



Artist Studio Showcase

37 rue de Bordeaux, 1060 Brussels, Belgium

6.12.2025, 14-21:00 and by appointment in December

Florence Coenraets

Echoes of Softness

Spazio Nobile is delighted to invite you to an exceptional studio exhibition with Belgian artist Florence Coenraets. This intimate moment offers a rare opportunity to step inside her creative world and explore the feather works that shape her singular language of softness, luminosity, and breath. Walking into her studio feels like stepping into a suspended moment. Florence Coenraets invites us to look more softly and let our senses adjust to nuance, texture, and the quiet vibration of matter. You will discover her most recent compositions up close: *Atmosphères* mobile sculptures, *Immersions* and *Haikus* feather paintings, as well as the *Cosmos* and *Ciel* series, which catch light in unexpected ways, where transparency, colour, and layering transform fragility into presence. A studio visit with Florence Coenraets is not only a moment of artistic discovery, but also an immersion into the textures, hues, and subtle movements that animate her evolving visual universe.





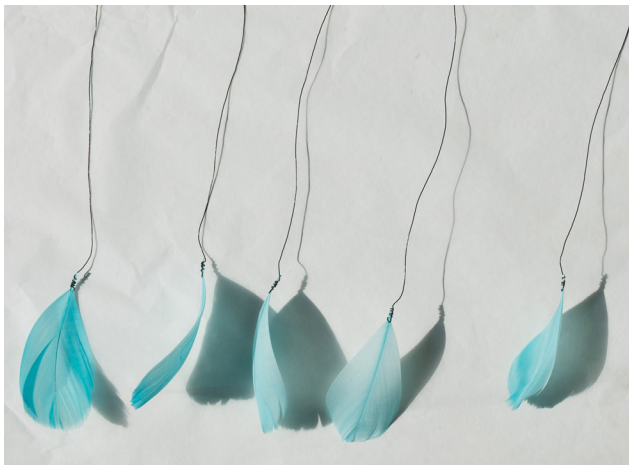
Immersion

Florence Coenraets, Solo Show

The Lightness of the Feather:

A Writing and Gesture towards the Imaginary

Visual artist Florence Coenraets presents her first solo show at Spazio Nobile, an invitation to 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”, “Haïkus” and “Immersion”. The feather reveals that everything is interconnected: the earth, the cosmos, the real and the imaginary. It also runs through the history of art and humanity. Both a drawing and a writing instrument, often made from goose or even swan feathers, it is used to draw clean, precise lines of great artistic finesse. The feather has also served as an ornamental, ritual and symbolic motif in the cultures of America, Oceania and Africa. In Western art, the feather alone evokes lightness, freedom and a link with the universe, whether pagan or religious.



Florence Coenraets is part of a contemporary artistic movement that uses the feather as both an artistic and existential means of expression. She invites us to think of it as an echo of a waking dream, faced with the richness of a palette of natural or supernatural colours, like a Fra Angelico ‘a fresco’ painting, a source of lightness and creativity. The visual and tactile escape offered by this medium of creation is an offering from the heavens, the passage of a season, a migration to an elsewhere inhabited by space and the imprints that dot its territory. As Florence Coenraets puts it: “My practice begins by plunging my hands into the material. The feather immediately puts me in touch with this natural material, from the animal world, from birds. It touches me immediately and allows me to forge an intimate link with the living world, where every detail – colour, texture, lightness – becomes a source of inspiration. This intuitive, physical relationship with matter and otherness nourishes my

work, while reviving memories and sensations I have experienced in the great outdoors. I define myself as a visual artist working with feathers as my preferred material. I'm also attached to the traditional techniques and skills of feather craftsmanship, which I enrich through my artistic approach.”



The “Immersion” evoke for her this impregnation of the body by the environment. “The feather connects me powerfully to existence,” explains the artist. “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 the “Immersion”. The ones I created for my solo exhibition are linked to water, to aquatic sensations and movements.” Feathers also have the ability to sculpt space and make it sublime. “It makes space sensitive, combining matt and shine, power and lightness, density and transparency. Its texture gives depth to space and emotions. It’s the same precise, immediate gesture that I use in my “Immersion”. Each feather is a touch of colour. When superimposed, the colours blend together, whereas in the “Haikus”, each particularity of the material, such as the line, the shape, the reflection, is used in a precise way to depict a landscape”. Florence Coenraets’ “Atmosphères” mobiles, which unfold freely in space, are connected to architecture, while her “Immersion” are linked to painting. 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 her “Immersion”, the feathers are arranged in successive layers. “I enhance 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, which adds authenticity, honouring the raw, natural essence of the material. For me, every material is ‘alive’ and has a link with the context from which it comes.



