



Ceramic Brussels

Tours & Taxis, 21-25.1.2026

Booth A12

Preview Collectors & VIP Opening : 21.1.2026, 14.00-21.00

For this third edition of Ceramic Brussels, Spazio Nobile is delighted to present a curated selection of ceramic and glass works by acclaimed artists represented by the gallery: François Azambourg, Liu Chien Kuang, Marie Corbin, Josef Divin, Foyer Brisé, Garnier & Linker, Eirik Gjedrem, Lisa Hellrup, Amy Hilton, Katherine Huskie, Åsa Jungnelius, Laura Laine, Hosai Matsubayashi XVI, Päivi Rintaniemi, Bela Silva, Piet Stockmans, Ann Beate Tempelhaug, Kiki Van Eijk, Philipp Weber



SPAZIO NOBILE

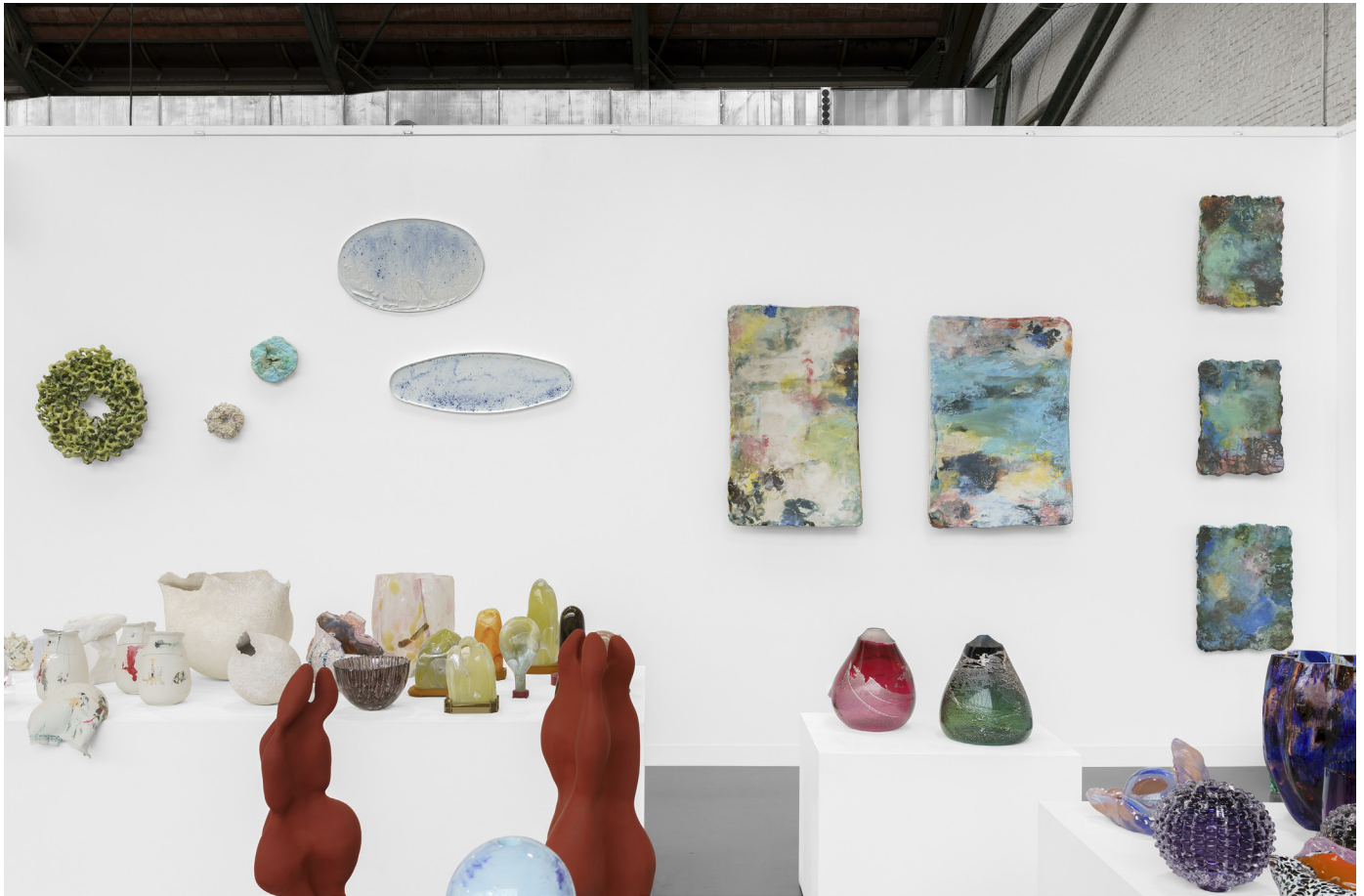
Curators: Applied Culture
 Franco Lombardi, Liu Chen-Kuang, Mark Cousins,
 José Luis Díaz, Hito Steyerl, A. J. Fisher,
 Peter Schuster, Li Fei-Bing, Amy Hilton,
 Katherine Hoyle, Adeline Ho,
 Laura Lee, Stefano del Boca, V.L.,
 Tom Kretzschmar, Riki Nishi, Peter Stockert,
 Michael Tompkins, Adrian Lyle, Philipp Weber



SPAZIO NOBILE

Contemporary Applied & Fine Arts

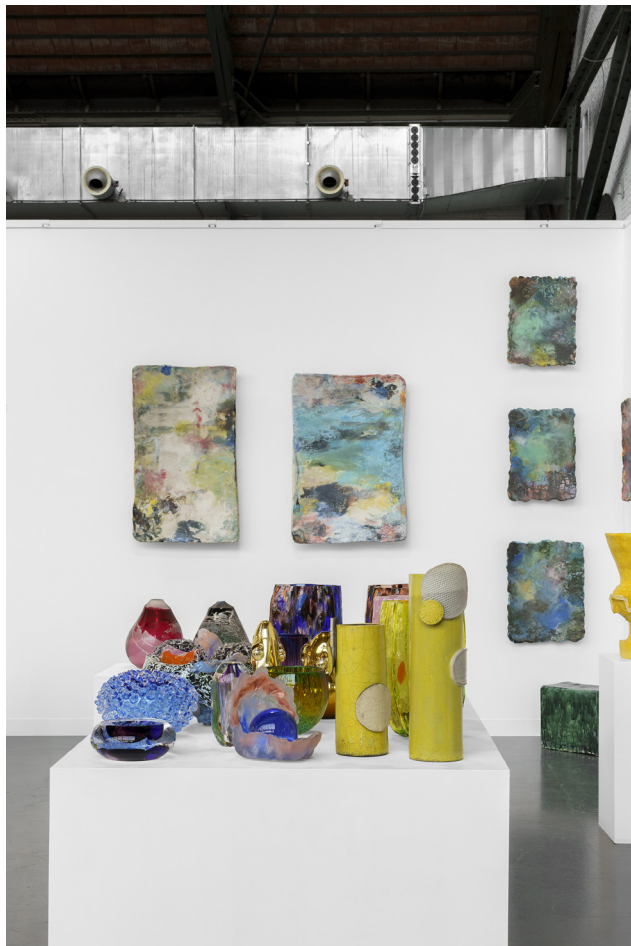
Francisco Azambourg, Liu Chien Kuang, Marie Corbin,
Josef Dwin, Jovier Hroš, Gernot & Janker,
Eirik Gjerdem, Lisa Hellrup, Amy Hifton,
Katherine Huskie, Asa Jungchius,
Laura Lane, Masahiroyoshi Hosoi XVI,
Piliwi Rintamäki, Hela Silva, Peter Stockmans,
Ann Beate Tempelhaug, Kiki van Eijk, Philipp Weber













