

Ann Beate
Tempelhaug



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Ann Beate Tempelhaug

Nord

WE, we waves,
That are rocking the winds
To rest—
Green cradles, we waves!

Wet are we, and salty;
Leap like flames of fire—
Wet flames are we:
Burning, extinguishing;
Cleansing, replenishing;
Bearing, engendering.

We, we waves,
That are rocking the winds
To rest!

— *We waves*, August Strindberg





Nord, the first solo show by Norwegian artist Ann Beate Tempelhaug at Spazio Nobile Gallery has opened a new chapter in the artist's career that has spanned over forty years. The gallery presented a series of some fifteen new works painted in / on life-sized ceramic objects, strong and vivid immersions that call for subtle feelings and visually tactile sensations.

Her freely shaped and sculpted ceramic pieces are entirely hand-painted, both on their surface and on their edges, reflecting her curiosity and desire to investigate the duality of beauty and the meaning of life through colours and shapes.

She pushes the limits inherent to ceramics as a medium of creation, and challenges format and weight to reach the feasible in what could be perceived as impossible. All is connected in her art process, the sculptural qualities and the painterly quality melt together as an entirety. Slightly concave surfaces and waves depict the upheavals of time and life. This exploration in the materiality allows her to merge artistic intentions into stories about existence.

Immersed in her own singular universe, Ann Beate Tempelhaug dedicated this exhibition *Nord* to the great Nordic landscapes and the energy flow they provide her. The abstraction of her porcelain glazed works captures the attention and fascinates the eye. Since she was a child, her desire has been to create "these large formats that are bigger" than herself, no doubt as a way of reaching a threshold of spirituality that belongs to her only, and which she wants to share with us. And for connecting herself stronger to life and to art. "As a child, I remember this huge mountain (*Oyfjellet*) outside our kitchen window. I had to see the entire mountain, and to be able to, I had to move very close to the window, which I did every day."

Tempelhaug paints without knowing the final result of her glazes before firing. Working for days on end in her studio at the porcelain factory (NTP) in Norway, she releases her emotions against a backdrop of inner landscapes whose intensity follows the infinite line of jazz (Nils Petter Moldvæ, Arve Henriksen, Jan Bang, among others), classic or Piazzolla's liberated tango, a music she is particularly fond of when she sets to work and which transports to another places, as if in a creative trance. She plunges into her deepest feelings, treating them with successive brushstrokes of varying thickness. Her expressionist paintings are impregnated with colours that reveal themselves after the long five days of firing at 1300°C. They are surging waves of "chiaroscuro", of dazzling light, sometimes polar and wintry, sometimes solar and summery, that invade the porcelain-enamelled stoneware mural. Fragile, often weakened by the heat of the kiln. Not all of her large sculptures reach us – that's the mystery and risk of the ceramic firing process. Her





beloved husband, Eirik Gjedrem, also a ceramist, accompanies her on this artistic and existential adventure like a guardian angel. He is her main assistant during the heavy and complexed creation processes of her works.

Nord featured a selection of new large-scale works created during the first part of 2023 including: *Beyond (Bortenfor)*, *Milonga*, *Mirage (Luftspeiling)*, *Mostly North (Det meste er Nord)*, *Into Love (Inn i kjærlighet)*, *Oblivion (Glemsel)*, *Prelude (Forspill)*, *Polar Light (Nordlys)*, *Twilight (Skumring)*, *Umbra...* – along with smaller, more intimate works with rounded, organic contours like *In-Out*, which transport us into another space-time, both lyrical and metaphysical. The impression is of emerging from nothingness and feeling at one with a lake, a forest, a sky drowning in deep water, in an immensity as far as the eye can see. Each of these extraordinarily powerful paintings expresses, in its own way, the artist's strong and profound emotions, reflecting her life's journeys and her quest for transcendence. "I am moved by nature, but I don't feel directly linked to a movement of painters who work with nature as a subject or a medium". In a free, abstract expressionism, Tempelhaug uses her pictorial art as catharsis.

Lise Coirier

Ann Beate Tempelhaug

Ceramic Poetry

Ann Beate Tempelhaug has since the 1980s established herself among Norway's most remarkable and significant contemporary ceramic artists. Her expressive and highly personal large-scale ceramic plates, has been exhibited in various venues around the world, such as Spazio Nobile in Brussels, Collective Design Fair in New York, and Format Gallery in Oslo. Her work has been acquired by significant art museums and collections, among others the National Museum in Oslo, KODE Art Museums in Bergen, Nordenfjeldske Kunstindustrimuseum in Trondheim, Kunstsilo in Kristiansand, and Public Art Norway.

Ann Beate Tempelhaug's ceramic work – large plates painted with colorful, expressive strokes has become her signature form, although she also works with other forms and sizes. She uses a broad color palette that combines the qualities of the paint with the qualities of the clay. The works firmly claims the space they occupy and demand the full attention of the viewer, often almost encapsulating the beholder – drawing you into each work's particular space and the moods and sentiments it embodies.