It's 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. The presence or absence of certain birds bears witness to climate change, and migratory routes are greatly affected by these transformations. I would like to work with ornithologists and link each feather to a bird, its history, its habitat...” Her “Haïkus” evoke the short, profound Japanese ‘seasonal’ poems that express the ephemeral, the impermanent. She speaks of them as capturing memories, places and feelings that link a space, a landscape and real or fictional emotions. “These 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.”



Florence Coenraets explains: “Most of the feathers I use come from farmyard birds intended for consumption, such as roosters, hens, guinea fowl, pheasants, ducks and geese. It’s 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.” “I have chosen an experiential setting for Spazio Nobile,” concludes Florence Coenraets. “The atmosphere I want to create is one of gentleness and travel: being transported to another place, soaking up new sensations with the “Immersion” and “Cosmos”, observing landscapes with the “Haikus”, and being touched by the atmosphere created by the slow movements of the “Atmosphères” mobiles and their play of light and shadow.”

Lise Coirier, November 2024.









Florence Coenraets (BE)

Artist

Florence Coenraets, visual artist, initiates intimate dialogues with our material world and interrogates our relationship to objects and by extension, to our environment. She's been exploring and working with feathers for many years, a natural medium that fascinates her greatly. Born in Eupen, Belgium, she studied at Institut d'Architecture Victor Horta, worked in various architect offices then obtained her master's degree at Sint Lukas, School of Arts, where she developed a hybrid head pieces project. She then deepened her competences in millinery where she met feathers for the first time, a medium she's embraced ever since. She followed a featherwork course at the Académie des métiers d'art in Paris which led her to develop various artistic projects based on the physical and emotional particularities of feathers. Her work has been featured 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 in the group exhibition Animal textile at

TAMAT, Musée de la Tapisserie et des Arts Textiles de Wallonie-Bruxelles and in hosting at Centrale for Contemporary Art, Brussels. Her headpieces were presented in various shows in Brussels such as Nationa(a)l expo store, Design September, Belgium is fashion, as well as at Designsupermarket in Prague. In 2015, Florence Coenraets received the Weekend Fashion Award in the accessories category for her "coherent, fresh and singular" work. Her headpieces were presented during the défilé Cohort at WIELS. Her participatory project mixing millinery and photography was shown at the Maison des Cultures de Saint Gilles and in the Musée Royal d'Afrique centrale in Tervuren. Since 2022, Coenraets is represented by Spazio Nobile. With whom, she took part in a dozen group exhibitions in PAD London, PAD Paris, Nomad St. Moritz and in Brussels. Her first solo exhibition took place in 2024 at Spazio Nobile Gallery in Brussels. Raw materials and the energy that emanates from them are the point of departure of her artistic explorations. By mixing in ancestral techniques into her practice Coenraets interweaves the sacred and the contemporary into singular pieces. Florence Coenraets lives and works in Brussels.

