

Kiki & Joost



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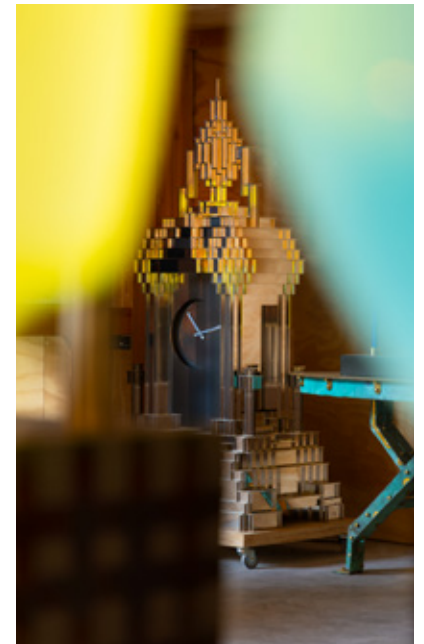
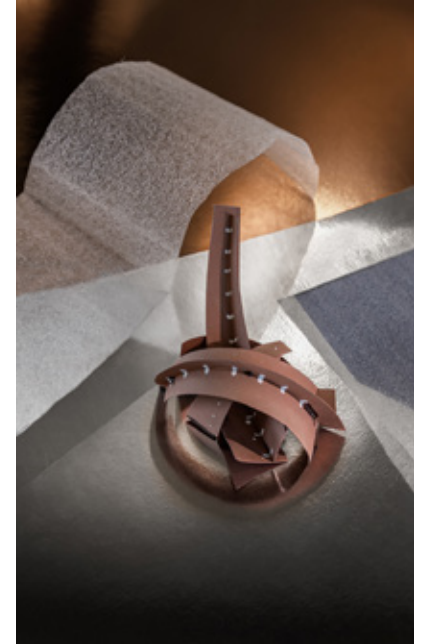
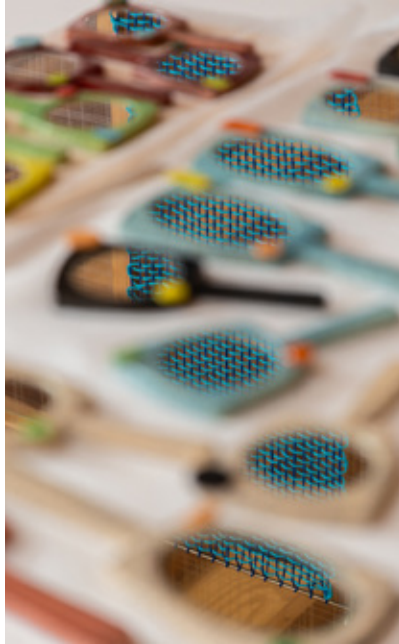
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Kiki & Joost

The Alchemists

From the very beginning of my encounter with Kiki van Eijk and Joost van Bleiswijk in 2020, I sensed something rare—a dual force of imagination, at once deeply individual and profoundly intertwined. Their work does not merely belong to the fields of art, design, or artisanry; it slips between these definitions, shaping its own vocabulary. What moved me most was not only the strength of their hands, but the strength of their dialogue—two distinct voices building, over time, a shared grammar of creation.

This book is not a catalogue. It is a testament to five years of collaboration between Spazio Nobile and Kiki & Joost—an unfolding journey through four key exhibitions that marked pivotal moments in their artistic evolution: *The New Harvest*, *Serendipity*, *A Forest of Collision & Raku*, and *A Complementary Grammar of Creation*. Together, these chapters reveal how two creators, working side by side yet independently, continuously mirror, challenge, and elevate one another. Their studio in Eindhoven is not simply a workspace; it is a living ecosystem, where objects are born like thoughts, where drawing becomes architecture, where material becomes emotion.

Kiki and Joost are alchemists. Kiki draws from poetry, textiles, ceramics and bronze. Her shapes seem to emerge from memory or folklore, tracing the delicate line between vulnerability and enchantment. Joost builds from gravity, structure, instinct—his works rise with the authority of archetypes, forged through metal. Yet at their core, both are driven by the same uncompromising need: to give form to the invisible.





What binds them is trust. Trust in process, in experimentation, in the resistance of material. Trust that imperfection may reveal a deeper truth, that intuition may precede concept, that creation can be an act of care. In their world, a lamp is not an object—it is a guardian of light. A chair is not a function—it is a character. A sculpture is not a conclusion—it is a question.

Through our exhibitions, I have witnessed how their works transform the spaces they inhabit. They do not fill a room; they inhabit it, command it, breathe within it. In *Serendipity*, they introduced us to the poetry of coincidence. In *A Forest of Collision & Raku*, they embraced fire and fracture as a path to beauty. In *The New Harvest*, Kiki unveiled artworks like woven myths and ceramic stories. And now, in *A Complementary Grammar of Creation*, they reveal the most essential truth of their journey: that creation is not a solitary gesture, but a dialogue—a tension, a conversation, a crescendo.

This artist book gathers not only images, but fragments of their inner landscapes—drawings, prototypes, constructions, intuitive forms. It invites the reader to wander, not to classify. To understand that every object, whether held, built, or imagined, carries within it a question: What does it mean to create?

As Spazio Nobile approaches its own milestones, I am deeply grateful for the trust and friendship that Kiki and Joost have offered. Their work has reminded me that creativity is not a discipline—it is an attitude. A way of standing in the world, attentive to its fragility, committed to its transformation. To enter their world is to accept the unknown. It is to walk through a grammar without syntax, where each piece becomes a syllable of something larger, something timeless.

Welcome to their conversation.

Lise Coirier, October 2025

Kiki & Joost, A Complementary Grammar of Creation

A rare clarity arises when two distinct artistic voices evolve in sustained proximity and reciprocity, rather than in opposition. The work of Dutch designers Kiki van Eijk and Joost van Bleiswijk is the result of a long-term collaboration involving the sharing of ideas and gestures, and the act of creation itself. Over the course of two decades, they have cultivated a personal, complementary language based on intuitive drawing, architectural precision and a shared commitment to their studio as a space for open innovation. Kiki and Joost create worlds, not just objects, resisting the forces of speed, superficiality and mass production.

This exhibition, titled *Kiki & Joost: A Complementary Grammar of Creation* and showing at Spazio Nobile Gallery in Brussels, is like a conversation between two ingenious minds. The central pieces, which were conceived together, are the heart and result of that deep, ongoing, loving dialogue. This does not happen so often in our industry. For this exhibition, Kiki and Joost have worked together for the first time to create a cohesive piece: a four-panel room divider composed of hammered copper, cotton lace, vertical cotton roping, and a mirrored surface. This is an object that, while traditionally associated with separation, here becomes a marker of shared authorship and spatial intimacy. There's a subtle irony in the choice: perhaps only two designers so precisely in tune could choose to materialise their dialogue through an object meant to divide. Yet rather than creating distance, the piece proposes a threshold – inviting reflection, not only in the literal sense of the mirror, but in the way it embodies a synthesis of form languages, techniques, and material affinities. In this single gesture, the structural and the poetic, the precise and the intuitive, merge.





