



Summer Escape in Knokke Le Zoute

8-31.8.2025

Vernissage 8.8.2025, 17-21.00

Frederik Vercruysse, Solo Show

Panoramic, 15 Years of Art Photography

Curated by Spazio Nobile Gallery, Lise Coirier and Gian Giuseppe Simeone, *Panoramic* is both a title and a lens—a way of seeing that expands the horizon of perception. In this fifteen-year retrospective of Belgian photographer Frederik Vercruysse and his second solo show with the gallery, *Panoramic* captures a practice rooted in architecture, abstraction, and the poetic weight of silence. Staged in a Modernist 1970s villa in Knokke Le Zoute—where Vlassak-Verhulst will build a unique project—the exhibition becomes a metaphor for transience and memory. *Panoramic* is a tribute to the enduring precision and quiet power of Vercruysse's gaze. With the support of the Main Sponsor: Vlassak-Verhulst, in collaboration with Allaert Staal and Wever & Ducré/Wästberg

SPAZIO
—NOBILE

Contemporary Applied Arts, Design & Photography

V

VLISSAK
VERHULST



WEVER & DUCRÉ
LIGHTING

wästberg

Frederik Vercruysse, Solo Show
Panoramic, 15 Years of Art Photography

Curated by Spazio Nobile Gallery, Lise Coirier and Gian Giuseppe Simeone, *Panoramic* is a tribute to the enduring precision and quiet power of Vercruysse's gaze, framed within a space marked for erasure, yet momentarily transformed into a site of reflection and vision. Staged in a modernist 1970s villa in Knokke Le Zoute—where Vlassak-Verhulst will soon build a unique project—the exhibition becomes a metaphor for transience and memory.

Panoramic is both a title and a state of mind—a mode of looking that extends beyond the immediate, capturing space, time, and atmosphere in a single, contemplative gesture. In this retrospective celebrating 15 years of art photography by Frederik Vercruysse, *Panoramic* becomes a reflection on precise yet poetic sensibility, minimal yet layered, rooted in architectural order and soft and subtle light.

In contemporary art, the panoramic is not merely a format—it is a philosophy. It encompasses the totality of a moment, offering not only a wide-angle view but a sense of continuity and emotional resonance. Vercruysse's work inhabits this space between design and reverie, structure and silence, distilling reality into visual compositions that echo the restrained beauty of natural and manmade environments.

Photography, in this context, is an act of framing what often escapes notice. Vercruysse's lens captures more than buildings or interiors; it seizes atmospheres—coastal light, fading shadows, surfaces brushed by time. The nearby North Sea, just a short walk from the villa, permeates this visual language: flat horizons, grey-blue hues, wind-shaped lines, and a constant negotiation between permanence and change. The sea's

presence, though often off-frame, is felt as a vast, invisible actor shaping the mood and material memory of the images.

This private space becomes for a brief moment a vessel of memory and vision. The house itself, like many coastal structures, stands on the edge—between past and future, shelter and disappearance, preservation and transformation. In collaboration with Vlassak-Verhulst, Allaert Staal and Wever & Ducré/Wästberg, *Panoramic* evokes the horizon as a metaphor for artistic exploration and cultural identity, anchored in the Belgian affinity for craftsmanship, visual clarity, and the subtle interplay between manmade space and elemental force.

Lise Coirier, June 2025





Frederik Vercruysse (BE)

Photographer

Frederik Vercruysse is a celebrated Belgian photographer renowned for his minimalist, atmospheric visual style. Based in Antwerp, he has gained international recognition for his distinctive approach to still lifes, architecture, interiors and landscapes. His serene, meticulously composed images are noted for their clarity, balance and poetic restraint.

Vercruysse broadly defines his work as still life photography, whether he is capturing spaces, objects or natural environments. Regardless of the subject, his aim remains consistent: to reveal things in their purest, most essential form. His photographs are characterised by a refined visual order, muted colour palettes and thoughtful interplay of light and shadow. “I work in a really controlled way,” he explains. “I weigh and balance until my image finds its equilibrium.” This guiding principle informs both his personal and commercial work, blurring the boundaries between fine art and applied photography.

Although he was initially drawn to a career in architecture, Vercruysse soon realised that his true passion lay not in designing buildings, but

but in capturing their emotional and spatial essence through photography. For him, photography is a pure craft—an act of seeing rather than seeking. “You don’t think of the most beautiful things,” he says. “You have to dare to see them and be able to visualize them.” His architectural sensibility runs deep, informing not only his choice of subject but also the structure, composition, and subtle modulation of light within his images. Photography becomes a way to translate atmosphere, silence, and tension into an immersive and deeply personal visual language. Photographing something he truly connects with gives him a profound sense of peace—offering a meditative state of mind where presence and perception merge.

His commercial portfolio includes collaborations with prestigious international clients such as Hermès, Delvaux, Molteni&C, Zara Home, Vincent Van Duysen, B&B Italia, Diptyque, Axel Vervoordt, Muller Van Severen, Raf Simons, and Tiffany & Co. His editorial work has been featured in publications including The New York Times, WSJ Magazine and Architectural Digest.

In 2016, Vercruysse published *Index 2006–2016* (Luster), a ten-year retrospective of his photographic journey through the worlds of architecture, design, fashion and art. He is represented by ILA in the Benelux region and by Quadriga Management in Paris and New York. Since 2017, Spazio Nobile Gallery has exhibited and represented his fine art photography. His personal projects often explore themes of silence, time, materiality and transformation. Created during a residency at Villa Lena in Tuscany, *Tempo Polveroso* captures the otherworldly stillness of the region’s marble quarries. *Windows*, exhibited at Spazio Nobile in 2021, examined the relationship between architecture, reflection, and human presence through layered compositions and digital interventions. Other notable works, such as the *Atlantic Series* and his 2017 collaboration with Belgian ceramicist Piet Stockmans within the gallery’s duo exhibition, *Blauw, Ceci n’est pas une couleur*, further revealed his enduring interest in texture, mood, and spatial abstraction.

Over the past decades, Frederik Vercruysse has developed a photographic vision grounded in architectural sensitivity and minimalist aesthetics. His work, which is both documentary and artistic, has earned him an esteemed place on the international stage, with a style that bridges the worlds of design, fashion, media, and fine art.

Frederik Vercruysse, Exposition personnelle
Panoramic, 15 ans de photographie d'art

Organisée par la galerie Spazio Nobile, sous la direction de Lise Coirier et Gian Giuseppe Simeone, *Panoramic* rend hommage à la précision et à la puissance tranquille du regard de Frederik Vercruysse, dans un espace habituellement effacé, mais temporairement transformé en lieu de réflexion et de vision.

Présentée dans une villa moderniste des années 1970 à Knokke Le Zoute, où Vlassak-Verhulst réalisera bientôt un projet architectural unique, l'exposition devient une métaphore de l'éphémère et de la mémoire.