The artistic process is very hands on; Tempelhaug has developed her own working process where large slabs of clay are pounded and pushed into the preferred shape. To strengthen the material, she mixes fibers and other elements into the clay. She emphasizes that the process is very sculptural, and very much rooted in experimenting with the ceramic material, the firing, and the surface. The clay is fired and refired at 1300 degrees, and the outcomes are, to some extent, controlled coincidences; for instance, the ceramic pigments she mixes with kaolin changes color in the firing.

To the artist herself, the paintings can be reminiscent of vast landscapes and the particularly rich nature she remembers from her childhood in Northern Norway, or they can express personal experiences, feelings, and struggles. There is a certain



tenderness to the way she uses colors; nuances of light blue, pink or yellow, fading to white or black, or clear reds, turquoise or blues. Sometimes like explosions, sometimes reminding me of clouds on a beautiful, but troubled sky. Sometimes dramatic and intense. Sometimes calm like a river surface with a stirring stream underneath.

Ceramic expressionism

Ann Beate Tempelhaug's artistic practice claims affiliation with three distinct art traditions or histories: painting, sculpture, and ceramics. Within the paradigm of Western Modernism, according to American art critic Clement Greenberg, painting and sculpture are art forms that have been increasingly abstract, self-contained, autonomous, and medium specific.

From Impressionism to Abstract Expressionism, Greenberg sees a development in painting moving away from depicting the outside world, to an exploration of the medium's surface – its flatness. An American painter like Jackson Pollock, who I think Tempelhaug has much in common with, would make quite a lot of gestural





activity on the canvas, like the paint is constantly vibrating, in motion, not unlike the commotion you may experience from Ann Beate Tempelhaug's ceramic work. One of Pollock's aims was to express his psychological struggles and inner emotions directly on the canvas.

As mentioned, in the plates Ann Beate Tempelhaug combines painted surfaces and a physical, sculptural form that too claims a presence. While painting is primarily a medium for the eye, again according to Greenberg, sculpture has a spatial relationship with the body as well. In the presence of the plates in the gallery, you experience them also as form and as material. You stand towards them as body to body. This relationship amplifies the direct experience of the plates – stressing the emotionally *experience* of the work over intellectual *understanding*. There is a certain, at times brutal, honesty in Ann Beate Tempelhaug's ceramic practice – the way she processes and shares her inner feelings through the rough – seemingly raw and immediate – hands-on involvement with the material.

A generation of experimental ceramicists

Clay is a sculptural material that also belongs to its own aesthetic tradition; although many artists work with ceramics today as an expression and a medium in its own right, clay can be said to be a material historically and culturally associated with craft, functionality, and use.

In the Post War Nordic countries, the term Scandinavian Design served both as a commercial brand of interior design and a concept for a particular functional aesthetics imagined to convey the values of the Nordic welfare state and its emphasis on economic and social equality. Scandinavian Design was promoted as modern and affordable for the middle classes, with slogans such as “more beautiful everyday objects” and “form follows function”. Basically, everyday objects like tableware and furniture made within this paradigm were designed to be efficiently reproduced, preferably with clever design aesthetics that would add a sense of artistic quality to the mass production.

As everyday objects, ceramic plates played an important role in the Scandinavian Design paradigm, or I would say *ideology* – because it was an ideology of form – mirroring the protestant work ethics so widely distributed in the North of Europe. Production was rational, economical, and logical – the plates served a purpose and was produced with as few means as possible. The aesthetics was minimalist. Nothing should be extravagant. For ceramic artists there was little room within this tradition for free expression, critique, innovation, excess, playfulness, or experiments.

Through her background in ceramics from the Art and Crafts School in Bergen in the late 1970s- early 1980s, Ann Beate Tempelhaug belongs to a generation of ceramic artists in Norway that insisted on breaking free from these expectations of functionality and minimalist aesthetic. Alongside textile artists and artists working with materials as metal, glass, wood and leather, contemporary ceramicists in Norway in the 1960s and 1970s rebelled against applied art and the production and manufacturing of functional design objects, as a means of expression.

Many makers had studied at art and crafts schools in Oslo or Bergen, within an education philosophy similar to the Bauhaus movement and ended up within factory systems as designers or art directors. In Bergen, where Ann Beate Tempelhaug was trained, students in the mid 1970s “took over” the education, demanding more focus on artistic expression and contemporary practices, than on design and production, and they started to invite international makers and artists to teach. This paved the way for a new generation of ceramic artists that would work with clay in a similar way to how abstract painters work with paint.

Poetic sensibility

Through working as a contemporary ceramicist with painted plates, Tempelhaug belongs to a genre (and perhaps a generation) of artists that mixes modern painting, sculpture, and pottery and challenges common notions of these traditions. The plates of course can be seen as tableware blown out of proportions and made into non-functional, expressive art objects to be looked at rather than used.