The exhibition, *Kiki & Joost: A Complementary Grammar of Creation*, is spread across two distinct spaces at Spazio Nobile Gallery, each offering a unique perspective on the artists' creative journey. The Main Gallery, with its pristine white walls and open, airy layout, showcases a curated selection of pieces that highlight pivotal moments in the artists' creative journeys. Although the gallery features only a few pieces, each one is significant, having been carefully chosen to represent a particular chapter in their story. Together, pieces from each of their past collections create a small retrospective, offering a reflection on their past and a hint at their future. Kiki's *Sprouts or*, with its delicate yet tactile design, channels the organic growth of nature and explores texture and form. Similarly, *Structuring Chaos* (Orange Tangle) plays with the tension between order and disorder as vibrant colours and intricately layered forms come together, suggesting a kind of controlled spontaneity that mirrors the artist's creative process. Joost's works, such as the desk that doubles as a sculpture in *Beam Sketch*, reveal his architectural sensibility. The raw metal surfaces, combined with the sheer scale and form of the desk, ground it in materiality and space. Meanwhile, *Curved and Taped Red* is a reimagining of functional design, expanding the limits of what a piece of furniture can convey with its bold exploration of form, material and colour. The use of tape as a design element imbues the piece with an experimental energy where structure and fluidity coexist.

Just across the street is a second intriguing little space called *Spazio Nobile Studiolo*, which offers a completely different atmosphere. Here, Kiki and Joost's works are displayed closely together, creating an immersive atmosphere. It is like a captivating, overcrowded parade. The proximity of the objects, combined with bold colours and large writing on the walls and in the display case, reflects the intensity and passion with which the designers approach their craft. Spazio Nobile Studiolo reveals a raw, experimental side to their creative process, showcasing the constant exchange and distinct creative direction between Kiki and Joost as they evolve together.

Kiki & Joost: A Complementary Grammar of Creation is defined by two contrasting environments: the sleek, curated presentation in the Main Gallery and the dynamic, jam-packed space of Spazio Nobile Studiolo. Both projects offer a glimpse into the designers' approach to the world around them, revealing how their personal lives and creative processes coexist, constantly interplay and occasionally intertwine while remaining distinct.

Maria Cristina Didero, Exhibition Curator
Milan, May 2025

The New Harvest

Kiki van Eik, Solo Show, Lempertz, Brussels, Belgium, 2021
Textile and ceramic explorations & intuitive forms















Serendipity

Spazio Nobile Gallery, Brussels, Belgium, 2022
The poetry of coincidence











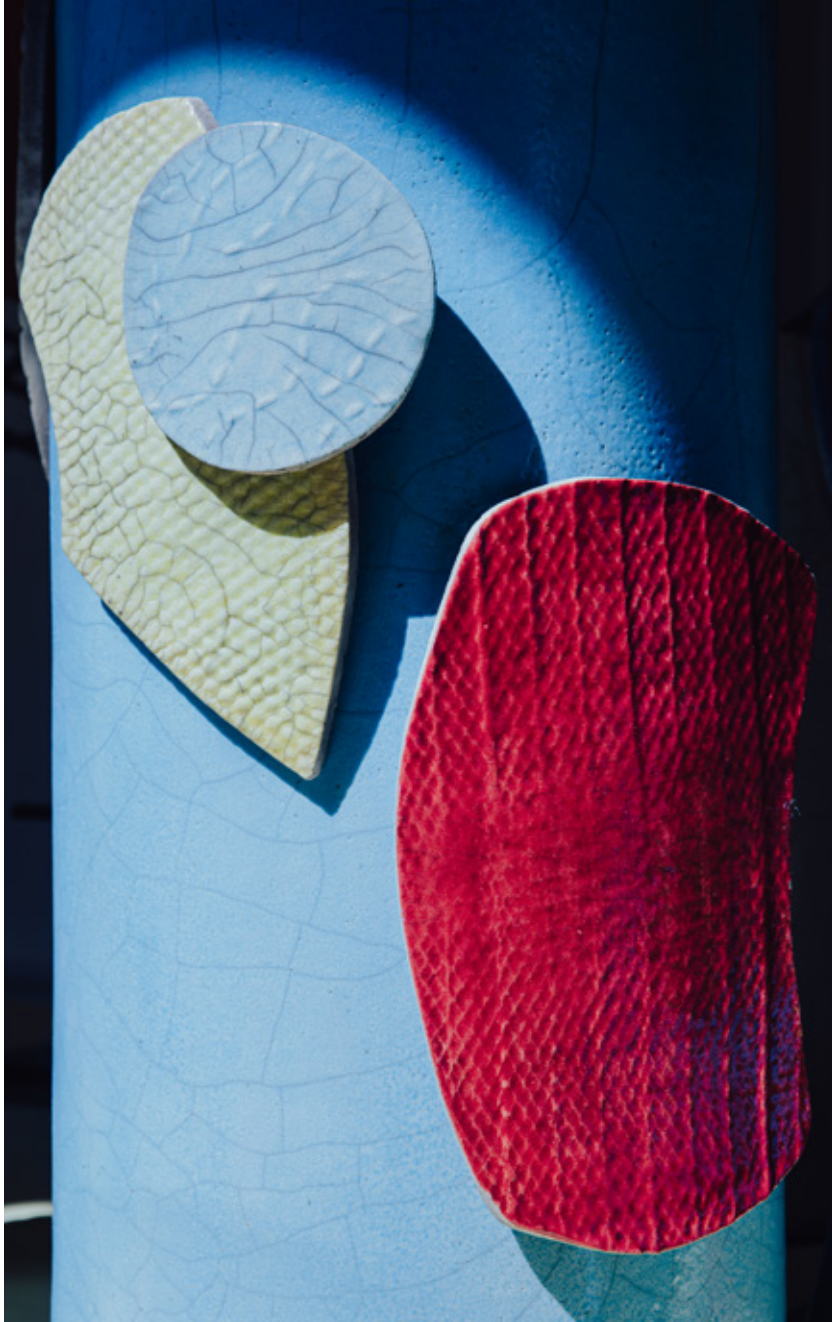


A Forest of Collision & Raku

Masterly, Palazzo Giureconsulti, Milan, Italy, 2023
Sculptural presence & mastery