Atmosphères



Atmosphère II, Nuée

2024

Mobile Sculpture

Stainless steel wire, annealed wire, dyed and natural
goose feathers

100 x 100 x 90 cm

Unique piece







Atmosphère V, Solstice

2025

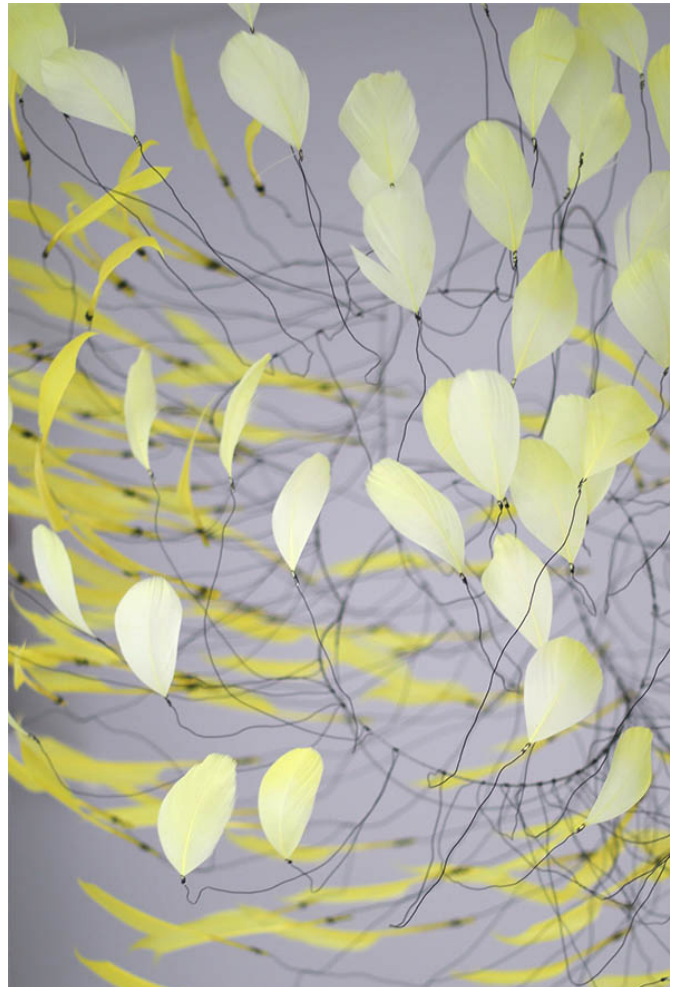
Mobile Sculpture

70 x 70 x 80 cm

Stainless steel wire, annealed wire and dyed and natural

goose feathers, Lady Amherst pheasant feathers

Unique piece





Atmosphère VI, Blossom

2025

Mobile Sculpture

45 x 65 x 50 cm

Stainless steel wire, annealed wire and dyed and natural
goose feathers, Lady Amherst pheasant feathers

Unique piece



Atmosphère VII, Coeur

2024

Mobile Sculpture

60 x 60 x 50 cm

Stainless steel wire, annealed wire and dyed and natural
goose feathers, Lady Amherst pheasant feathers

Unique piece





Immersions



Immersion XIII, Marbre

2025

Feather painting

84 x 121 x 3 cm

Wooden cardboard, pheasant feathers (Colchis pheasant, revere 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



Cosmos





Cosmos II, Les lunes

2024

Feather painting

62 x 51 x 3 cm

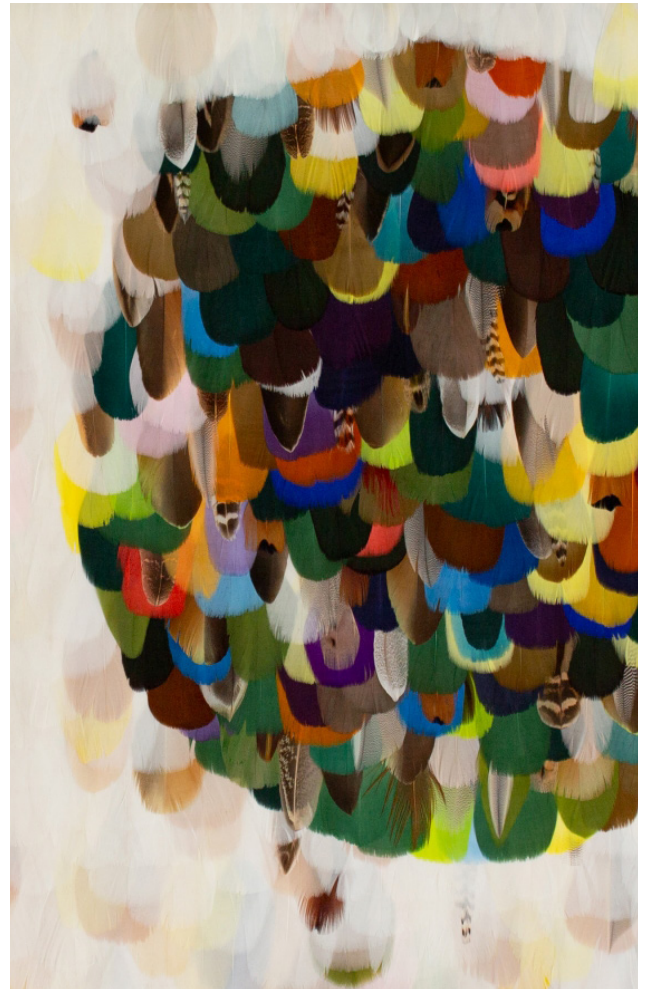
Calico and non-woven interlining and feathers.

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 plexiglass
box



©Margaux Nieto



Haikus



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

2024

Feather painting

20 x 20 x 3 cm

Calico and non-woven canvas, goose feathers (natural and dyed), pheasant feathers (Colchis pheasant, Lady Armherst pheasant, tragopan pheasant and golden pheasant) and peacock feathers



*Haïku XV, Brume épaisse,
légère icresse*

2024

Feather painting

20 x 20 x 3 cm

Calico and non-woven canvas, duck feathers

Unique piece signed and framed in walnut wood



*Haïku XVI, Espoirs suspendus,
au firmament*

2024

Feather painting

20 x 20 x 3 cm

Calico and non-woven canvas, natural and dyed goose
feathers

Unique piece signed and framed in walnut wood



Haïku XI, Le soleil fond et moi aussi

2024

Feather painting

20 x 20 x 3 cm

Calico and non-woven canvas, goose feathers (natural and dyed) and duck feathers

Unique piece signed and framed in walnut wood



Haïku XV, L'hiver m'enlace

2024

Feather painting

20 x 20 x 3 cm

Calico and non-woven canvas, goose feathers (natural and dyed) and duck feathers

Unique piece signed and framed in walnut wood



Haiku XXX, Chaleur et liberté

2025

Feather painting

20 x 20 x 3 cm

Calico and non-woven interlining, goose feathers
(natural and dyed)