The shape and the treatment of the material underline, but also play against, the painted surface, almost like a musical score humming behind it, making a solid yet tactile base for the various colors to engage with. All in all, I think there is a lot of poetry and musicality in Ann Beate Tempelhaug’s works; rhythms, harmonies and disharmonies, ambience, polyphony, contrasts and breaks, motifs that float around the surface and dissolve.

In my view, these aesthetic traditions offer a grammar for Tempelhaug which she activates and articulates what we could call her ceramic poetry.

André Gali,
Art Critic



Mirage – Luftspeiling

Mirage (Luftspeiling) evokes the celestial light that passes through the clouds, an atmospheric phenomenon in which warm air is less dense than cold air, letting through beams of light that create a fairy-tale effect in the sky and in the eyes. Like *trompe-l'œil* or an optical illusion, the mirage lets an image appear as if in a mirror. Tempelhaug's palette is soft and rich in pastel tones, akin to the refraction of light in a rainbow.







*Mostly North –
Det meste er Nord*





Milonga

Milonga evokes the composition by Ástor Piazzolla that forms part of the second movement of the Angel Suite (*Milonga del Angel*). Tempelhaug, who has a particular affection for the music of this composer, uses a palette of warm colours such as yellow and orange to depict the metaphor of a duo of dancers twirling on this two-beat tango originating from Argentina and Uruguay. Feeling like a call from the South, this work in crescendo underlines the duality between two bodies, the artist and her brush, the search for new and unexplored colours with fire, a tango that can also be experienced as a psychic state of mind. As the artist puts it: "Tango is a dance that can be danced by two people, but it can also be danced from within, in the very act of painting, with oneself facing the work in motion. Milonga evokes for me the golden lights of northern Norway, the yellow flowers in the fields, the dream of seeing poppies bloom".



