

Pao Hui Kao

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高寶惠



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Pao Hui Kao 高寶惠

25 Seasons 二十五節氣

Landscapes of Paper and Lacquer

The highly innovative creative process of Taiwanese artist and designer Pao Hui Kao follows a slow, repetitive, and meditative rhythm, nourished by her confidence in her craftsmanship and the properties of paper as her preferred material. While each of the steps represents a challenge in itself, the magic of paper unfolds gradually under the thoughtful touch of the creator and is showcased through two collections brought together in her first solo exhibition at Spazio Nobile: *Paper Pleats* and *Lacquer Leaf*. 50 pieces of paper furniture and lacquer paintings, vibrant with colors and light, animate the space of the Brussels art gallery throughout Pao Hui Kao's "25 Seasons."

In the *Paper Pleats* series, beauty emerges from a slow and extended phase of experimentation with tracing paper, rice glue, Urushi lacquer, and colored pigments. For the random *Lacquer Leaf* series, the artist composes her canvas with successive layers of crepe paper hardened with rice glue and Urushi lacquer, a technique she intuitively adopted while learning kintsugi (golden joinery) in Japan. The sophistication of each of her pieces follows the thread of her spirit and her research on materials, their intrinsic strength, and their evolution as functional furniture or contemplative paintings. This dichotomy between mobile and utilitarian objects and works of art, both rooted in a tradition that Pao Hui Kao challenges intuitively every day, lends great power to her creations, responding to both daily needs for lightness and mobility and moments of pause and spirituality. *Paper Pleats* consists of successive layers of tracing paper rolled and adhered with rice glue, forming a honeycomb structure that allows them to be used as furniture. *Paper Pleats Original* preserves the translucency of the paper in a mysterious origami reminiscent of a sea sponge, while *Urushi Paper Pleats* elevates the object by giving it an additional pictorial value, emphasizing its contours with vertical and indeterminate lines, akin to "furniture-landscapes." "The experience of color brings back memories of my childhood, the colors of the jungle and mountains in the Wulai region (New Taipei City) south of Taipei, where waterfalls and hot springs emerge. Alongside school,



I also studied Chinese ink drawing from the age of 10, mixing it with other materials like oil in a very creative way. Urushi lacquer is similar to Chinese ink; it allows for creating thickness in successive lines like an imaginary calligraphy. I don't use a brush like in Chinese ink drawing but a paper tool that I specially created to trace the color lines or paint my pieces. The gestation time for the work is very long, especially for the *Lacquer Leafs*, which require weeks or even months for the 25 successive layers of Urushi lacquer and natural pigment to solidify before being spontaneously sanded and left to dry. Depending on the climate, the result will always be different and unpredictable."

The first version of *Urushi Paper Pleats Black*, which was awarded as a finalist in 2022 by the LOEWE FOUNDATION Craft Prize, was followed by new variations in Urushi lacquer and red, green, and blue pigments. Urushi lacquer, extracted from the lacquer tree in Japan, reflects Pao Hui Kao's commitment to using organic and non-polluting materials. Following her residency in Fukushima, Japan, in 2019, where Pao learned the techniques of lacquer painting, she became aware of the strong continuity of this craftsmanship passed down through generations. She pondered how to bring this tradition into a more contemporary identity. This gave birth to the random *Lacquer Leaf* series created in different scales, from painted trays to murals, with versatility in both use and display. By projecting her imagination onto these lacquer paintings, she mixes colored pigment powders of black, red, yellow, green, blue, and purple, as well as gold or silver powder.

Pao Hui Kao also adapts the *kintsugi* technique to create floating lines in her polished and repolished lacquer landscapes, allowing new shades and iridescent sources of shadow and light to emerge. These fine threads of gold or silver, used in Japan for the repair of ceramics, become a visible sign for Pao Hui Kao to connect multiple sections of her "tableau", like a line of ennoblement in her grand landscapes, curved paintings into which the gaze plunges and loses itself endlessly in a chromatic and vibrational field that could be likened to auras or the seven chakras (red, orange, yellow, green, blue, indigo, gold, and white). This relationship between the material objects of *Paper Pleats* and the immaterial world of *Lacquer Leafs* creates a strong and sensitive dialogue between earth and cosmos, between the real and palpable world and the beyond.

By anchoring this exhibition in the theme of the 24 Seasons or the lunisolar calendar that comes from Asian countries, Pao Hui Kao opens the way to rediscovering this cycle of nature, adding her 25th season: this circular rhythm corresponds to astronomical phenomena such as eclipses and solstices. Pao's palette starts from black and progresses to green, then orange, followed by red, purple, and blue before returning to black. The colors intermingle and follow the changing climate, the variations in dryness and humidity throughout the autumn, winter, spring, and summer. Pao makes perceptible the cadence of the seasons that follow almost imperceptibly every two weeks. The grand tableau of her "25 Seasons" becomes a source of beauty, contemplation, and impermanence. This meticulous observation of nature well expresses the centrality of time in the artist's practice, as she handles Urushi lacquer with full awareness of her environment, the climate, and the ever-changing landscapes. "Using the paintings of Dutch painter Van Gogh as a reference, the chromatic research intensifies as I paint my trays for the "25 Seasons" over the months. I studied Van Gogh by categorizing his works by season, allowing me to observe the evolution of colors in his paintings through his landscapes. The palette of the Dutch painter, the country where I have settled, was also strongly influenced by Japonism. Thus, I complete my cycle of seasons by bridging two cultures to which I feel I belong."

Pao Hui Kao's unique and unexpected aesthetics boldly combine paper and lacquer, opening a new chapter in contemporary applied arts. It surprises and reveals all its subtleties and finesse of creation in this first exhibition at Spazio Nobile. After a closer look, it is a unique universe that she unveils, with a multitude of details that come to life and take shape under the amazed gaze: the infinite variations of lacquer and the honeycomb structures of her furniture subtly play with light and transcend the material to become landscapes.