Unique piece signed by the artist, framed in walnut
wood



Haiku XXXII, En voyage

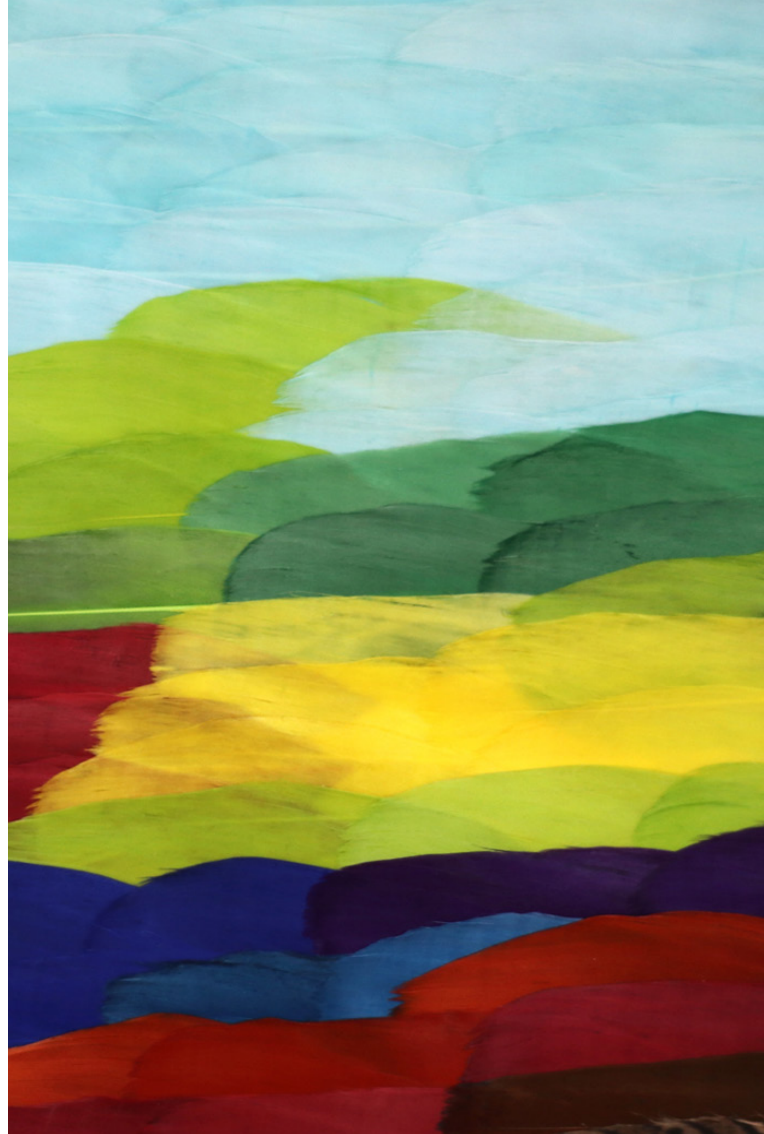
2025

Feather painting

20 x 20 x 3 cm

Calico and non-woven interlining, goose feathers
(natural and dyed) and Colchis pheasant feathers