Panoramic est à la fois un titre et une attitude mentale : une façon de regarder qui dépasse l'instant, capturant l'espace, le temps et l'atmosphère en un seul geste contemplatif. Cette rétrospective, qui célèbre quinze ans de photographie artistique, incarne une sensibilité à la fois précise et poétique, minimaliste et stratifiée, enracinée dans une rigueur architecturale et une lumière douce, subtilement modulée.

Dans le champ de l'art contemporain, le panoramique n'est pas seulement un format, c'est une philosophie. Il embrasse la totalité d'un instant, offrant une vue d'ensemble enrichie d'un sentiment de continuité et d'une profondeur émotionnelle.

Le travail de Vercruysse se situe dans cet entre-deux, entre design et rêverie, structure et silence, distillant le réel en compositions visuelles qui célèbrent la beauté discrète des environnements naturels et construits.

Dans ce contexte, la photographie devient un acte de mise en lumière de ce qui échappe souvent au regard. L'objectif de Vercruysse ne capte pas seulement des bâtiments ou des intérieurs : il saisit des atmosphères – la lumière côtière, les ombres

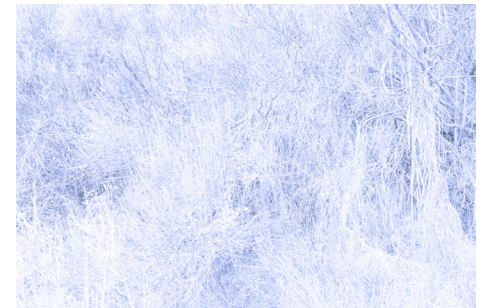
fugaces, les surfaces patinées par le temps.

La mer du Nord, à quelques pas de la villa, infuse son langage visuel : horizons plats, tons gris-bleutés, lignes sculptées par le vent, négociation permanente entre permanence et transformation. Souvent hors champ, la mer est pourtant omniprésente, agissant comme une force invisible qui façonne l'ambiance et la mémoire matérielle des images.

Cet espace privé devient, l'espace d'un instant, un réceptacle de mémoire et de vision. La maison elle-même, comme tant d'autres structures côtières, se tient à la frontière entre passé et avenir, refuge et disparition, préservation et transformation.

En collaboration avec Vlassak-Verhulst, Allaert Staal et Wever & Ducre / Wästberg, *Panoramic* évoque l'horizon comme métaphore de l'exploration artistique et de l'identité culturelle, ancrée dans l'affinité belge pour l'artisanat, la clarté visuelle, et l'interaction subtile entre espace construit et forces élémentaires.

Lise Coirier, juin 2025





Frederik Vercruysse (BE)

Photographe

Frederik Vercruysse est un photographe belge de renom, reconnu pour son style visuel à la fois minimaliste et atmosphérique. Basé à Anvers, il s'est forgé une réputation internationale grâce à son approche singulière de la nature morte, de l'architecture, des intérieurs et des paysages. Ses images, sereines et soigneusement construites, se distinguent par leur clarté, leur équilibre et leur retenue poétique.

Frederik Vercruysse qualifie son travail, dans son ensemble, de photographie de nature morte : qu'il s'agisse d'espaces, d'objets ou d'environnements naturels, son objectif reste constant — révéler les choses dans leur forme la plus pure et essentielle. Ses compositions, guidées par une logique visuelle rigoureuse, privilégient des palettes sobres et un travail subtil sur l'ombre et la lumière. « Je travaille de manière très contrôlée », confie-t-il. « Je pèse et équilibre l'image jusqu'à ce qu'elle atteigne sa justesse. » Ce principe irrigue aussi bien son travail personnel que commercial, abolissant la frontière entre photographie tel un art appliqué et pratique artistique.

S'il a d'abord envisagé une carrière d'architecte, Frederik Vercruysse découvre rapidement que sa véritable vocation réside dans la capture de

l'essence émotionnelle et spatiale des bâtiments plutôt que dans leur conception. Pour lui, la photographie est un art de la perception, un acte de voir plus que de chercher : « Vous ne pensez pas aux choses les plus belles », dit-il, « il faut oser les voir et savoir les visualiser. » Sa sensibilité architecturale, omniprésente, influence tant le choix de ses sujets que la structure, la composition et la modulation lumineuse de ses images. La photographie devient alors un langage immersif, à travers lequel il traduit atmosphère, silence et tension. Lorsqu'il photographie un sujet qui le touche profondément, il atteint un état de paix intérieure, presque méditatif, où présence et perception se confondent.

Son portfolio commercial rassemble des collaborations avec des clients prestigieux tels que Hermès, Delyaux, Molteni&C, Zara Home, Vincent Van Duysen, B&B Italia, Diptyque, Axel Vervoordt, Muller Van Severen, Raf Simons ou Tiffany & Co. Son travail éditorial est régulièrement publié dans *The New York Times*, *WSJ Magazine* ou *Architectural Digest*.

En 2016, il publie *Index 2006–2016* (éd. Luster), une rétrospective couvrant dix années de création au croisement de l'architecture, du design, de la mode et de l'art. Il est représenté par ILA pour le Benelux, et par Quadriga Management à Paris et New York.

Depuis 2017, ses photographies d'art sont exposées et représentées par la galerie Spazio Nobile. Ses projets personnels explorent les thèmes du temps, du silence, de la matérialité et de la transformation. Réalisée lors d'une résidence à la Villa Lena, en Toscane, la série *Tempo Polceroso* capture le calme surnaturel des carrières de marbre locales. En 2021, *Windows*, exposée chez Spazio Nobile, explore les liens entre architecture, reflets et présence humaine, à travers des compositions superposées et des interventions numériques. Parmi ses autres séries marquantes, on compte *Atlantic*, ainsi que sa collaboration avec le céramiste belge Piet Stockmans en 2017 dans le cadre de l'exposition duo *Blauw, Ceci n'est pas une couleur*, qui témoignent toutes d'un intérêt constant pour la texture, l'atmosphère et l'abstraction spatiale.

Au fil des décennies, Frederik Vercruysse a façonné une vision photographique fondée sur une esthétique minimaliste et une sensibilité architecturale. À la croisée du documentaire et de l'artistique, son œuvre occupe aujourd'hui une place majeure sur la scène internationale, tissant un lien subtil entre les mondes du design, de la mode, des médias et des beaux-arts.

Frederik Vercruysse, solotentoonstelling
Panoramic, 15 jaar kunstfotografie

Van 8 tot 31 augustus 2025 presenteert Spazio Nobile Gallery -gecureerd door Lise Coirier en Gian Giuseppe Simeone- de solotentoonstelling *Panoramic*, een retrospectieve van fotograaf Frederik Vercruysse naar aanleiding van 15 jaar artistiek werk. De tentoonstelling vindt plaats in een modernistische villa uit de jaren '70 in Knokke Het Zoute, een locatie die binnenkort getransformeerd wordt door Vlassak-Verhulst. Voor even wordt deze plek echter omgevormd tot een ruimte voor reflectie en beeldende poëzie.

