

Florence Coenraets

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Immersions: *The Art of Nature*

A feather never falls like a stone; it swirls silently with the wind, playing with gravity. Falling feathers dance to the rhythm of harmonious, peaceful music, unaware of their final destination. *Immersions* offers these brilliantly ordered feathers eternal life. As *perpetual motion mobiles*, they symbolise the diversity, fragility and richness of nature, calling for respect, restoration and protection. *Immersions* has a powerful message: “Let’s not destroy what keeps us alive. If we don’t, who will? If we don’t do it now, when will we? If we don’t do it together, how?”

Value is in the eye of the beholder

From the moment I walked into *Immersions*, the exhibition by visual artist Florence Coenraets at Spazio Nobile Gallery in Brussels, I felt an immediate connection. Her work is captivating, challenging our perceptions of nature and questioning the bonds we share with the world around us. What lies beneath and beyond the feathers?

Birds of a feather

Today, some 11,000 species of birds soar across the skies of our planet. From the highest peaks to the vast oceans and deserts, birds are the masters of the universe, embodying a sense of freedom. The link between birds and their ancestors – the dinosaurs – can be hard to grasp in our modern world.

In the dazzling, awe-inspiring story of life on Earth, we often forget the deep interconnectedness that binds all species, including ourselves, into the web of life. We may not be weaving this web, but we are undoubtedly a strand in it. Whatever we do to the web, we do to ourselves. In this sense, all species are birds of a feather.





Renaissance – rebirth – of natural consciousness

Birds are incredibly beautiful, adorned with a dazzling variety of feathers and colours that are almost impossible to describe in words. Their plumage is fascinating and reveals how intricately everything in nature is connected. Birds have wing feathers to enable them to fly, tail feathers to help them steer and contours to protect them.

They also have semi-plumes and down feathers, which are often hidden beneath the outer layers. The smallest of these are the filoplumes, which function in a similar way to mammalian whiskers, helping birds to sense the position of their contour feathers. Bristle feathers, on the other hand, protect their eyes and face.

It is important to note that bird feathers are dead structures and cannot repair themselves once damaged. This is why birds shed their old feathers each year and grow a new set to maintain a healthy, functional coat – a critical factor for survival. Like a Swiss watch, every part of a bird's anatomy, both internal and external, plays an essential role in its life and survival. In the wider web of life, every species is vital, not only to the survival of birds, but also to that of humans. Nature is existential. Without healthy ecosystems, rich in a variety of interrelated species, we cannot thrive, let alone survive. The water we drink, the air we breathe, the food we eat, our health and even our pleasure all depend on the vitality of natural ecosystems.

And yet these ecosystems are under threat. We are witnessing the silent collapse of our planet. Climate change and biodiversity loss affect everyone, but indigenous peoples, who have contributed the least to these crises, are suffering the most. It is time for change. Time for a rebirth, a renaissance, of our ecological consciousness. It is time to move from ego to eco, to change the adage 'me and now' to 'us and tomorrow'. And if we have to finance change, we have to change finance.

Perfect imperfections

We must give nature the space it deserves, allowing ecosystems and species to exist and thrive in all their perfect imperfection. At the same time, we need to redefine their true value. Consider this: the value of a diamond far exceeds that of a bucket of water, and even the smallest fragment of a diamond is more valuable. But a diamond cannot save a life; a bucket of water can. Similarly, the materials for Vincent van Gogh's *Sunflowers* cost around €300, yet the value of the painting exceeds €20 millions. Why is this? Because we have valued it. Similarly, the Taj Mahal could easily be replaced by skyscrapers if we didn't place such a high value on it. Now ask yourself: what is the value of a forest or of a feather? The true value of a forest is not

in its timber, but in the 'ecosystem services' it provides – oxygen, water purification, climate regulation and much more. These services are irreplaceable and their value goes far beyond what we can measure in purely economic terms.

What feathers can tell us

“The most dangerous worldview is the worldview of those who have not seen the world,” said Edward O. Wilson, one of the greatest scientists. This is time for a rebirth, a renaissance, of our ecological consciousness.

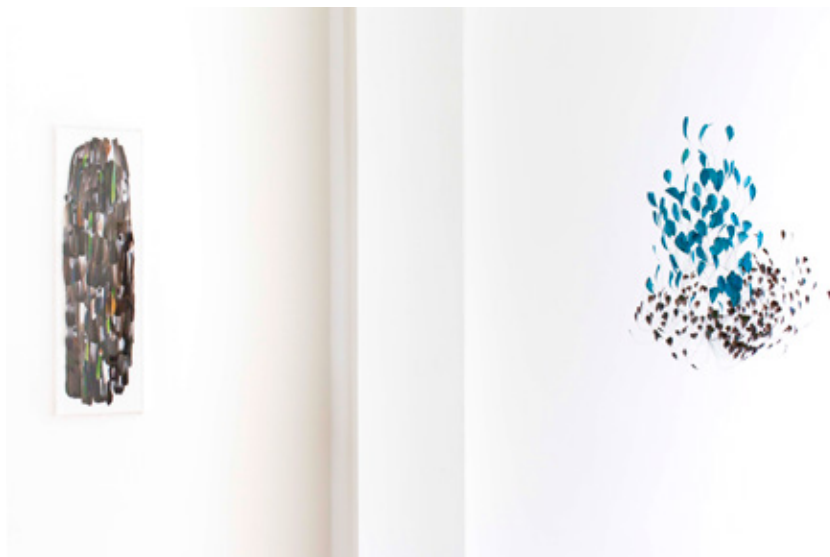
Why don't we learn from the birds? Their bird's eye view helps them find their way home again and again, while also revealing the possibilities of working together. The ingenious design of feathers creates wings, and with these wings I intend to fly. Will you join me?

Think globally, act locally and change personally!

Ignace Schops

Green Nobel Laureate – Goldman Environmental Prize

Author of the book *Saved by the Tree Frog*





The Lightness of the Feather: A Writing and Gesture towards the Imaginary

Visual artist Florence Coenraets is presenting her first solo show at Spazio Nobile, an invitation to take a sensory journey through new creations created for the gallery. This body of work comprises feather paintings and aerial compositions with evocative titles: *Atmosphères*, *Ciels*, *Cosmos*, *Haikus* and *Immersion*s.

Feathers have been used throughout the history of art and humanity. Both a drawing and writing instrument, often made from goose or even swan feathers, it is used to draw clean, precise lines of great artistic finesse. Renaissance artists such as Michelangelo, Leonardo da Vinci and Albrecht Dürer used the nib in their sketches, preparatory studies and engravings. The feather has also been used as an ornamental, ritual and symbolic motif in the cultures of America, Oceania and Africa. Associated with beliefs, power and a connection with nature, feathers have been universally incorporated into the decorative arts, through masks, costumes and other cultural objects such as ornaments and jewelry. In Western art, the feather alone evokes lightness, freedom and a link with the universe, whether pagan or religious.

Feather as metaphor

The feather finds a deep echo in *L'Air et les Songes*, where the French philosopher Gaston Bachelard explores the element of air, and the feather could be one of those images of lightness and elevation. He often associated air with freedom, creative inspiration and the aspiration towards the ideal, characteristics that are also found in the symbolism of the feather. The feather thus becomes a metaphor for poetic inspiration and the ability of the mind to soar beyond the material world, evoking a movement towards the invisible, the immaterial, or even the divine, similar to the flight of a bird. In *The Poetics of Daydreaming*, Bachelard takes these images, which allow us to detach ourselves from our everyday lives, a step further. The feather pen, as a writing tool, also symbolizes the creative act and the freedom of the imagination. It is a medium of the mind, capturing and transforming daydreams into words. In this sense, the quill embodies the continuity between thought, dream and the creative act.

Florence Coenraets is part of a contemporary artistic movement that uses the feather as both an artistic and existential means of expression. She admires artists such as Rebecca Horn, Carole Solvay, Isa Barbier and Kate MccGwire, who





explore the medium in subtle, powerful and sculptural ways. Using a phenomenological approach to the imagination and a direct approach to her favourite medium, Florence Coenraets invites us to think of the feather as an echo of a waking dream, faced with the richness of a palette of natural or supernatural colors, like a Fra Angelico *a fresco* painting, a source of lightness and creativity.