Unique piece signed by the artist, framed in walnut
wood



Haiku XXXI, Entre les cailloux, des mondes

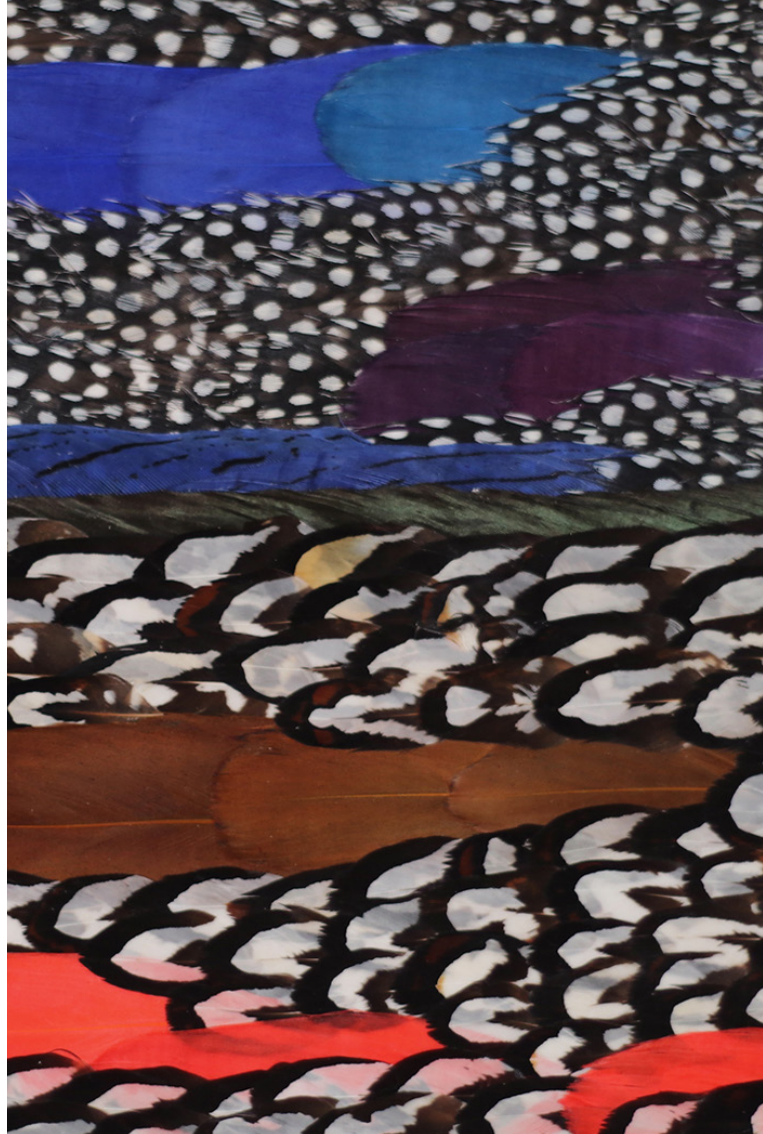
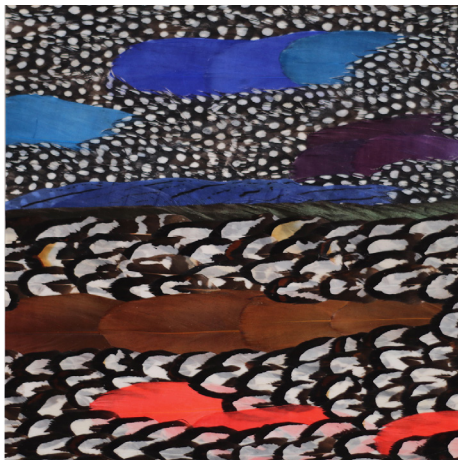
2025

Feather painting

20 x 20 x 3 cm

Calico and non-woven interlining, goose feathers
(natural and dyed), Reeves pheasant feathers, cock
feathers and guinea fowl feathers.

Unique piece signed by the artist, framed in walnut
wood



Ciels



Ciel de Bruxelles

2023

Feather painting

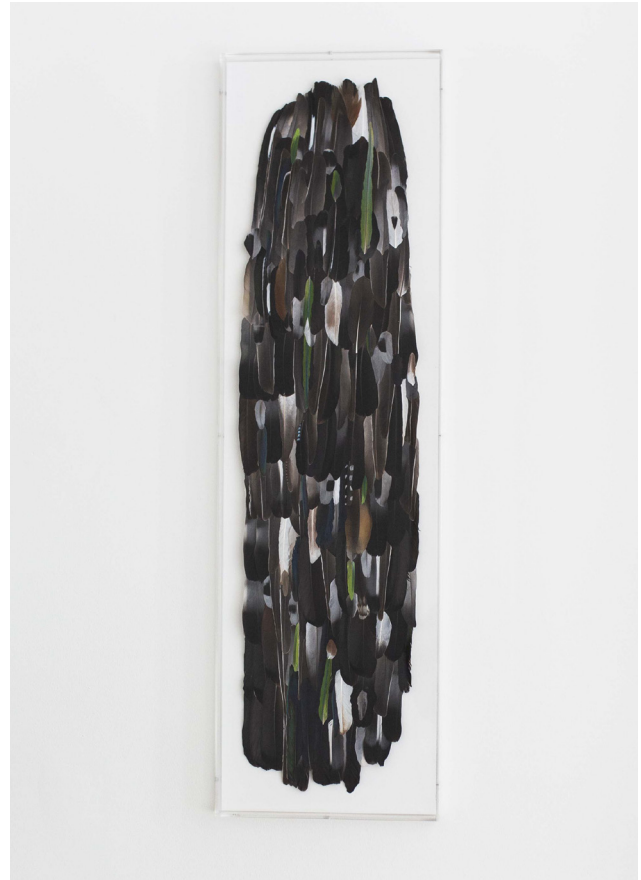
111.5 x 32 x 3 cm

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 signed and framed in a UV-resistant plexiglass box



Ciel de Bruxelles is the first work in the 'Ciels' series, which uses feathers collected in a specific area to depict the different birds that live there. All the feathers in this work were collected in parks in Brussels and Tervuren.