Lise Coirier



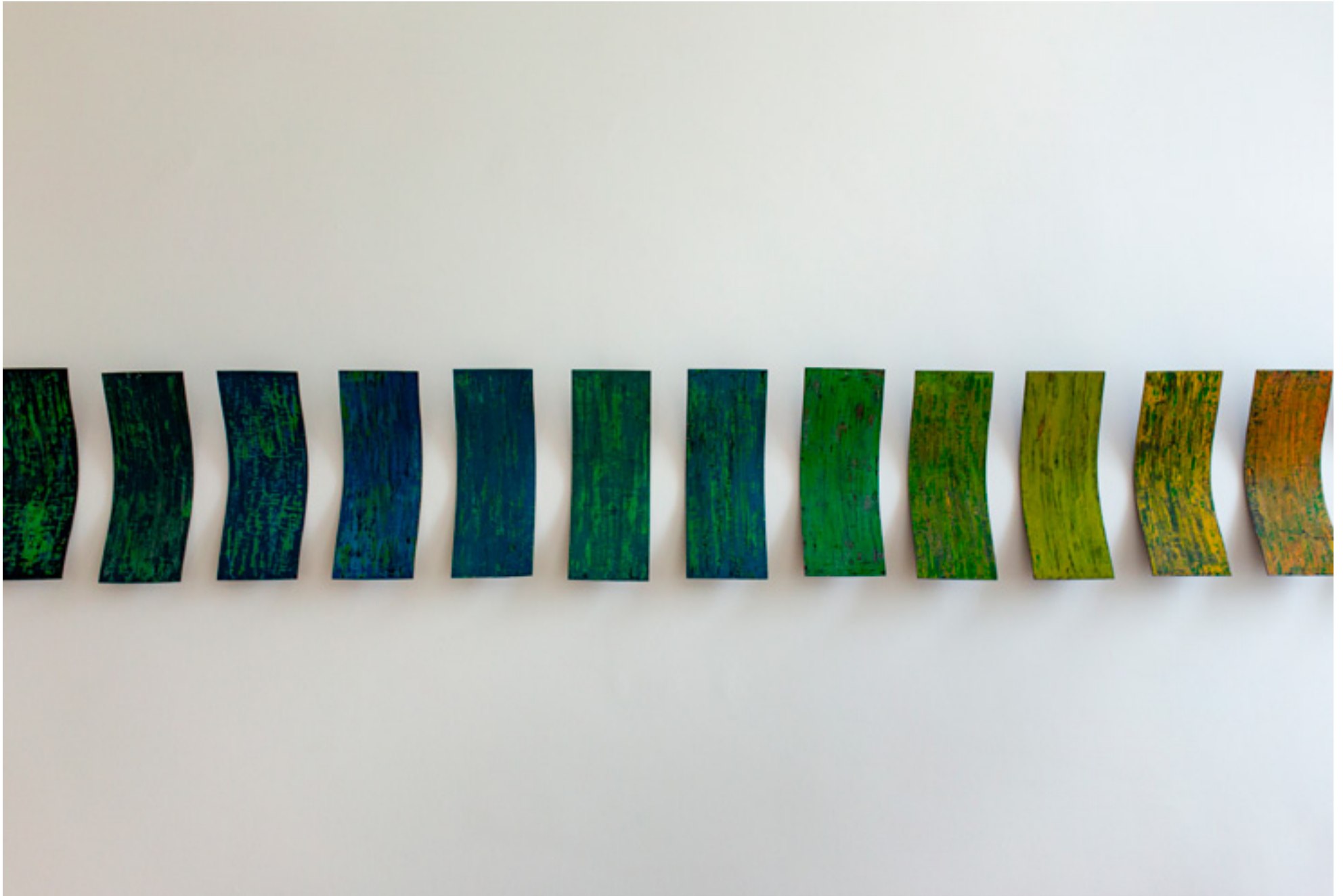


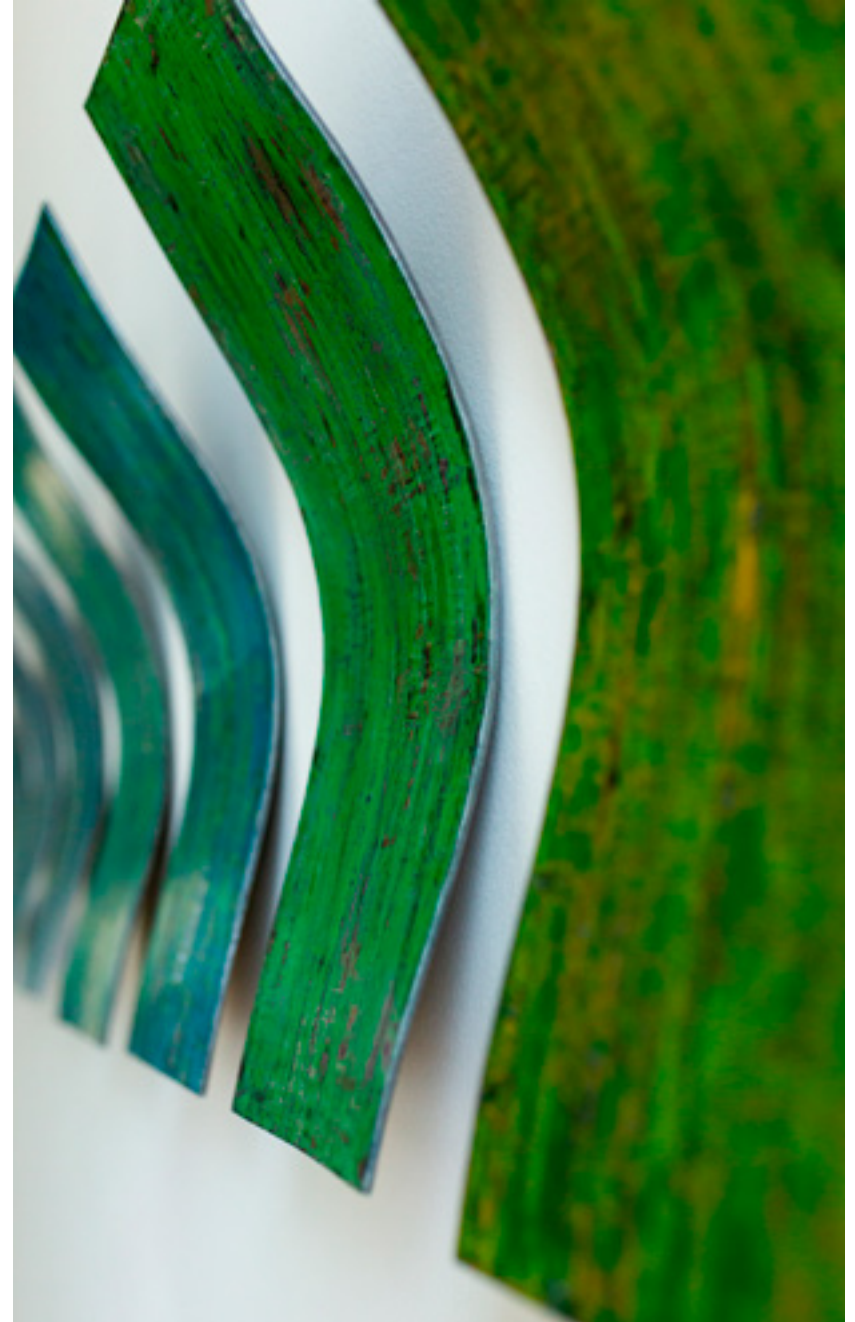


spring 春	夏
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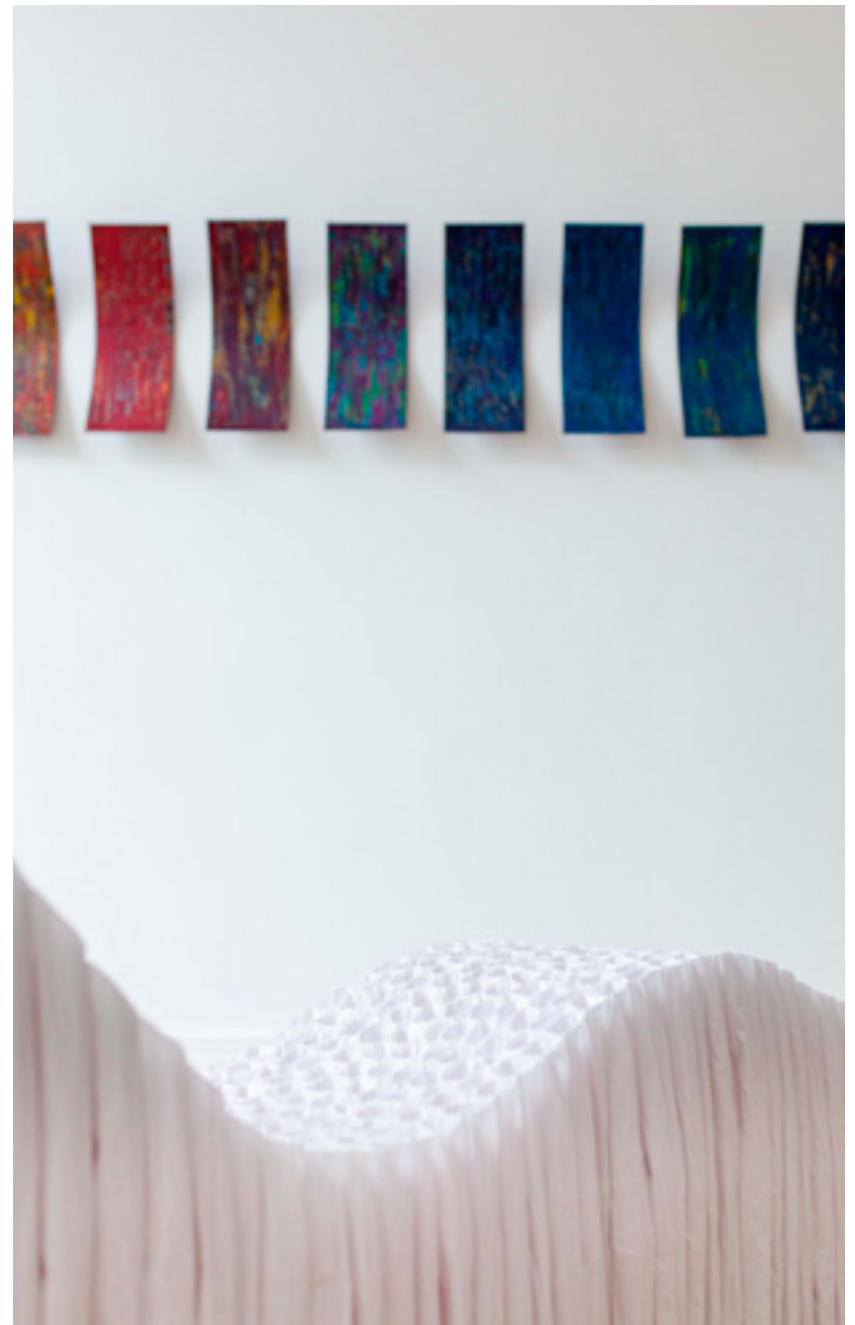