Echo of Arte Povera

The visual and tactile escape offered by the feather as a creative medium is an offering from the sky, a passage of a season, a migration to an elsewhere inhabited by the space and footprints that dot her territory. While studying architecture, she discovered Land Art and Arte Povera, and read Georges Didi-Huberman's book *Être crâne*, where she immersed herself in the work of Giuseppe Penone, questioning the link between man and nature. In this relationship with nature, which is described in filigree throughout Florence Coenraets's creations, we wonder how she shapes her artistic vision beyond the title of feather artist? She explains it very spontaneously: "My practice begins by immersing my hands in the material. The feather immediately puts me in touch with this natural material, from the animal world, from birds. It touches me immediately. Feathers allow me to forge an intimate link with the living world, where every detail – color, texture, lightness – becomes a source of inspiration. This intuitive, physical relationship with matter nourishes my work, while reviving memories and sensations experienced in the heart of nature. I define myself as a visual artist working with feathers as my preferred material. I am also attached to the traditional techniques and skills of feather work, which I enrich through my artistic approach."

When Florence Coenraets asks her about the imprint left by birds and the space they inhabit, and what brings her closer to it, she refers to the questions posed by Vinciane Despret, ethnologist and philosopher: "In my artistic practice, I intend to question our relationship with living things through my work with materials. One material has become central to this practice: feathers. I don't know what makes me similar to birds. It's our differences that make me curious. I love being confronted with otherness. The feather is a trace of the bird but also of a volatile presence. The feather remains my medium for my relationship with living things."

Inspiring paths

Florence Coenraets spent several months in Florence, where she was immersed in Renaissance art. This Italian painting has an impact on her feather paintings, which she calls *Immersion*s. "Being immersed in the sacred art of this period of history was

a powerful emotional experience. I was particularly moved by the frescoes in the Brancacci Chapel in the church of Santa Maria del Carmine, and by their magnificent palette of colors, which were very present and palpable. This is undoubtedly linked to the *a fresco* technique, where the paintings are literally part of the walls. It's this liveliness that inspires my *Immersion*s. Going into churches has also had a big influence on my imagination. I find textures of light that range from the dark and half-light to the reflections of stained glass on stone. They are also a source of inspiration for my *Atmosphères mobiles*."

*Immersion*s – the exhibition title and eponym of her latest works – evokes for her this impregnation of the body by the environment. As she puts it: "It's a bit like stepping into a *Penetrable*, an immersive sculpture by Venezuelan artist Jesús-Rafael Soto, which lets you feel the presence of the environment on your skin. The feather connects me powerfully to existence. My sensory memory, soaked in life, is awakened: the delicate freshness of the dew, the dazzle of a ray of sunlight, the soothing envelopment of the forest. These moments of pure wonder, exploration and freedom in my childhood carved a deep connection with nature, making it an inexhaustible source of inspiration. It was by drawing on my sensory memory that I approached *Immersion*s. My first large-format work, *Immersion IV, Bruissements*, evoked a childhood memory of living in the heart of a dense forest that let in a few rays of light like the stained-glass windows of a church. *Immersion IX, Ravissement* expresses intense joy, and the last three *Immersion*s created for my solo exhibition are linked to water. The body in water, immersed in a lake, an ocean, the immensity is in syntony with aquatic sensations and movements."

Interested in women artists such as Louise Bourgeois, Sonia Delaunay, Anni Albers, Tapta, Ruth Asawa and Olga de Amaral, she is attracted by their approach to both colour and material, and the way they embrace the world in three dimensions through their paintings, tapestries and textile and multi-material works of art. Feathers also have the ability to sculpt space and make it sublime. "The feather makes space sensitive, combining matt and shine, power and lightness, density and transparency. Its texture gives depth to space and emotions. Artists who work with a textile medium bring together color and texture in a single gesture," she continues. "It's this same precise, immediate gesture that I use in the *Immersion*s. Each feather is a touch of color. When superimposed, the colors blend together, whereas in the *Haïkus*, each particularity of this material, such as the line, the shape, the reflection, is used in a precise way to depict a landscape. A large part of my process involves sorting the feathers. This painstaking process sharpens my eye and connects me powerfully to their texture and creative potential."







Freedom and lightness

To describe the link that binds her to her medium, Florence Coenraets refers to a long quotation from the artist Anni Albers in her manifesto *On designing*: “How do we choose our specific material, our means of communication? Accidentally. Something speaks to us, a sound, a touch, hardness or softness. It catches us and asks us to shape ourselves. We find our language and, as we go along, we learn to obey its rules and limits. We must obey and adapt to its demands. Ideas come to us and, although we feel that we are the creator, we are involved in a dialogue with our medium. The more subtly we listen to our medium, the more inventive our actions become. Not listening to it leads to failure... What I am trying to get across is that the material is a means of communication. That listening to it, not dominating it, makes us truly active, in other words: being active, being passive. The more you listen, the closer you get to art.”

Florence Coenraets’ *Atmosphères* mobiles, which unfurl freely in space, connect with architecture, while her *Immersions* are linked to painting through their relationship with the hand, the tool and the material. She explains how she plays with feathers in her mobiles: “The feathers are arranged to capture and modulate the light. By suspending the feathers in a sculptural composition, they take flight and become light, airy structures. These mobiles create movement, moving with the slightest breeze and filtering light to create a subtle play of shadows cast in the surrounding space. In *Immersions*, the feathers are arranged in successive layers. Each feather is the equivalent of a brushstroke. I augment the natural colour palette by hand-dyeing the goose feathers to offer a wide variety of tones similar to natural gradations. Translucent feathers are layered to create new shades, giving depth and a painterly quality to the composition. I also use feathers with slight imperfections, this adds authenticity, honoring the raw and natural essence of the material.”

Sensitive to the creations of artists such as El Anatsui, Edith Dekyndt, Barthélémy Togo, Peter Doig and Roni Horn, she appreciates both their quality as colorists and magicians with materials, and their unexpected, strange yet highly spontaneous artistic compositions, which remain highly sophisticated. “I like them for different reasons,” she says. “El Anatsui is close to the textile artists I mentioned earlier. He creates a shimmering weave from recycled material. In Edith Dekyndt’s work, I like the link she establishes with materials. For her, every material is alive, and this is what she establishes in her work through a scientific and contextual approach. It is this *site-specific* dimension that I want to develop in the *Ciels* series, which consists of works made from feathers collected in a specific area. I would like to work with ornithologists and link each feather to a bird, its history, its habitat, etc.”



Essence of being

Although the lightness and evanescence that characterize feathers lead her to make them exist in a more permanent way, as a given moment, almost photographic, a painting animated by imaginary forms as if captured in a dream, Florence Coenraets believes that “symbolically, feathers weave a link between earth and sky, between the visible and the invisible. It reminds me of the ancient Egyptian figure of the Ba-bird, which brings together the body of a bird and the figure of a deceased person. The *ba* is a spiritual principle that takes flight when the deceased dies.”

Her *Haikus* evoke the short, profound Japanese seasonal poems that are expressions of the ephemeral, of impermanence. She speaks of them as capturing memories, places and feelings that link a space, a landscape and real or fictional emotions. “They are narrative landscapes that attempt to capture the essence of a moment. They establish a relationship with memory and the passing of time. Each *Haiku* is an imaginary landscape that brings together memories of moments lived, heard, felt or dreamt.”

A traveller at heart, Florence Coenraets has spent time in Spain, India, Cuba, Brazil, Egypt, Mexico, Syria, Senegal and the United States. In the course of her wanderings, she has come to realize that the feather is the emblem of peoples in every corner of the planet. Whether linked to pagan or religious rituals, it represents a sense of belonging to a territory and a culture. “The use of feathers refers to our beliefs, our culture and the links we have with our environment. Among indigenous peoples, feathers never play an accidental role; they refer to their cosmology and appear at the beginning of many stories. Cultural objects adorned with feathers are at the heart of these relationships. As in my *Ciels* series, the feathers are linked to a territory because they come from birds that are present *in situ*.”

Traces of birds and nature

Playing on the dichotomy between the palpable and the impalpable, the feather is as synonymous with writing, the trace and the indelible as it is with flight, freedom, appearance and disappearance. She invokes today’s environmental issues, with climate change and everything that puts our survival in question. Florence Coenraets believes that there is something nostalgic about using this material derived from living organisms, because its presence evokes absence. In the *Ciels* series, the feathers collected are traces of bird species that nest or migrate from one territory to another. The presence or absence of certain birds bears witness to climate change, as migratory routes are greatly disrupted by these transformations.





Florence Coenraets also points out that: “Most of the feathers I use come from farmyard birds intended for consumption, such as roosters, hens, guinea fowl, pheasants, ducks and geese. It is a material from the food industry that I’m revaluing in my artistic practice. I buy from specialist breeders and sellers who respect the Washington Convention and the protection of birds. I also receive feathers from hunters, mainly ducks and pheasants.”