Liu Chien-Kuang (TW)

Liu Chien-Kuang born 1988 in Kaohsiung, Taiwan. As a glass designer and maker, he has been greatly influenced by many different cultures and glass-making techniques today. Since he graduated from the National Taiwan University of Education Art and Design, he had been to Japan, Denmark, Sweden, and China, to cooperate with talented glass artists and studios. His goal is to explore a new phase of glass-making, by combining old techniques with new knowledge. Also, he challenges to create novel expressions of the glass itself. Liu Chien-Kuang decided to become an independent Artist during studying at the Royal Danish Academy of Fine Arts, Bornholm design school. During his time of study in Denmark, he was interested in traditional glass-making knowledge and use them with his own cultural experience in his sculpture. He starts to focus on using material glass to create objects to reflect his

cultural background such as paper and wood, two materials that have been a part of his life since his childhood. He found the harmony to combine wood structures with blown glass objects. Liu Chien Kuang also did his practice in master's program at Konstfack, Stockholm. He strengthens his work with material culture and post-colonial theory and tries to question the position of the museum, audience, and artists in the modern society. He wins the Swedish Freemasonry art and culture scholarship after graduating from Konstfack. Currently, Liu Chien-Kuang is based in Gustavsberg, Sweden continuing his practice and experiencing Swedish culture. He likes to study historical museum glass collections to learn the forgotten technique and untold stories and reinvent his story through his material universe. Spazio Nobile represents Liu Chien-Kuang since 2023 and will host his first solo show at the end of 2026.

Stone from Other Mountain



The works displayed in the exhibition are made of glass in different colors used to create illusions of semi-precious stones. This type of stones, so called «Dreamstones», made for example of jade, have historically been very desirable objects. They were polished and placed on small stands that were usually made of a dark wood. In Liu's hand blown glass creations, depth is created by layering different shades of glass on top of transparent glass. He has collected the glass for several years, some of which was made even before he was born, and the connection to his past gives another dimension to the works. For each object, Liu has also designed a unique stand that was printed with a 3D printer instead of the traditional wooden stand. The intention is playful – the contrast between the different materials raises thoughts about copying and authenticity.

«Studying historical objects makes me think about the past, reflect on my existence and look to the future. Since I moved to Sweden, people have always asked about my origins, it made me realize my limited understanding of Taiwan – the country I grew up in. On a visit to the National Museum of Taiwan History, I saw a stone ax in the collections. When I saw the shape and structure of the object, I had a strong feeling of wanting to portray it in glass, the material I master,» says Liu Chien-Kuang.

For Liu, working with glass serves as a way to learn more about a complicated outside world. He studies craft techniques from the past and seeks the unspoken stories of the objects. By reinventing the stories, he creates his own material universe.

Yellow Blood Stone

Sculpture
2021
Hand blown glass
28 x 12 x 13 cm
Unique piece



Ink Jade

Sculpture
2021
Hand blown glass
28 x 14 x 7 cm
Unique piece



Black Jade Mirror

Sculpture
2021
Hand blown glass
28 x 14 x 7 cm
Unique piece



Glitter Dark Green Square Jade

Sculpture
2021
Hand blown glass
22 x 20 x 15 cm
Unique piece



White Streak Greenstone

Sculpture
2021
Hand blown glass
33 x 12 x 10 cm
Unique piece



Glitter Cat's Claw Jade

Sculpture
2021
Hand blown glass
24 x 15 x 12 cm
Unique piece



Agate

Sculpture
2021
Hand blown glass
27 x 19 x 12 cm
Unique piece



Dark Green Rough

Sculpture
2021
Hand blown glass
25 x 18 x 15 cm
Unique piece





Marie Corbin (FR)

Ker-Xavier is a collective of French artists and architects. Marie Corbin, the group's representative, holds an ADE and HMONP diploma in architecture from ENSA Paris-Belleville. In 2006, she began her training as a scenographer in the museum design department of the Centre Georges Pompidou in Paris. From 2008, she enriched her museographic experience in the world of contemporary art by offering her production support services to the artists Anu Pennanen and Benoît Maire, before creating her own scenographies for the BPI of the Centre Pompidou, the IMEC or on the occasion of several public contract competitions for the MAM of the city of Paris and the Grand Palais. Between 2013 and 2016, she collaborated with set designers Maciej Fiszer and Laurence Fontaine for the Fondation Louis Vuitton, the LAM, the Quai Branly, the MuCEM, the Cinémathèque, the Louvre Lens... Ker-Xavier is a French design label run by architect Marie Corbin (b.1983) and artist Benoît Maire (b.1978). The label was created in Paris by 5 architects in 2011 and

established itself as a company called Ker-Xavier Sarl in 2018 in Bordeaux. Between 2011 and 2015, Ker-Xavier was mainly involved in exhibition design. In 2014, Marie Corbin worked with the French-Vietnamese artist Thu Van Tran on the Marguerite Duras exhibition for the Centre Pompidou in Paris, setting up a partnership and production follow-up in order to produce the artist's installation. In 2016, Benoît Maire was asked to design the scenography of photographer Julien Carreyn's work at the Crèvecoeur gallery in Paris for the exhibition "*Photographies du soir*". This was the starting point for the creation of a line of furniture called "du soir". Ker-Xavier produces objects and furniture such as tables, chairs, stools, lamps and vases, based on an experimental workshop method; and is still involved in exhibition scenography with notably "*Foncteur d'oubli*" at the Plateau Fonds Régional d'Art Contemporain in Paris at the end of 2019. Marie Corbin is represented by Spazio Nobile since 2020. The gallery will her duo show with Benoît Maire, *Crush*, in Spring 2026.

Vase Pierre

Soliflore vase 4/8

2023

Limoges porcelain: unglazed porcelain sculpture,
removable glazed test tube

26 x 24 x 17 cm

Edition 8 + 2 AP for Spazio Nobile, numbered and
signed by the artist

In collaboration with CRAFT Limoges (FR)



Stone, as a foundation, carries a symbolism that spans the ages and is linked to a specific site and a narrative that reflects Marie Corbin's practice. The *Vase Pierre* was designed in collaboration with the CRAFT in Limoges. The original stone comes from a river in the Pyrenees. The stone was moulded and then returned to its original river to continue its evolution as a stone. This is a frozen moment in its life and the imprint leaves us with a record of what it looked like in 2023.