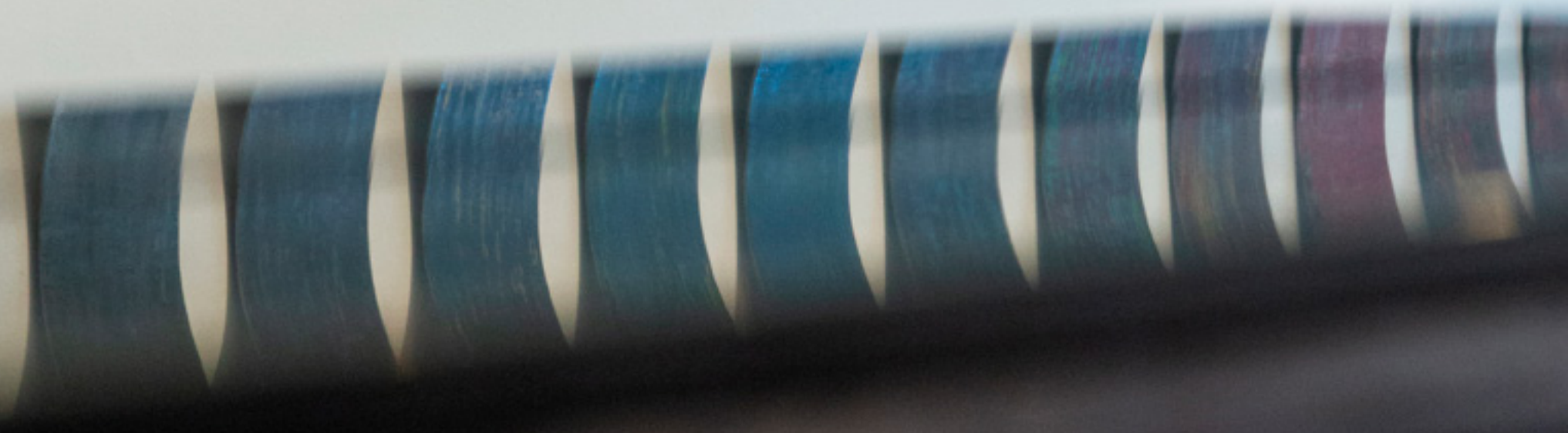
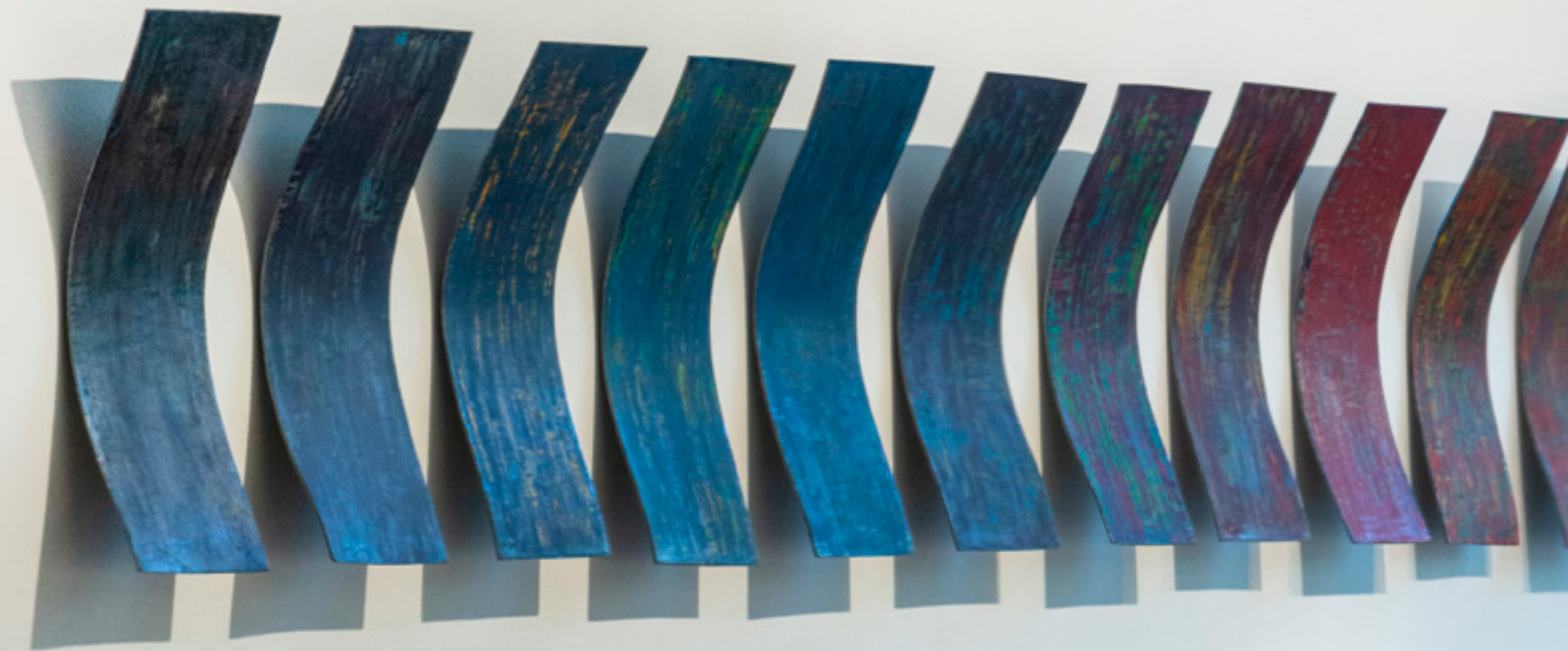






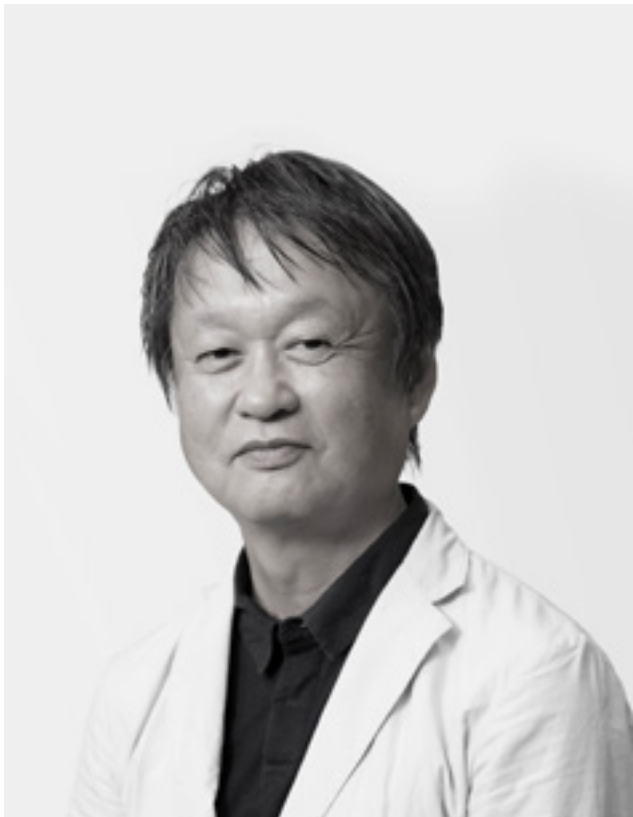






Pao & Naoto

*Exploring the Essence
of Paper and Urushi*



Dive into a fascinating conversation between Japanese mentor Naoto Fukasawa and Pao Hui Kao, where they unearth the profound connection between paper, Urushi, and nature. Guided by Lise Coirier, this exchange paints a vivid picture of the age-old crafts taking on contemporary artistic and design interpretations. Through their words, Naoto and Pao advocate for realigning with the lunar calendar – a tradition that the West has lost touch with, yet, promises a stronger bond with our roots and nature.

Lise Coirier (Lise): As a 2022 LOEWE FOUNDATION Craft Prize jury member, what were your initial thoughts on Pao's Black Urushi Paper Pleats Bench?

Naoto Fukasawa (Naoto): The first thing that struck me was its lightness. At a glance, I didn't even realize it was a bench. It felt fragile yet had a surprising sturdiness. Pao, in my view, is brilliantly exploring paper's potential – not just as a craft but also as an art form.

Pao Hui Kao (Pao): Hearing you describe my work is an absolute honor. Thank you.

Naoto: Your creations shouldn't be confined to labels like art, design, or craft. They exude beauty and showcase extensive material research, with each piece narrating its own expressive story.

Lise: Naoto, can you share your connection with paper in some of your recent projects?

Naoto: Sure. I have been collaborating with traditional paper companies in Japan, crafting innovative designs, like a paper door, shoji. It is a fusion of thin wood and paper that offers translucency, allowing light to filter through. I have also developed a range of bags using the non-wrinkle tensional paper, under the brand S-I-W-A (Siwa means wrinkle). It is a testament to repurposing existing technology to serve contemporary needs.

Lise: Can you discuss some of the projects you have been involved in, especially your collaboration with companies like Muji, which has a notable emphasis on paper products?

Naoto: Paper is inherently flat, and historically, it is a natural material. Muji is revisiting that original, eco-friendly essence. Kraft paper, which is both commonplace





and synonymous with Muji's brand identity, connects people to nature because of its organic feel, setting it apart from man-made materials. Its distinct colour has also become emblematic of Muji's brand.

Lise: Does Muji use washi paper?

Naoto: Not exactly. While washi is handcrafted, Muji, being a large-scale producer, finds it challenging to source handcrafted washi in the quantities they require. We hold a deep appreciation for artisanal methods and always strive to imbue our industrial products with that natural touch.

Lise: Would you say that paper is a core element in your design philosophy?

Naoto: Undoubtedly. I gravitate towards paper, wood, and other natural materials – avoiding plastic. I favor designs that exude a rustic and organic charm.

Pao: Some view paper as fragile and transient – it can warp in humidity and age over time. Given these characteristics, why do you think paper remains an integral part of our daily existence?

Naoto: Beyond mere functionality, paper brings a sense of tranquility and closeness to nature. Though seemingly counterintuitive, even in high-tech domains, there is room for paper. Consider airplanes that once had paper components or traditional Japanese umbrellas (*Wagasa*) crafted from bamboo and paper. In Kyoto, these umbrellas are still in use. Made from materials like washi, bamboo, wood, linseed oil, and lacquer, they undergo an “oiling” process for waterproofing (*Abura-Hiki*), and depending on the weather, their drying time varies. From daily essentials to fashion statements, *Wagasa* highlight the unique and enduring tradition of Japan.