Panoramic is meer dan een titel – het is een manier van kijken. Een houding die verder reikt dan het directe en het vluchtige. In deze selectie van werk uit de afgelopen 15 jaar vangt Vercruysse ruimte, tijd en sfeer in verstilde beelden die balanceren tussen precisie en gevoeligheid. Zijn minimalistische stijl is geworteld in een diepe affiniteit met architectuur, licht en materialiteit.

Waar het panorama in de fotografie vaak wordt geassocieerd met formaat, wordt het hier een filosofie. Vercruysse's werk nodigt uit tot traag kijken en laat ons stilstaan bij de schoonheid van het alledaagse: het kustlicht, vervagende schaduwen, verweerde texturen. De nabijgelegen Noordzee, op slechts een korte wandeling van de villa, doordringt deze beeldtaal. Zelfs wanneer de zee buiten beeld blijft, is haar aanwezigheid voelbaar in de beelden – als een stille kracht die landschap en herinnering doordrenkt.

De villa waar *Panoramic* plaatsvindt, bevindt zich letterlijk en figuurlijk op een kantelpunt: tussen verleden en toekomst, tussen verdwijnen en opnieuw verschijnen. Net als de foto's van

Vercruysse is het een ruimte waar stilte spreekt en waar details betekenis krijgen.

De tentoonstelling komt tot stand in samenwerking met Vlassak-Verhulst, Allaert Staal en Wever & Ducré/Wästberg, en weerspiegelt de Belgische traditie van vakmanschap, visuele helderheid en verfijnd design.

Lise Coirier, juni 2025





Frederik Vercruysse (BE)

Fotograaf

Frederik Vercruysse is een gevierd Belgische fotograaf – gevestigd in Antwerpen, die internationale erkenning geniet voor zijn minimalistische en poëtische stijl. Zijn werk bevindt zich op het raakvlak van stillevens, architectuur, interieur en landschap.»

Ongeacht het onderwerp blijft zijn benadering consistent: het streven naar zuiverheid en essentie in elk beeld. Of hij nu ruimtes, objecten of natuur vastlegt, Vercruysse omschrijft zijn werk als stillevens fotografie in de brede zin van het woord. Zijn foto's worden gekenmerkt door een verfijnde visuele orde, zachte kleurpaletten en een doordachte interactie tussen licht en schaduw. "Ik werk op een heel gecontroleerde manier," zegt hij. "Ik weeg en balanceer totdat mijn beeld zijn evenwicht vindt." Deze werkwijze bepaalt zowel zijn persoonlijke als commerciële projecten, waarbij de grens tussen toegepaste en beeldende fotografie vervaagt.

Aanvankelijk overwoog Vercruysse een carrière in de architectuur, maar hij ontdekte al snel dat zijn echte passie lag in het vastleggen van ruimtelijke en emotionele essentie. Voor hem is fotografie een

ambacht, een daad van zien in plaats van zoeken. "Je denkt niet aan de mooiste dingen," stelt hij. "Je moet ze durven zien en ze kunnen visualiseren." Deze architecturale gevoeligheid is diep verankerd in zijn werk, zichtbaar in zijn onderwerpkeuze, compositie en in zijn subtiel gebruik van licht.

Zijn commerciële portfolio omvat samenwerkingen met prestigieuze internationale klanten zoals Hermès, Delvaux, Molteni&C, Zara Home, Vincent Van Duysen, B&B Italia, Diptyque, Axel Vervoordt, Muller Van Severen, Raf Simons en Tiffany & Co. Daarnaast verscheen zijn werk in magazines zoals The New York Times, WSJ Magazine en Architectural Digest.

In 2016 publiceerde hij *Index 2006–2016* (bij Luster), een overzicht van zijn fotografische reis doorheen architectuur, design, mode en kunst. Hij wordt vertegenwoordigd door ILA (Benelux) en Quadriga Management (Parijs & New York).

Sinds 2017 exposeert en vertegenwoordigt Spazio Nobile Gallery zijn artistiek werk.

Zijn persoonlijke projecten verkennen vaak thema's als stilte, tijd, materialiteit en transformatie. *Tempo Polceroso*, gerealiseerd tijdens een residentie in Villa Lena (Toscane), legt de buitenaardse stilte van marmergroeven vast.

Windows, tentoongesteld bij Spazio Nobile in 2021, onderzoekt de relatie tussen architectuur, reflectie en menselijke aanwezigheid via gelaagde composities en digitale interventies.

Andere markante werken, zoals de *Atlantic Series* en zijn samenwerking met keramist Piet Stockmans in het kader van de duo-expo *Blauw, Ceci n'est pas une couleur* (2017), tonen zijn blijvende interesse in textuur, sfeer en ruimtelijke abstractie.

Doorheen de jaren ontwikkelde Vercruysse een beeldtaal die geworteld is in architecturale gevoeligheid en minimalistische esthetiek. Zijn werk beweegt zich moeiteloos tussen documentair en artistiek, en heeft hem een gerespecteerde plaats opgeleverd binnen de internationale wereld van fotografie, design, mode en beeldende kunst.

Red Lamp

2020

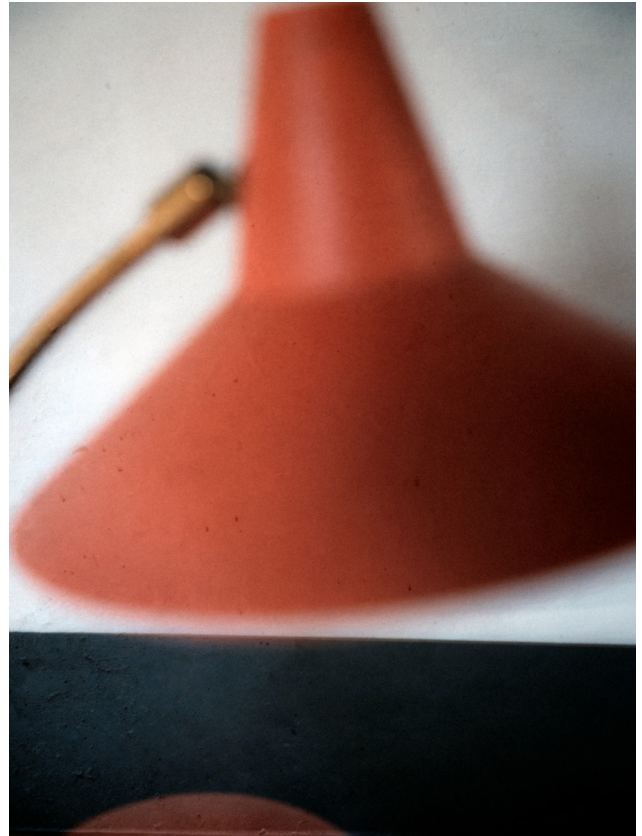
Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