This journey into the poetic world of the feather in *Immersion*, *Haikus*, *Atmosphères*, *Cosmos* and *Ciels* reveals that everything is interconnected: the earth, the cosmos, the real and the imaginary. The feather also transforms itself and takes us on a journey to meet the elements, air, wind, water and fire. Florence Coenraets recounts it in just a few lines, into a new world that is shifting, changing and original all at once. She evokes the novel *The Waves* by the British author Virginia Woolf: “I am convinced that we are one with nature, that we inhabit our environment as much as it inhabits us. It is this interdependence that I seek to make visible and sensitive.”

Quest for softness

It is a form of communion that she offers visitors in search of intimacy, grace and a palpable gentleness in the midst of a vast world that is becoming increasingly chaotic. In this, Florence Coenraets evokes the philosopher Anne Dufourmentelle and her book *La Puissance de la Douceur*. “It is an invitation to feel gentleness, because it connects us to life. We don’t talk much about gentleness, yet it is through our experience of it that we feel what binds us to the world and enables us to be at one with it. It is a way to place ourselves on the side of the living and to want to take care of it. I have chosen an *experiential* setting at Spazio Nobile for my first solo exhibition. The atmosphere I want to create is one of travel: being transported to another place, feeling new sensations with the *Immersion*, observing landscapes with the *Haikus*, being touched by the atmosphere created by the slow movements of the *Atmosphères* mobile sculpture and their play of light and shadow, and taking a piece of this sensory experience home with you.”

A feather-gesture, an imprint of the self.