Pao: My respect for Urushi workmanship has deepened, especially after my residency in Aizu Wakamatsu. There, I spent three months under the guidance of an Urushi craft master and came to realize the complexity of its application. After returning to the Netherlands, my journey with Urushi took a different turn. Instead of strictly adhering to traditional methods, I introduced an element of “playfulness”. When something didn't turn out as expected, rather than sanding it away, I sought to communicate with the imperfections, sometimes even adjusting my original plan for that piece. I understand that some purists in the traditional Urushi community might find my approach irreverent. However, my aim is to explore new possibilities for this incredible material. I am curious about your

perspective, Naoto. How do you strike a balance between creative reinvention and preserving a traditional craft?

Naoto: I have always seen Urushi as more than just a decorative layer for objects. It is extensively used in architectural and furniture contexts as well. However, when applied over wood, it doesn't ensure permanence, given the nature of the wood. Urushi serves as a protective layer, akin to lacquer. What sets it apart is its natural origin, making it an intriguing invention from nature. As we move forward, there is a need to prioritize such natural alternatives over synthetic coatings.

Lise: And let's not forget the scarcity of Urushi. It is only becoming more expensive as time progresses.

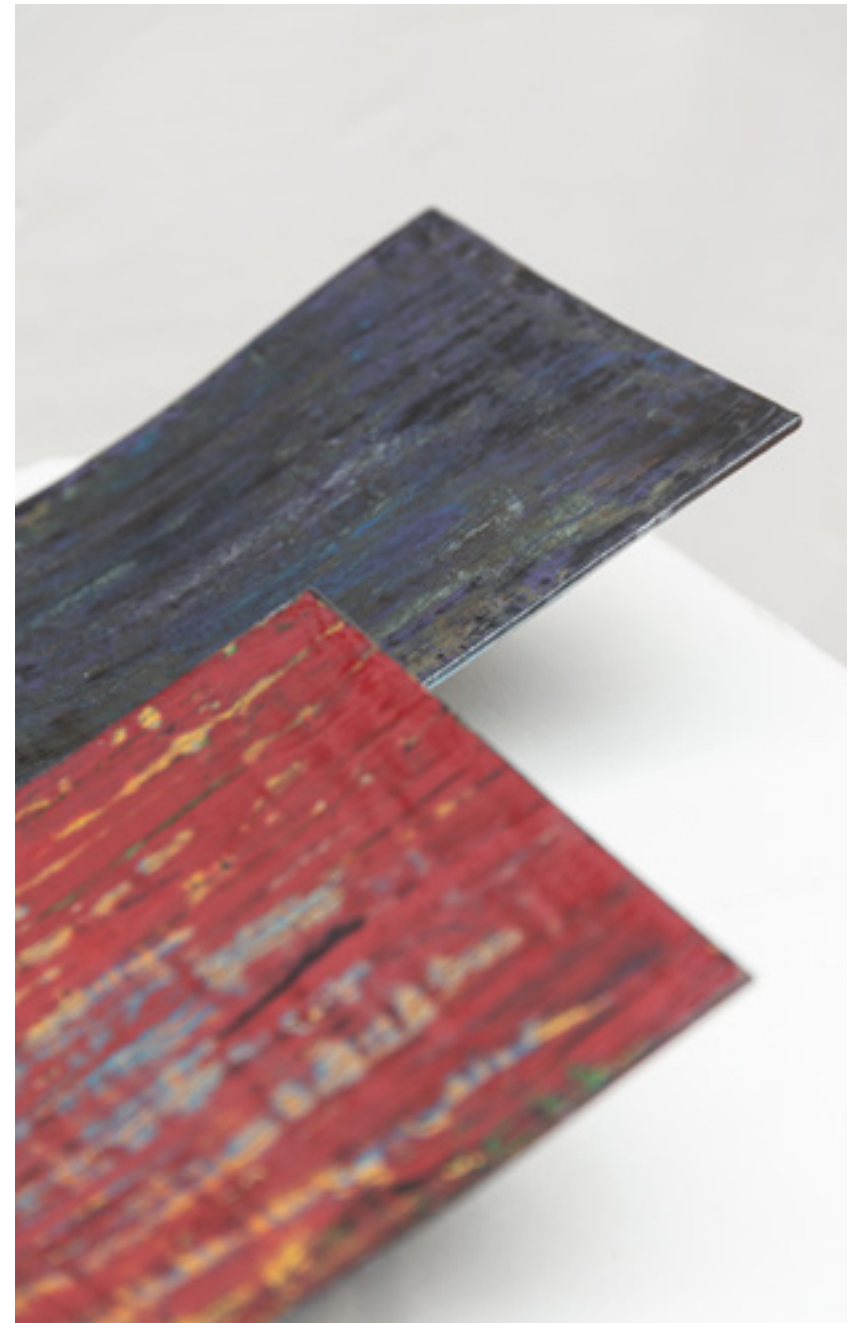
Naoto: True. Its scarcity is intrinsically tied to its traditional harvesting methods. But there is potential. If we could innovate in terms of manufacturing or expand its cultivation, not only could we have more of it, but possibly even enhance its quality.

Lise: Given the need, should we consider planting more Urushi trees, perhaps even an entire forest in the Netherlands? Is this viable, or is the Urushi tree unique to Japan? Could we potentially introduce it to Europe?

Pao: It is an interesting idea. First, we would need to review importation regulations. As I understand it, the Urushi tree thrives best in its native environment. However, I am open to experimenting with growing the tree here in Holland.

Naoto: Your approach to using Urushi differs from traditional methods. I am curious, why did you choose to work with Urushi?

Pao: Many collectors often posed this question. Initially, I worked solely with paper. Some would ask, "If I spill water or coffee on the paper, is there a protective layer?" I have always been against using chemical coatings. My fascination with Urushi began when I spent three months in Aizu Wakamatsu, apprenticing under an Urushi master. I learned everything from tree cultivation to its application. It became clear that Urushi should be the protective layer for my paper works. Despite its challenges, like potential allergies, the material intrigued me. The symbiotic relationship between paper and Urushi became evident as I delved deeper; both are derived from trees. My paper pieces emphasize the wrinkles and textures created by the fibers, showcasing the transformation of paper into a robust material. Applying Urushi not only added protection but also accentuated these





wrinkles. The two materials complement each other beautifully. My Lacquer Leaf Trays I have created for my “25 Seasons” Solo Show at Spazio Nobile, are a testament to this union. The design on the tray reveals the original paper wrinkles, enhanced by multiple layers of Urushi. While traditional craftsmen might manipulate the surface to create patterns, the patterns in my work are innate to the paper.

While designers often micromanage every detail, I prefer letting the materials breathe and express themselves. It is why I am in love with Urushi and paper; they offer endless possibilities. With Urushi, factors like the weather play a significant role, influencing the wrinkles on the paper. It is unpredictable, and many might find it daunting since you can’t control these elements. But I embrace this unpredictability. I don’t dominate the materials; I feel I mentor them, guiding their synergy. Traditionally, Urushi was used on wood or glass. Applying it on paper is unorthodox, perhaps influenced by past perceptions about paper’s longevity. What is your take on merging Urushi and paper in contemporary times? Do you feel I am challenging Japanese traditions in this way?

Naoto: Your approach feels like a fresh take on Urushi technology. Traditional Urushi painting has specific techniques to coat surfaces evenly, like in Kishu Lacquerware where one craftsman prepares the wood base while another applies the Urushi. Your method of letting Urushi absorb into paper, making it intrinsic to the piece, is groundbreaking.

Pao: It is fascinating. During my time in Aizu Wakamatsu, I observed the traditional wood base and Urushi application. But it is only now, after this discussion, that I see how I have melded both roles. Is it maybe too ambitious?

Naoto: The LOEWE FOUNDATION Craft Prize champions the marriage of tradition with innovation, and you have captured its essence. It is not about pigeonholing craftsmen into categories. It is about leveraging traditional materials to enhance contemporary life. Your position as a finalist is testament to your singular vision and skill.

Lise: Given the varying weather conditions in Europe, is it challenging to use these materials?

Pao: Absolutely, working with Urushi in Europe presents unique challenges. The climate here, especially considering the ongoing shifts due to climate change, is vastly different from Asia, different from places like Japan or Taiwan. The conditions can sometimes be less than ideal, causing unexpected results. Yet,

I continually experiment and adapt because I genuinely love the process. While the weather might occasionally be unfavorable, leading to results I didn't initially envision, I use these surprises as opportunities to innovate and push boundaries.

Naoto: When working with Urushi, how do you envision its multifaceted nature – the colours, layers, and thickness? It seems like there is a depth of beauty in this one material.

Pao: You are right. My unique approach involves applying Urushi solely to paper. Paper feels alive, always evolving. I could use chemicals to stabilize it, but I prefer to preserve its organic quality. Each time I layer Urushi onto paper, it undergoes a transformation. This process is a dialogue between the paper and Urushi. Probably, the interaction between these two materials would likely be less dramatic in Taiwan or Japan. The European climate environment intensifies the challenge, which I find enthralling. Here, I am exploring the possibilities of a traditional Asian material in a totally new European context.

Naoto: Urushi isn't just for artistic pieces; it has practical applications in construction and furniture. However, when applied to wood, it doesn't last indefinitely. It acts as a protective layer, similar to lacquer, but it is entirely natural. As we move forward, there seems to be a trend towards using more natural coatings instead of synthetic ones.

Naoto: How do you procure Urushi in The Netherlands?

Pao: [Laughs] That is a challenge in itself. Fortunately, I have connections in Taiwan, who liaise with contacts in Japan. They ship the Urushi to Taiwan, from where it then makes its way to The Netherlands. I am lucky to have such supportive friends.

