have his duo show with Åsa Jungnelius at the gallery begin 2024.

Bela Silva (PT)

Bela Silva brings a contemporary Baroque aesthetic to her unique exuberant and narrative ceramic sculptures. Drawing on an eclectic range of influences from her travels, art history and archaeology, she adorns her vessels and creations with bold organic forms, bizarre animals or solidly robust interpretations of classical decorative motifs. Two new ceramic sculptures are on display at the gallery: *Sens-tu que je suis là? et Une bouche pleine de baisers*. With writhing plant-like forms, Silva has created a number of public art projects, notably her surreal and joyful murals for the Alvalade metro station in Lisbon and major exhibitions in her city of origin as well as in Paris and Brussels... She also creates vibrant works on paper and paintings such as *Bruxelas ink on paper* which highlights her endless line and

inner fantasy world.

Piet Stockmans (BE)

Stockmans has view of the matter in his oval Example of A Landscape on view at the gallery. “He has conducted his whole career at the edge. Among his most recognizable compositions feature numerous porcelain vessels and imperfect fragments, the lips of each marked out in a wash of blue, so called “Stockmansblauw”. Despite their outward serenity, these installations can also be understood as energy fields, welling up against their own limits. The individual variations of each painterly edge suggest a barely controlled tide, a brimming chaos beneath. Over the course of his six decades in the medium, Stockmans has pursued the collision between order and turbulence, strength and fragility, following that dialectical instinct wherever it leads him. In his hands, ceramic seems not so much a terrestrial art form as an oceanic or celestial one: a domain of infinite amplitude, containing forces beyond our reckoning.” Extract by Glenn Adamson for TLmag, 2020.

Jacqueline Surdell (US)

Building her tridimensional tapestries as wall sculptures made of ropes and nylon demands full body action as the body becomes a weaving shuttle and the hand a brushstroke. Although her material is fibre, Surdell’s approach is painterly. Mist of Lavender commissioned by the gallery is a pure expression of her interwoven landscapes. 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. Her work embodies a tactile physicality, a suggestion of time and labour in its intricate process of creation. It offers structure, but one that is not easy to make sense of upon first glance. The U.S. artist draws upon her background as

an athlete and painter to create large-scale textile pieces that twist and expand beyond the confines of the frame. Within these knots lie allusions to the subjects of each piece, left for the viewer to connect and unravel.

Kiki van Eijk (NL)

The designer departs from traditional textile techniques in her new Textile Collage Sketch Tapestries, introducing tufting for the first time aiming to be as faithful as possible to her original sketches, a series of spontaneous, intuitive crayons drawings on cardboard and paper. The textile collection is a mix media of wool, cotton, felt, linen, and leather. Developed and crafted in Kiki’s atelier and the TextielLab in Tilburg (Netherlands), both tapestries shown at the gallery, Rusty Sketch and Petrol Sketch, are made based on a variety of materials from her personal archive of more than 20 years of work. Kiki creates a unique collage with where each element is meticulously stitched and colors are intentionally chosen. The gallery presents in parallel a selection of her Wall Story Collection of mirrors already revealed at Lempertz in 2021 and her new Raku Vases Collection exhibited earlier at Spazio Nobile At Home, Living Ikebanas end 2022. Spazio Nobile curates a Duo Show of Kiki van Eijk & Joost van Bleiswijk, A Forest of Collision and Raku, at Masterly, Palazzo Giureconsulti, during Milan Design Week (17-23.4.2023).

Vera Vermeersch (BE)

Vermeersch is a master at translating the virtuosity and poetry of the original design starting with sketches and watercolors into tapestries. Her lyrical and intimist tapestries L’odore del sole, le voci lontane and ‘bozzetti’, Il gioco dell’ombra e del sole, inaugurate a new body of hand tufted works, inspired by the light and shadows and rays of the sun that she observes and that appear in the landscape of the Piedmont Valley that surrounds her countryside house, La Palude.