Josef Divín (CZ)

Josef Divín (born 1982, Valašské Meziříčí, Czech Republic) is a contemporary Czech glass artist and educator whose practice bridges traditional glassmaking and contemporary artistic expression. He studied at the Secondary School of Applied Arts and Glassmaking in Valašské Meziříčí and later at the Academy of Arts, Architecture and Design in Prague (UMPRUM). Divín is best known for his hand-blown glass vessels and wall works, characterized by archetypal forms, strong material contrasts, and painterly surfaces often incorporating metal foils. His work has been widely exhibited in the Czech Republic and internationally, including solo and group exhibitions with Galerie Kuzebauch in Prague, international design fairs, and gallery presentations across Europe. Notably, his work has been presented by Spazio Nobile at the COLLECTIBLE Design Fair in Brussels, contributing to his growing international visibility. His pieces are also included in thematic exhibitions and museum presentations dedicated

to contemporary glass and design. Divín has received numerous awards and distinctions, particularly early in his career, including first prizes at international glass symposia in Kamenický Šenov and Nový Bor, the Josef Hlávka Art and Science Prize, the Sanssouci-Imperial Hotel Award in Karlovy Vary, and the Twenties Generation New Europe Prize in Brussels. His works are held in major Czech museum collections as well as international public and private collections. Alongside his artistic practice, he remains active as an educator in glass design in the Czech Republic.

Ruby #1

Sculptural vessel

2020

Silver leaf on hand blown glass

34 x 28 x 28 cm

Unique piece signed by the artist



Silver Green

Sculptural vessel

2020

Silver leaf on hand blown glass

34 x 28 x 28 cm

Unique piece signed by the artist





Foyer Brisé (NL)

Established in 2022, 'Foyer Brisé' is a continuation of the autonomous designs of two anonymous designers. After working as a duo for fifteen years, they will continue the study on high-crafts in downfall under the name of 'Foyer Brisé'. 'Foyer Brisé' uses brokenness as a point of departure in their work. Worthless and faulty at first glance, the labor-intensive pieces of 'Foyer Brisé' are delicate collages of personal and shared experiences as seen from the perspective of their creator. Launched during Collectible Design Fair in May 2022, Foyer Brisé presents objects that are between remains of what they were (or refer to) and a dream of what they can become. They carry a mix of design and art references (history of Chinese porcelain, Hella Jongerius, Martin Margiela i.c.w. Inge Grognard, Dries van Noten, etc) and private memories, captured in high crafts, Borgerhout aesthetics and broken litter. They have a mix of glazes and underglazes,

nail polish, white gold leaf, isolation blanket, colour pencils, concrete mineral paint and even Mon Chéri packaging. Each carafe has the title, number, date and time of creation that Foyer Brisé has written on it. Foyer Brisé is represented by Spazio Nobile since 2022.

Echo

#11

Sculptural vessel

2022

Mixed media on porcelain

27 x 16 x 16 cm

Edition 11/20 + 2 AP

Numbered and signed by the artist



With *Echo*, the Antwerp-based artist presents sculptural porcelain vessels that reinterpret Chinese porcelain traditions with subtle references to Western pop culture and aesthetics.



Echo

#13

Sculptural vessel

2022

Mixed media on porcelain

27 x 16 x 16 cm

Edition 13/20 + 2 AP

Numbered and signed by the artist



Echo

15

Sculptural vessel

2025

Mixed media on porcelain

27 x 16 x 16 cm

Edition 15/20 + 2 AP

Numbered and signed by the artist



Echo

16

Sculptural vessel

2025

Mixed media on porcelain

27 x 16 x 16 cm

Edition 16/20 + 2 AP

Numbered and signed by the artist





Garnier & Linker (FR)

Guillaume Garnier and Florent Linker are two French creators based in Paris. They aim at giving a contemporary design to rare materials and savoir-faire. All pieces are handmade unique or limited editions by French master craftsmen. As designers, they get their inspiration from decorative arts and sculpture, to create pure-shaped forms revealing their materiality. With their background in interior design, they conceive functional objects that meet contemporary interiors of enlightened collectors who seek art and design collectibles with a soul. They have created two singular collections for Spazio Nobile in Brussels, one is the Parisis lamps in plaster and alabaster and, another one is the molten glass *Diatomée* Sculpted Vases which appear like diatoms that are single-celled algae that live in houses made of glass. Inspired by these light-absorbing molecules which are the only organism on the planet with cell walls composed of transparent, opaline silica, they are ornamented by intricate and striking patterns of silica. On earth, diatoms are bringing us up to 50% of our oxygen and also feed the oceans, lakes and rivers. Garnier

& Linker have experimented this fascinating lost-wax casting technique mastered by French glass maker Olivier Fonderflick. Since 2020, Spazio Nobile has initiated artistic collaborations and projects with floral artists around *Diatomée* such as Ikebana master Jozef Prelis Seihō and Paris-based creator Arturo Arita, respectively on the exhibitions *Ikebana* at Collectible and *Call to the Wild* at Maison Louis Carré (arch Alvar Aalto) in Summer 2020 and for *Villa Spazio Nobile*. Garnier & Linker are represented by Spazio Nobile since 2019.

Diatomées

2018 - 2024

Sculpture vases, lost-wax molten glass

30 x 10 x 10 cm

ed. of 20 + 2 A.P. in each color

Unique pieces, random collection for Spazio Nobile

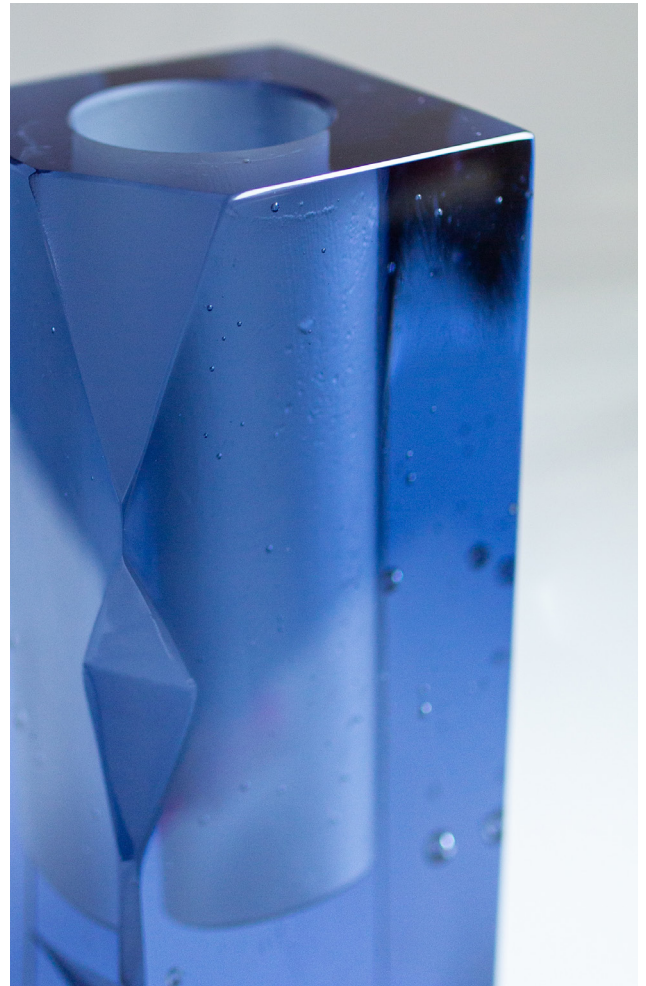
Diatomée is a series of molten glass vases cast using the lost-wax technique created by the Parisian duo in exclusivity for Spazio Nobile. Their biomorphic forms allude to seaweeds and phytoplankton, elemental to sustaining life on Earth.