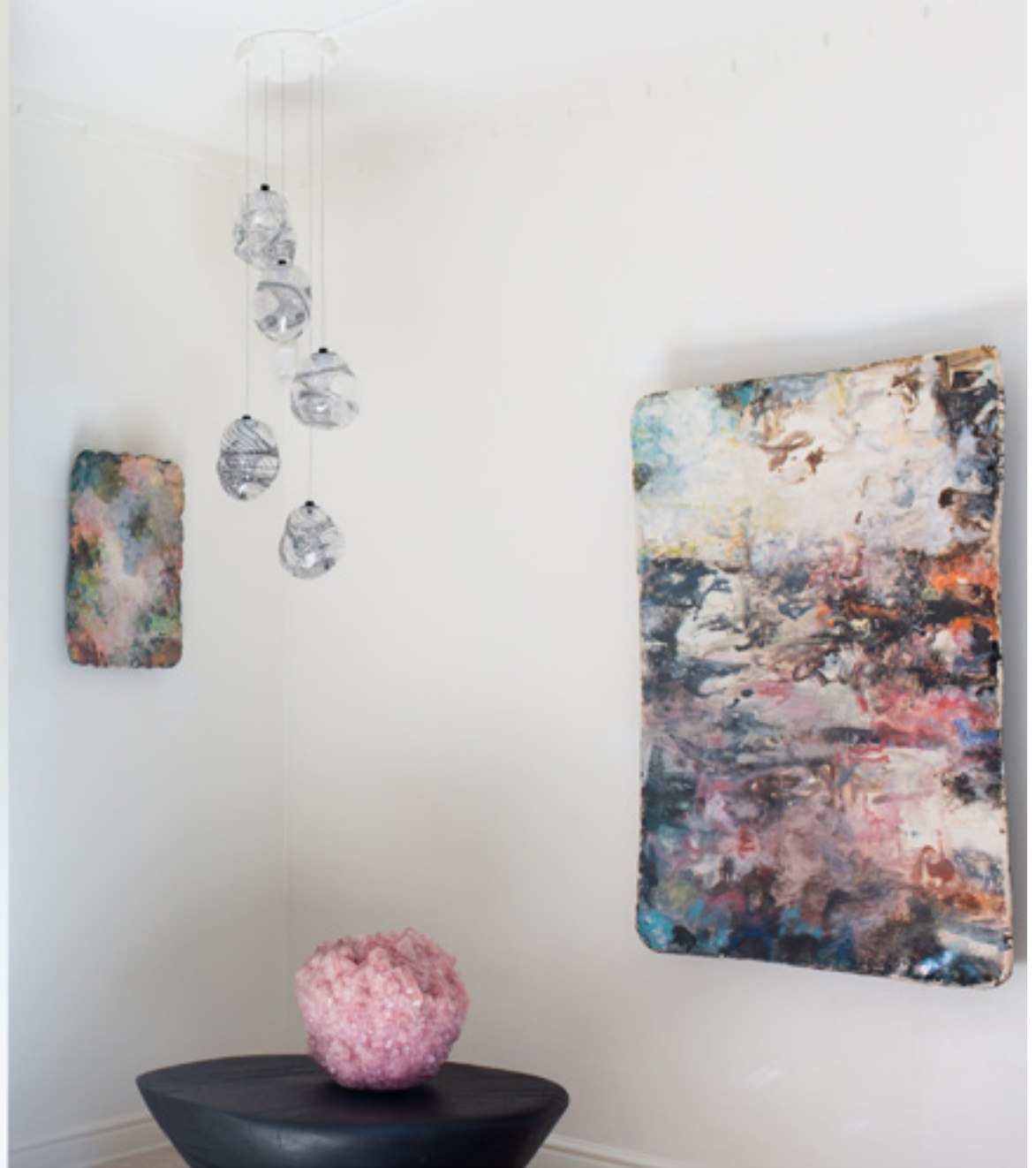


Umbra

Umbra is a painting in which colours appear and disappear with intensity in a range of blues and blacks, emerging from a veil of shadow like a *sfumato* or a large cloud in a changing sky. Presence and absence alternate to give way to a new vital energy. In the artist's view, "*Umbra* is the shadiest side of the poem. There is no luminous sparkle, but to bring out the dark side through colour, you have to bring the light back to the heart of the work".







Beyond – Bortenfor

Beyond (Bortenfor) is a darker, more hushed work than *Oblivion*. The artist inscribes her colours as if in a diary. They are writings and traces of memories that cannot be forgotten. Density is very present, with veils of whiteness covering large hidden areas of interior landscapes that reappear as the composition progresses and time passes. An otherworldly energy emanates from them, piercing through the layer of cloudy vapour.





Twilight – Skumring

Twilight (Skumring) describes the blue hour, an in-between light, an aurora or a crepuscule that can translate the painter's feelings about herself and the landscape that surrounds her, whether present or imaginary. The shadows are pinkish and bluish, projected like furtive states of mind, sudden incarnations of a passing presence or angel.







Oblivion – Glemse

Oblivion (Glemse) is another evocation of one of Ástor Piazzolla's masterpieces for bandoneon, piano and bass. This famous tango inhabits the walls of the studio and accompanies Tempelhaug's painting sessions. Self-forgetfulness and expectation are intertwined in this very free and rhythmic painting in which two figures can be discerned dancing under coloured spotlights.







Into Love – Inn i kjærlighet

Into Love (Inn i kjærlighet): “Who are you? Where am I? I’m not lost, but I’m somewhere else. Not where I thought I’d be”. Ann Beate recalls the northern part of Norway where she was born, although she now lives in Søgne, in the south of the country. “I remember the landscape, the light and its reflections. In this painting, it’s as if I’d seen these lights somewhere, I would have liked to paint it in another colour with violet, but the blue appeared when I’d decided to abandon it for a while. I had confused blue and violet because porcelain glazes are quite similar before firing. What a surprise, but I couldn’t escape it: the blue came back, but with new tones that blended together.”