24 x 32 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Palm Tree

2017

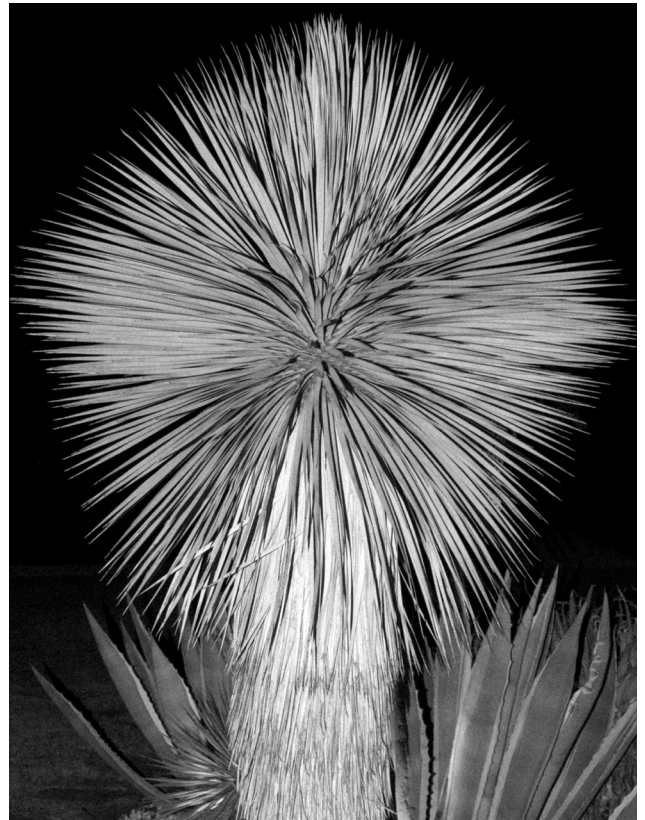
Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

57 x 72 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Restricted Area

2020

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

32 x 45 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



A Spider And A Flower

2024

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

36 x 50 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Walk In The Park

2021

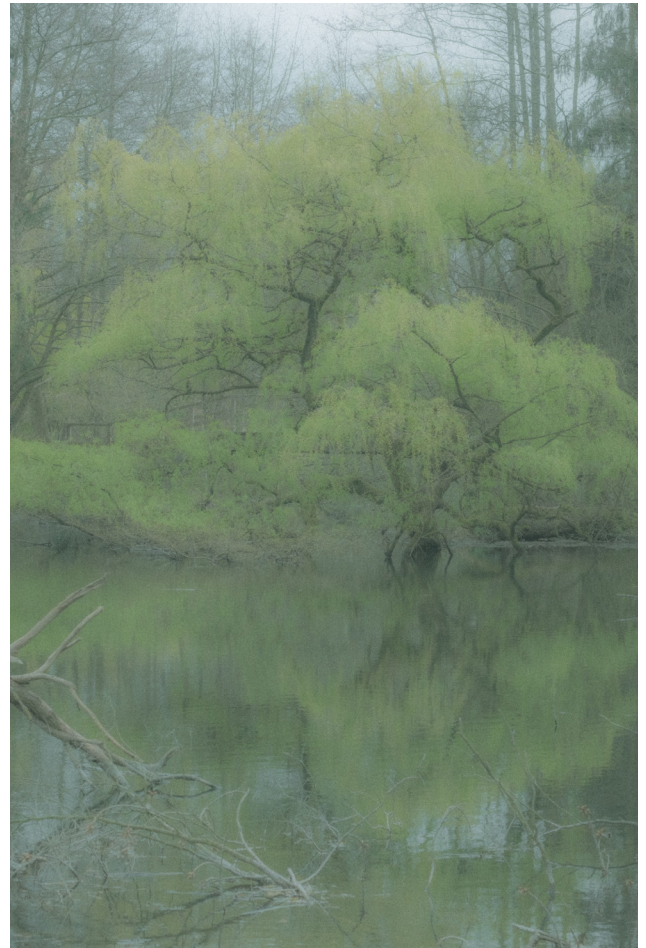
Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

72 x 108 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Waterfall In The Forest

2021

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

72 x 108 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Infinity

2017

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

52 x 37 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Arches

2022

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

56 x 81 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Stairway To Heaven

2019

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

30 x 42 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Waiting For Lips

2023

Photograph

Printed with Pro Pigment inks on Hahnemühle paper, PhotoRag Ultra Smooth 305 gr, mounted on dibound 2mm

30 x 42 cm

Framed in Maple wood with Artglass anti-reflective UV70%

Edition 3+ 1 AP, signed and numbered



Dancing In The Sunlight

2021

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

30 x 42 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



The Bathroom

2020

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

30 x 42 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



The Bedroom

2020

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

30 x 42 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Online

2024

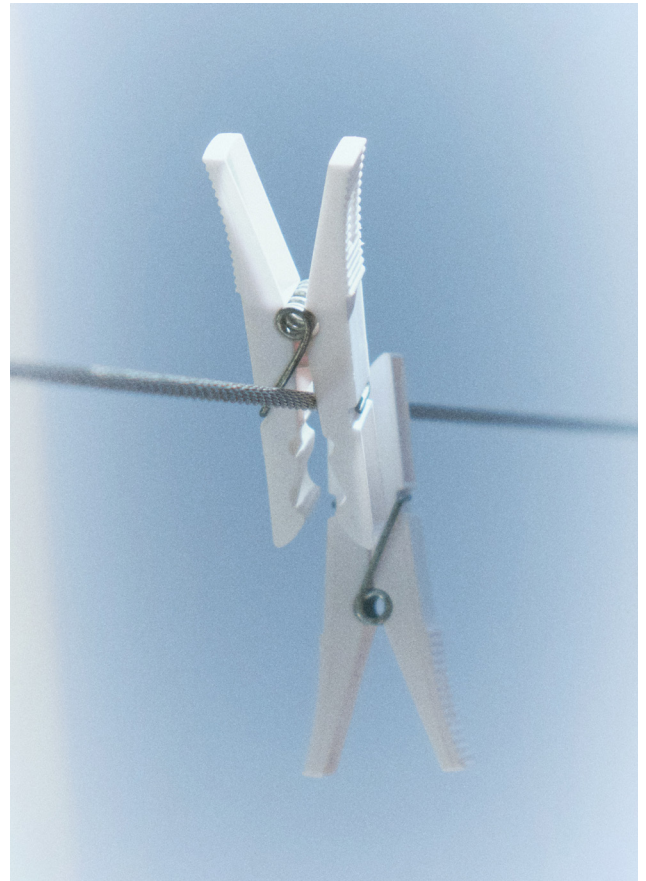
Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

30 x 42 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Morning Walk

2022

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

107 x 74 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Verde Tundra

2015

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

72 x 106 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Four Roofs

2024

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

18 x 24 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Orange Waterfall

2021

Mirror glass box

Lambda print mat mounted on dibond in double-sided mirror glass and mouth-blown Restauraglas from the Glashütte Lamberts

53 x 79 x 22 cm

Edition 3+ 2 AP, signed and numbered

In collaboration with Atelier Mestdagh





Evening Grace

2011

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

63 x 80 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Studio 4

2015

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

108 x 72 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Blue Stairs

2017

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

75 x 100 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Time Is An Invention