© Margaux Nicot

Diatomée Light blue

Sculptural vase
2018 - 2024
Lost-wax molten glass
30 x 10 x 10 cm
Edition 20 + 2 AP
Unique piece in a random collection for Spazio Nobile
Numbered and signed by the artists



Diatomée Émeraude

Sculptural vase
2018 - 2024
Lost-wax molten glass
30 x 10 x 10 cm
Edition 20 + 2 AP
Unique piece in a random collection for Spazio Nobile
Numbered and signed by the artists





Eirik Gjedrem (NO)

Eirik Gjedrem was born in 1959 in Ås, Akershus, Norway, and later settled in Søgne on the southern coast, where he continues to live and work. He is recognized as one of Norway's leading contemporary ceramic artists, celebrated for his innovative techniques and organic, biomorphic forms. Gjedrem's artistic journey began in the early 1980s, following an initial career as a carpenter. Fascinated by the expressive potential of clay, he pursued formal education in ceramics at Agder Folkehøgskole's Keramikklinjen (1983–1984) and later at the Statens høyskole for kunsthåndverk og design (SHKD) in Bergen, where he completed his hovedfag in 1989. During his studies, he met his future wife, Ann Beate Tempelhaug, herself a ceramicist, with whom he would later collaborate closely. Gjedrem's work is characterized by technical mastery and a deep engagement with materiality. He often employs press-mold techniques, creating custom plaster molds into which clay slabs are pressed to form organic, flowing shapes. His pieces frequently

undergo multiple firings—sometimes five to ten—to achieve layered glazes and surface depth. He also explores coil-building methods and various imprint and cast techniques, pushing the expressive possibilities of clay. This meticulous approach allows him to balance surface texture, color, and form, producing works that appear almost alive and in motion. A central theme in Gjedrem's work is the fluidity, rhythm, and movement of water. Inspired by the sea and aquatic life—such as corals, jellyfish, and shells—he seeks to evoke the weightless, immersive experience of being underwater. Daily dives and encounters with the natural world inform his forms and surface textures, resulting in biomorphic sculptures that capture a sense of organic growth and movement. Gjedrem has exhibited extensively both in Norway and abroad. His solo exhibitions have included shows at Kunstnerforbundet in Oslo, Sørlandets Kunstmuseum/Kunstsilo in Kristiansand, Kraft Bergen, Telemark Kunstsenter, Risor Kunspark, and Centrum Goed Werk in Belgium. He has also participated in numerous group exhibitions in Europe, including Amsterdam and London. In addition to gallery work, Gjedrem has created public art installations for sites such as Jens Bjørneboes Plass in Kristiansand, Justvik School, Moldebadet in Molde, Badehallen in Skien, and the University of Tromsø. His contributions to contemporary ceramics have been recognized through numerous awards, including the Kunsthåndverkprisen for his work BOL in 1997, the Statens treårige arbeidsstipend in 1997, and the Award of Merit at the Fletcher Challenge Ceramics Award in New Zealand in 1998. From 2008 onward, he has received a long-term artist stipend from the Norwegian government, reflecting sustained support for his practice. Gjedrem's works are included in major collections, such as the Nasjonalmuseet in Oslo, KODE Bergen Kunstmuseum, Sørlandets Kunstmuseum/Kunstsilo, the Röhsska Museum in Gothenburg, Nordnorsk Kunstmuseum, and several corporate collections including Telenor. Today, Eirik Gjedrem continues to work from his studio in Søgne, often in close dialogue with Ann Beate Tempelhaug. Together, they explore the possibilities of clay through exhibitions and site-specific commissions, maintaining a lifelong dedication to the tactile and poetic potential of ceramics.

Eon

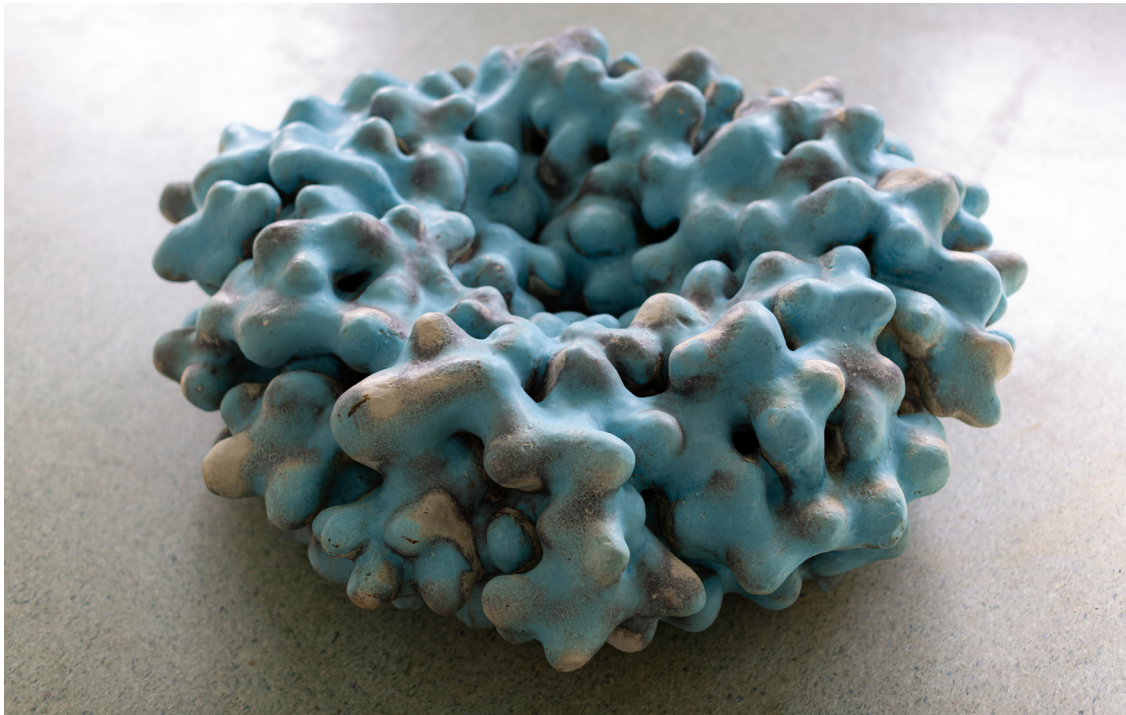
Wall Sculpture

2023

Stoneware glaze, porcelain

97 x 35 x 93 cm

Unique piece, signed by the artist



Conglomerat

Wall Sculpture

2023

Stoneware glaze, porcelain

57 x 15 x 53 cm

Unique piece, signed by the artist



Inverse

Sculpture

2022

Cast, porcelain glaze

17 x 17 x 7 cm

Unique piece, signed by the artist



Transform

Sculpture

2022

Paper cast, porcelain glaze

25 x 25 x 6 cm

Unique piece, signed by the artist



Cascade

Sculpture

2021

Impression, porcelain glaze

17 x 20 x 14 cm

Unique piece, signed by the artist





Lisa Hellrup (SE)