Auras



Aube

2024

Feather painting

89 x 79 x 8 cm

Calico and non-woven canvas, pheasant feathers (Cochide pheasant, Lady Amherst pheasant and golden pheasant), giant Argus, cock (dyed), pigeon, goose (natural and dyed), Egyptian goose, magpie, duck and peacock (dyed)

Unique piece signed and framed in an anti-UV plexiglassbox





Crépuscule

Feather painting

2024

89 x 75 x 8 cm

Calico and non-woven canvas, pheasant feathers
(Cochin pheasant, Lady Amherst pheasant and Golden
pheasant), Giant Argus, cock (dyed), ocellated turkey, goose,
Egyptian goose, mallard duck and peacock feathers
Unique piece signed and framed in a UV-resistant plexiglass box







Offrandes



Offrande I, Sol

Mixed Media

2022

175 x 60 x 9 cm

Vintage jute canvas with stitched plastic bags and turkey, duck
and golden pheasant feathers

Unique piece signed and framed in a UV-resistant plexiglass box





Offrande II, St. Jacques

Mixed Media

2022

150 x 66 x 9 cm

Vintage jute canvas with stitched plastic bags and duck feathers,
as well as Lady Amherst pheasant feathers

Unique piece signed by the artist





Offrande III, Bleu

Mixed Media

2022

122 x 60 x 5 cm

Vintage jute canvas, plastic bag, and fabric with stitched dyed goose and rooster feathers. IKEA bag handles containing seagull feathers gathered on the Belgian coast
Unique piece signed by the artist







Exhibition Views
Season XXXI - Florence Coenraets, Solo Show
Immersions
21.11.2024-19.1.2025