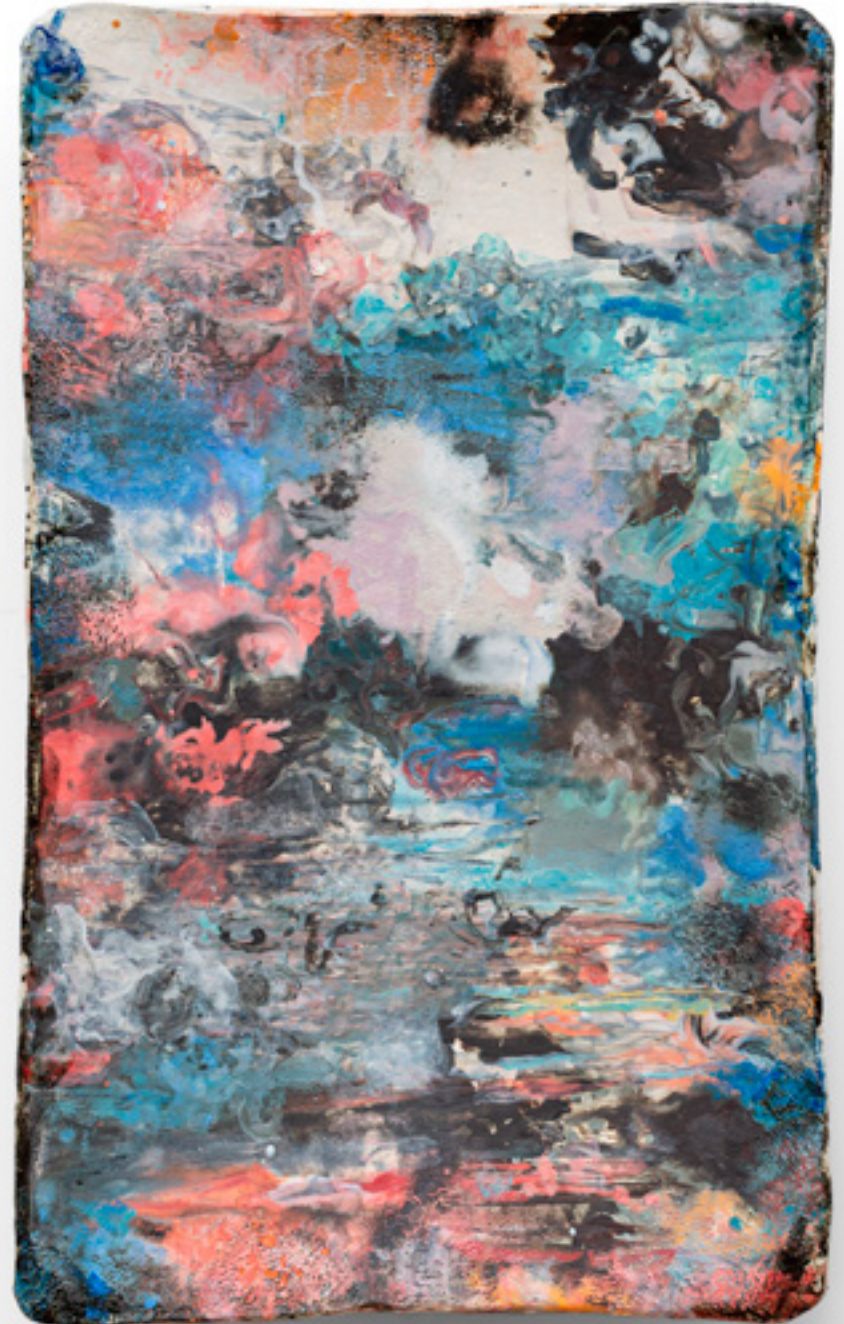






Prelude – Forspill

Prelude (Forspill) is like a musical composition open to visual tactility and contemplation. This ode to light in its varying intensities is interspersed with subtle touches of colour that make this work very painterly yet delicately abstract. It is undoubtedly one of the most rhythmic free forms in the exhibition.





Polar Light – Nordlys





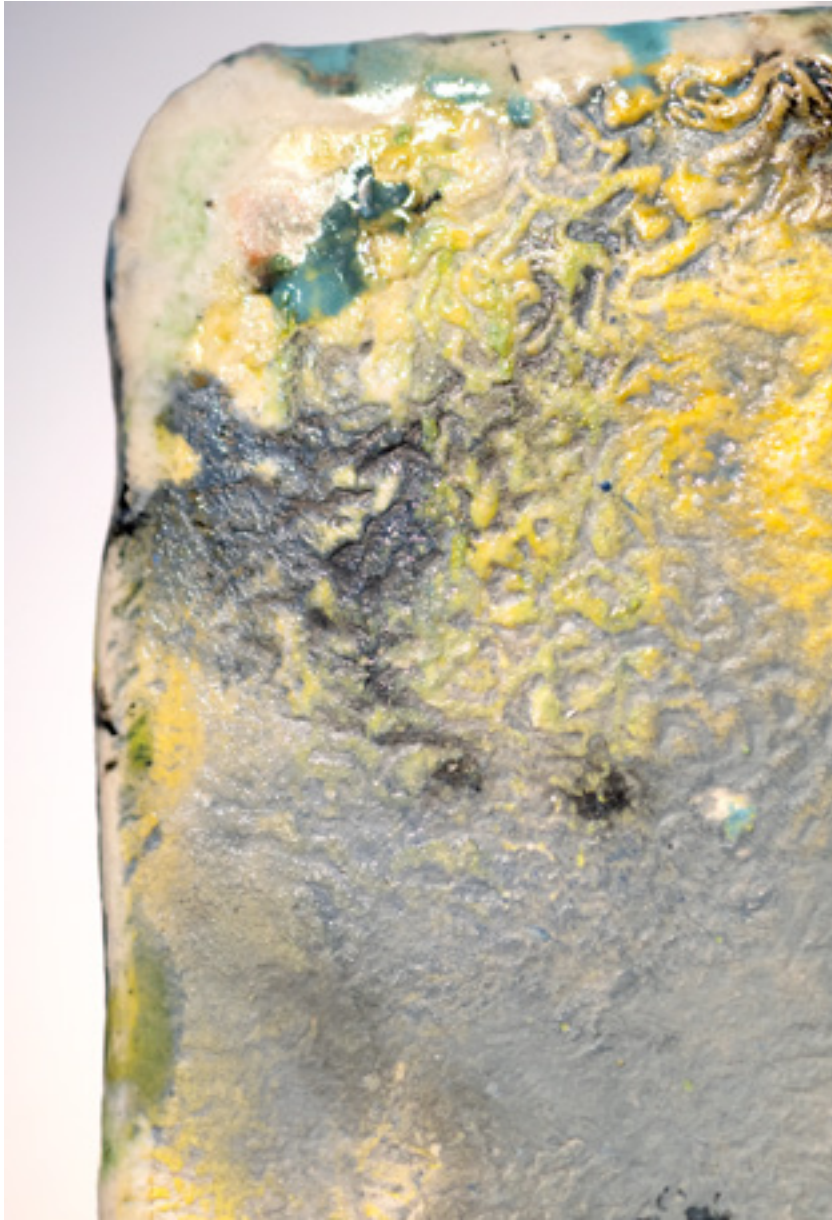


North – Nord

North, Ouvert, Mostly North (Det meste er Nord) and *Polar Light (Nordlys)* are lyrical works that let the light dance at the heart of the ceramic compositions. Blues in all their hues, from grey to almost translucence, predominate, illuminating skies flooded with Nordic light at different seasons of the year.