Lisa Hellrup works from her studio in Leksand, in the heart of Dalecarlia, Sweden. She holds an MA in Ceramics & Glass from the Royal College of Art and was recently selected as an Ingram finalist. Her practice is rooted in what she calls “the unstaffed library”, a chaotic accumulation of experiences, conversations and emotions, from which she seeks to create moments of calm. The forest has shaped Hellrup’s life for as long as she can remember, offering both solitude and inspiration. Its rhythms, textures, and layered depth are embedded in her work, reflecting her view of humans as composed of shifting layers. Her practice explores vulnerability and the ways we shield our most fragile selves behind social conventions and external facades, drawn to the tension between concealment and revelation. She has exhibited widely in Sweden and internationally, with solo exhibitions in Stockholm and Los Angeles,

and group shows including Pik’d, Beirut and County Hall Pottery, London. Her work is held in public collections such as the Public Art Agency Sweden, and she has received several grants, including the Helge Ax:son Johnson Foundation. She is now conducting experiments with porcelain and scoby (a symbiotic culture of bacteria and yeast). Spazio Nobile has represented Lisa Hellrup since 2022.

Embodied #1

Sculpture

2022

Manganese stoneware sculpture and Falu red

83 x 0 35 cm

Unique piece, signed by the artist



Embodied #2

Sculpture

2022

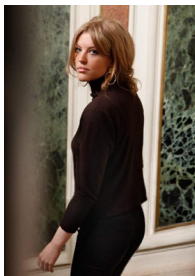
Manganese stoneware sculpture and Falu red

95 x Ø 40 cm

Unique piece, signed by the artist







Amy Hilton (UK)

Amy Hilton received her degree in literature from the University of London's Goldsmiths College. In January 2008, she settled in the French Alps, where she reconnected with Nature. Her artistic aspirations developed over the seasons spent among the valleys and mountaintops. Today, she splits her time between Paris and Burgundy. The conjunction of 'the parts and the whole' is a concept that has accompanied the artist along her academic and very personal work. She uses a variety of subjects and media to question the notions of totality and fragmentation, to try to open up being and phenomena, which far from existing only independently and distinctly, according to her, find their sense in their relationship, and even more in their relationship to Nature. This "deep ecology", to use the artist's own words, highlights the power of physiological and mythical links and cycles. Amy Hilton has a story she likes to tell in order to illustrate the inspiration that animates her work: she talks about her discovery, on an isolated beach, of a stone broken into two separate parts.

Two distinct parts; two parts that fit perfectly together. The sharpness of the stone's crack does not prevent us from thinking of it as a coherent and unique form. Spazio Nobile organised Amy Hilton's first solo exhibition, "Dreamstones", for the Art on Paper show at BOZAR Brussels, in 2018, and "In Between" during the Brussels Drawing Week in 2018. She was also Guest Editor of TLMag on the theme of "Precious: A Geology of Being" in 2020. Spazio Nobile has represented Amy Hilton since 2018, and organised her first solo show "Subtle Energy" in 2023.

Fire

Sculpture
2022
Cast glass
14,5 x 14,5 x 4,5 cm
Edition of 3 + 2 AP



Water

Sculpture
2022
Cast glass
16 x 10 x 4 cm
Edition of 3 + 2 AP



Air

Sculpture
2022
Cast glass
Ø15,5 x 3,5 cm
Edition of 3 + 2 AP



Ether

Sculpture
2022
Cast glass
Ø10 x 4 cm
Edition of 3 + 2 AP



Earth

Sculpture
2022
Cast glass
15,5 x 15,5 x 4,5 cm
Edition of 3 + 2 AP







Katherine Huskie (UK)

Katherine Huskie has been working with glass for over 10 years. Huskie started experimenting with glass at college and subsequently went to the University of Sunderland where she studied for a BA (Hons) in Glass and Ceramics. Huskie specialised in blown glass early on and since then it has become her passion. Glass blowing has taken Huskie all over the world including a year based in Australia where she worked with numerous different glass makers to expand and broaden her knowledge. The experience provided Huskie with the passion and determination to push her own glass designs. On returning to the UK she set up Devereux & Huskie Glassworks with James Devereux. They specialise in creating glass for designers and artists from the UK and overseas. Huskie has always been interested in pattern whether it is within nature, textiles or geometry. She is always searching for new influences and how she can include the patterns in hot glass. Huskie was named Wimbledon Championship Artist 2018 alongside Nancy Sutcliffe. They collaborated to create 2 large scale glass works

that are on display in the Clubhouse. In 2020 Huskie became a QEST scholar, she received a grant to allow her to continue learning the craft of Neon. Katherine Huskie is represented by Spazio Nobile Gallery since 2020. Huskie's work has a strong identity with form and pattern, whether it is technique or ascetic driven. Katherine Huskie is always searching for new influences and how she can incorporate the inspiration within hot glass. Huskie has travelled with her glass spending a year working in Australia learning new techniques and gathering experiences and ideas. Katherine Huskie is represented by Spazio Nobile since 2019.