Lise Coirier, art historian

Atmosphères



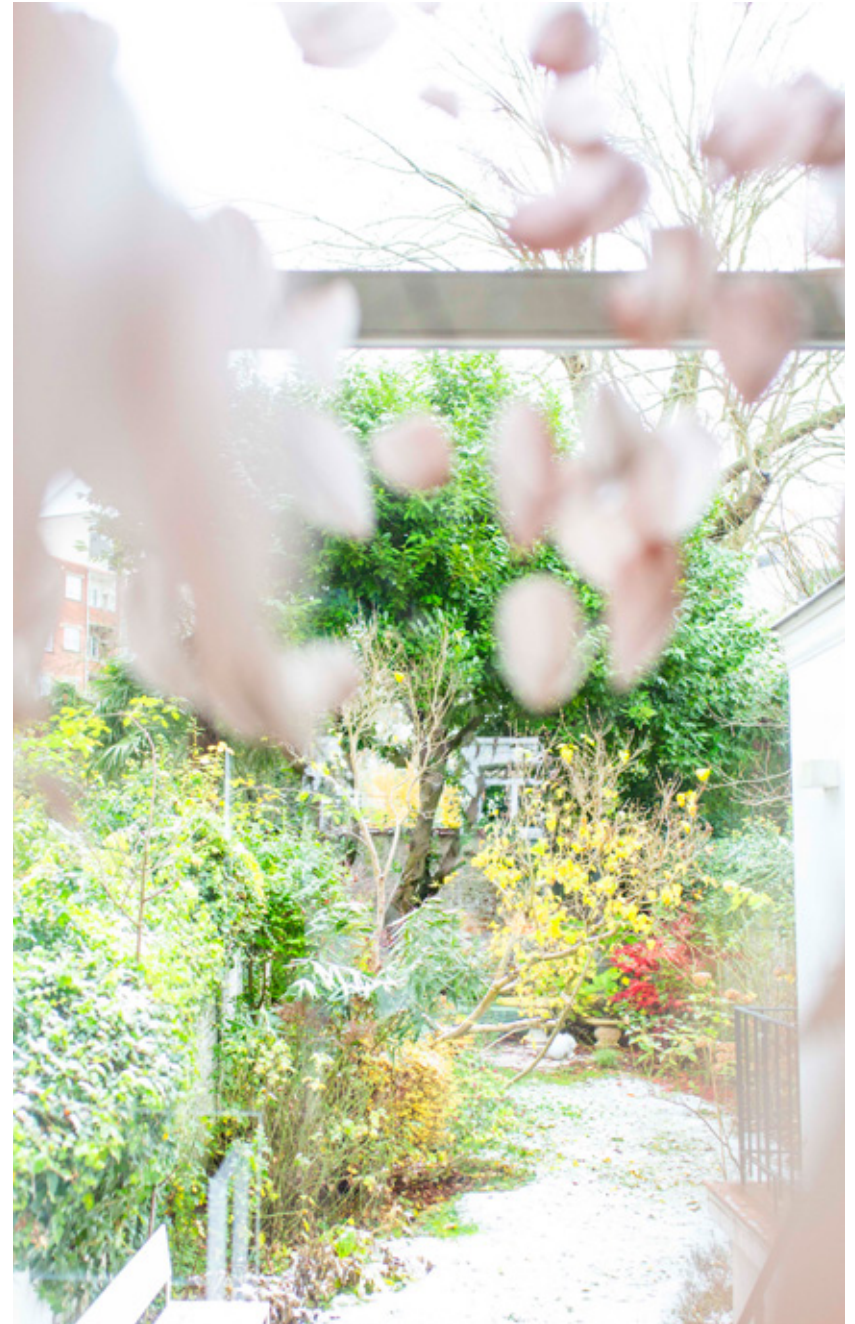
Atmosphère I – *Tourbillon*





Atmosphère II – *Nuée*





Atmosphère III – *Brume*



Atmosphère IV – *Embrun*





Immersions



Immersion I – *Voyage*



Immersion II – *Fête*



Immersion III – *Nuit*



Immersion IV – *Printemps*



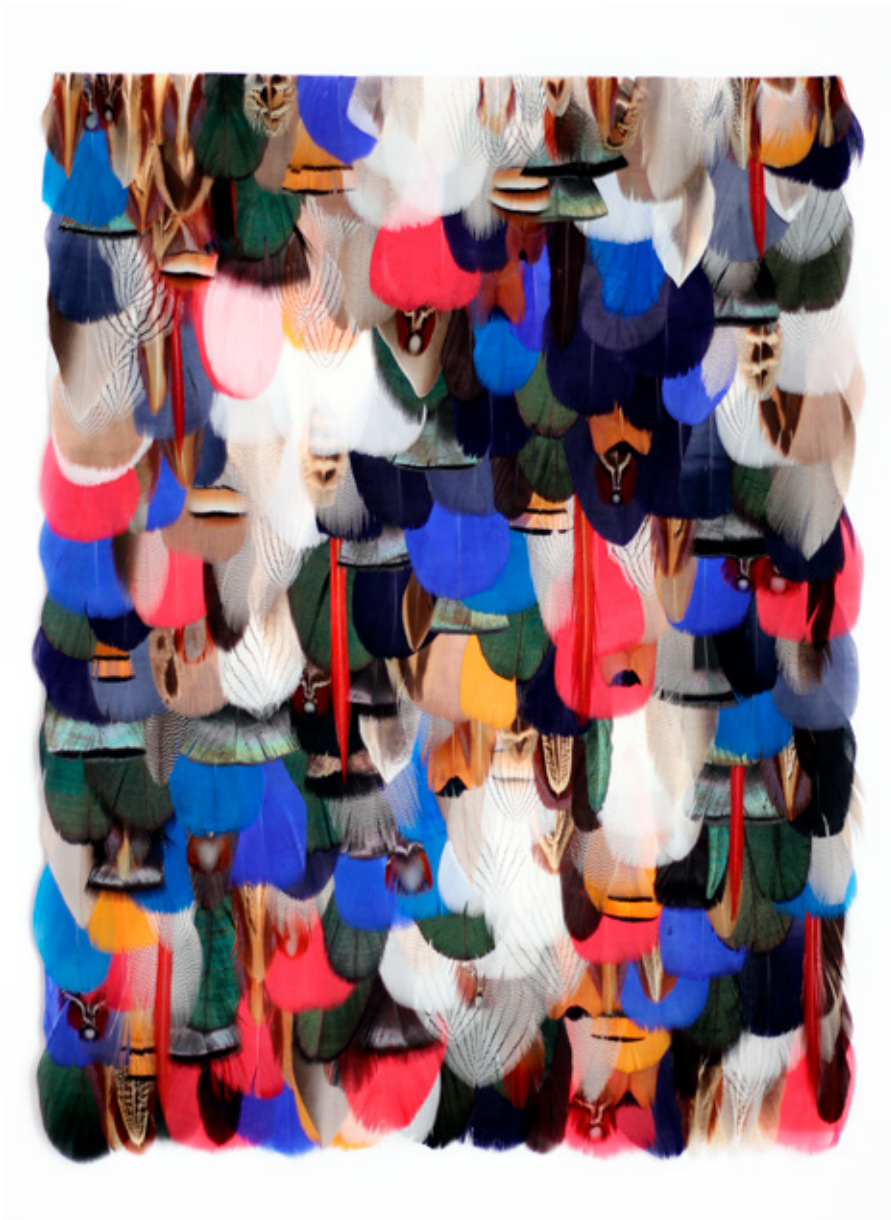
Immersion V – *Bruissements*



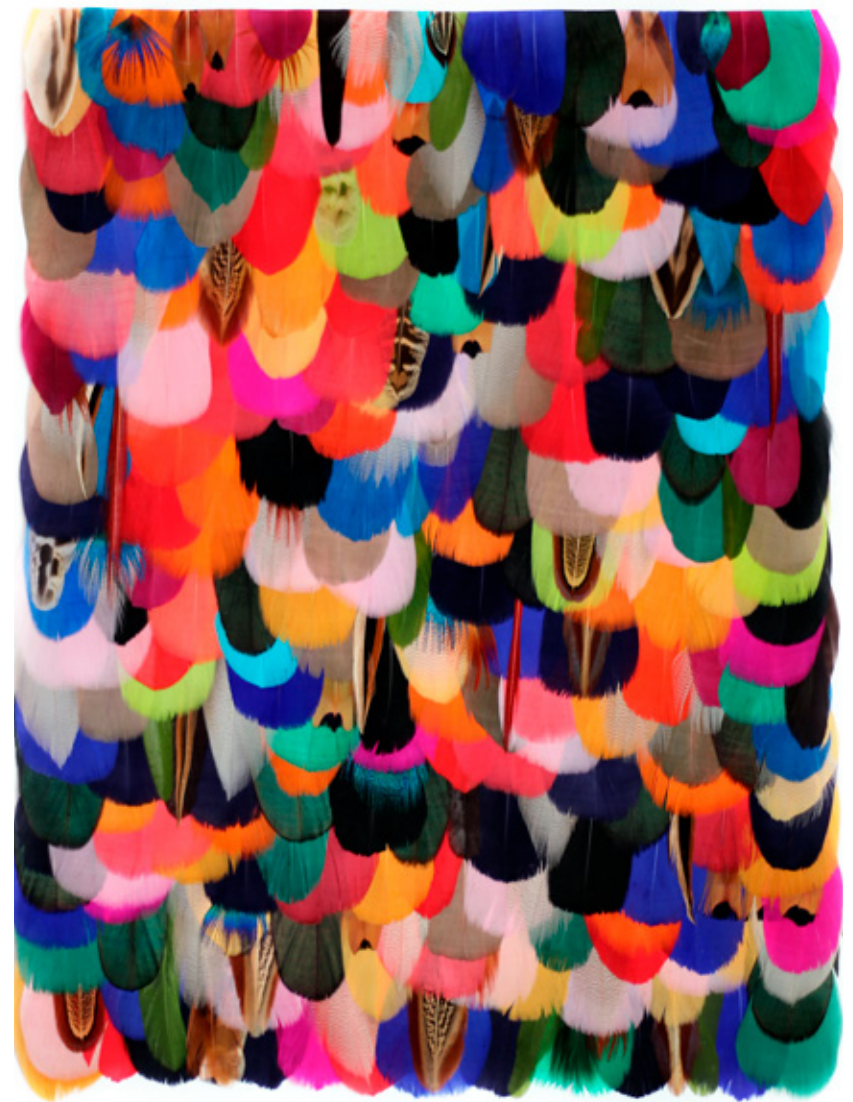
Immersion VI – *Sakura*



Immersion VII – *Lueurs*



Immersion VIII – *Foies*



Immersion IX – *Ravissement*