Ouvert – Åpen



There – Dithen



Ultra



Reflection – Speiling



In Out



Across Through Across



My Beloved Ones



(No) Return – Tilbake



Turn Return



Light in a Face who Loves



In Between – Mellom



The Spring Symphony

A Cycle of Seven New Works, May 2024

On the following pages:

Whisper Your Name – Hviske ditt navn

Light Above the Sea – Lys over havet

Gateway: A Passage – Inngang - utgang

As the Day Comes – Slik dagen kommer

Within Everything – Innenfor alt

Diarium – Diary

Like Days, Nights, Years – Som dager netter år









Biography

Ann Beate Tempelhaug was born in Mosjøen in northern Norway. She graduated from the Bergen School of Art and Crafts, and since the 1980s has pursued a career as an artist recognised both in Norway and abroad. Her work can be found in public collections such as the National Museum in Oslo, KODE Bergen, Kunstsilo Kristiansand and the Nordenfjeldske Art Museum in Trondheim, as well as in private collections and institutional collections including those of the municipalities of Bergen, Kristiansand, Mosjøen, Stavanger, the royal residency Stiftsgården in Trondheim, and the temporary collection at the Norwegian Prime Ministers' residence. Recent exhibitions include the group show with FORMAT gallery, which also showed her at Collective New York and Collect at the Saatchi Gallery in London, and the solo shows at KRAFT gallery in Bergen, Bomuldsfabriken Arendal, Kunstpunkt Lista, T I D Gallery, Mandal, Agder Art Center and the Arteriet gallery in Kristiansand. She has received numerous public and private commissions from the municipalities of Risør and Vestnes, the universities of Kristiansand and Bergen, and care centres in Nøtterøy, Tangvall and Kristiansand, and has to date benefited from several art grants: National Art Scholarship — The Art and Craft Foundation and Project Funds — Norwegian Fine Art Association.



Spazio Nobile has represented Ann Beate Tempelhaug since 2020 and has exhibited her work in group shows such as *The New Age of Humanism* (2020), *Spazio Nobile At Home* (2021–22–23) and numerous international fairs including Art Week Luxembourg, Collectible Brussels, NOMAD Saint Moritz, Switzerland, Salon Art + Design, Park Avenue Armory, New York, US, PAD Paris and PAD London. This publication has come out in June 2024 at the occasion of Design Miami/Basel, Design Curio, *LuniSolar*, Duo Show, Ann Beate Tempelhaug & Pao Hui Kao. It follows her first solo show *Nord* which took place at the gallery, with the kind support of Norwegian Crafts and the Norwegian Ministry of Foreign Affairs.

List of Works



- 20 *Mirage – Luftspeiling*, 2023
Ceramic wall installation
Stoneware porcelain, glaze
71,65 × 43,70 × 5,91 in / 182 × 111 × 15 cm
Unique piece signed by the artist
on the back of the ceramic



- 26 *Mostly North –
Det meste er Nord*, 2023
Ceramic wall installation
Stoneware porcelain, glaze
56,30 × 35,83 × 5,91 in / 143 × 91 × 15 cm
Unique piece signed by the artist
on the back of the ceramic
Private Collection of Haim Taib, Israel



- 30 *Milonga*, 2023
Ceramic wall installation
Stoneware porcelain, glaze
71,65 × 43,70 × 5,91 in / 182 × 111 × 15 cm
Unique piece signed by the artist
on the back of the ceramic
Private Collection of Constance
Dewberry, United States

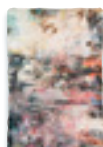


- 34 *Umbra*, 2023
Ceramic wall installation
Stoneware porcelain, glaze
71,65 × 43,70 × 5,91 in / 182 × 111 × 15 cm
Unique piece signed by the artist
on the back of the ceramic

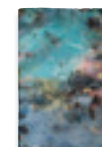




40 *Beyond – Bortenfor*, 2023
Ceramic wall installation
Stoneware porcelain, glaze
56,69 × 34,65 × 6,69 in/ 144 × 88 × 17 cm
Unique piece signed by the artist
on the back of the ceramic