Cassito Blue & Green

Sculptural vessels

2024

Hand blown and squeezed molten glass

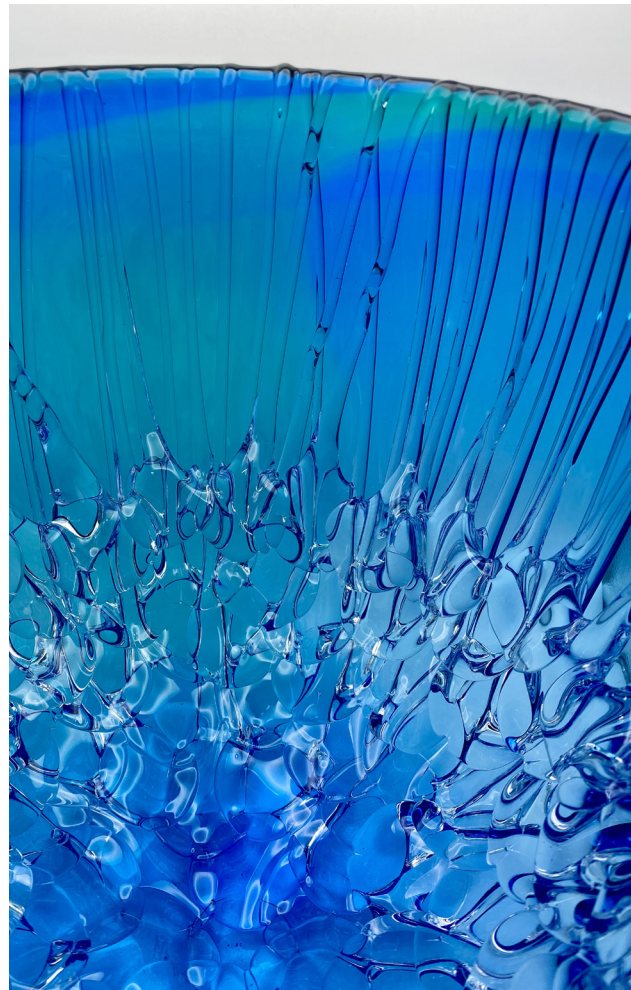
22 x 0 19 cm

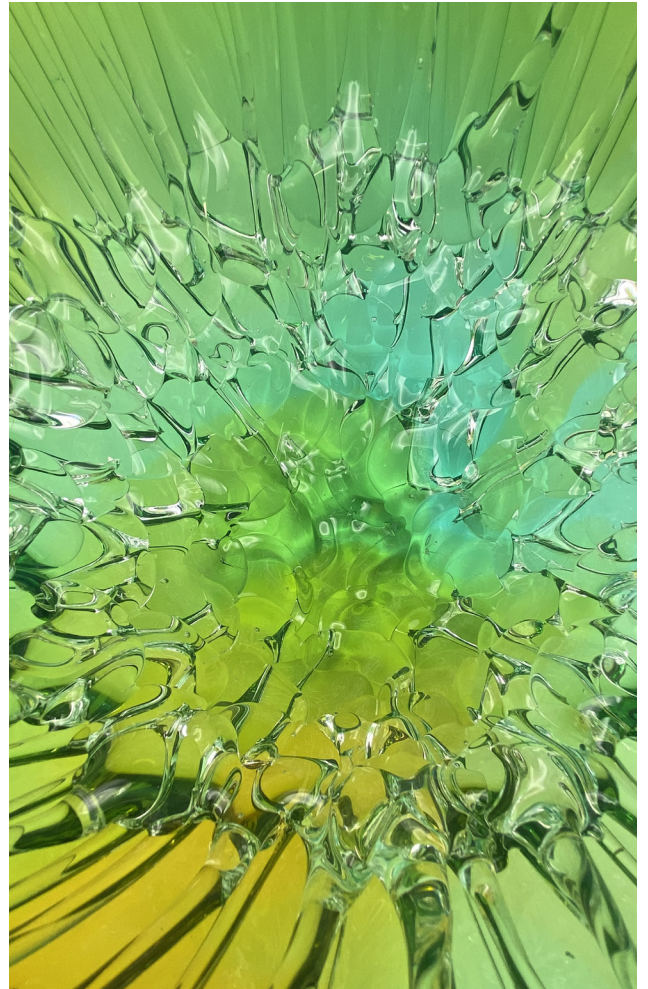
Unique piece in a random collection

Signed by the artist

The two collections *Cassitos* and *Echinus* were born from Katherine Huskie's love of handling hot glass and its tactile qualities. Mouth blown and heat pinched, each sculpture is inspired by the sea urchin shells or mussel shells found on the rocks of the British coast. Their rippling texture has inspired her master glassmaking where each piece of glass is individually applied to the surface and thus dictates the final shape of each of her unique pieces with their deep, shimmering colours. Her sculptures can also become vases for stylised bouquets.