2017

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

44 x 60 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Stacked

2017

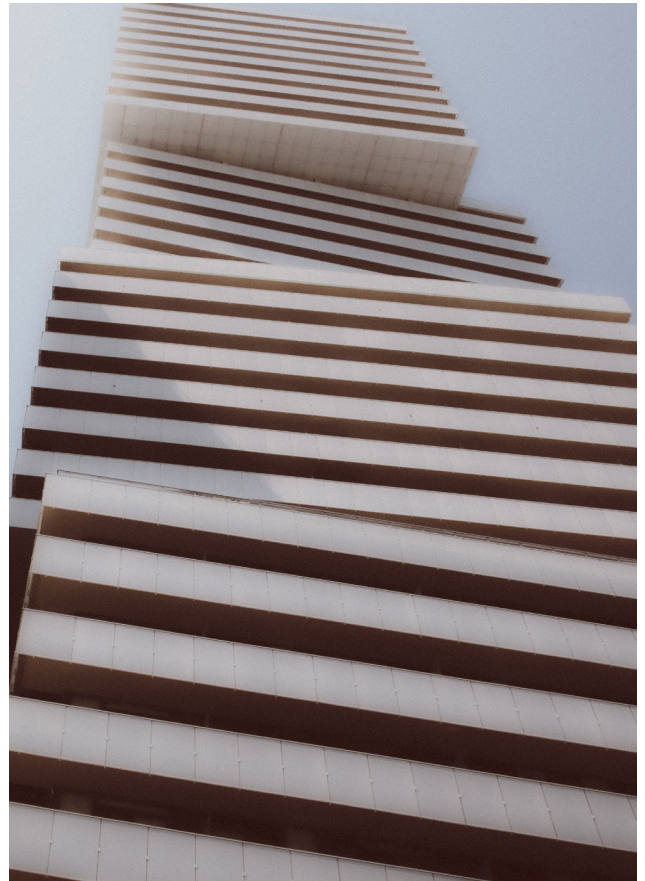
Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

44 x 60 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Parque De Campismo

2024

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

108 x 74 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



End Of The Day

2017

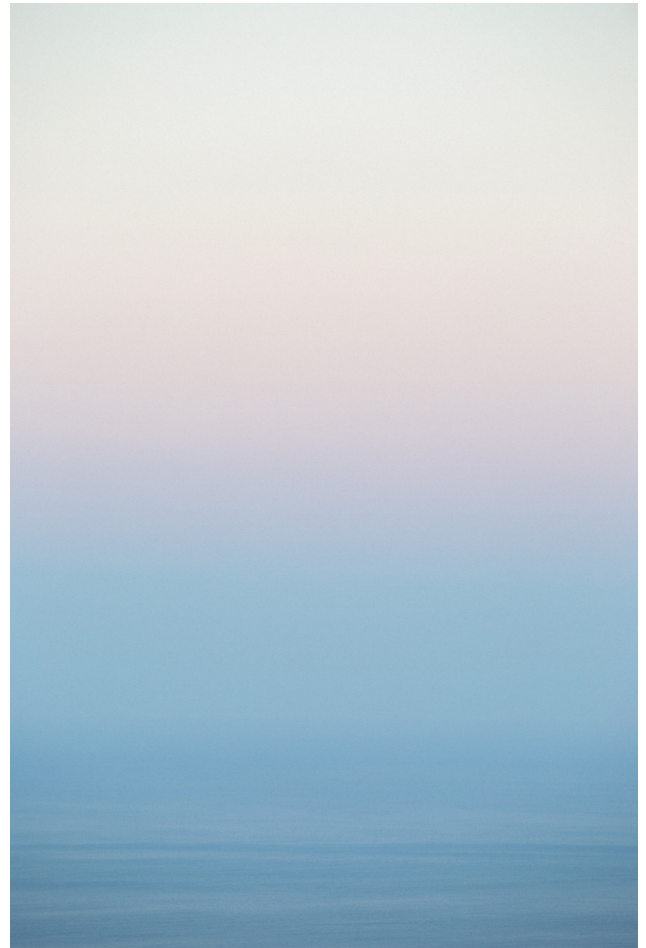
Photograph

Printed with Pro Pigment inks on Hahnemühle paper, PhotoRag Ultra Smooth 305 gr, mounted on dibound 2mm

100 x 150 cm

Framed in Maple wood with Artglass anti-reflective UV70%

Edition 3+ 1 AP, signed and numbered



White Globe, Red Square, Blue Disc

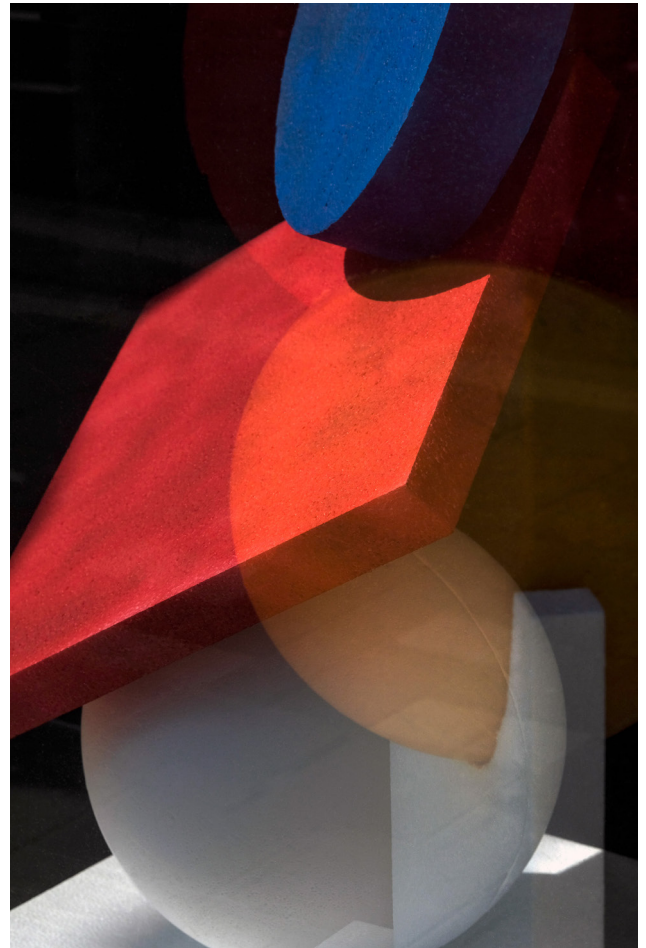
2020

Light Box

Inkjet print on plexi 4mm in natural oak frame,
with LED light, dimmer and 300cm wire

81 x 54 x 12 cm

Edition 3+ 2 AP, signed and numbered



Red Lampshade With Two Stripes

2020

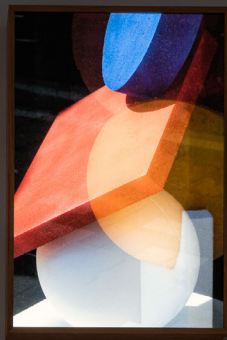
Light Box

Inkjet print on plexi 4mm in natural oak frame,
with LED light, dimmer and 300cm wire