A Complementary Grammar of Creation

Spazio Nobile Gallery, Brussels, Belgium, 2025
Manifest pieces & Studiolo





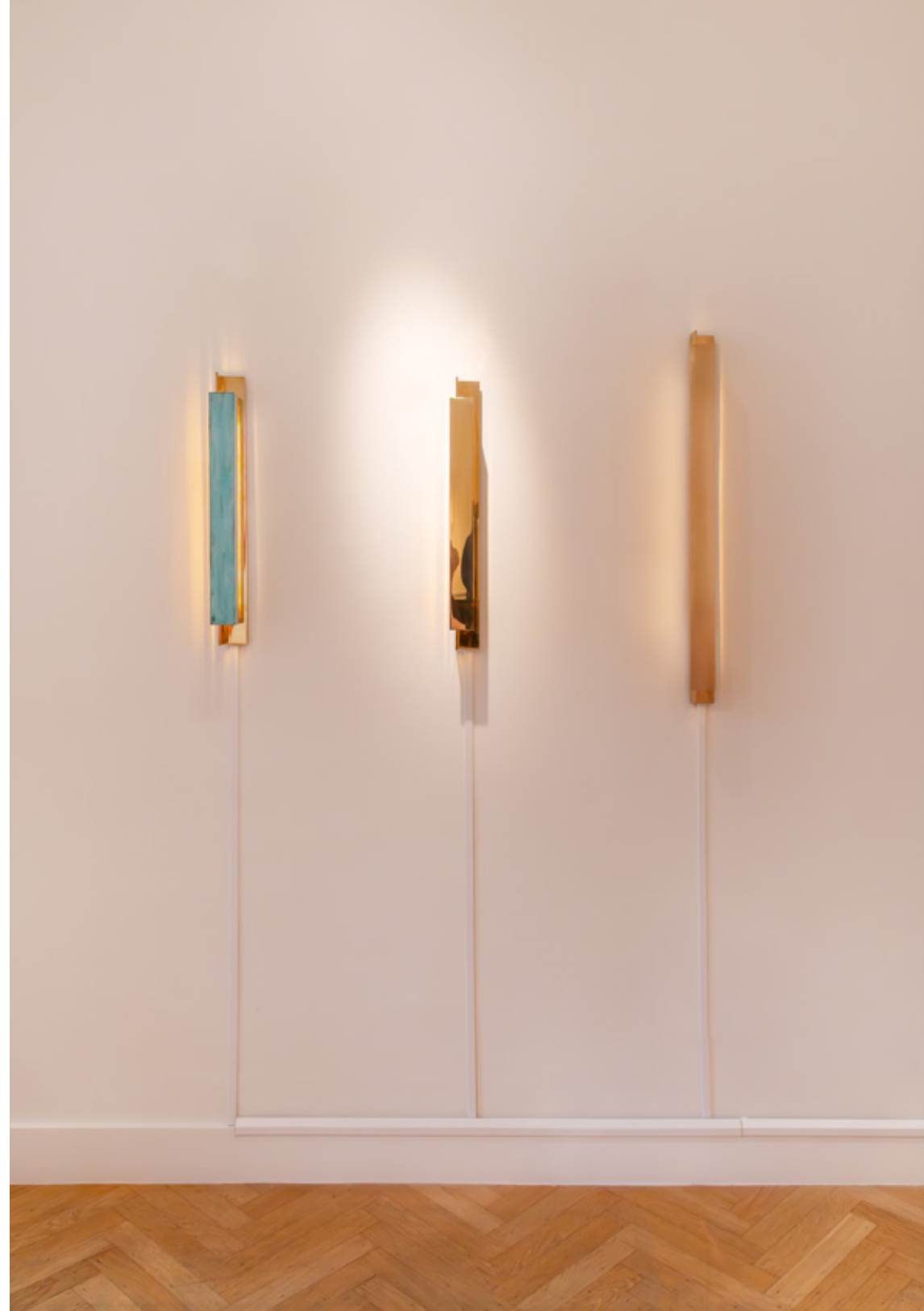




















FOKI

Conversational piece by Kiki & Joost

Kiki and Joost have worked together for the first time to create a cohesive piece: a four-panel room divider composed of hammered copper, cotton lace, vertical cotton roping, and a mirrored surface. This is an object that, while traditionally associated with separation, here becomes a marker of shared authorship and spatial intimacy. There's a subtle irony in the choice: perhaps only two designers so precisely in tune could choose to materialise their dialogue through an object meant to divide. Yet rather than creating distance, the piece proposes a threshold – inviting reflection, not only in the literal sense of the mirror, but in the way it embodies a synthesis of form languages, techniques, and material affinities. In this single gesture, the structural and the poetic, the precise and the intuitive, merge.