Immersion X – *La Grande Bleue*



Immersion XI – *Mer du Nord*



Immersion XII – *Océan*

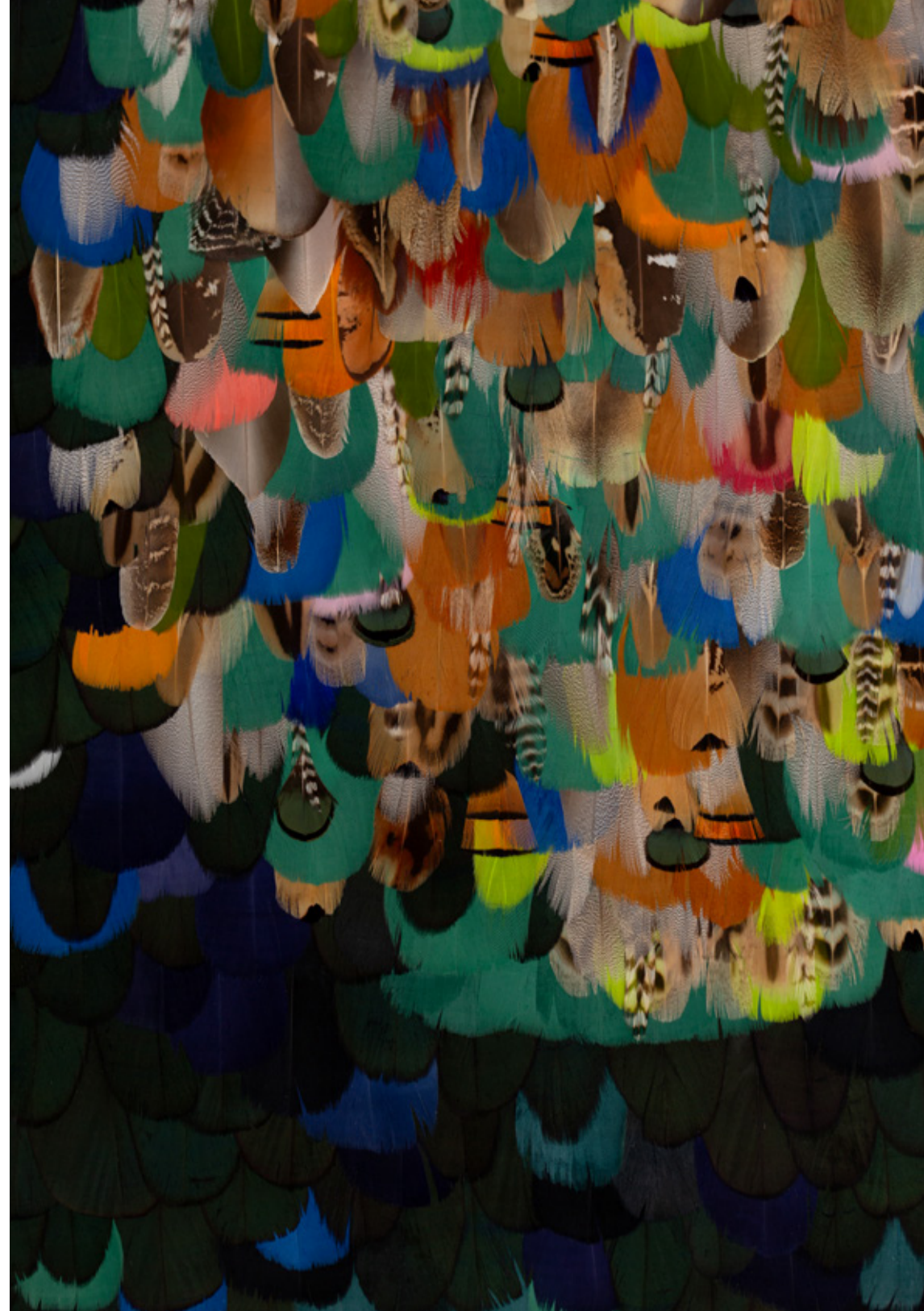




Cosmos

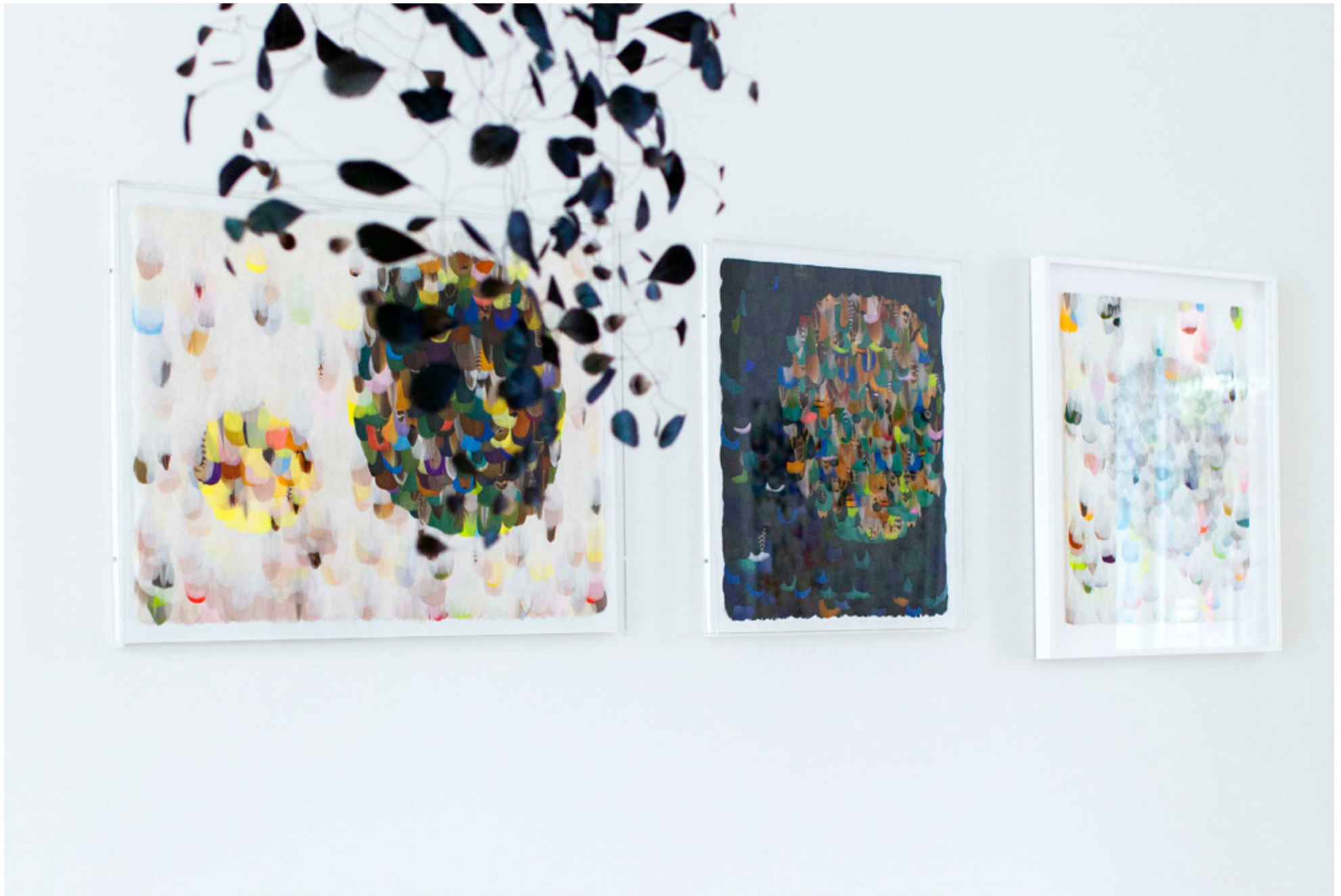


Cosmos I – *Corps céleste*



Cosmos II – *Les lunes*





Cosmos III – *Écritures*



Ciels



Ciel de Bruxelles

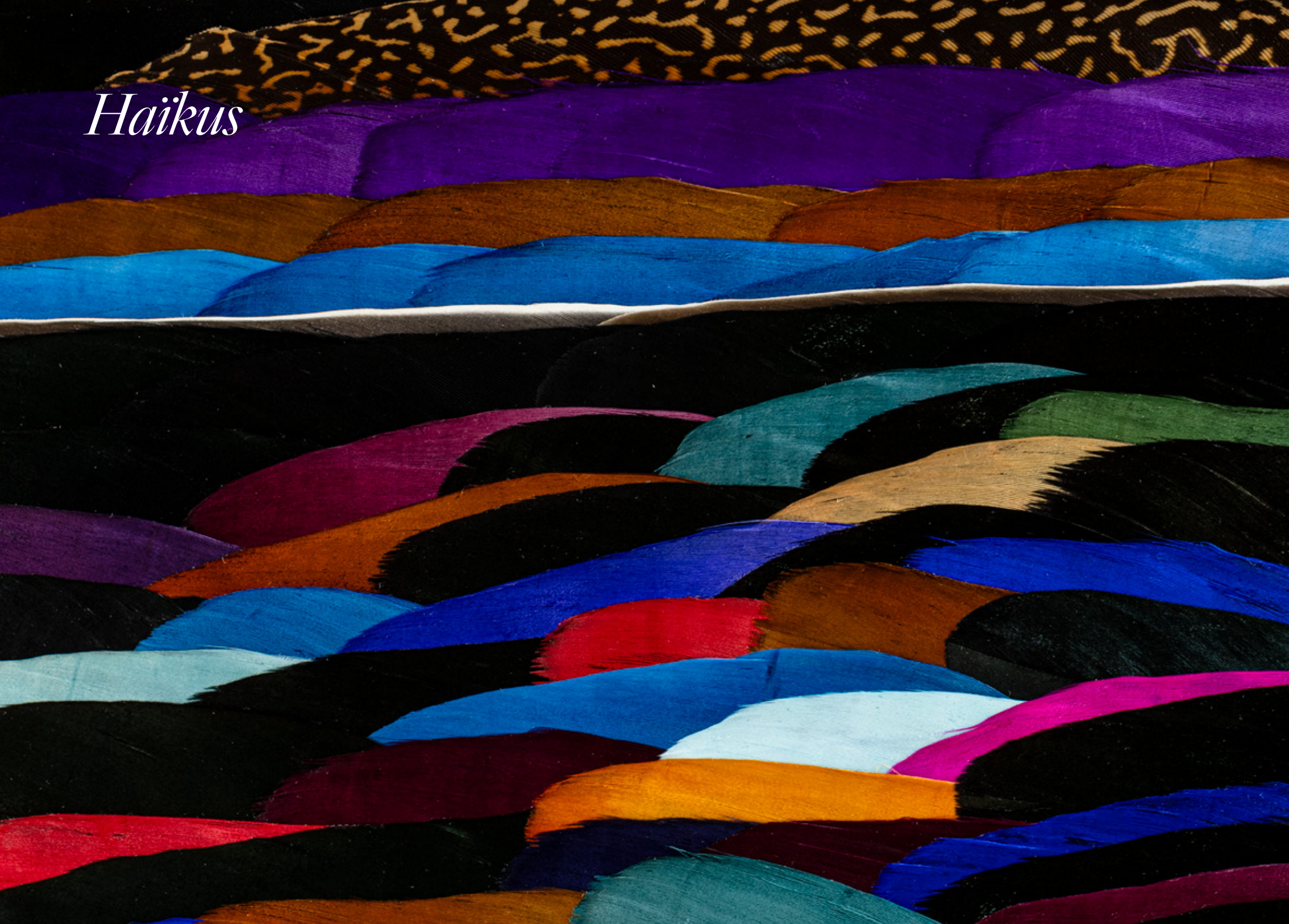


Ciel du Nord

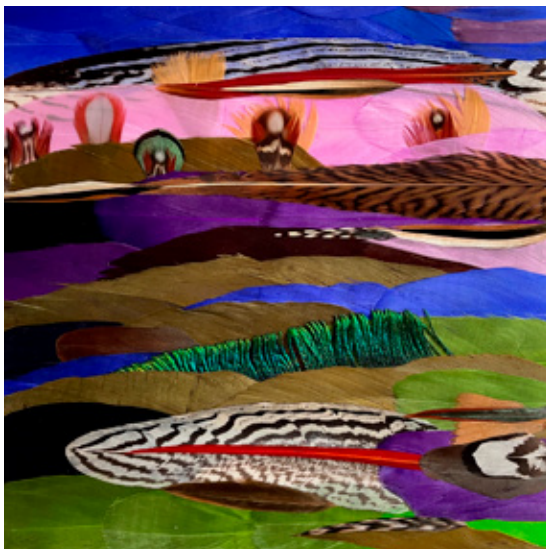




Haikus



Haïku I – *Sous mes pieds, la rosée se promène*



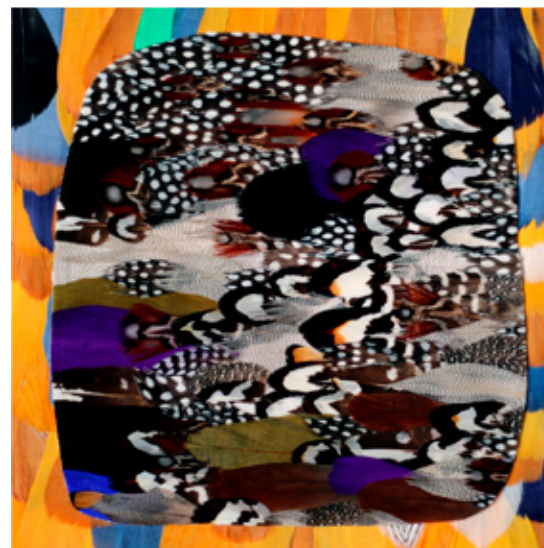
Haïku II – *Lames de fond, surface rieuse*