81 x 54 x 12 cm

Edition 3+ 2 AP, signed and numbered





Inside The White Mountain

2015

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

94 x 122 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Blue Curtain

2014

Photograph

Printed with Pro Pigment inks on Hahnemühle paper, PhotoRag Ultra Smooth 305 gr, mounted on dibound 2mm

55 x 74 cm

Framed in Maple wood with Artglass anti-reflective UV70%

Edition 3+ 1 AP, signed and numbered



Stairs And Tape

2015

Photograph

Printed with Pro Pigment inks on Hahnemühle paper, PhotoRag Ultra Smooth 305 gr, mounted on dibound 2mm

35 x 50 cm

Framed in Maple wood with Artglass anti-reflective UV70%

Edition 3+ 1 AP, signed and numbered



Pink Shack

2020

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

55 x 75 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Composition With Blue Rag

2012

Photograph

Printed with Pro Pigment inks on Hahnemühle paper, PhotoRag Ultra Smooth 305 gr, mounted on dibound 2mm

20 x 30 cm

Framed in Maple wood with Artglass anti-reflective UV70%

Edition 3+ 1 AP, signed and numbered



Music Drops

2020

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

22,5 x 30 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Yellow Curtain

2016

Photograph

Printed with Pro Pigment inks on Hahnemühle paper, PhotoRag Ultra Smooth 305 gr, mounted on dibound 2mm

32 x 40 cm

Framed in Maple wood with Artglass anti-reflective UV70%

Edition 3+ 1 AP, signed and numbered



Green Curtains

2016

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

20 x 30 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Pink Flower, Gentle Fall

2009

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

33 x 42 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Bic Blue

2015

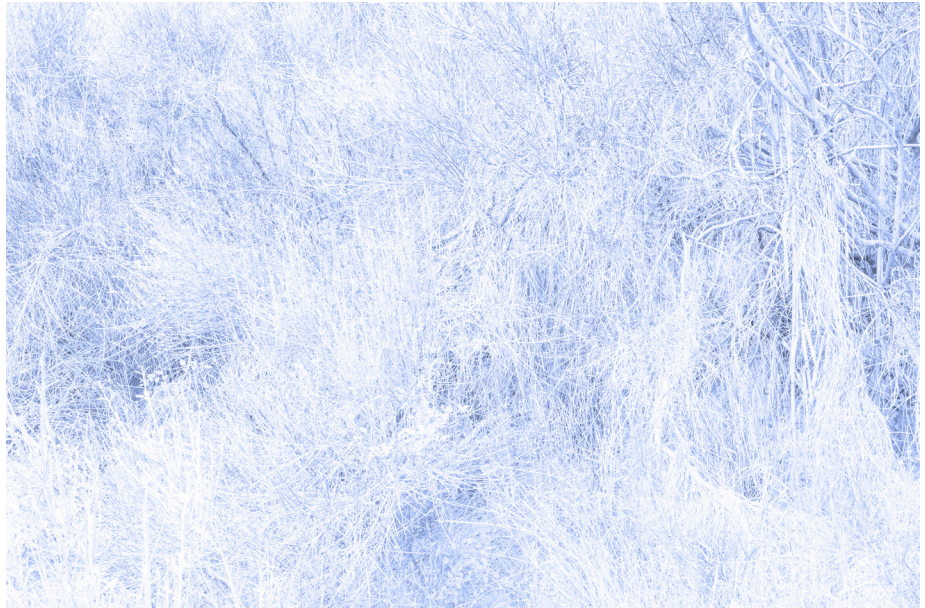
Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

97 x 67 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Curtain

2021

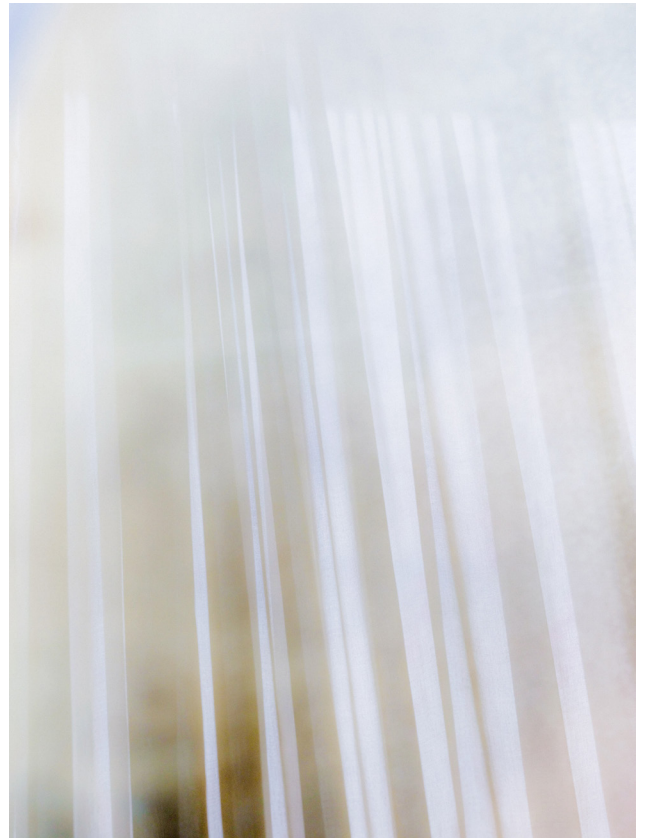
Photograph

Inkjet print on fine art rag paper mounted on
dibond

153 x 115,5 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 5+ 2 AP, signed and numbered



Where Time Wears Red

2016

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

18 x 24 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Cytisus Scoparius

2022

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

100 x 66 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Spring In A Glass

2009

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

21,5 x 30 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Summer Reflections

2023

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

39 x 50 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Flower Seat

2014

Photograph

Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm

83 x 105 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Edition 3+ 1 AP, signed and numbered



Four Glasses And A Salt Shaker

2014
Photograph
Printed with Pro Pigment inks on Hahnemühle
paper, PhotoRag Ultra Smooth 305 gr, mounted
on dibound 2mm
25 x 25 cm
Framed in Maple wood with Artglass anti-
reflective UV70%
Edition 3+ 1 AP, signed and numbered



Striped Shirt

2025

Acrylic on photograph

Inkjet print on Canson Edition Photo Rag paper
with Acrylic paint

14,5 x 20,5 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Unique and signed