Maria Cristina Didero



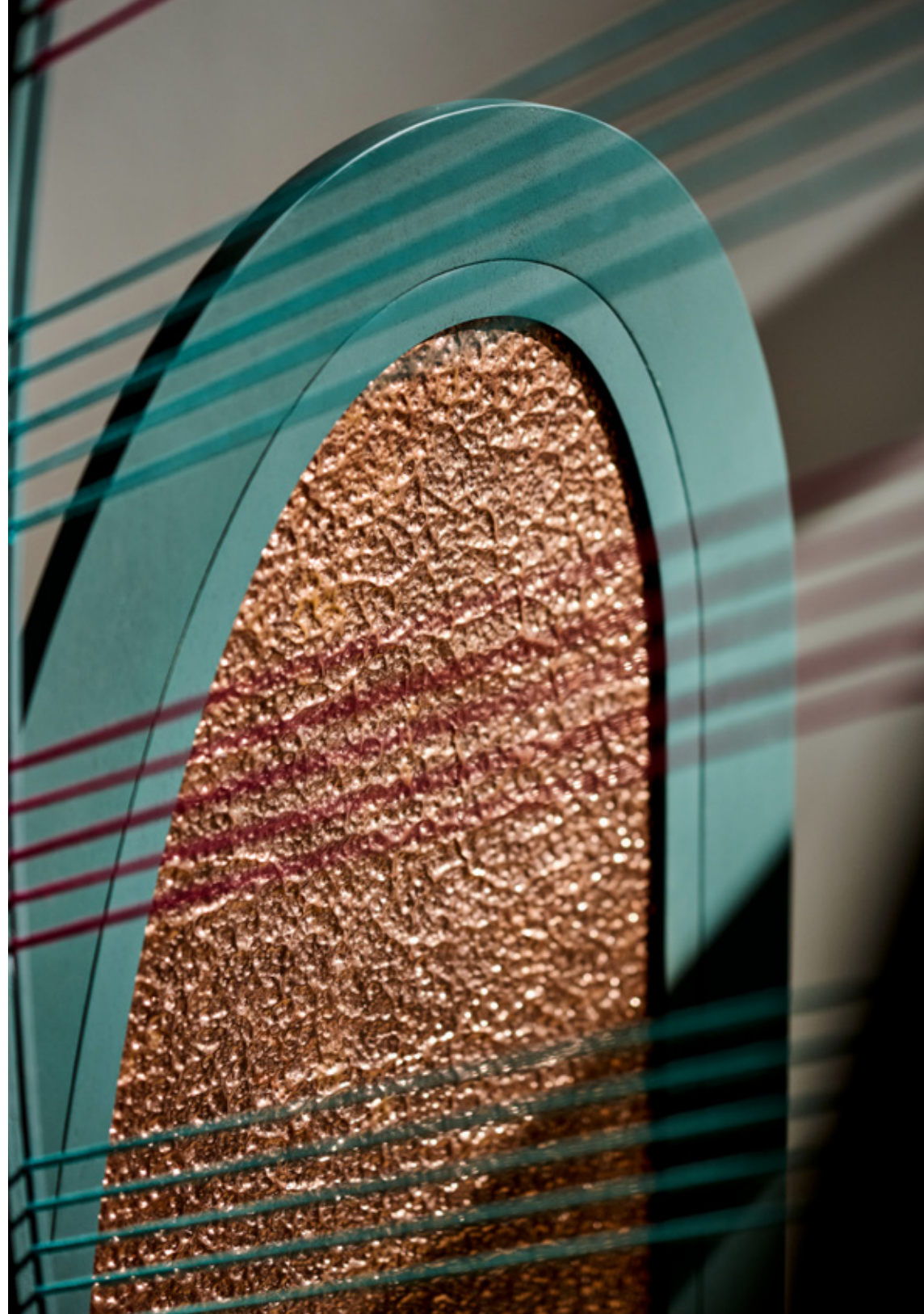




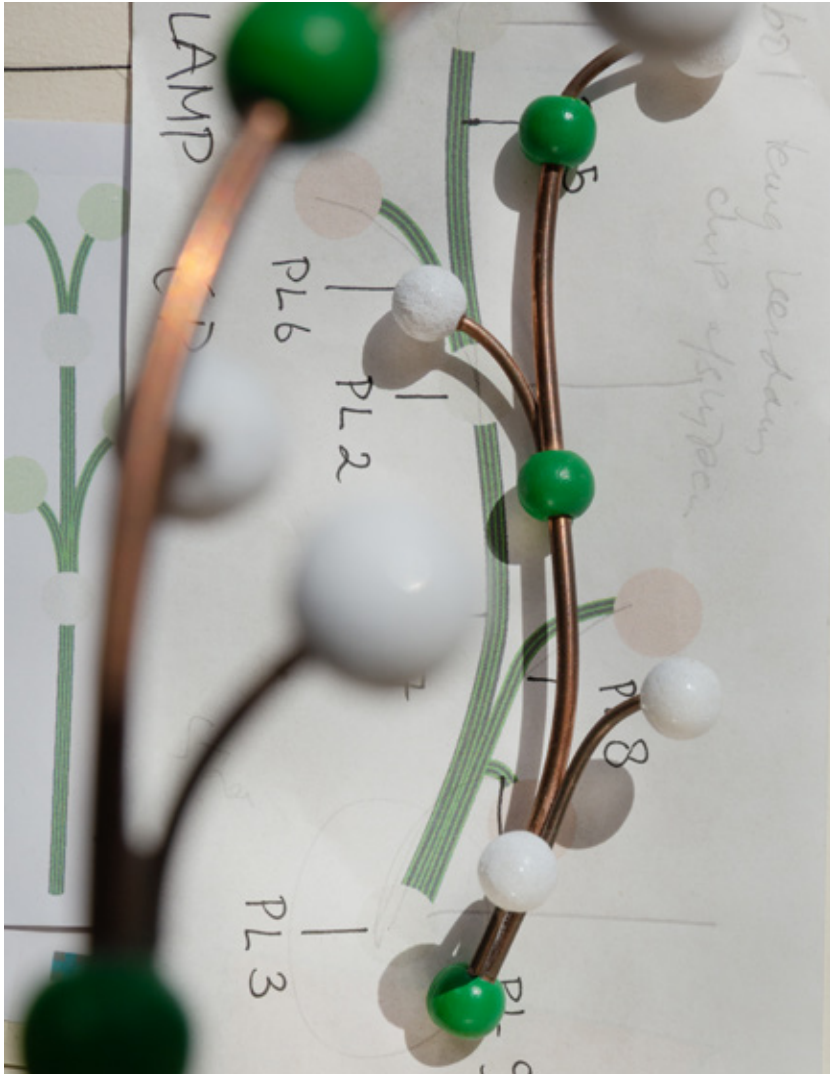








In the Studio: Process and Play in Eindhoven