Lise: Pao, considering your solo show at Spazio Nobile, there has been interest in incorporating themes from the Lunar Calendar, particularly the concept of the 24 Seasons. Naoto, do you ever intertwine this with your work or life?

Naoto: The notion that humans are a part of nature is encapsulated in calendars, whether lunar or modern. They significantly influence our psyche and daily rhythms. Although it might seem tangential to today's topic, I feel that modern humans often forget their intrinsic connection to nature, focusing more on individualism and detachment. By embracing nature, we can use its resources more

sustainably without waste. It is crucial to discern what truly matters and create beauty from that foundation in our lives.

Lise: Pao has now established herself in Eindhoven, in the Western world. Given her research-based work that is deeply rooted in Asian culture, what advice would you offer her about reintroducing this work to Asia? How can she convey its beauty and essence back to its origins?

Naoto: This trend of blending cultures is already evident globally. I have designed a considerable amount of wooden furniture, notably chairs, which we export to Europe, primarily through The Netherlands. Sometimes, distributors inquire whether we utilize local materials or import them. When we mention that our wood is sourced internationally, certain distributors express a preference for local materials. This sentiment is quite prominent, and it is not exclusive to furniture – it is seen in traditional crafts like Urushi as well.

For Pao, being in the Netherlands and drawing upon her Asian heritage provides a unique opportunity. It allows her to reimagine – and “imagine” something new. In ancient cultures, the sum of experiences and influences doesn't simply add up; it multiplies. Pao's potential lies in her ability to expand her imagination beyond traditional boundaries.