The Window Dreams In Curves

2025

Acrylic on photograph

Inkjet print on Canson Edition Photo Rag paper
with Acrylic paint

12,5 x 18,5 cm

Framed in Maple wood with Artglass anti-reflective
UV70%

Unique and signed



Tropical Riverside

2025

Acrylic on photograph

Inkjet print on Canson Edition Photo Rag paper
with Acrylic paint

13,5 x 19 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Unique and signed



Shadow Of A GrapeVine

2025

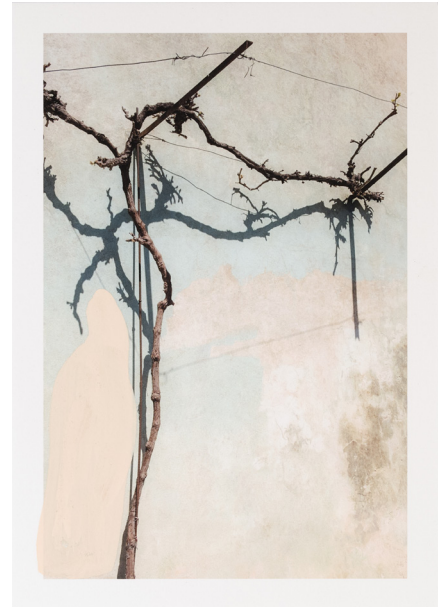
Acrylic on photograph

Inkjet print on Canson Edition Photo Rag paper
with Acrylic paint

11,5 x 16 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Unique and signed



Italian House

2025

Acrylic on photograph

Inkjet print on Canson Edition Photo Rag paper
with Acrylic paint

15,5 x 20,5 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Unique and signed



Blue Short White Tee Shirt

2025

Acrylic on photograph

Inkjet print on Canson Edition Photo Rag paper
with Acrylic paint

14,5 x 21 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Unique and signed



Steering Wheel

2025

Acrylic on photograph

Inkjet print on Canson Edition Photo Rag paper
with Acrylic paint

14 x 19 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Unique and signed



Green Barn

2025

Acrylic on photograph

Inkjet print on Canson Edition Photo Rag paper
with Acrylic paint

16 x 21 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Unique and signed



Wading In The Lake

2025

Acrylic on photograph

Inkjet print on Canson Edition Photo Rag paper
with Acrylic paint

13,5 x 17,5

Framed in Maple wood with Artglass anti-
reflective UV70%

Unique and signed



Whispering Leaves

2025

Acrylic on photograph

Inkjet print on Canson Edition Photo Rag paper
with Acrylic paint

18 x 18 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Unique and signed



Laundry Day

2025

Painted photograph

Inkjet print on Canson Edition Photo Rag paper
with Acrylic paint

14 x 12 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Unique and signed



Pink Headlight

2025

Painted photograph

Inkjet print on Canson Edition Photo Rag paper
with Acrylic paint

9 x 12,5 cm

Framed in Maple wood with Artglass anti-
reflective UV70%

Unique and signed





Lise Coirier & Gian Giuseppe Simeone

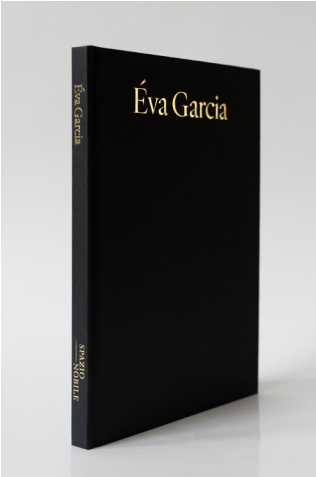
Co-Founders and Directors of Spazio Nobile

Lise Coirier (FR-BE), art historian, curator and publisher, and Gian Giuseppe Simeone (IT-SE), art historian and archaeologist, have been co-founders of Spazio Nobile since 2016. With degrees in management and art history, French-born Lise Coirier has lived and worked in Brussels for 30 years. She has run her consulting agency Pro Materia for over 20 years and is the founder and editor-in-chief of *TLMag True Living of Art & Design*, an annual print and online magazine dedicated to culture, art and contemporary design, launched in 2008. She has also initiated several European projects such as Human Cities and Glass is Tomorrow. In addition to the exhibitions and cultural projects she has curated, she has also written and published several books, including «Le Guide des Métiers d'art à Bruxelles et environs», «Design in Belgium - 1945-2000»,

2000», «Design.be, Belgium is Design», «Glass is Tomorrow»...

Gian Giuseppe Simeone is an art historian and archaeologist specialising in the conservation and valorisation of cultural and artistic heritage. Of Italian-Swedish origin, he is based in Brussels and works as a consultant for the European Commission and other national and international organisations on cooperation projects and programmes in the fields of contemporary creation and cultural heritage. His consultancy firm, Culture Lab, founded in 2002, focuses on the design and management of international cooperation projects and programmes in the field of culture, mainly funded by the European Union. In this context, he has contributed to the implementation of major exhibitions, research programmes and co-productions in disciplines such as cultural heritage, music, theatre, visual arts and design. He has also carried out several study, evaluation and advisory missions in Europe, Africa and the Mediterranean, with the aim of highlighting the importance of culture in European Union policies and its role in socio-economic development. Gian Giuseppe Simeone is the author of several reference works on the study and recognition of the value of European and international culture and heritage.

Artist Monographs published by *Spazio Nobile Editions*



TLmag 40-*The Ideal Home* Guest Editor : Chris Dercon



©Thibaut Voisin

Chris Dercon, General Director, Fondation Cartier pour l'art contemporain



Main Partners of Frederik Vercruyse Solo Show in Knokke Le Zoute

Vlassak–Verhulst

Vlassak–Verhulst has a long-standing tradition of craftsmanship at its core. In 1970, Koen Vlassak and Paul Verhulst, two friends from Schilde, launched a small construction company that would grow to become one of the most respected names in luxury villa building. Today, with over 50 years of experience and more than 1,000 projects delivered, Managing Director Maxime Verhulst carries forward the family legacy alongside a dedicated team. Together, they offer a comprehensive concept, not just construction, tailored to the needs of discerning clients in Belgium and abroad. Vlassak–Verhulst manages every aspect of residential construction in-house. This integrated model ensures a seamless process from the first sketch to the final handover, including interior design and post-completion support. The company takes a human, client-focused approach, offering in-house architects, engineers and stylists, a single point of contact throughout the journey, transparent budgeting and strict timeline control. Clients are guided step by step with an unwavering commitment to comfort, quality and personalisation. Vlassak–Verhulst is frequently cited as a benchmark in the luxury villa sector and is known for its timeless, refined architecture. The firm collaborates with leading names in architecture and interior design, and is especially valued for its mastery of traditional craftsmanship, pure and enduring aesthetic, and ability to turn lifestyle dreams into beautiful, liveable spaces.



Maxime Verhulst and Karen Theunen
Vlassak–Verhulst's Managing Director and Head of Design
©Thibault de Schepper



Vlassak–Verhulst's Headquarters, Gravenwezel, Belgium
©Jörg Brauer



Villa Rietgedekte in Knokke
©Thibault de Schepper

Allaert Staal

Allaert Staal is a well-established name in the Belgian steel construction industry, recognized for delivering high-precision and durable steel structures. The company specializes in the design, fabrication, and installation of structural steelwork for industrial, commercial, and architectural applications.