Haïku III – *Entre les lignes, un courant ascendant*



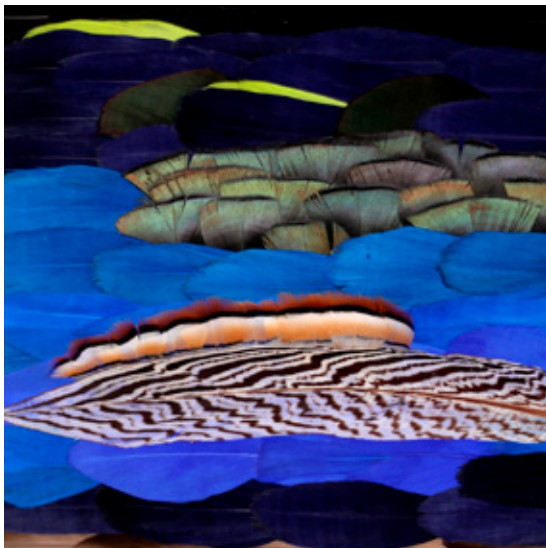
Haïku IV – *La galaxie, la lumière et mon œil*



Haïku v – *Éclosions chaotiques, magma énigmatique*



Haïku VI – *Cet été, j'ai vu des lucioles*



Haïku VII – *Murmurations, murmurations*



Haïku VIII – *Oracle aquatique, la vie est là*



Haïku IX – *Feu*



Haïku X – *Tendres ou tumultueuses, j'aime les vagues*



Haïku XI – *Le soleil fond et moi aussi*



Haïku XII – *+1,5 degré*



Haïku XIII – *C'est une belle journée qui commence*



Haïku XIV – *Coucou*



Haïku XV – *Brume épaisse, légère ivresse*



Haïku XVI – *Espoirs suspendus, au firmament*



Haïku XVII – *Réfléchir et multiplier les nuances*



Haïku XVIII – *Les plantes migrent aussi*



Haïku XIX – *Respirer la mousse, être consolée*



Haïku XXI – *Dans le ciel, l'odeur des spéculoos*



Haïku XX – *Étrange envoûtement*



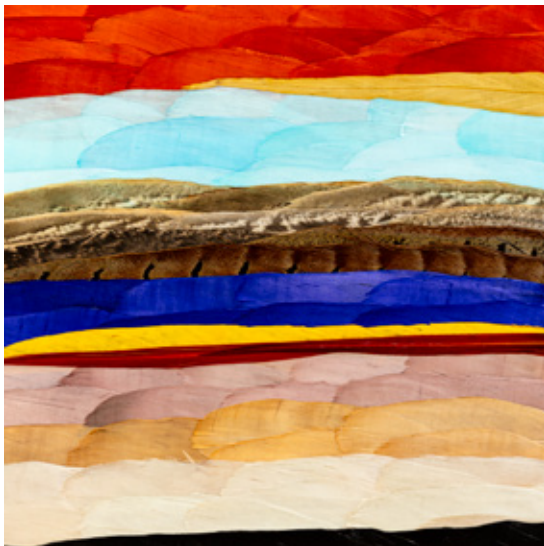
Haïku XXII – *Sédiments, bruts et précieux*

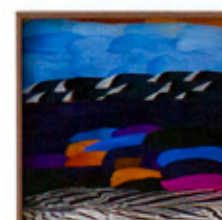
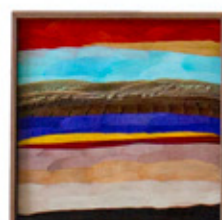
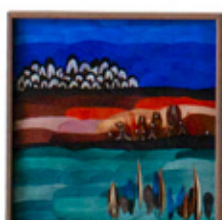
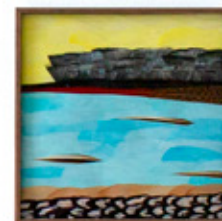


Haïku XXIII – *Éclats de nuit*



Haïku XXIV – *Écarlate*





Biography

Florence Coenraets, contemporary visual artist, initiates intimate dialogues with our material world, questioning our relationship with objects and, by extension, our environment. For many years she has been exploring and working with feathers, a natural medium that fascinates her.

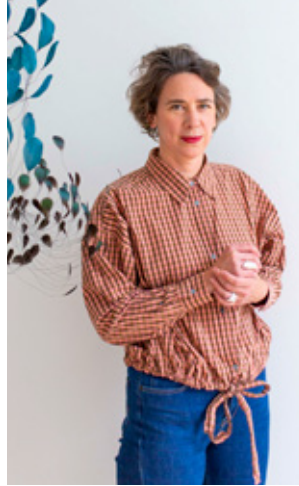
Born in Eupen, Belgium, she studied at the Institut d'Architecture Victor Horta, worked in various architectural studios and then obtained her Master's degree at Sint Lukas, School of Arts, where she developed a hybrid headpiece project. She then deepened her skills in millinery, where she first encountered feathers, a medium she has been obsessed with ever since. She followed a course in feather work at the Académie des métiers d'art in Paris, which led her to develop various artistic projects based on the physical and emotional properties of feathers.

Her work has been exhibited internationally. She was part of the exhibition *A World of Feathers* at the Volkenkunde Museum in Leiden and the Etnografiska Museet in Stockholm, as well as in important museums in Belgium, including the group exhibition *Animal Textile* at TAMAT, Musée de la Tapisserie et des Arts Textiles de Wallonie-Bruxelles and in *Hosting* at the Centrale for Contemporary Art, Brussels. Her headaddresses have been presented at various exhibitions in Brussels, such as Nationa(a)l expo store, Design September, Belgium is Fashion, as well as at Design Supermarket in Prague. In 2015, Florence Coenraets received the Weekend Fashion Award in the accessories category for her "coherent, fresh and unique" work. Her headpieces were presented during the Défilé Cohort at WIELS. Her participatory project combining millinery and photography was exhibited at the Maison des Cultures de Saint Gilles and the Africa Museum in Tervuren.

Florence Coenraets has been represented by Spazio Nobile since 2022. She has participated with the gallery in a dozen group exhibitions at PAD London, PAD Paris, Nomad St. Moritz and in Brussels. Her first solo exhibition *Immersion* took place from 21 November 2024 until 19 January 2025 at the Spazio Nobile Gallery in Brussels.

Raw materials and the energy they generate are the starting point of her artistic explorations. By incorporating ancestral techniques into her practice, Coenraets weaves the sacred and the contemporary into unique pieces.

Florence Coenraets lives and works in Brussels.