Cassito Purple & Red

Sculptural vessels

2024

Hand blown and squeezed molten glass

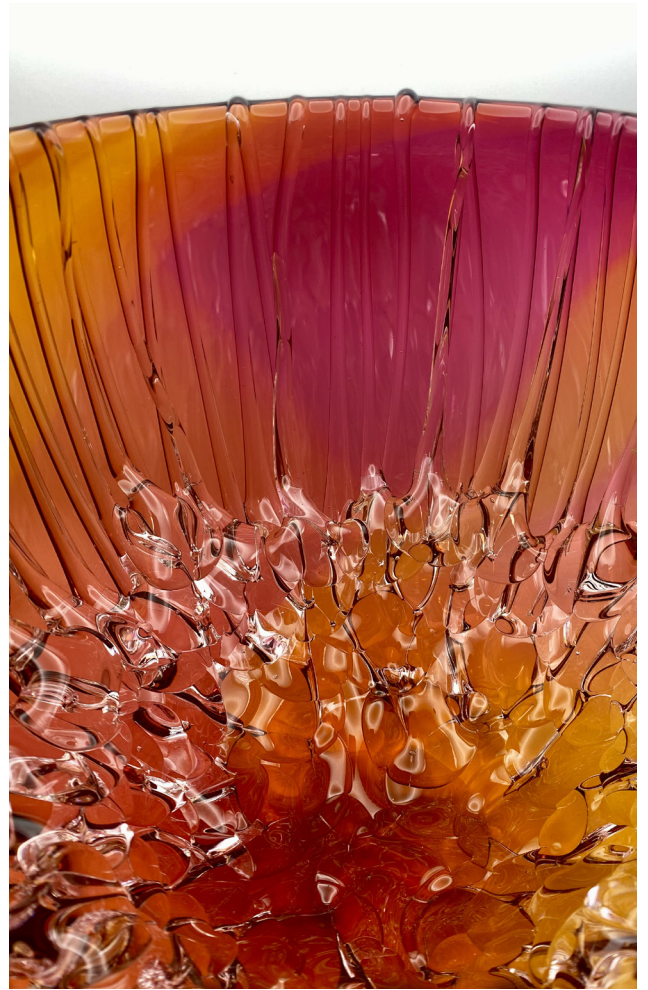
22 x 0 19 cm

Unique piece in a random collection

Signed by the artist

€ 4 500 each Ex Works





Cassito Pink

Sculptural vessel

2024

Hand blown and squeezed molten glass

22 x 0 19 cm

Unique piece in a random collection

Signed by the artist



Cassito Rauch Topaz

Sculptural vessel

2024

Hand blown and squeezed molten glass

22 x 0 19 cm

Unique piece in a random collection

Signed by the artist



Echinus Rauch Topaz

2024

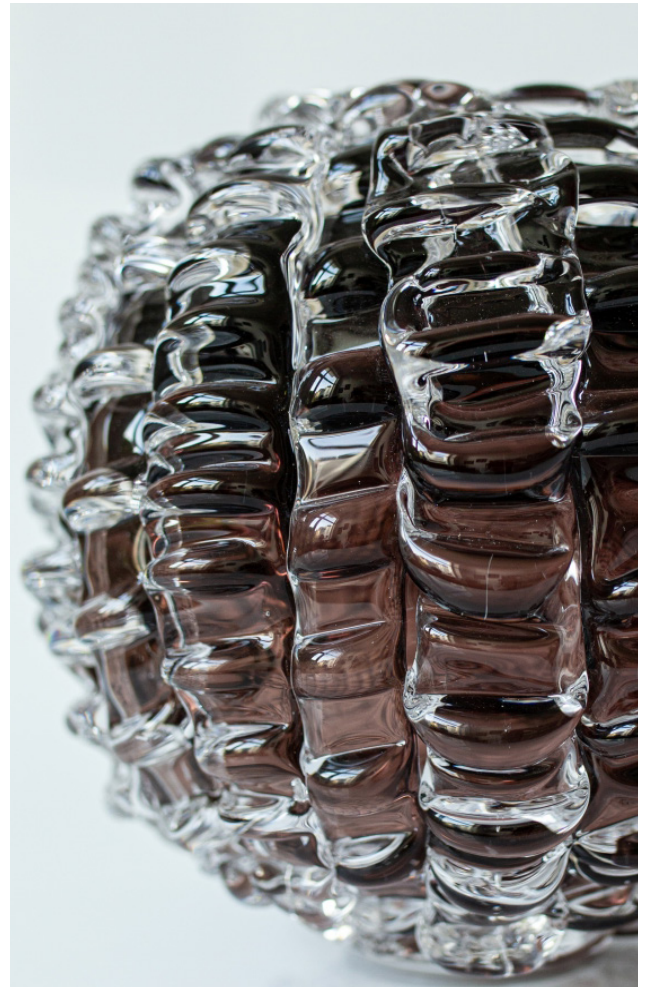
Sculptural vase

Hand blown and squeezed molten glass

21 x 0 22 cm

Unique piece in a random collection

Signed by the artist



Echinus Purple

2024

Sculptural vase

Hand blown and squeezed molten glass

21 x 0 22 cm

Unique piece in a random collection

Signed by the artist



Ostreum Mittel Blaurw

2024

Sculptural vase

Hand blown and squeezed molten glass

21 x 0 30 cm

Unique piece in a random collection





Åsa Jungnelius (SE)

Åsa Jungnelius (b. 1975, Fisksätra, Sweden) is a Swedish contemporary artist working primarily with glass, stone, and large-scale public art. She lives and works in Månsamåla, Småland and is also university lecturer, entrepreneur, artistic director, educator and since 2022 honorary doctor at Linnaeus University in Växjö. Trained as a glassblower at Kosta Boda in her teens, Jungnelius went on to complete a Master's degree in ceramics and glass at Konstfack (1998–2004). She had an immediate breakthrough on the Swedish art scene with her graduation exhibition *I like your hair style!* (2004), a striking presentation in glass that critiqued beauty ideals and gendered oppression while reinterpreting Sweden's traditional glass heritage. Since then, she has become known as an innovator of her medium, developing a distinctive visual language where craftsmanship and contemporary art intersect. Her works are included in the collections of Moderna Museet (Stockholm), Nationalmuseum (Stockholm), the European Parliament Art Collection (Brussels), Malmö Konstmuseum, Norrköpings Konstmuseum, Glasmuseet Ebeltoft (Denmark),

Röhsska Museet (Gothenburg), Smålands Museum, The Glass Factory (Boda), and other major institutions. Recent public art commissions include Snäckan (2015–27) for Stockholm's Hagastaden metro station; the process-based project *Paviljong #1 Energi(er)* and *The Inner World* Exhibition for Norrköpings Konstmuseum (2023); and *Transit of Venus* (2023), a sculptural monument to International Women's Day donated to the City of Stockholm. In December 2024, she completed *Agnes Tårar* (Agna's Tears) and *Agnas Famn* for the new cultural centre in Gävle, as part of its inaugural exhibition *Seamless Transition*. Her work has been widely exhibited in recent years at Spazio Nobile (Brussels, 2024), Galerie Leu (Munich, 2023), Galerie Glas (2023), Market Art Fair (Stockholm, 2022), Kunstnernes Hus (Oslo, 2021), Artipelag (Stockholm, 2020), ArkDes (Stockholm, 2018–19), Xiangning Art Museum (Shenzhen, 2019), Vandalorum (2019), and the Luleå Biennale (2019). Her first solo exhibition in Turkey, *A Verse Written with Earth, Fire, Water, and Air*, curated by Elif Kamışlı, will be held at the Pera Museum in Istanbul from 16 September 2025 to 18 January 2026. She has been represented by Spazio Nobile since 2021.