The origins of Allaert Staal date back to 1955, when Valentin Allaert shifted from traditional metal joinery in steel, copper, and bronze to pioneering work in aluminum construction. This evolution built upon a legacy initiated by his father, Maurice Allaert, a renowned architect and recipient of the First Prize of Rome, who had previously acquired a tile factory and woodworking business—firmly anchoring the Allaert family in the building sector since the early 20th century. In 1980, Serge Allaert expanded the company's capabilities, particularly in the aluminum division, setting the stage for further industrial growth. In 2025, Thomas Allaert became CEO of Allaert Staal, representing the seventh generation in the family's construction tradition. His leadership marks a renewed focus on the company's core expertise in steel construction, guided by innovation and long-term vision.

Allaert Staal operates with a strong commitment to structural reliability, environmental responsibility, and full compliance with modern safety and quality standards. Ongoing investment in advanced technologies and sustainable practices ensures the company's continued role as a dependable partner for complex steel construction projects.



Thomas Allaert, CEO of Allaert Staal



Allaert Staal Workshop, Harelbeke, Belgium



WEVER & DUCRÉ

Wever & Ducré is a Belgian lighting brand renowned for its creative, high-quality lighting solutions that merge cutting-edge technology with modern design. Founded in the 1980s and headquartered in Kortrijk, Belgium, the company has established itself internationally as a leader in both architectural and decorative lighting. The name WEVER & DUCRÉ is derived from a blend of Dutch words that reflect the company's core values: WERklust (industriousness), VERtrouwen (trust), ENThousiasme (enthusiasm), DURf (boldness), and CREAtiviteit (creativity). These principles are at the heart of everything the company does, from product development to customer collaboration.

Known for its strong design identity, Wever & Ducré offers a wide range of lighting products including pendant lights, wall and ceiling fixtures, track systems, and outdoor lighting. Their designs are characterized by sleek geometric forms, playful color contrasts, and elegant finishes, making them a favorite among architects, interior designers, and design enthusiasts worldwide.

Wever & Ducré's lighting solutions are featured in a diverse range of settings, from private residences to restaurants, hotels, retail stores, and office spaces. Their collaborative approach and dedication to both form and function have positioned them as a trusted partner in design-forward lighting projects across the globe.



DRO 2.0 and JJWo4 suspensions by WEVER & DUCRÉ
Interior designer Simon de Backere and Architect Stay Studio
© Kris Dekeijser



DINOR Suspensions by WEVER & DUCRÉ

Wästberg is a Swedish lighting company founded in 2008 in Helsingborg by Magnus Wästberg. Rooted in the belief that good lighting nurtures both functionality and well-being, the brand focuses on creating «modern-day fires»—human-centered lighting that evokes comfort, control, and atmosphere. Inspired by lighting theorist Richard Kelly, Wästberg’s approach blends task lighting, ambient glow, and mood-setting accents. Their philosophy is guided by the principle: “One eye sees, the other feels.”

Renowned for its Scandinavian design sensibility, Wästberg collaborates with leading international designers such as John Pawson, Ilse Crawford, David Chipperfield, Nendo, Inga Sempé, and Claesson Koivisto Rune. The products are designed in Sweden and incorporate high-performance LED technology, combining aesthetics with durability and efficiency.

Since 2021, Wästberg has been part of the lighting group XAL, with headquarters in Austria. Enhancing its global reach its global reach while maintaining creative independence.

Widely awarded and internationally recognized, Wästberg’s luminaires are found in homes, offices, hotels, and museums around the world—lighting spaces in a way that prioritizes human presence over pure illumination.



Founder, Magnus Wästberg
©Andy Liffner



W202 Halo Pendant Lights by David Chipperfield



W132 Nendo Lamp by Design Studio Nendo
© Simon Menges

Info

Summer Escape in Knokke Le Zoute
8-31.8.2025

Frederik Vercruysse, Solo Show
Panoramic, 15 Years of Art Photography

Vernissage in the presence of the artist

8.8.2025, 17-21.00

Koningin Fabiolalaan 20, Knokke Le Zoute
Belgium



From Thursday until Sunday, 14-20.00

7-8-9-10 August / 14-15-16-17 August

21-22-23-24 August / 28-29-30-31 August

And by appointment

Sunday Finissage on 31.8.2025, 14-18.00

RSVP: info@spazionobile.com, +32 475 53 19 88

DM @spazionobilegallery

Catalogue Design by Eugénie Frémiot

Exhibitions

Season XXXIV-Bela Silva

À perte de vue

Solo Show

6.6-30.8.2025

Vernissage 5.6.2025, 18.00-21.00

Spazio Nobile At Home

Tervuren

Group Show

Permanent exhibition & by appointment

Season XXXV- Kiki van Eijk & Joost van Bleiswijk

A Complementary Grammar of Creation

Duo Show

5.9-16.11.2025

Curated by Maria Cristina Didero

Vernissage 4.9.2025, 18.00-21.00

Season XXXVI

The Nature Of Wood

Kaspar Hamacher, Quenting Vuong, Didi NG Wing Yin

21.11.2025-18.1.2026

Vernissage 20.11.2025, 18.00-21.00

Spazio Nobile Gallery

Panoramic, 15 Years of Art Photography

Frederik Vercruysse, Solo Show

22.1-15.3.2026

In the framework of Photo Festival Brussels

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

Ma - sa / di - za / Tue-Sat,

11.00-18.00 & sur rendez-

vous / op afspraak / by

appointment

Eugénie Frémiot,

+32 477 73 37 58,

eugenie@spazionobile.com



Spazio Nobile is a contemporary art and design gallery in Brussels, Belgium, known for its bold exhibitions and commitment to promoting innovative, boundary-pushing work. The gallery presents a range of emerging and established artists and designers from around the world, providing a platform for experimental practices and new creative directions in both fine art and collectable design. When art historians Lise Coirier and Gian Giuseppe Simeone founded Spazio Nobile in 2016, they combined their passions for design and art history to establish a fruitful dialogue with applied art, design and photography. Without boundaries between disciplines, they have created a collection of unique art and design pieces, limited editions and installations, with a particular sensitivity to nature and minerality. The gallery also publishes *TLmag True Living of Art & Design*, launched in 2008, an annual international print and online magazine dedicated to curating and capturing the culture of collecting. *TLmag* has evolved over 15 years with creative influencers, collectors, curators, artists, designers and architects who have shaped the contemporary art and design scene. The magazine and artist monographs are published by *Spazio Nobile Editions*. *Spazio Nobile Studiolo*, a permanent showcase in front of the main gallery, has been curated by the gallery since 2020. The co-founders have also extended the gallery experience to their private villa in Tervuren, on the outskirts of Brussels, with *Spazio Nobile At Home*, and in Sweden, at *The 25 Columns*, built by OFFICE Kersten Geers David Van Severen, overlooking Lake Siljan from the heights of Plintsberg, Dalarna.

@spazionobilegallery
#spazionobile

SPAZIO
— NOBILE

Contemporary Applied Arts, Design & Photography