List of Works



- p. 30 *Atmosphère I – Tourbillon*, 2024
Mobile Sculpture, 100 × 90 × 70 cm / 39.37 × 35.43 × 27.56 in
Stainless steel wire, annealed wire, dyed and natural
goose feathers, Lady Amherst pheasant feathers
Unique piece
Private Collection



- p. 34 *Atmosphère II – Nuée*, 2024
Mobile Sculpture, 100 × 100 × 90 cm / 39.37 × 39.37 × 35.43 in
Stainless steel wire, annealed wire, dyed and natural
goose feathers
Unique piece



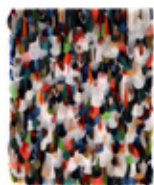
- p. 38 *Atmosphère III – Brume*, 2024
Mobile Sculpture, 85 × 65 × 60 cm / 33.46 × 25.59 × 23.62 in
Stainless steel wire, annealed wire, dyed goose feathers
Unique piece



- p. 40 *Atmosphère IV – Embrun*, 2024
Mobile Sculpture, 105 × 75 × 70 cm / 41.34 × 29.53 × 27.56 in
Stainless steel wire, annealed wire, dyed goose feathers
and Lady Amherst pheasant feathers
Unique piece



- p. 46 *Immersion I – Voyage*, 2022
Feather Painting, 62.5 × 51.5 × 3 cm / 24.61 × 20.28 × 1.18 in
Calico and non-woven interlining, feathers of
pheasant (Colchis pheasant, Lady Amherst pheasant,
silver pheasant, golden pheasant, worshipped pheasant),
guinea fowl, cockerel, goose, duck, turkey, partridge,
peacock and parakeet
Unique piece framed in an anti-UV Plexiglas box
Private Collection



p. 47 *Immersion II — Fête*, 2022
Feather Painting, 62.5 × 51.5 × 3 cm / 24.61 × 20.28 × 1.18 in
Calico and non-woven interlining, feathers of pheasants (Colchis pheasant, Lady Amherst pheasant, silver pheasant and golden pheasant), roosters (natural and dyed), dyed geese, duck and peacock
Unique piece framed in an anti-UV Plexiglas box
Private Collection



p. 48 *Immersion III — Nuit*, 2023
Feather Painting, 36 × 28 × 3 cm / 14.17 × 11.02 × 1.18 in
Calico and non-woven interlining, pheasant feathers (Colchis pheasant and silver pheasant), rooster, natural and dyed goose, duck, partridge, natural and dyed turkey and peacock
Unique piece framed in an anti-UV Plexiglas box
Private Collection



p. 49 *Immersion IV — Printemps*, 2023
Feather Painting, 36 × 28 × 3 cm / 14.17 × 11.02 × 1.18 in
Calico and non-woven interlining, pheasant feathers (Colchis pheasant and silver pheasant), rooster, natural and dyed goose, duck, partridge, natural and dyed turkey and peacock
Unique piece framed in an anti-UV Plexiglas box
Private Collection



p. 50 *Immersion V — Bruissements*, 2023
Feather Painting, 125 × 86 × 3 cm / 49.21 × 33.85 × 15.74 in
Calico and non-woven interlining, feathers of pheasant (Colchis pheasant, Lady Amherst pheasant, silver pheasant, golden pheasant, worshipped pheasant), guinea fowl, cockerel, goose, duck, turkey, partridge, peacock and parakeet
Unique piece framed in an anti-UV Plexiglas box
Private Collection



p. 51 *Immersion VI — Sakura*, 2023
Feather painting, 49 × 37.5 × 3 cm / 19.29 × 14.76 × 1.18 in
Cotton and canvas, pheasant feathers (Colchis pheasant, Lady Amherst pheasant, golden pheasant), cock feathers (natural and dyed), goose feathers (natural and dyed) and duck feathers
Unique piece framed in an anti-UV Plexiglas box



p. 52 *Immersion VII — Lueurs*, 2023
Feather Painting, 49 × 37.5 × 3 cm / 19.29 × 14.76 × 1.18 in
Calico and non-woven interlining, pheasant feathers (Cochide pheasant and golden pheasant), cock feathers (natural and dyed), goose feathers (natural and dyed), peacock and duck feathers
Unique piece framed in an anti-UV Plexiglas box
Private Collection



p. 53 *Immersion VIII — Joies*, 2023
Feather Painting, 49 × 37.5 × 3 cm / 19.29 × 14.76 × 1.18 in
Calico and non-woven interlining, pheasant feathers (Cochide pheasant and golden pheasant), cock feathers (natural and dyed), goose feathers (natural and dyed), peacock and duck feathers
Unique piece framed in an anti-UV Plexiglas box
Private Collection



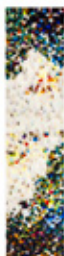
p. 54 *Immersion IX — Ravissement*, 2024
Feather painting, 133 × 92.5 × 4 cm / 52.36 × 36.42 × 1.57 in
Wooden cardboard, pheasant feathers (Colchis pheasant, Lady Amherst pheasant and golden pheasant), cock feathers (natural and dyed), goose feathers (natural and dyed), peacock feathers and duck feathers
Unique piece signed and framed in white-painted wood, anti-reflective and anti-UV glass



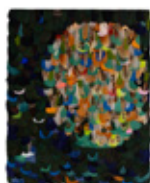
p. 58 *Immersion X — La Grande Bleue*, 2024
Feather painting, 133 × 92.5 × 4 cm / 52.36 × 36.42 × 1.57 in
Wooden cardboard, pheasant feathers (Colchis pheasant, Lady Amherst pheasant, revered pheasant and golden pheasant), goose feathers (natural and dyed) and duck feathers
Unique piece signed and framed in white-painted wood, anti-reflective and anti-UV glass
Private Collection



p. 60 *Immersion XI — Mer du Nord*, 2024
Feather painting, 133 × 92.5 × 4 cm / 52.36 × 36.42 × 1.57 in
Wooden cardboard, pheasant feathers (Colchis pheasant, revered pheasant, Lady Amherst pheasant and golden pheasant), goose feathers (natural and dyed) and duck feathers
Unique piece signed and framed in white-painted wood, anti-reflective and anti-UV glass



- p. 62 *Immersion XII — Océan, 2024*
Feather painting – kakémono,
252 × 69 × 4 cm / 99.21 × 27.17 × 1.57 in
Wooden cardboard, pheasant feathers (Colchis pheasant,
Lady Amherst pheasant, revered pheasant and golden
pheasant), goose feathers (natural and dyed) and duck feathers
Unique piece signed and framed in white-painted wood,
anti-reflective and anti-UV Plexiglas



- p. 68 *Cosmos I — Corps céleste, 2023*
Feather painting, 62 × 52 × 3.5 cm / 24.41 × 20.47 × 1.38 in
Cotton and non-woven interlining, pheasant feathers
(Colchis pheasant, Lady Amherst pheasant and
golden pheasant), cock feathers (natural and dyed),
goose feathers (natural and dyed), lined turkey
and duck feathers
Unique piece signed and framed in an anti-UV Plexiglas box



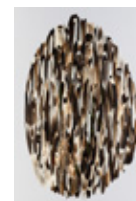
- p. 70 *Cosmos II — Les lunes, 2024*
Feather painting, 63 × 81.5 × 4 cm / 24.8 × 32.08 × 1.57 in
Calico and non-woven interlining and feathers.
pheasant (Colchis pheasant and golden pheasant),
cock (natural and dyed), goose (natural and dyed)
and duck feathers
Unique piece signed and framed in an anti-UV Plexiglas box



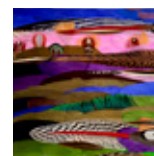
- p. 74 *Cosmos III — Écritures, 2023*
Feather painting, 70.5 × 59 × 4 cm / 27.56 × 23.23 × 1.57 in
Cotton and non-woven interlining,
pheasant (Colchis pheasant and golden pheasant),
cock (natural and dyed), goose (natural and dyed),
lined turkey and duck feathers
Unique piece signed and framed in white-painted wood,
anti-reflective and anti-UV glass
Private Collection



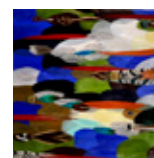
- p. 78 *Ciel de Bruxelles, 2023*
Feather painting, 109 × 32 × 4 cm / 42.91 × 12.60 × 1.57 in
Calico, non-woven canvas and feathers of pigeon,
wood pigeon, hazel pigeon, common crow, wood magpie,
egyptian goose, greylag goose, mallard, widow conure
parakeet, collared parakeet, oak jay and woodpecker
Unique piece framed in an anti-UV Plexiglas box



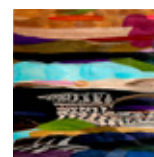
- p. 79 *Ciel du Nord, 2024*
Feather painting, 97 × 63.5 × 4 cm / 38.19 × 25.00 × 1.57 in
Calico and non-woven canvas and feathers of gulls,
arctic terns, oystercatchers, curlews, greylag geese
and other birds that spend the summer on the Belgian coast
Unique piece signed and framed in white-painted wood,
anti-reflective and anti-UV glass



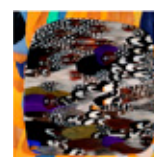
- p. 84 *Haïku I — Sous mes pieds, la rosée se promène, 2023*
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven interlining, pheasant feathers
(Colchis pheasant and silver pheasant), rooster,
natural and dyed goose, duck, partridge,
natural and dyed turkey and peacock
Unique piece signed and framed in walnut wood,
anti-reflective and anti-UV glass
Private Collection