A conversation between Naoto Fukasawa and Pao Hui Kao,
moderated by Lise Coirier

Into the process
Urushi Lacquer Leaf



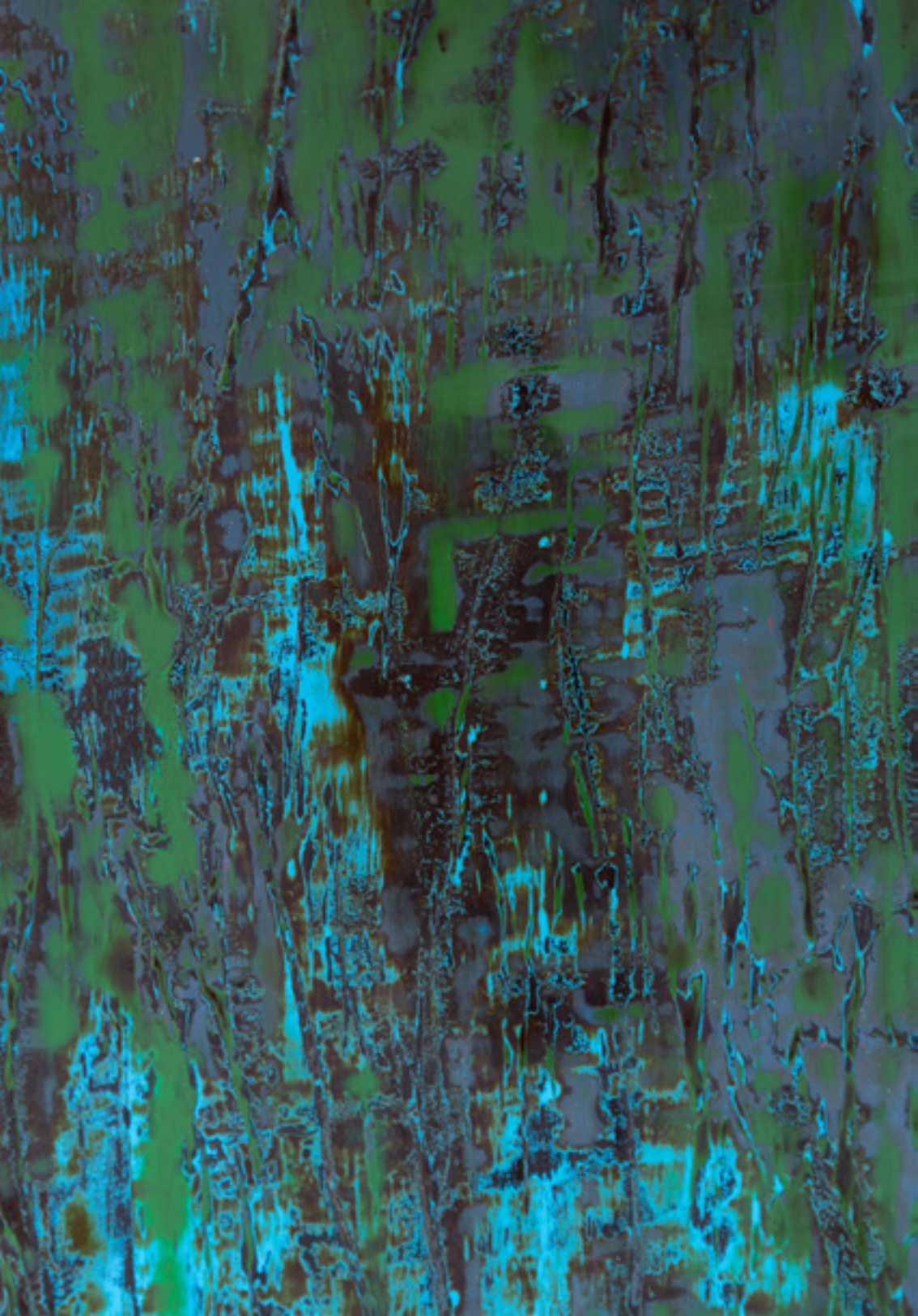














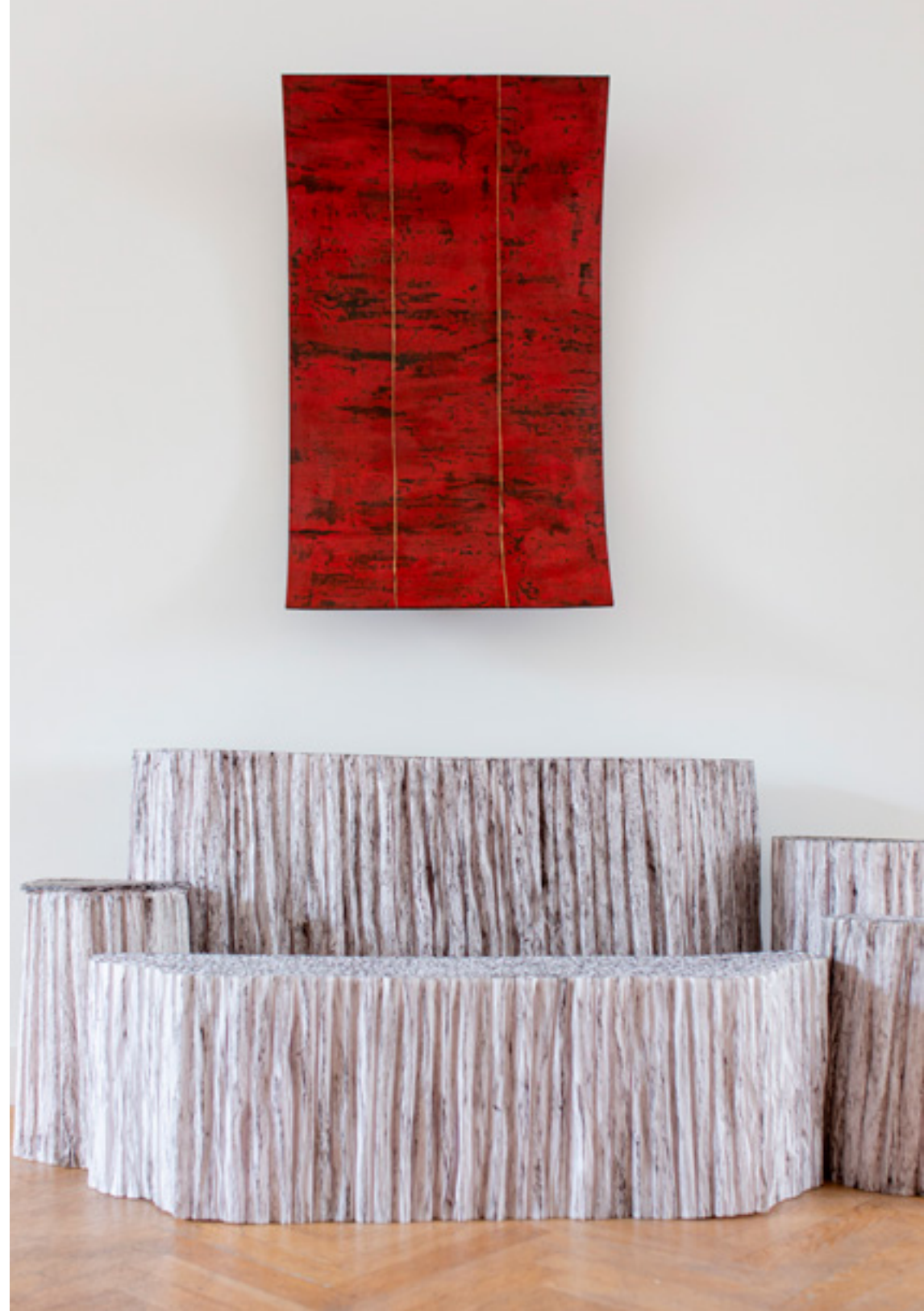


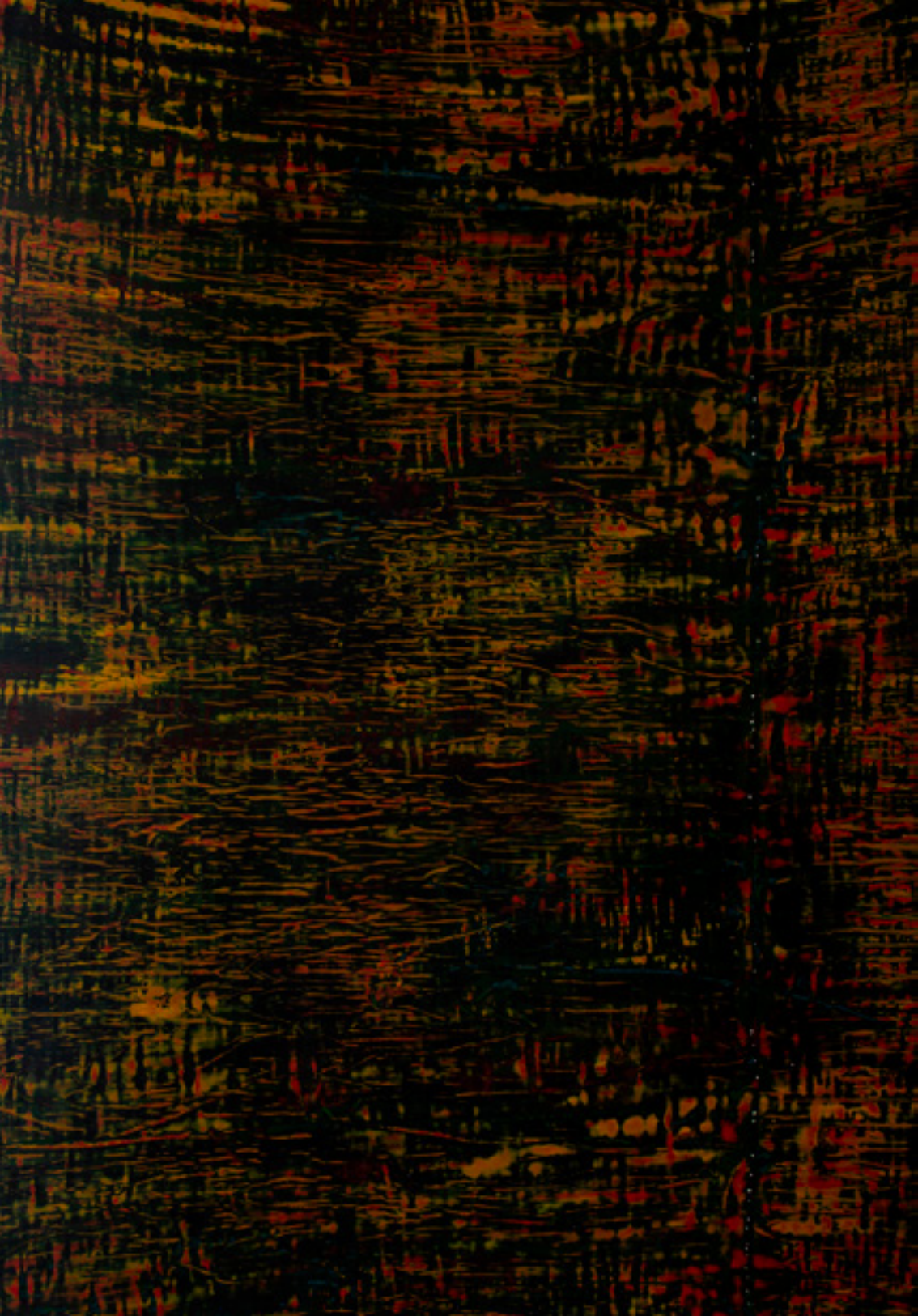


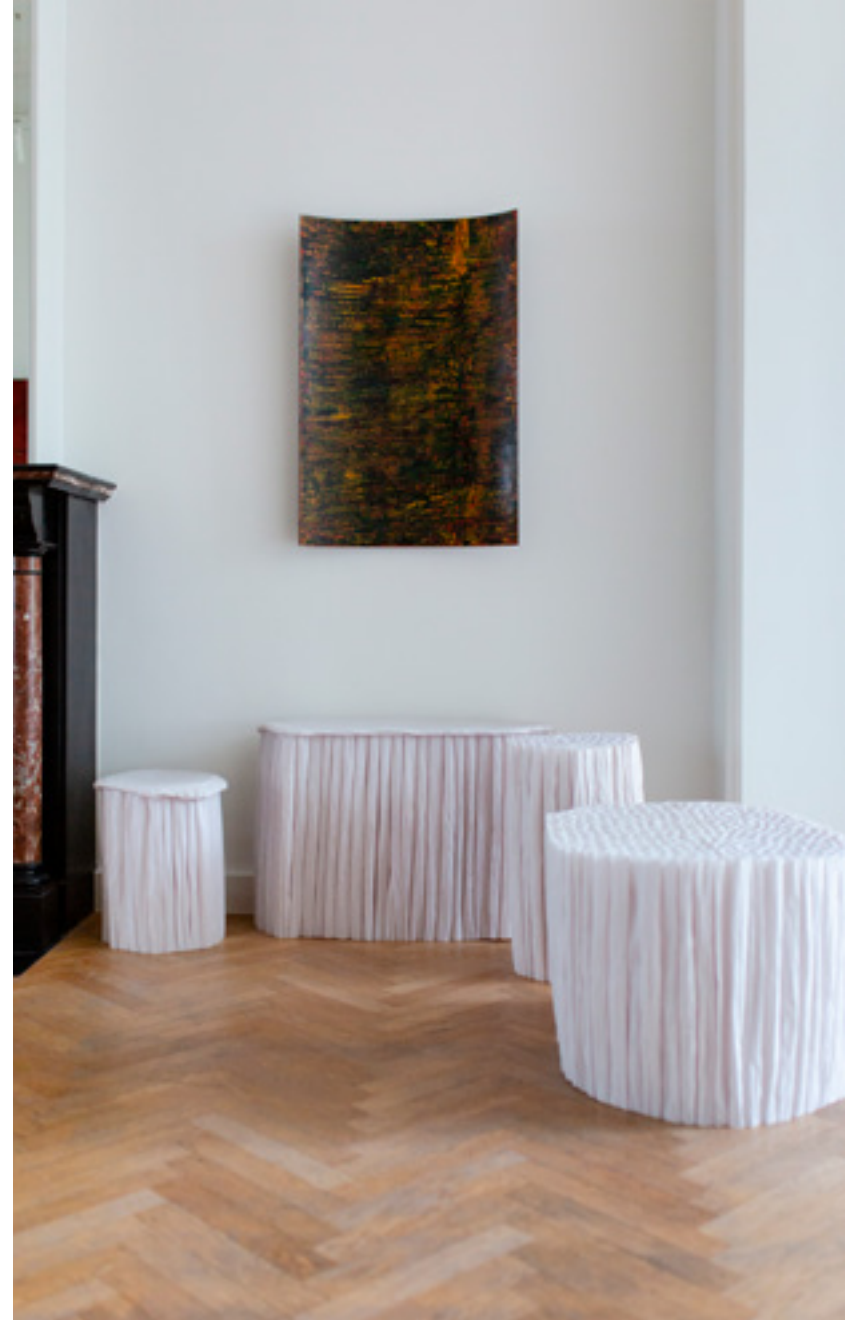








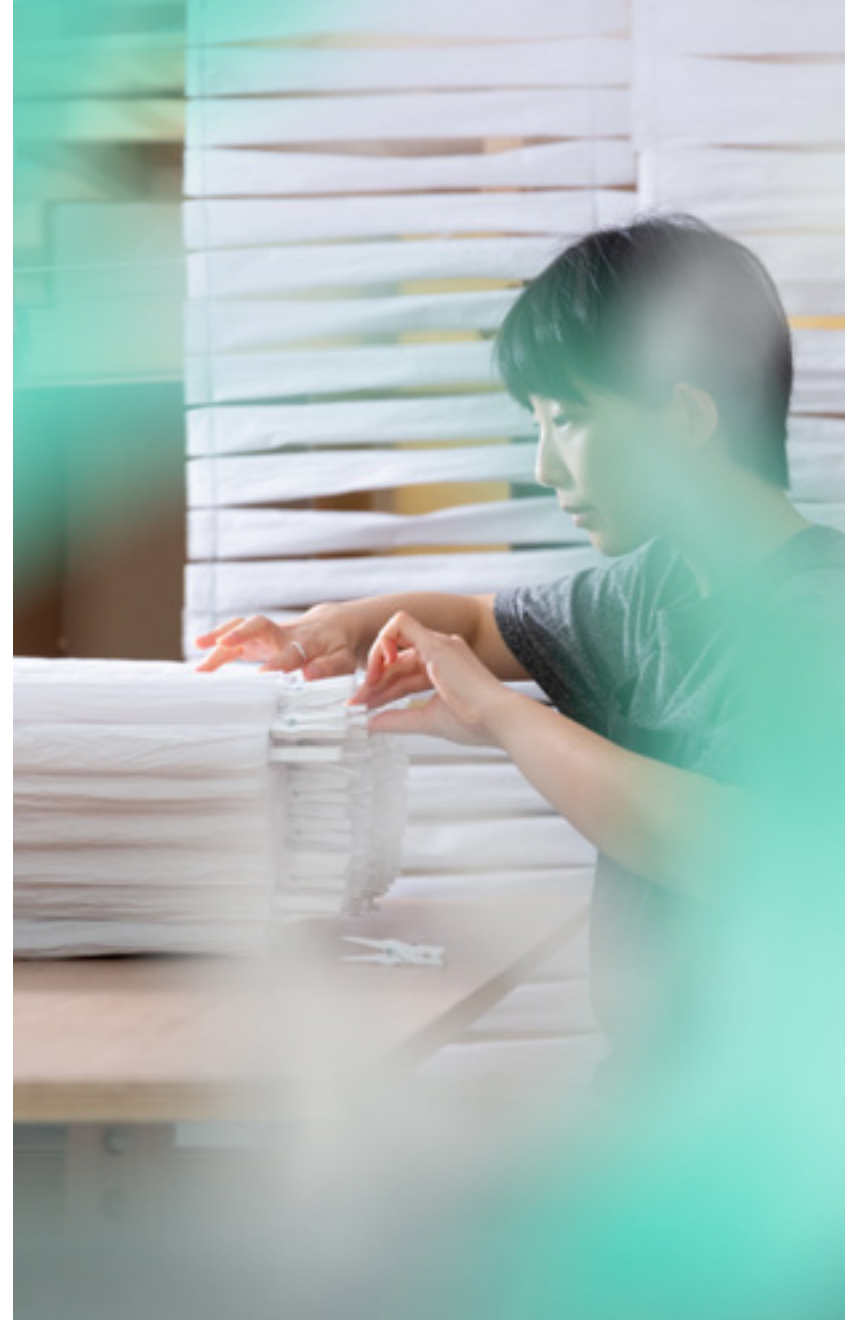




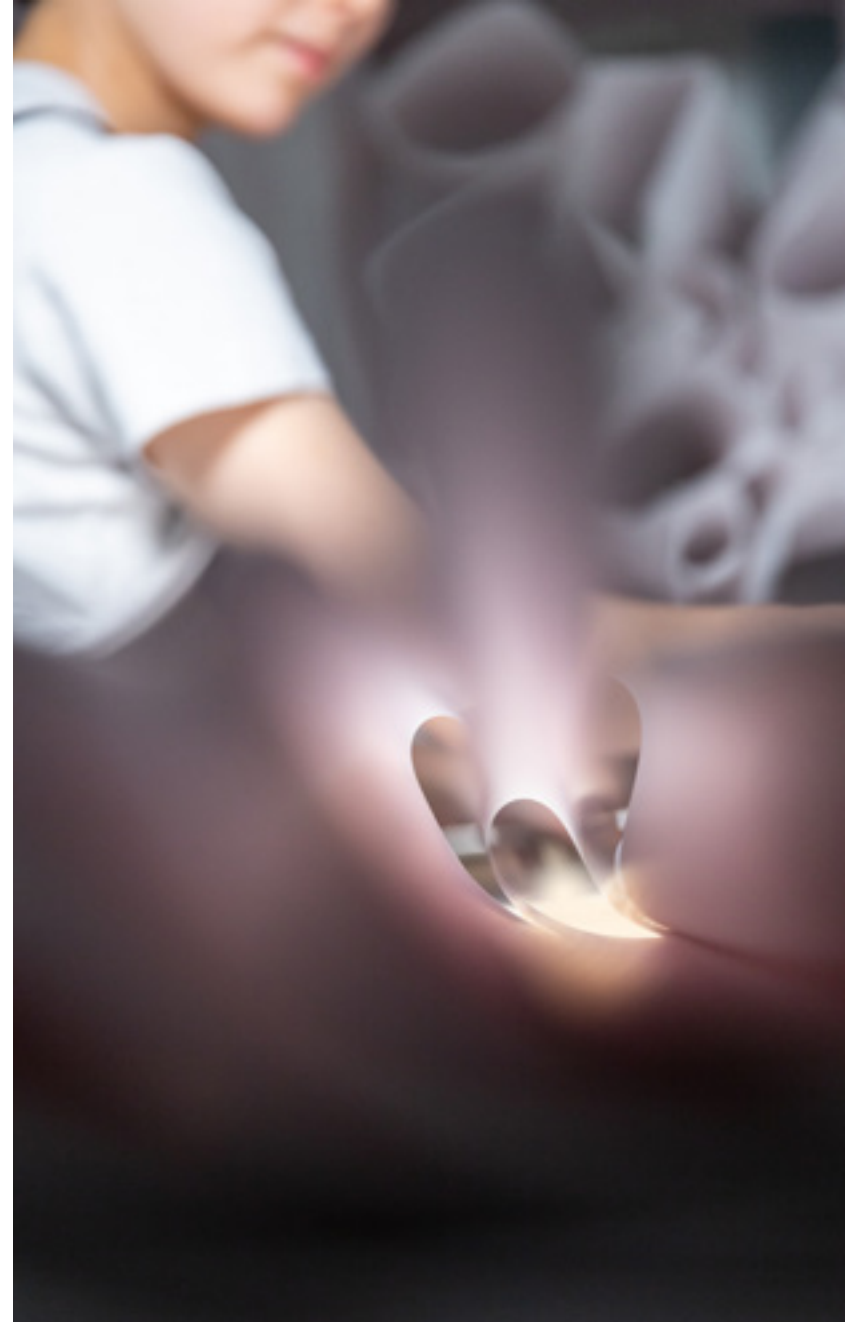
Into the process
Original & Urushi
Paper Pleats













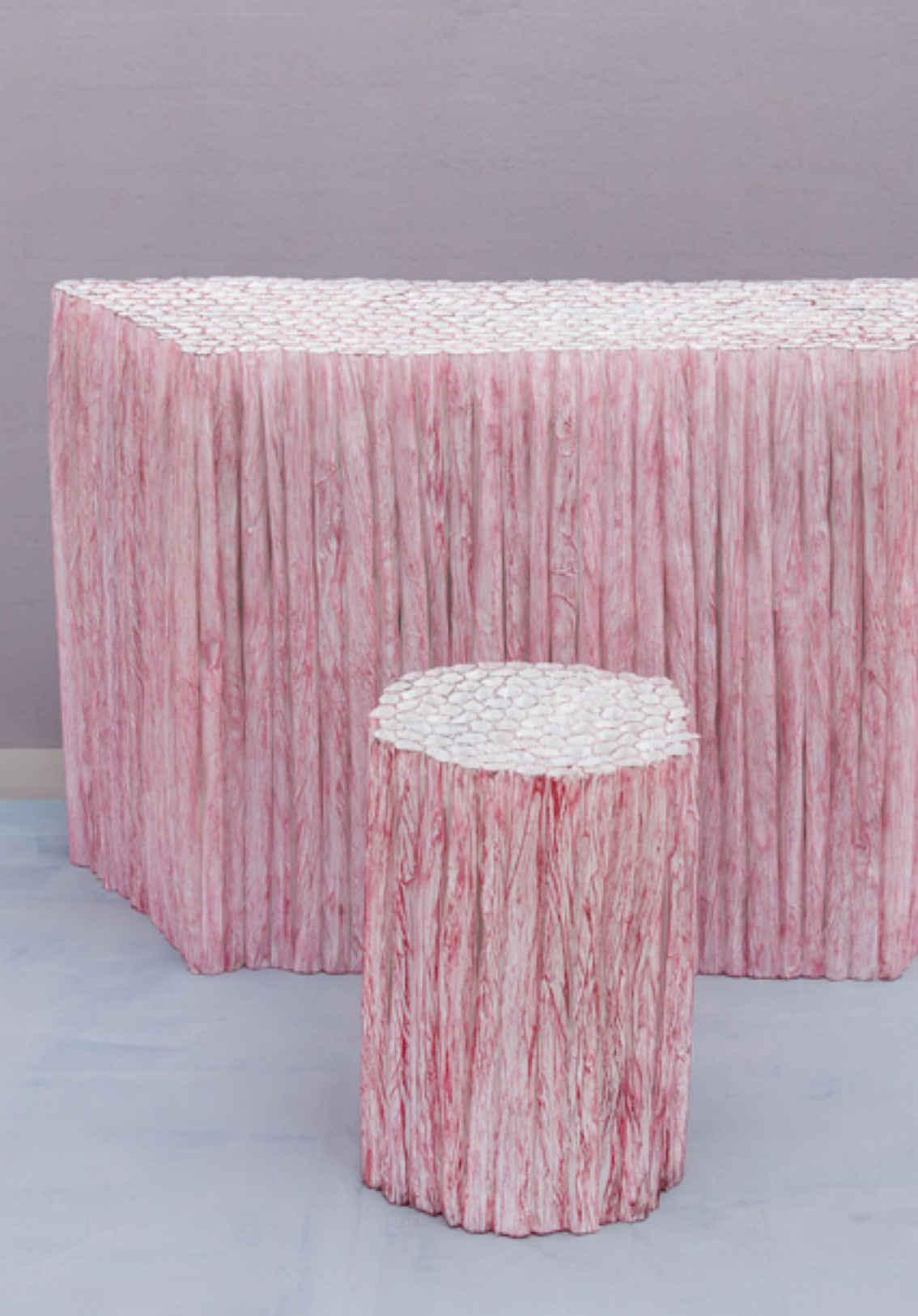




















Biography



Artist, Designer, Pao Hui Kao studied Industrial Design at Huaan University in Taipei, Taiwan. After gaining four years of experience as an industrial designer, she pursued a Master's program at the Design Academy Eindhoven, from which she obtained her Master of Arts degree in 2016. Her work reflects significant influences from innovative materials, traditional craftsmanship, social issues, and ecological concerns. Through the creation of objects, sculptures, and installations, her work emphasizes the transformation of ordinary materials and surroundings into extraordinary aesthetics. Pao Hui Kao's projects merge the forces of nature with human artifacts. Her studio serves as a platform for ongoing research in experimental

design, imbuing man-made sculptural forms and installations with deeper meaning through their interaction with nature and its elements. This process of development enables Pao Hui Kao to weave a narrative where the natural and the artificial converge to shape landscapes for the mind to explore the philosophical quandaries that confront the human condition.