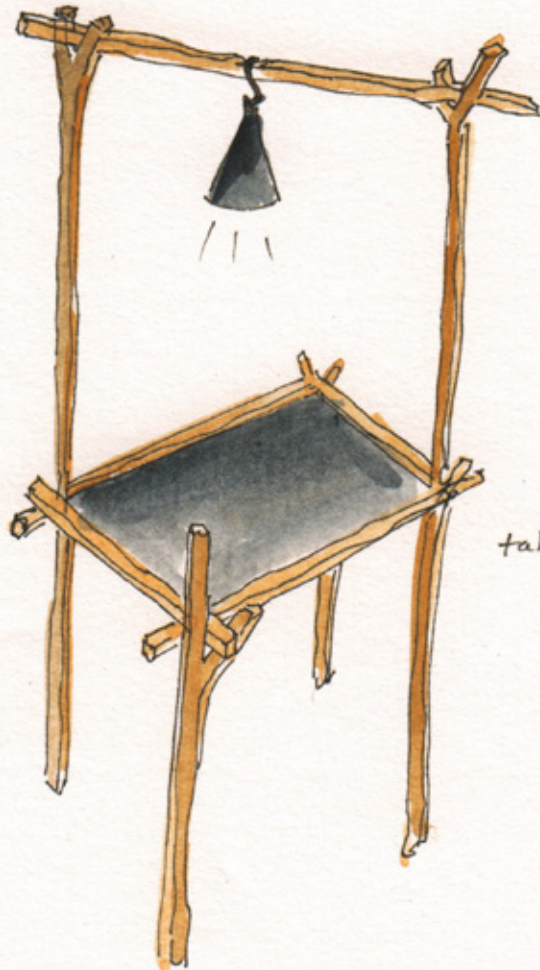
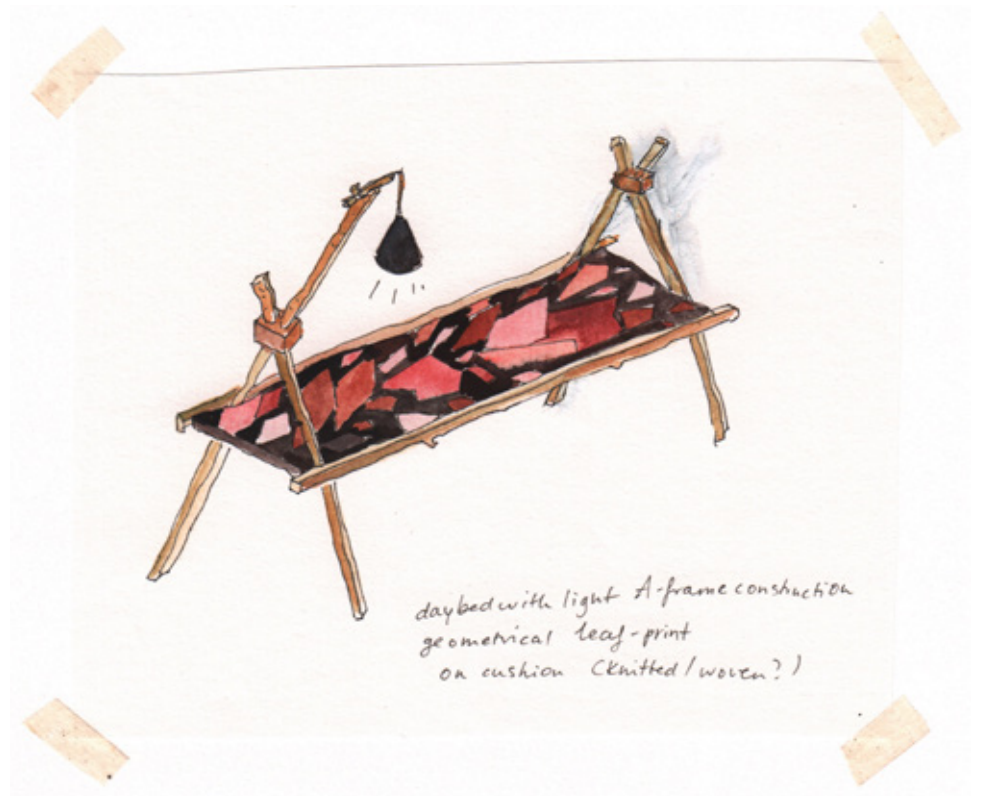
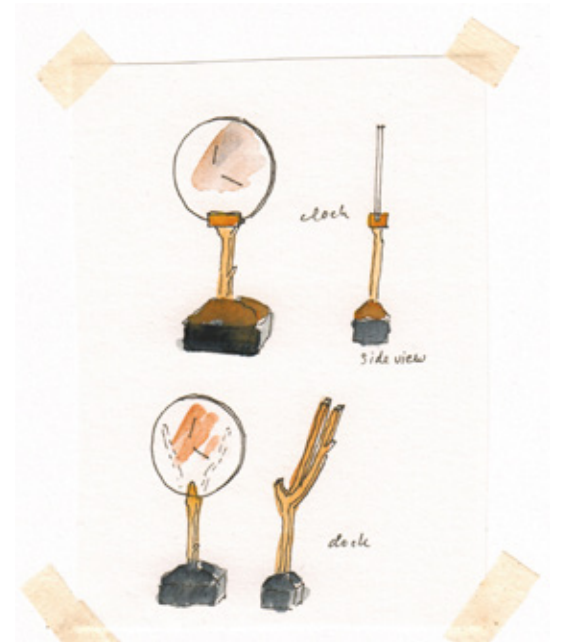
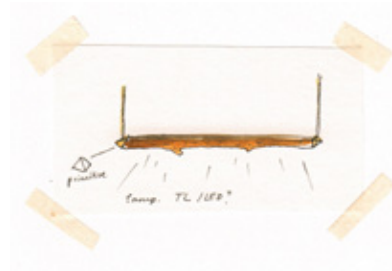
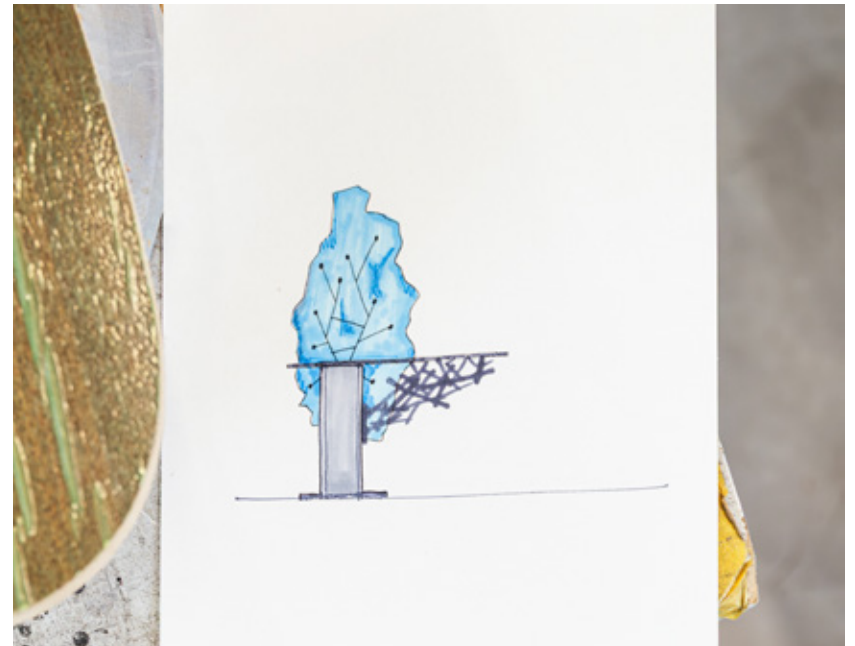