66 *Polar Light – Nordlys*, 2022
Ceramic wall installation
Stoneware porcelain, glaze
57,87 × 36,61 × 5,12 in/ 147 × 93 × 13 cm
Unique piece signed by the artist
on the back of the ceramic



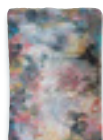
44 *Twilight – Skumring*, 2023
Ceramic wall installation
Stoneware porcelain, glaze
71,65 × 43,70 × 5,91 in/ 182 × 111 × 15 cm
Unique piece signed by the artist
on the back of the ceramic



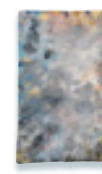
72 *North – Nord*, 2020
Ceramic wall installation
Stoneware porcelain, glaze
72,44 × 44,09 × 6,30 in/ 184 × 112 × 16 cm
Unique piece signed by the artist
on the back of the ceramic
Private Collection of Alain & Gudrun
Conte, Switzerland



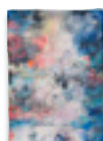
50 *Oblivion – Glemsel*, 2023
Ceramic wall installation
Stoneware porcelain, glaze
55,91 × 35,43 × 5,12 in/ 142 × 90 × 13 cm
Unique piece signed by the artist
on the back of the ceramic



74 *Ouvert – Åpen*, 2019
Ceramic wall installation
Stoneware porcelain, glaze
70,08 × 44,09 × 7,09 in/ 178 × 112 × 18 cm
Unique piece signed by the artist
on the back of the ceramic



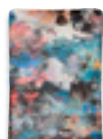
56 *Into Love – Inn i kjærlighet*, 2023
Ceramic wall installation
Stoneware porcelain, glaze
56,30 × 35,43 × 5,12 in/ 143 × 90 × 13 cm
Unique piece signed by the artist
on the back of the ceramic
Private Collection of Mr &
Mrs Rahman, United Kingdom



76 *There – Dithen*, 2020
Ceramic wall installation
Stoneware porcelain, glaze
72,44 × 44,09 × 5,91 in/ 184 × 112 × 15 cm
Unique piece signed by the artist
on the back of the ceramic
Private Collection



62 *Prelude – Forspill*, 2023
Ceramic wall installation
Stoneware porcelain, glaze
56,30 × 35,43 × 5,12 in/ 143 × 90 × 13 cm
Unique piece signed by the artist
on the back of the ceramic

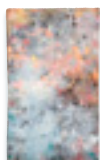


78 *Ultra*, 2022
Ceramic wall installation
Stoneware porcelain, glaze
55,91 × 35,83 × 5,12 in/ 142 × 91 × 13 cm
Unique piece signed by the artist
on the back of the ceramic
Private Collection





80 *Reflection – Speiling*, 2020
Ceramic wall installation
Stoneware porcelain, glaze
72,44 × 44,09 × 6,30 in/ 184 × 112 × 16 cm
Unique piece signed by the artist
on the back of the ceramic



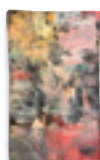
82 *In Out*, 2020
Ceramic wall installation
Stoneware porcelain, glaze
35,43 × 23,62 × 4,72 in/ 90 × 60 × 12 cm
Unique piece signed by the artist
on the back of the ceramic



84 *Across Through Across*, 2020
Ceramic wall installation
Stoneware porcelain, glaze
57,09 × 36,22 × 5,51 in/ 145 × 92 × 14 cm
Unique piece signed by the artist
on the back of the ceramic
Collection of Kunstsilo Nordic Art
Museum, Kristiansand



86 *My Beloved Ones*, 2020
Ceramic wall installation
Stoneware porcelain, glaze
44,09 × 35,43 × 5,51 in/ 112 × 90 × 14 cm
Unique piece signed by the artist
on the back of the ceramic
Collection of the Artist



88 *(No) Return – Tilbake*, 2019
Ceramic wall installation
Stoneware porcelain, glaze
70,47 × 44,09 × 5,91 in/ 179 × 112 × 15 cm
Unique piece signed by the artist
on the back of the ceramic
Private Collection



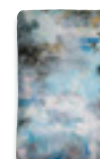
90 *Turn Return*, 2017
Ceramic wall installation
Stoneware porcelain, glaze
41,34 × 26,38 × 4,72 in/ 105 × 67 × 12 cm
Unique piece signed by the artist
on the back of the ceramic
Collection of Kunstsilo Nordic Art
Museum, Kristiansand



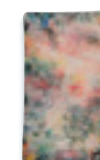
92 *Light in a Face who Loves*, 2017
Ceramic wall installation
Stoneware porcelain, glaze
55,12 × 36,61 × 5,51 in/ 140 × 93 × 14 cm
Unique piece signed by the artist
on the back of the ceramic
Collection of the National Museum,
temporarily in the residency of
the Prime Minister of Norway



94 *In Between – Mellom*, 2019
Ceramic wall installation
Stoneware porcelain, glaze
55,12 × 35,43 × 5,51 in/ 140 × 90 × 14 cm
Unique piece signed by the artist on the
back of the ceramic. Private Collection