- p. 84 *Haïku II — Lames de fond surface rieuse, 2023*
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven interlining, pheasant feathers
(Colchis pheasant and silver pheasant), rooster,
natural and dyed goose, duck, partridge,
natural and dyed turkey and peacock
Unique piece signed and framed in walnut wood,
anti-reflective and anti-UV glass
Private Collection



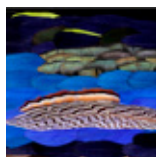
- p. 85 *Haïku III — Entre les lignes, un courant ascendant, 2023*
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven interlining, pheasant feathers
(Colchis pheasant and silver pheasant), rooster,
natural and dyed goose, duck, partridge,
natural and dyed turkey and peacock
Unique piece signed and framed in walnut wood,
anti-reflective and anti-UV glass
Private Collection



- p. 85 *Haïku IV — La galaxie, la lumière et mon œil, 2023*
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, pheasant,
goose (natural and dyed), duck and guinea fowl feathers
Unique piece signed and framed in walnut wood,
anti-reflective and anti-UV glass
Private Collection



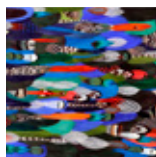
- p. 86 *Haïku v — Éclosions chaotiques, magma énigmatique*, 2023
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, pheasant, goose (natural and dyed) and duck feathers
Unique piece signed and framed in walnut wood, anti-reflective and anti-UV glass



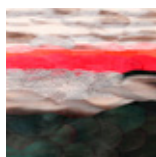
- p. 86 *Haïku vi — Cet été, j'ai vu des lucioles*, 2023
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, silver pheasant feathers, goose (natural and dyed), duck, turkey and partridge feathers
Unique piece signed and framed in walnut wood, anti-reflective and anti-UV glass
Private Collection of Jérôme Jacquemin



- p. 88 *Haïku vii — Murmurations, murmurations*, 2023
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, silver pheasant, dyed cock, goose (natural and dyed) and duck feathers
Unique piece signed and framed in walnut wood, anti-reflective and anti-UV glass
Private Collection



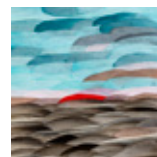
- p. 88 *Haïku, viii — Oracle aquatique, la vie est là*, 2023
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, pheasant, partridge, guinea fowl, cock, goose (natural and dyed), duck, turkey (natural and dyed) and peacock feathers
Unique piece signed and framed in walnut wood, anti-reflective and anti-UV glass
Private Collection of Jérôme Jacquemin



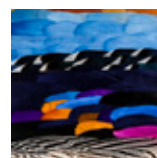
- p. 89 *Haïku ix — Feu*, 2023
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, goose feathers (natural and dyed), duck feathers and silver pheasant feathers
Unique piece signed and framed in walnut wood, anti-reflective and anti-UV glass
Private Collection of Thibaud & Fabienne Gachet



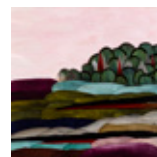
- p. 89 *Haïku x — Tendres ou tumultueuses, j'aime les vagues*, 2024
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, silver pheasant and goose feathers (natural and dyed)
Unique piece signed and framed in walnut wood, anti-reflective and anti-UV glass
Private Collection



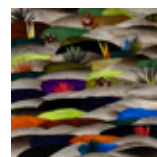
- p. 90 *Haïku xi — Le soleil fond et moi aussi*, 2024
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, goose feathers (natural and dyed) and duck feathers
Unique piece signed and framed in walnut wood, anti-reflective and anti-UV glass
Private Collection



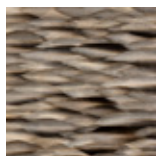
- p. 90 *Haïku xii — +1,5 degré*, 2024
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, silver pheasant, goose (natural and dyed) and duck feathers
Unique piece signed and framed in walnut wood, anti-reflective and anti-UV glass



- p. 92 *Haïku xiii — C'est une belle journée qui commence*, 2024
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, golden pheasant, goose (natural and dyed) and duck feathers
Unique piece signed and framed in walnut wood, anti-reflective and anti-UV glass
Private Collection of Alexia Van der Borghet



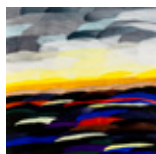
- p. 92 *Haïku xiv — Coucou*, 2024
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, duck, pheasant (Colchis pheasant, golden pheasant, tragopan pheasant and Lady Amherst's pheasant), goose (natural and dyed, ostrich (dyed), guinea fowl (dyed) and peacock feathers
Unique piece signed and framed in walnut wood, anti-reflective and anti-UV glass
Private Collection



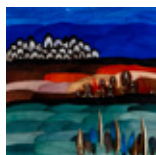
- p. 93 *Haïku XV — Brume épaisse, légère ivresse, 2024*
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, duck feathers
Unique piece signed and framed in walnut wood,
anti-reflective and anti-UV glass



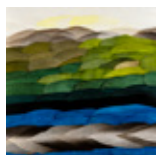
- p. 93 *Haïku XVI — Espoirs suspendus, au firmament, 2024*
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, natural and dyed goose feathers
Unique piece signed and framed in walnut wood,
anti-reflective and anti-UV glass



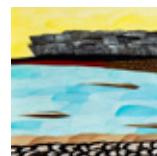
- p. 94 *Haïku XVII — Réfléchir et multiplier les nuances, 2024*
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, goose feathers
(natural and dyed) and dyed cock feathers
Unique piece signed and framed in walnut wood,
anti-reflective and anti-UV glass
Private Collection



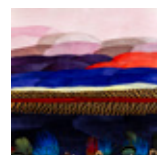
- p. 94 *Haïku XVIII — Les plantes migrent aussi, 2024*
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, goose feathers
(natural and dyed), cock feathers, pheasant feathers
(Colchis pheasant, Lady Amherst pheasant, revered pheasant,
tragopan pheasant and golden pheasant), duck
and peacock feathers
Unique piece signed and framed in walnut wood,
anti-reflective and anti-UV glass
Private Collection



- p. 96 *Haïku XIX — Respirer la mousse, être consolée, 2024*
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, goose feathers
(natural and dyed), and duck feathers
Unique piece signed and framed in walnut wood,
anti-reflective and anti-UV glass
Private Collection



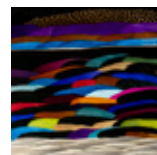
- p. 96 *Haïku XX — Étrange envoûtement, 2024*
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, dyed goose feathers,
dyed cock feathers, pheasant feathers (golden pheasant
and revered pheasant)
Unique piece signed and framed in walnut wood,
anti-reflective and anti-UV glass
Private Collection



- p. 97 *Haïku XXI — Dans le ciel, l'odeur des spéculoos, 2024*
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, goose feathers
(natural and dyed), pheasant feathers (Colchis pheasant,
Lady Amherst pheasant, tragopan pheasant
and golden pheasant) and peacock feathers
Unique piece signed and framed in walnut wood



- p. 97 *Haïku XXII — Sédiments, bruts et précieux, 2024*
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, goose feathers
(natural and dyed), pheasant feathers (silver pheasant,
Lady Amherst pheasant, argus pheasant and golden pheasant),
guinea fowl and cock feathers (dyed)
Unique piece signed and framed in walnut wood,
anti-reflective and anti-UV glass
Private Collection



- p. 98 *Haïku XXIII — Éclats de nuit, 2024*
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, goose feathers
(natural and dyed), argus pheasant, duck and pigeon feathers
Unique piece signed and framed in walnut wood,
anti-reflective and anti-UV glass
Private Collection



- p. 98 *Haïku XXIV — Écarlate, 2024*
Feather Painting, 20 × 20 × 2.5 cm / 7.87 × 7.87 × 0.98 in
Calico and non-woven canvas, dyed goose feathers,
pheasant (Colchis pheasant and golden pheasant)
and cock feathers (natural and dyed)
Unique piece signed and framed in walnut wood,
anti-reflective and anti-UV glass
Private Collection

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*.

This book is published by Spazio Nobile Editions on the occasion of the solo exhibition Season XXXI – Florence Coenraets, *Immersion*, Spazio Nobile Gallery, November 22, 2024 – January 19, 2025.

Texts

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Photography

All courtesy of Spazio Nobile

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Florence Coenraets, p. 46, 47, 48, 49, 50, 51, 52, 53, 78, 84, 85, 86, 87, 88

Art Direction & Graphic Design

Antoine Jovenet

Printing

Graphius, Belgium
ISBN 978-2-931285-04-6

Special thanks to the the private collectors, museums and institutions supporting the gallery and the Artist Florence Coenraets.

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1050 Brussels, Belgium, January 2025

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