table / desk

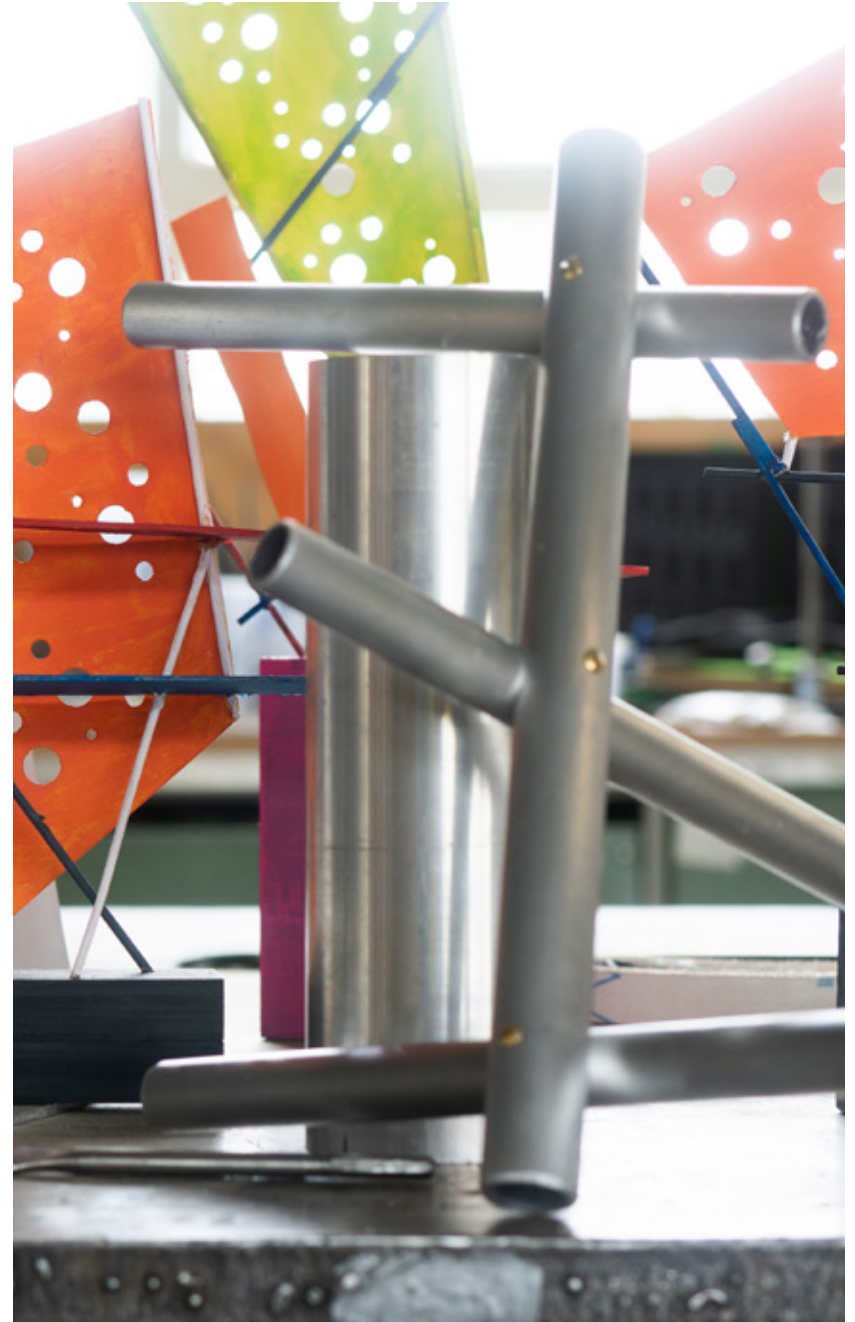


daybed with light A-frame construction
geometrical leaf-print
on cushion (knitted/woven?)











Biographies

Kiki van Eijk

Kiki van Eijk grew up in the Netherlands where she spent her youth immersed in nature day dreaming and drawing. She is now one of the most accomplished names in the world of Dutch design. Her interest in product design developed at the Design Academy Eindhoven where she met her future partner, designer Joost van Bleiswijk. Her wide range of work extends from installations to furniture, from lighting to textiles, ceramics or glassware. Her independent sculptural work has been presented in museums, galleries and fairs worldwide, including Basel, London, Paris, Milan, New York, Tokyo and Rome.



Inspired by the smallest details of the everyday and by the forms of nature, Kiki's world is whimsical and colorful, lyrical and personal, yet refined by a rigorous attention to the process and skillful craftsmanship. Regardless of the scale of the work, the handmade and human touch remains at the heart of her practice and reinforces an intuitive and forward-thinking approach to design in the 21st century. Her collaborations include brands as Hermès, Google, Saint- Louis, Cor Unum Bisazza, Häagen-Dazs, Serax, Bernhardt Design and Nodus. In recent years she has collaborated with companies and institutions like Coachella, Studio Edelkoort Paris, Audax Textile Museum, Zuiderzee Museum, Noord Brabants Museum, Design Academy Eindhoven, Venice Projects, Rijksmuseum, Centraal Museum Utrecht, Textielmuseum Tilburg and private collectors. After her solo show *The New Harvest* in 2021 at Lempertz in Brussels, Kiki van Eijk & Joost van Bleiswijk's first Duo Show, *Serendipity*, took place at the gallery in Spring 2022 followed by *A Forest of Collision and Raku* at Masterly, Milan, in April 2023. These exhibitions are followed by a third Duo Show of Kiki & Joost, *A Complementary Grammar of Creation*, taking place from 5 September to 16 November 2025 at the gallery, curated by Maria Cristina Didero. Kiki van Eijk is represented by Spazio Nobile since 2021.

Joost van Bleiswijk



Joost van Bleiswijk is a designer, artist and teacher who gives great value to the process of making. He grew up in Delft, and studied at the Design Academy of Eindhoven, where he met his future partner, Kiki van Eijk and founded the studio in 2001 to become one of the most accomplished names of Dutch design. Today he runs Studio Thinking Hands, one of the core studios within Design Academy Eindhoven's BA program. A genuine fascination for the construction of the object often revealed in the outcome is the starting point of his creative process. The workshop is where Joost engages with the experience of designing as an intensely

physical act. The creative process unfolds in a quite instinctive and gestural way. Its wide range of work extends from fine furniture to large scale installation, from architecture to accessories, from lighting to ceramics. His work often references iconic designs such as family clocks, cupboards, high-backed chairs and chess sets; bringing these designs into a contemporary setting has marked Joost's work throughout his career. From his early famous *No Glue No Screw* collection, to the *Mechanic* and *Protopunk* series, Joost has always used bold shapes and strong lines to create designs striving for audacious creativity. His international collaborations include brands like Moooi, Bernhardt Design, Nodus and Omnidacor among a series of private collectors, companies, and institutions such as The Rijksmuseum, Centraal Museum Utrecht, Design Academy Eindhoven, Zuiderzee Museum, Noord Brabants Museum and the North Sea Jazz festival. He has exhibited in private galleries and museums around the world but it is his workshop with the sound of making and building that gives him the real thrill. Kiki van Eijk & Joost van Bleiswijk's first Duo Show, *Serendipity* took place at the gallery in Spring 2022 followed by *A Forest of Collision and Raku* at Masterly, Milan, in April 2023. These exhibitions are followed by a third Duo Show of Kiki & Joost, *A Complementary Grammar of Creation*, taking place from 5 September to 16 November 2025 at the gallery, curated by Maria Cristina Didero. Joost van Bleiswijk is represented by Spazio Nobile since 2022.

List of emblematic collections

Kiki van Eijk

Raku, 2022

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

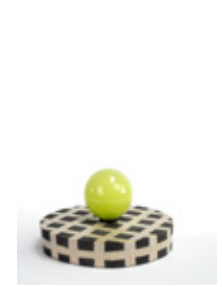
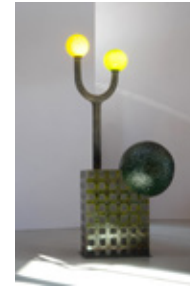


Raku Lights, 2023

By using 'sleeping' materials coming from her latest passementerie production, Kiki has come to a new creative approach. Playing around with colorful handmade ropes, raku ceramics and LED lights has resulted into sculptural light objects. These objects can be placed anywhere in the house, as they are usb powered. The LEDs are fully intertwined into the passementerie, shining a subtle yet festive atmospherical light.



Raku Sprout, 2024



Raku Sprouts, 2024

Raku Sprouts is a crafted collection of objects, blending ceramics and handblown glass, Inspired by spring's energy of growth and renewal.