Her artistic approach always implies a critical, meticulous and layered reading, interpreting and re-interpreting of the given subject to sublimate it in a composition of which she holds the secrets, the color palette, the interweaving of threads and the genius of the material.

Quentin Vuong (FR)

Vuong's experimental quest between noble materials and artisanal techniques is always at the center of his creations. He creates delicate objects such as the *Mercure mirrors*. The fine resin lacquer surface of the *Mercure mirrors* is hand-gilded with caplain leaf (an alloy of platinum, palladium and gold). The quality of their delicately disturbed and curved reflection draws the eye into a mixture of images and luminous tones. A balance between the functionality of the object and its poetic dimension created by the light through time. The mirror is no longer a simple image of space, but a changing painting that evolves with it over time. Vuong has developed more recently *The Votive Stools* for Spazio Nobile. The gallery represents him since 2021 and will present his first Solo Show in 2024.

Philipp Weber (DE)

Weber anchors and translates his unhurried, discursive explorations into tangible concepts and functional forms. He pushes 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 one of his chosen media tends to be glass. Spazio Nobile has developed with him *Filigree* lighting collection revisiting the aesthetic of the 16th century Venetian technique of the Filigrana. Parallel to this collection, *Sublimation* and *On Colours* hand blown glass creations as well as the *OI table* in handmade laminated glass are beautifying the gesture and choreography of glass art.

Info

Season XXV
Interlude, Group Show

Jörg Bräuer, Florence Coenraets, Marie Corbin, Jesper Eriksson, Foyer Brisé, Ernst Gamperl, Garnier & Linker, Kaspar Hamacher, Amy Hilton, Katherine Huskie, Marialaura Irvine, Åsa Jungnelius, Pao Hui Kao, Liu Chien-Kuang, Isaac Monté, Fredrik Nielsen, Bela Silva, Piet Stockmans, Jacqueline Surdell, Kiki van Eijk, Vera Vermeersch, Fabian von Spreckelsen, Quentin Vuong & Philipp Weber

Vernissage

9.3.2023

Sunday Brunch

12.3.2023



Save the date

PAD Paris 2023
Jardin des Songes, Group Exhibition
Jardin des Tuileries
F-75001 Paris
28.03 - 2.04.2023

Spazio Nobile Gallery
Season XXVI
Super Specimens - Sensations Of The Extraordinary
Vincent Fournier
Solo Show
28.4 - 20.7.2023

Masterly, Milan Design Week
Forest of Collision and Raku
Kiki van Eijk & Joost van Bleiswijk, Duo Show
Palazzo Giureconsulti, Milan, Italy
18-23.4.2023

Spazio Nobile Gallery
Season XXVII
Ann Beate Tempelhaug, *Nord*, Solo Show,
8.9-19.11.2023
Vernissage 7.9.2023

Contact

Spazio Nobile
Contemporary
Applied Arts, Design &
Photography

Lise Coirier,
+32 475 53 19 88,
lc@spazionobile.com

Rue Franz Merjay, 142-169,
1050 Brussels, Belgium
+32 2 768 25 10
www.spazionobile.com

Gian Giuseppe Simeone
+32 477 27 29 04,
ggs@spazionobile.com

Me - sa / wo - za / Wed
- Sat, 11.00-18.00 & sur
rendez-vous / op afspraak /
by appointment

Eugénie Frémiot,
+32 477 73 37 58,
eugenie@spazionobile.com



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), including *Spazio Nobile At Home* in their private villa in Tervuren. Spazio Nobile also takes part in Belgian and international fairs such as Art Brussels, Luxembourg Art Week, Art on Paper, Collectible Design Fair, Nomad Circle, PAD Paris and PAD London, Design Miami/Basel, Unique Design Shanghai, etc. The gallery represents around 30 emerging and renowned artists and designers on an international scale, while promoting high-end craftsmanship and the cultural dialogue between 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, across the street of the main gallery which is located at the ‘bel étage’ of a 1920s house.

SPAZIO
NOBILE

@spazionobilegallery
#spazionobile

Contemporary Applied Arts, Design & Photography