In 2020, Pao Hui Kao created two collections for Spazio Nobile: *Paper Pleats* and *Lacquer Leaf*, in which she explores the symbiosis of both organic and mineral elements using tracing paper, crepe paper, rice glue, Urushi lacquer, color pigments, and *kintsugi*. Pao Hui Kao was also a finalist for the LOEWE FOUNDATION Craft Prize in 2022. Her creations have entered private and institutional collections in recent years, including the POC Foundation, Boghossian Foundation, Rothschild Collection, among others. Pao Hui Kao is represented by Spazio Nobile since 2019.

List of Works



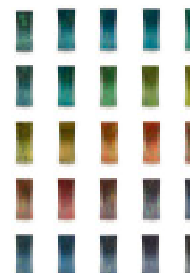
- 10 *Paper and Water Installation*, Graduate Show, Contextual Design, Design Academy Eindhoven, NL, 2016

"One of the most painful things I know," says Pao Hui Kao, "is having to doubt what you have always deeply believed in." Questioning your beliefs is difficult, but Kao has found it necessary and ultimately fruitful. Choosing paper as a metaphor to illustrate her conviction, Kao investigated what happens when you take a different approach to things you take for granted. Water is considered a danger to paper. However, when it absorbs water, the paper's inner structure is reinforced. The water interferes with, and rearranges the flat net of paper fibres. It turns an ordinary piece of paper into a material with extraordinary capabilities and a unique aesthetic. Text: Courtesy of Design Academy Eindhoven



- 11 Pao Hui Kao, *Lunisolar Calendar*, Indian ink on paper, 2023

The Lunisolar Calendar, which introduces the theme of Pao Hui Kao's "25 Seasons", describes the world as a spatial figuration: poetry - calligraphy - painting following the rhythm of nature. It describes Pao Hui Kao's "desire for the seasons" as she explores the essence of paper and urushi, which she translates into her "landscape furniture" and "lacquer landscapes". They appear like Matsuo Bashō's haikus, a promise of rebirth in the midst of nature, François Cheng's search for "true light" and a tribute to the Japanese writer Junichirō Tanazaki's book "In Praise of Shadows". L.C.



- 12 *25 Seasons Lacquer Leafs*

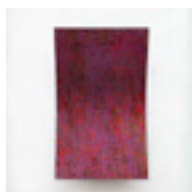
Curved wall installation of 25 lacquer paintings, 2023. Crepe paper, rice glue, Urushi lacquer, color pigments. 45 x 16 x 4 cm / 18 x 6 x 1,5 in each. Full installation 550 x 16 x 4 cm / 216,5 x 6 x 1,5 in or 2 walls of 225 x 16 x 4 cm / 89 x 6 x 1,5 in. Unique pieces. Signed at the back by the artist. All works are finished with silver leaf pigment

Urushi Lacquer Leafs

Curved horizontal or vertical wall painting.
Unique pieces. Signed at the back by the artist



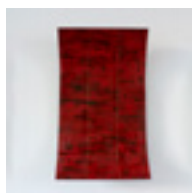
- 54 *Blue in Green Urushi Large Lacquer Leaf, 2023*
Crepe paper, rice glue, Urushi lacquer,
green and blue pigments,
118 x 69,5 x 14 cm / 46,5 x 27 x 5,5 in



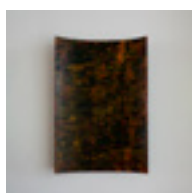
- 58 *Red in Purple Urushi Large Lacquer Leaf, 2023*
Crepe paper, rice glue, Urushi lacquer,
purple and red pigments,
90 x 54 x 14 cm / 35 x 21 x 5,5 in



- 62 *Night Paper Urushi Large Lacquer Leaf, 2022*
Crepe paper, rice glue, Urushi lacquer,
blue and black pigments,
118 x 69,5 x 14 cm / 46,5 x 27 x 5,5 in



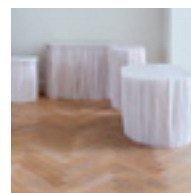
- 66 *Black in Red Large Lacquer Leaf, 2023*
Crepe paper, rice glue, Urushi lacquer,
red and black pigments, kintsugi,
114 x 70 x 16 cm / 45 x 28 x 6 in



- 70 *Lunisolar Urushi Large Lacquer Leaf, 2023*
Crepe paper, rice glue, Urushi lacquer,
Yellow, orange, green, black and blue pigments,
99 x 66 x 10 cm / 39 x 26 x 4 in

Original Paper Pleats Collection

Tracing paper, rice glue.
Unique pieces in random collections. Signed and dated by the artist



- 73 *Original Paper Pleats,*
Low Sideboard with Cushion, 2023,
89 x 32 x 60,5 cm / 35 x 13 x 24 in



- 73 *Original Paper Pleats,*
Low Stool with Cushion, 2023,
45 x 33 cm / 18 x 13 in

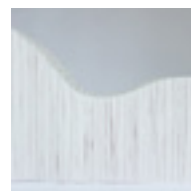
- 86 *Original Paper Pleats,*
Coffee Table, 2023,
45 x 75 x 75 cm / 17,7 x 29,5 x 29,5 in



- 88 *Original Paper Pleats,*
Wide Low Stool, 2023,
35 x 60 x 45 cm / 14 x 24 x 18 in

- 90 *Original Paper Pleats,*
Low Stool, 2023,
45 x 33 cm / 18 x 13 in

- 90 *Original Paper Pleats,*
Small Coffee Table, 2021,
65 x 60 cm / 26 x 24 in



- 92 *Original Paper Pleats,*
Lounge Chair, 2023,
80 x 185 x 40 cm / 31,5 x 73 x 16 in

Urushi Paper Pleats Collection

Unique pieces in random collections. Signed and dated by the artist



Red Urushi Paper Pleats

Tracing paper, rice glue, Urushi lacquer, red pigment

- 94 *Red Urushi Paper Pleats*,
Sculptural Bench or Low Table, 2023,
39 x 135 x 33 cm / 15 x 53 x 13 in
- 96 *Red Urushi Paper Pleats*,
Sideboard, 2023,
70 x 33 x 135 cm / 28 x 13 x 53 in
- 96 *Red Urushi Paper Pleats*,
Low Stool or Side Table, 2023,
45 x 32 cm / 18 x 13 in
- 97 *Red Urushi Paper Pleats*,
High Stool or Side Table, 2023,
60 x 32 cm / 24 x 13 in



Black Urushi Paper Pleats

Tracing paper, rice glue, Urushi lacquer, black pigment

- 98 *Black Urushi Paper Pleats*,
Sideboard, 2023,
70 x 33 x 135 cm / 28 x 13 x 53 in
- 98 *Black Urushi Paper Pleats*,
Low Stool or Side Table, 2023,
45 x 32 cm / 18 x 13 in
- 98 *Black Urushi Paper Pleats*,
Sculptural Bench or Low Table, 2023,
35 x 130 x 29 cm / 14 x 51 x 11 in
LOEWE FOUNDATION Craft Prize Finalist 2022
- 98 *Black Urushi Paper Pleats*,
High Stool or Side Table, 2023,
60 x 32 cm / 24 x 13 in



Blue Urushi Paper Pleats

Tracing paper, rice glue, Urushi lacquer, blue pigment

- 102 *Blue Urushi Paper Pleats*,
Low Stool or Low Side Table, 2023,
45 x 31 cm / 18 x 13 in
- 102 *Blue Urushi Paper Pleats*,
High Stool or High Side Table, 2023,
60 x 33 cm / 24 x 13 in
- 102 *Blue Urushi Paper Pleats*,
Sculptural Bench or Low Table, 2023,
35 x 130 x 29 cm / 14 x 51 x 11 in
- 102 *Blue Urushi Paper Pleats*,
Sideboard, 2023,
70 x 33 x 135 cm / 28 x 13 x 53 in



Green Urushi Paper Pleats

Tracing paper, rice glue, Urushi lacquer, green pigment

- 105 *Green Urushi Paper Pleats*,
High Stool or Side Table, 2023,
60 x 32 cm / 24 x 13 in
- 105 *Green Urushi Paper Pleats*,
Low Stool or Side Table, 2023,
45 x 32 cm / 18 x 13 in

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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