Raku Knit, 2022

Inspired by a 16th century old Japanese tradition, this collection of knitted wall textiles bridges low and high tech, east and west, past and present. Her extensive research on the ancient firing Raku technique translates in a different language. Teaming up with Borre Akkersdijk, whizz-kid of wearable tech and founder of by Borre, she produces wall tapestry inspired by the shapes, structures and colors of her Raku fired ceramic collection.



Ko TS23, 2023

This series of big fluid sculptures finds its inspiration in the spontaneous playfulness of children. Kiki, guided by her imaginative 6-year-old son Ko, taps into an endless source of inspiration. Her aim is to capture the unrestrained freedom children experience when they play without constraints, allowing their mind to wander to unexplored territories. Intuition, tactile sensations, the dynamic nature of quick sketches, embracing imperfections, and the untamed imagination of a child are all pivotal elements that Kiki seeks to infuse into the adult world. She believes that young children excel at connecting with their inner selves, a quality that many adults tend to lose over time. This body of work celebrates the art of play, discovery, and following one's emotions to create freely. As Friedrich Fröbel (1782-1852) once said, "Play is not mere playfulness, it possesses a high seriousness and deep significance."

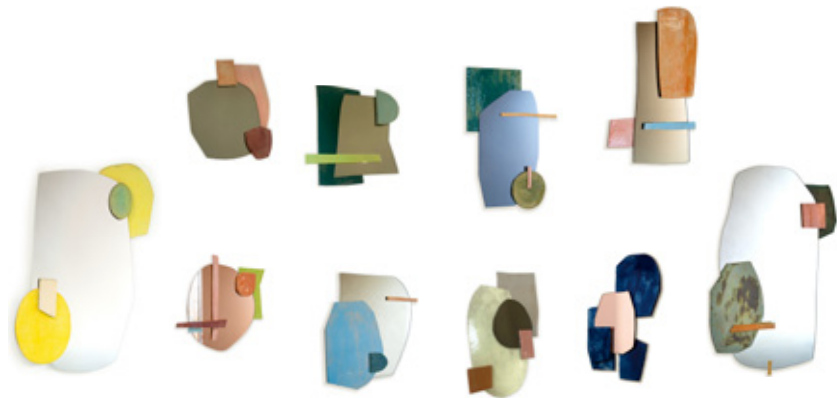


Kiki van Eijk



Ceramic Outdoor Story - Totem, 2022

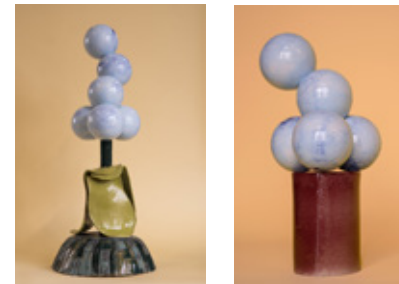
Researching the limits of the glazing techniques brought Kiki van Eijk to a surprising outcome. She designed and produced an innovative outdoor sculpture collection of outdoor totems. The craft making stoneware is pushed beyond its production limits, creating unexpected, bold and iconic pieces. Looking for a fresh and new perspective to old craft techniques takes a new turn into Kiki's unexpected imaginary. "Imagine these collage totems to interact with your plants in the midst of your garden..."



Ceramic Wall Stories, 2020

These wall-objects made in ceramics are inspired by Kiki's cardboard collages. "I'm playfully building with clay pieces. I cut the clay by hand and I glaze it with a brush, adding a mirror here and there while finding a new interpretation of ceramic wall panels." Each piece is unique, handmade constructed of glazed, hand shaped stoneware and mirrored glass. No two pieces are alike.

Ceramic Outdoor Story, 2022



Ceramic Totems, 2020

The relationship between hands and clay is the basis of the ceramic art form. The totems are literally expression of dedication to that form of art. Investing time, passion and love, they are altars of imagination.



3D Collage Tables, 2021

These objects are made of wood and stoneware in Kiki's atelier. Kiki applies a unique finish onto the wood by chalking the entire object by hand with wax crayons. She does this with a very strong and determined signature. It is then covered with several layers of varnish. She builds the clay parts playfully from slab clay stoneware. She cuts the clay by hand and glazes it with a brush. Each piece is unique, handmade in a random collection.



Collage Storeys, 2021

Kiki van Eijk brings a distinctly sculptural approach to the art of bespoke furniture design. *Collage Storeys* mix together the creative language of craft, design and architecture to outline sculptural objects of practical uses. The collections of high tables & bar tables are handmade pieces made with powder coated steel, marble, and hand glazed stoneware.

Kiki van Eijk

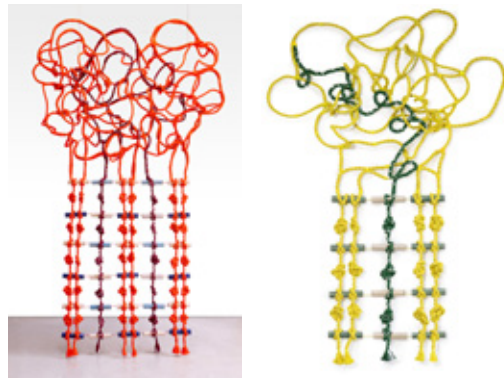


Civilized Primitives, 2016-2025

Depicted as a collection of bronze objects, this is a conversation about the present value of survival. Focusing on essence and origin, Kiki has looked to survival methods, which encourage inventiveness and joy in nature when combined with the basic forms that man has created: the circle, square, and triangle. The series includes an A-frame daybed, desk, candleholder, mirror, clock, desk light, curved lamp, and table lamp. Kiki took inspiration from survival methods, which give natural, yet surprising and beautiful improvised solutions for construction and function. Careful selected branches which had just the perfect size and shape for this object were refined and adjusted in our own wood workshop. They were constructed in a strong and aesthetic way before casting them in bronze. The natural primitive elements have stayed rough as they were and the human primitive elements have been polished in order to create a harmonious contrast within one object.

Structuring Chaos, 2023

It explores the tension between order and chaos. This collection of wall hangings, created in collaboration with the TextielLab at TextielMuseum (Tilburg, NL), is described by Kiki van Eijk as “an attempt to capture chaos and bring it into a structured form.” At first glance, the swirling threads seem disordered, dancing unpredictably. Gradually, order emerges through the introduction of Raku ceramic elements—used to hold sailing knots that provide structure and support. Just as sailors use knots to anchor in turbulent waters, van Eijk uses them as a metaphor for grounding ourselves amid life’s chaos. The Raku ceramics, handmade using a traditional Japanese low-firing technique, are unique and irregular, featuring distinctive crackled glazes. The colorful ropes, developed through a slow and meditative process, combine various yarns and function as visual conduits of harmony. Together, these elements reflect a deep human desire for control and stability in an unpredictable world, making *Structuring Chaos* both visually compelling and conceptually rich.