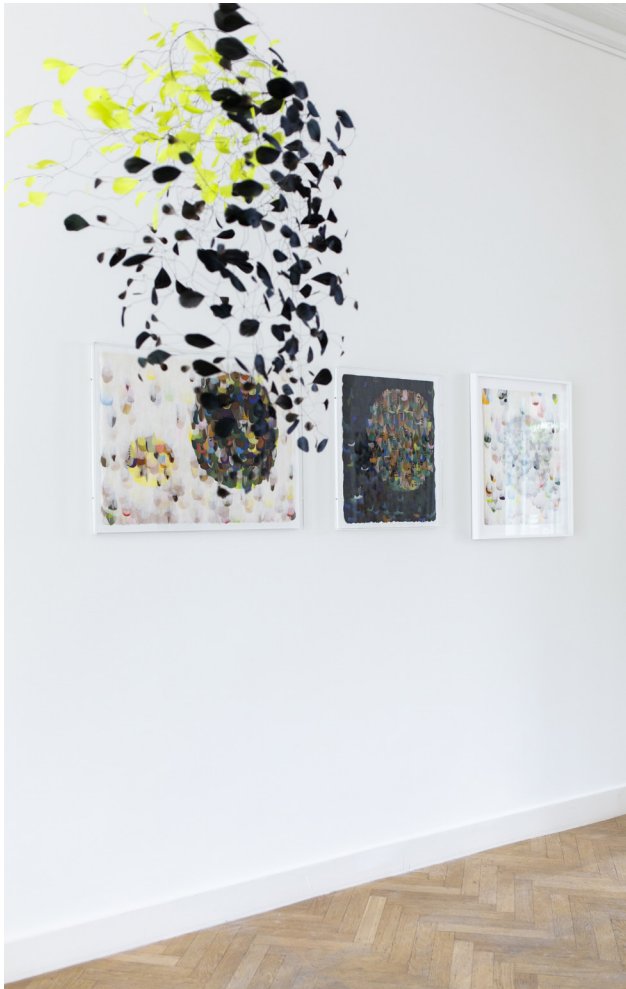


























Florence Coenraets Peindre avec des plumes

Texte de Valérie Douniaux

Florence Coenraets, née en 1980 à Eupen (Belgique), a le matériau le plus léger qui soit : la plume. Diplômée en architecture, elle travaille d'abord en agence tout en poursuivant un master en transmédia. Elle garde cependant un goût pour la matière, et développe un projet participatif autour de couvre-chefs conçus à partir d'éléments naturels. Cette expérience l'encourage à suivre une formation de modiste : ainsi naît sa passion pour les plumes. Elle se spécialise en plumasserie à l'Académie des métiers d'art de Paris. Progressivement, elle avance sur les chemins de la création, dans des formats importants soit en volume, qui se déploient dans l'espace (*Atmosphères*), soit présentés tels des tableaux. Si les plumes qu'elle emploie sont en partie achetées ou offertes, elle aime surtout les collecter au cours de ses promenades. Une série en cours (*Ciels*) évolue d'ailleurs en lien avec des territoires spécifiques, interrogeant notre manière de cohabiter avec les oiseaux. En jouant sur les spécificités et les qualités de chaque plume, leur matière et leur couleur remplacent les mots pour créer des poèmes visuels. Une grande partie de son processus consiste à trier les plumes : « Cette action minutieuse aiguise mon regard et me connecte puissamment à leur texture et leur potentiel de création », révèle la plumassière. Et pour augmenter sa palette, elle les teint. Dans les *Immersion*s, les couleurs se mélangent grâce à la superposition des plumes à la fois transparentes et colorées. Alors que dans ses *Itaïkus*, chaque particularité de la plume, telle que la ligne, la forme ou les reflets, est utilisée de façon précise pour dépeindre un paysage. Comme les poèmes courts japonais dont ils empruntent le nom, ses *Itaïkus* sont profondément liés au sentiment des saisons et de la nature, et matérialisent avec délicatesse une manière d'embrasser le monde, de s'inscrire dans le rythme de la vie et de l'univers. Car, en définitive, c'est cela que recherche Florence Coenraets : à partir d'une matière organique, elle souhaite exprimer « quelque chose d'intense, de la fois intime et universel », et ainsi partager avec nous ses émotions, en espérant qu'elles trouveront un écho.

CARNET D'ADRESSES PAGE 80

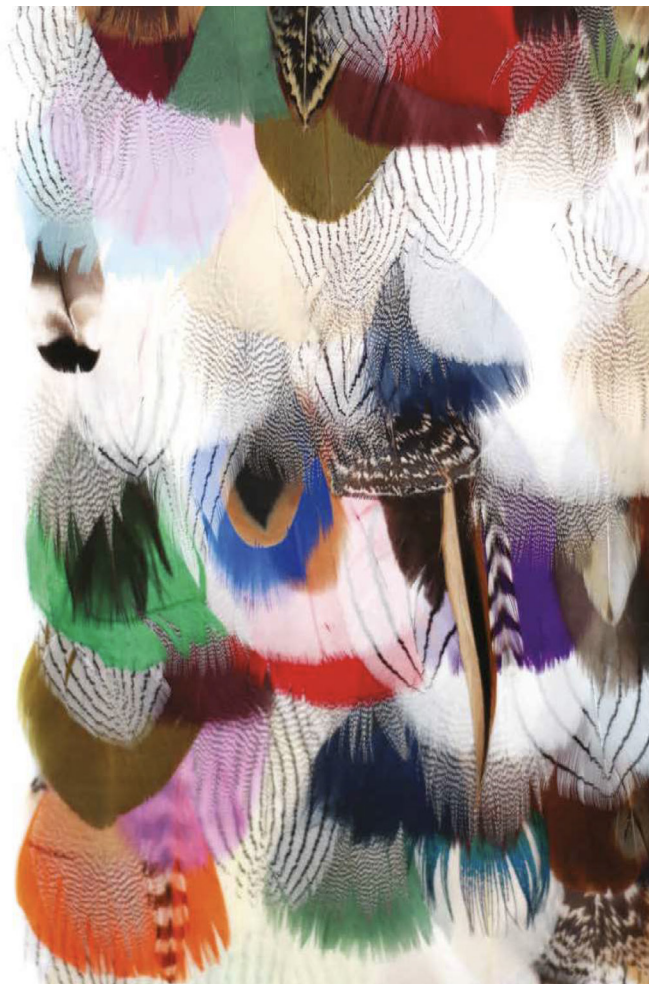
Ci-dessus : Florence Coenraets, *Coenraets III*, écritures, calicot et entoilage non tissé, plumes de faisans (faisan de Colchide, faisan vénéré et faisans argentés), d'oiseaux naturelles et teintées, de canard, encollage partiel des plumes sur le non-tissé, 58 x 47 cm (encadrée 62 x 51 cm), 2024.
 Page de droite : dans son atelier à Bruxelles, l'artiste plumassière au milieu de ses mobiles *Atmosphères*.



Florence Coenraets

Ci-contre (de haut en bas):
Trois *Haikus*, calicot et entoilage
non tissé, encollage de plumes,
20 x 20 cm, 2024 : *Haiku XIII*,
C'est une belle journée qui
commence, plumes de faisan
doré, d'ois naturelles et teintées,
de canard : *Haiku XI*, *Le soleil*
fond et moi aussi, plumes d'ois
naturelles et teintées, de faisans
l'aisan de Colchide, faisan de
Lady Amherst, faisan tragopan
et faisan doré) et de paon.

Page de droite : *Immersion IV*,
Printemps (détail), calicot et
entoilage non tissé, plumes
de faisans (faisan de Colchide
et faisan argenté), de coq, d'ois
naturelles et teintées, de canard,
de caille, de perdrix, de dindon
naturelles et teintées, de coq
et de paon, encollage partiel des
plumes sur le non-tissé, 2023.