97 *Whisper Your Name
– Hviske ditt navn*, 2024
Ceramic wall installation
Stoneware porcelain, glaze
72,05 × 44,09 × 6,69 in/ 183 × 112 × 17 cm
Unique piece signed by the artist
on the back of the ceramic

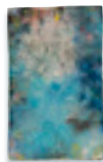


98 *Light Above the Sea
– Lys over havet*, 2024
Ceramic wall installation
Stoneware porcelain, glaze
57,09 × 34,64 × 6,29 in/ 145 × 88 × 16 cm
Unique piece signed by the artist
on the back of the ceramic





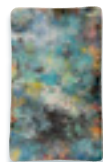
- 99 *Gateway: A Passage*
 – *Inngang – utgang*, 2024
 Ceramic wall installation
 Stoneware porcelain, glaze
 55,9 × 35,82 × 6,3 in / 142 × 91 × 16 cm
 Unique piece signed by the artist
 on the back of the ceramic



- 100 *As the Day Comes*
 – *Slik dagen kommer*, 2024
 Ceramic wall installation
 Stoneware porcelain, glaze
 56,7 × 35,82 × 5,51 in / 144 × 91 × 14 cm
 Unique piece signed by the artist
 on the back of the ceramic



- 101 *Within Everything*
 – *Innenfor alt*, 2023
 Ceramic wall installation
 Stoneware porcelain, glaze
 72,04 × 43,70 × 5,9 in / 183 × 110 × 15 cm
 Unique piece signed by the artist
 on the back of the ceramic



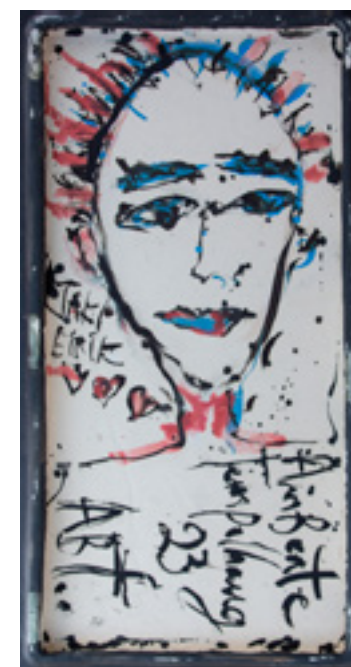
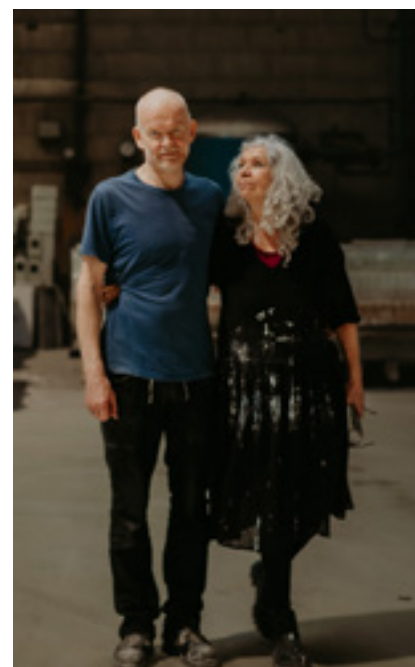
- 102 *Diarium – Diary*, 2024
 Ceramic wall installation
 Stoneware porcelain, glaze
 57,08 × 35,43 × 5,9 in / 145 × 90 × 15 cm
 Unique piece signed by the artist
 on the back of the ceramic



- 103 *Like Days, Nights, Years*
 – *Som dager netter år*, 2024
 Ceramic wall installation
 Stoneware porcelain, glaze
 72,83 × 44,48 × 7,08 in / 185 × 113 × 18 cm
 Unique piece signed by the artist
 on the back of the ceramic



All works are dedicated and signed by the Artist on the back with the portrait of her beloved husband and ceramicist Eirik Gjedrem.



Colophon

Spazio Nobile

When art historians Lise Coirier and Gian Giuseppe Simeone opened Spazio Nobile in 2016 in the lively and cosmopolitan Brugmann district of Brussels, Belgium, they combined their passions for design and art history, establishing a scholarly dialogue between contemporary applied arts, design and photography. With no boundaries between disciplines, the visual arts dialogue with the fine arts. They have created a collection of unique pieces, limited editions and installations that are both experimental and artistic, with a particular sensitivity to all things related to nature and minerality. Spazio Nobile also publishes *TLmag*, *True Living of Art & Design*, an annual international print and online magazine dedicated to curating and capturing the culture of collecting. It celebrates its 15th anniversary in 2024. In 2020, Spazio Nobile opened *Spazio Nobile Studiolo*, a permanent showcase in front of the main gallery. The founders have also extended the gallery experience to their private villa in Tervuren, in the outskirts of Brussels, with *Spazio Nobile At Home*.

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