Cut and Paste Cabinet cart, 2010

By first making hundreds of sketches, 7 final objects have just “appeared” with diverse references such as wheel, cart, high clock, bird cage, niche, farm, bourgeois, primitive, complicated, rich, poor; they almost transform into 7 curiosities. Each curiosity becomes much more than just an object; it creates its own imaginary and personal world; very autonomous. Each object is an assembly of colours, forms and materials such as solid wood, brass, copper, ceramics, textiles, mirror, steel. It represents the joy and importance of “making things” by hand without computers and really “designing by making”. The pieces show Kiki’s big love for materials, experimentation, tactility, research, sketches, context, settings, proportions, curiosities and every-day beauty.



Textile Collage Sketch, 2022

The designer departs from traditional textile techniques, introducing tufting for the first time aiming to be as faithful as possible to her original ‘sketches’ – a series of spontaneous, intuitive crayons drawings on cardboard and paper. The textile collection is made mixing wool, cotton, felt, linen, and leather. They are developed and crafted in Kiki’s atelier and the Lab of the Dutch Textile Museum. In *Rusty & Petrol Sketch* the textile elements are laboriously made with a strong eye for detail and color, custom dyed wool and hand tufted interventions are developed at the TextielLab in Tilburg, NL.



Sewing Box Cabinet and Pin Stool, 2012

Joost van Bleiswijk



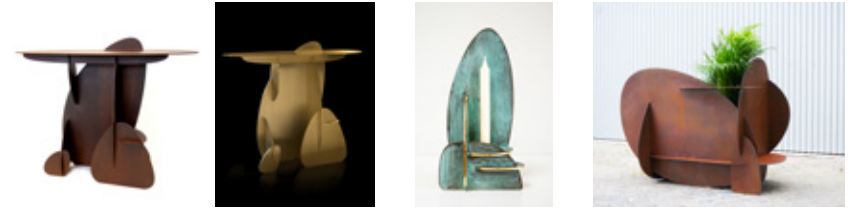
Collision, 2022

In the equally robust and optimistic work of Joost van Bleiswijk, construction is paramount and objects are powerful. A personal note from Joost: "In these hectic and heavy times sometimes I feel trapped between action as an act of loud protest or stillness and inner reflection. Working and making is often a way to clarity for me. At the studio I started to work on *Collision* to counterbalance the feeling of discomfort that probably so many of us feel right now." *Collision* is a collection of expressive objects in metal. Joost's signature is physical and distinctive, and every piece is unique. In this production the designer considers the complexity of our fragile world and combining light and heavy elements, sturdy constructions with crashed and smashed metal parts, is finding balance and harmony from contrast.



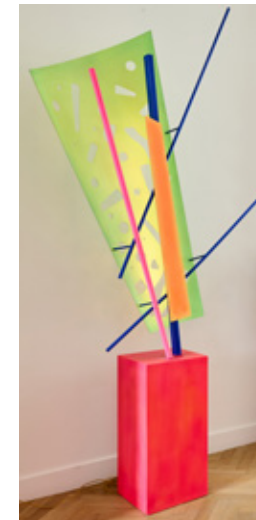
Meccanic Constructions, 2016

A collection that draws inspiration from the model construction method Meccano, loved by children. In creating a series of hand-cut elements, which function as construction pieces, Joost ensures everything has both a functional and structural value. The collection shows an improvised and spontaneous method of building that feels reminiscent of the structures one discovers in a physical and natural way of constructing. Joost continually added new elements to satisfy the build of each object, giving each piece a feeling of a natural and evolving physical growth.



Interlocking Panels, 2019-2022

Interlocking Panels are inventive, minimalistic and interconnected objects modelled on pebbles. These works are the antithesis of the *No Screw No Glue* Collection. Joost moves away from an extremely detail oriented approach to design, following his desire to build and construct shapes and forms connected as freely as possible.



Tinkered, 2023

The world is becoming more abstract and unpredictable, with known social and political structures and systems giving way to spontaneous experiments and new archetypes. Joost's goal is to design objects that embrace these dynamics, exploring new meanings, functions, and forms through experimentation.



Curved & Taped, 2018

Curved & Tape is a project about the importance of autonomy and intuition in the design process. The project is the result of an expressive gesture that moves away from just answering to functionality, focusing on shaping and building, as a sculpture does.

One Sheet, 2024

Joost's *One Sheet* features sculptural objects that transform flat surfaces into eclectic 3D forms through innovative cutting, folding, and bending techniques.

Joost van Bleiswijk



Sketched, 2017-2023



Monolith, 2021



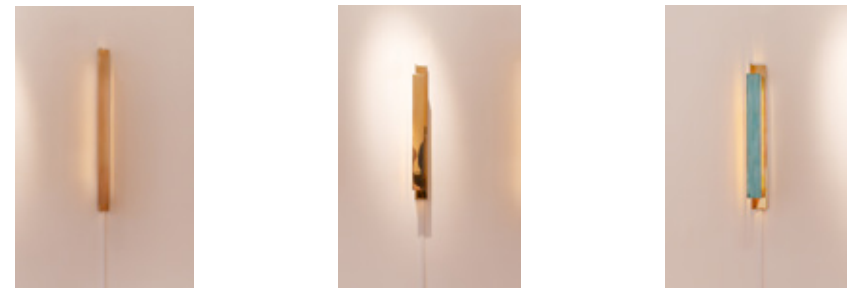
Sheets Collage, 2020

Free and yet constructivist sketches have led Joost to work with sheets of metal and build never seen wall lights. Layering sheets of metal of different colors and shapes have led Joost to design a collection of elegant and unique wall lights. Constructivist sketches are translated in architectural shapes of glowing metal



New Light On The Block, 2022

In this collection of sculptural lighting, Joost combines several sheets of metal with various finishes. These standalone objects have an integrated light element, illuminating the precious and balanced 3D metal collages.



Brass Bars, 2024

The *Brass bars* is a series of wall lamps that consist of two identical extruded brass elements, cut, and treated in various ways, the bars then are mounted in mirrored and spaced way to create a refined, delicate, and minimalistic glow.



Beam Sketch, 2023

The construction of the new exhibition space, featuring robust and expansive wooden beams, led Joost to develop new designs. Working with these beams resulted in substantial, sturdy, and assertive structures, leading Joost to reevaluate his former principle of 'Form Follows Construction.'

Colophon

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

This book is published by Spazio Nobile Editions on the occasion of the solo exhibition Season XXXV – *Kiki & Joost, A Complementary Grammar of Creation*, curated by Maria Cristina Didero, 4.9 – 16.11.2025

Texts

Lise Coirier
Maria Cristina Didero

Editorial Assistance

Eugénie Frémiot

Photography

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Hugard Vanoverschelde, p. 14-27
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Antoine Jovenet
Eugénie Frémiot

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Spazio Nobile Editions
Lise Coirier & Gian Giuseppe Simeone,
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www.spazionobile.com
[@spazionobilegallery](https://www.instagram.com/spazionobilegallery)