Métier d'art /

Après des études d'architecture à Bruxelles et une expérience professionnelle dans ce domaine, Florence crée un projet artistique participatif autour de coiffes et suit une formation de modiste où elle rencontre les plumes. Aujourd'hui, bien qu'elle se définisse comme une artiste plasticienne, les plumes constituent sa matière première, dotée de variations infinies. Des plumes uniques dans leurs formes, leurs dessins, leurs iridescences, leurs volumes... Florence les classe dans des boîtes, par catégorie, taille, couleur... Le tri et le travail de sélection prennent beaucoup de temps et me permettent de rentrer petit à petit en dialogue avec la matière tout en créant ma palette de couleurs. Cette palette, elle l'augmente en teignant les plumes achetées blanches, dans un bain, en restant au plus proche des gradations présentes dans la nature. Le toucher est aussi très important pour moi. Le travail passe par mes mains. Je reçois autant d'informations et prends autant de décisions avec mes doigts qu'à l'œil.

PEINTURE DE PLUMES

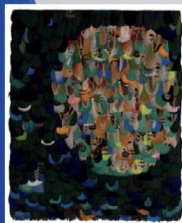
Florence est sensible à l'origine des plumes. La matière organique recyclée, qu'elle utilise, provient de l'industrie agro-alimentaire, de la chasse, de volières. Elle la récolte aussi au gré de ses promenades et l'utilise dans son intégralité. Je pratique très peu la découpe et travaille volontiers avec les imperfections existantes qui possèdent une énergie et une force intrinsèques. Dans ses séries *Immersiori* et *Haiku*, les plumes sont organisées en tableaux et paysages. Chaque plume est un coup de pinceau. Un dessin préalable au pastel sec permet, à Florence, de structurer les couleurs et la pose des différents éléments entre eux. Par transparence et superposition, de nouvelles couleurs se créent et une profondeur s'installe dans la matière. Les couleurs sont toujours mises en association avec des motifs naturels pour faire vibrer l'ensemble de la pièce. La série *Cosmos* fait des pièces réalisées entièrement avec des plumes récoltées sur un territoire défini. Pour l'exposition collective *Hosting* à la Centrale for contemporary art de Bruxelles, jusqu'au 9 février 2024, elle a travaillé les plumes, comme une broderie sur la matière ancienne d'un sac en toile de jute, en association avec des fragments de plastique. La galerie bruxelloise Spazio Nobile organise son solo show du 21 novembre 2024 au 26 janvier 2025. Elle y exposera notamment la série *Cosmos* qui joue sur la transparence et la composition.

florencecoenraets.be

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LES HARMONIES DE FLORENCE COENRAETS

Dans l'atelier de Florence Coenraets, l'aspect tridimensionnel de la plume s'exprime à travers des figures spatiales, esquissées et états atmosphériques. Ces mobiles sont intitulés *Nuée*, *Brume*, *Rose*...



Cosmos I, Corps et geste, calicot et entoilage non tissé, plumes de faisans (de Colchide, de Lady Amherst et Dore), de coq et d'oie (naturelles et teintées), de dindon ligné et de canard.



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Info

Florence Coenraets, Artist Studio Showcase

Echoes of Softness

37 rue de Bordeaux
1060 Brussels
Belgium

Opening Day : 6.12.2025, 14-21:00

By appointment in December :

7.12.2025, 11-15:00

8.12.2025, 14-17:00

9.12.2025, 14-17:00

10.12.2025, 12-15:00

11.12.2025, 12-15:00



Florence Coenraets in her studio © Frederic Uyttenhove

Catalogue Design by Eugénie Frémot

Save the date

Season XXXVI-Didi Ng Wing Yin, Solo Show

The Nature of Wood

21.11.2025-18.1.2026

Spazio Nobile Gallery

Season XXXVI- Quentin Vuong, Solo Show

Mercury: Alchemy of Wood and Light

In conversation with Kaspar Hamacher

21.11.2025-18.1.2026

Spazio Nobile Studiolo

Villa Spazio Nobile

The Weave of Light

Group Exhibition

Tervuren, Belgium

27-9-31.1.2025

Ceramic Brussels

Group Exhibition

Tours & Taxis, Brussels, Belgium

21-25.1.2026

Vernissage 21.1.2026

Spazio Nobile Gallery

Panoramic, 15 Years of Art Photography

Frederik Vercruysse, Solo Show

22.1-15.3.2026

In the framework of Photo Festival Brussels

Vernissage 22.1.2026, 18.00-21.00

Contact

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

11.00-18.00

& sur rendez-vous /

op afspraak / by appointment

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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 Plintsborg, Dalarna.

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Contemporary Applied Arts, Design & Photography