Queen Helmet I

Sculpture

2024

Hot sculpted glass

24 x 36 x 20 cm

Unique, signed by the artist



Queen Helmet II

Sculpture

2024

Hot sculpted glass

24 x 36 x 20 cm

Unique, signed by the artist



Queen Helmet III

Sculpture

2024

Hot sculpted glass

24 x 36 x 20 cm

Unique, signed by the artist



Queen Helmet V

Sculpture
2024
Hot sculpted glass
24 x 36 x 20 cm
Unique, signed by the artist



Mother of Pearl I

Sculpture

2023

Hot cast and sculpted glass

22 x 30 x 29,5 cm

Unique, signed by the artist



Mother of Pearl II

Sculpture

2023

Hot cast and sculpted glass

24 x 23,5 x 30 cm

Unique, signed by the artist



Crackle Dreaming About Chewing

Sculptural Vase

2025

Mouth blown glass

40 x 28 x 29 cm

Edition of 5

Signed and numbered by the artist



Crackle Creamy Rose

Sculptural Vase

2025

Mouth blown glass

40 x 29 x 29 cm

Edition of 5

Signed and numbered by the artist



Crackle Toxic Green Rose

Sculptural Vase

2025

Mouth blown glass

40 x 28 x 29 cm

Edition of 5

Signed and numbered by the artist



Crackle Adult Lady Rose

Sculptural Vase

2025

Mouth blown glass

41,5 x 26 x 26 cm

Edition of 5

Signed and numbered by the artist



Crackle Adult Lady Rose 2

Sculptural Vase

2025

Mouth blown glass

41 x 28 x 29 cm

Edition of 5

Signed and numbered by the artist



Crackle Nymphoides Peltata

Sculptural Vase

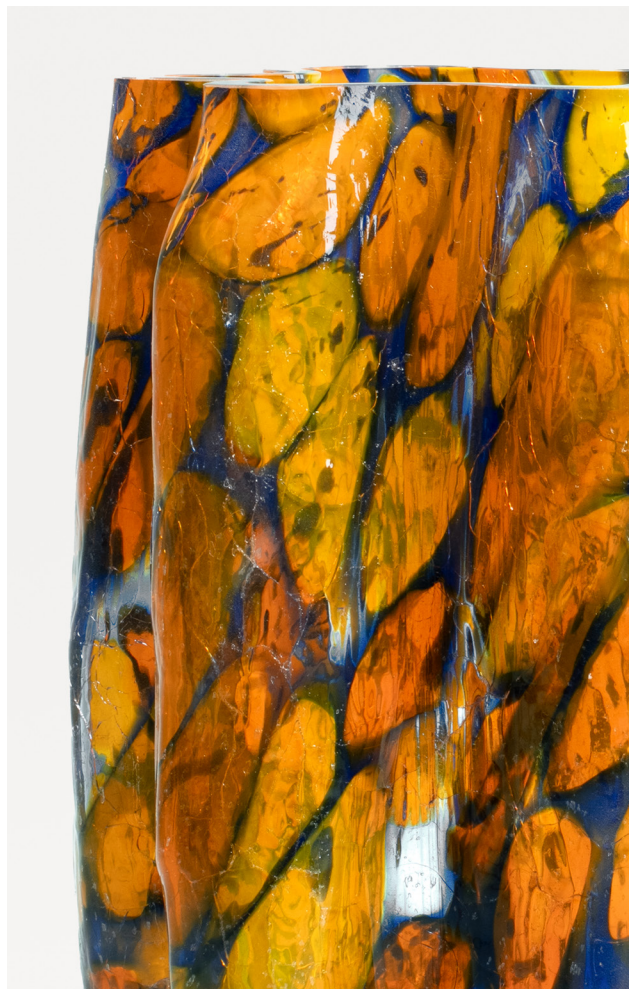
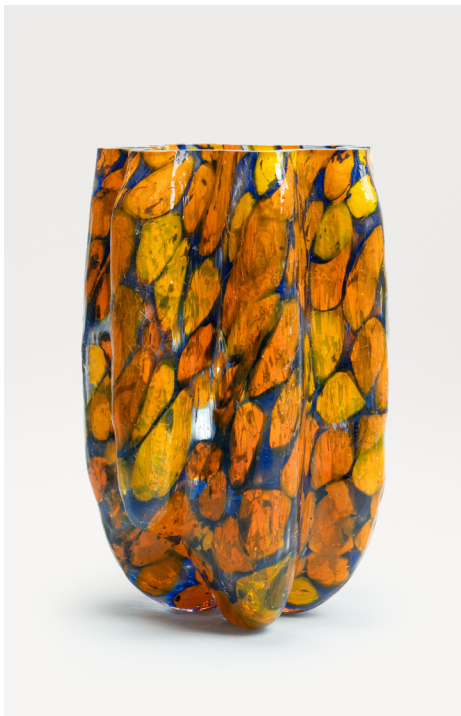
2025

Mouth blown glass

43 x 32 x 32 cm

Edition of 5

Signed and numbered by the artist



Crackle Giant Hogweed III

Sculptural Vase

2023

Mouth blown glass

41,9 x 29 x 29 cm

Edition of 5

Signed and numbered by the artist



Crackle Rugosa Rose III

Sculptural Vase

2023

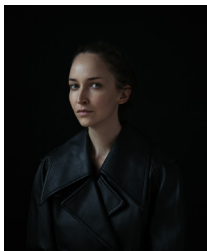
Mouth blown glass

40 x 29,5 x 29,5 cm

Edition of 5

Signed and numbered by the artist





Laura Laine (FI)

Laura Laine (born 1983) studied fashion design at the University of Art and Design Helsinki and she received the Young Designer of the Year prize in 2011. She is a Helsinki based visual artist and illustrator with her own distinct and recognizable style. Recently ranked by *The Illustrator* (ed. by Taschen) as one of the 100 best illustrators from around the world, she has also been working with glass since 2013 in Finland, Netherlands and Czech Republic. Her art works have been exhibited in Dubai, Tokyo, New York, the Netherlands, London, Los Angeles and Helsinki, among other locations. In her illustration work, she is particularly known for her surrealistic hand drawn female figures. Laine's CV lists a great deal of work for international magazines and companies such as *Vogue Japan*, *Vogue Italy*, *Vogue Germany*, *Givenchy*, *Elle*, *The New York Times*, *The Guardian*, *Harvey Nichols* and *Pantene*. She is also collaborating frequently with Nick Knight's *SHOWstudio*. She has received multiple awards for her work. Spazio Nobile represents her since 2019 and has shown her *Wet Collection* glass sculptures who were revealed

during her solo show at Designmuseum Helsinki in 2013. Spazio Nobile exhibited her glass works during *Season XII- The Finnish Season, Keep Your Garden Alive*, at Institut finlandais, Paris, at *Révélations Biennial* in Paris and in a solo show *Subtle Bodies* in 2019 followed by *Unique Design Shanghai* and the exhibition *Call to the Wild* (co-curated by Lise Coirier & Kati Laakso) at Maison Louis Carré within the iconic house designed by Alvar Aalto. In 2024, seven sculptures came back from Laine's solo exhibition at the Finnish Glass Museum Riihimäki and are inspired by the Flemish and Dutch still-life and vanitas paintings. They are part of Villa Spazio Nobile in Tervuren.

Drip II

2024

Sculpture

Hand blown glass, gold mirrored

25,5 x 23 x 28 cm

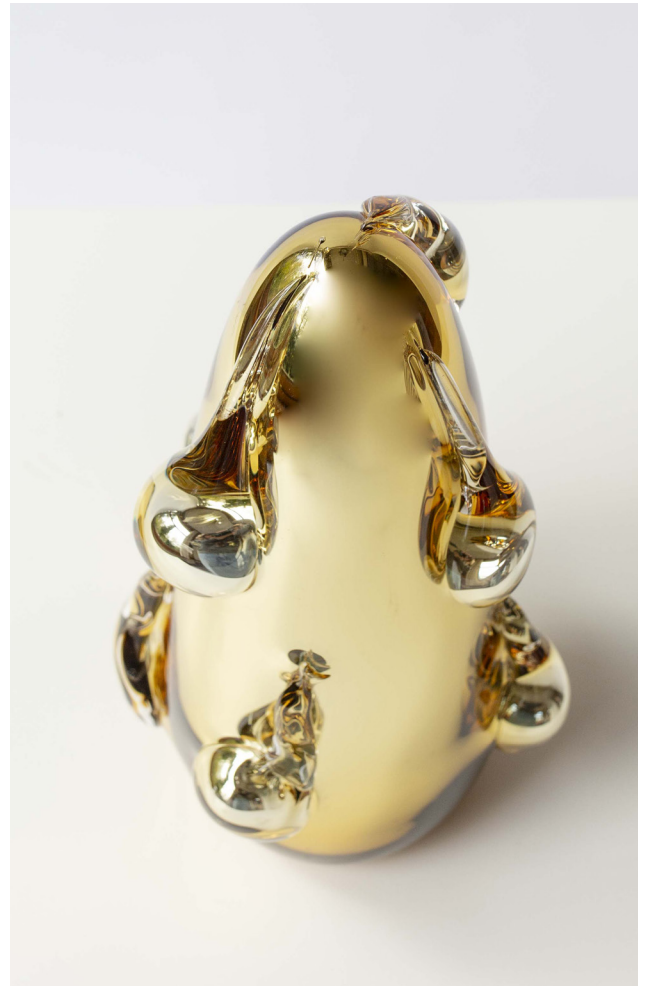
Unique piece

From *Nature Morte*, Solo show, Glass Museum, Finland, 2024



Drip III

2024
Sculpture
Hand blown glass, gold mirrored
14 x 13 x 30 cm
Unique piece
From *Nature Morte*, Solo show, Glass Museum, Finland, 2024







Matsubayashi Hosai XVI (JP)

Born in 1980 in Uji, Kyoto, Japan, ceramicist Matsubayashi Hosai XVI comes from a family with over 400 years of history in the Asahiyaki kiln. As the 16th generation head potter of the kiln, he inherited the title of Hosai XVI. His journey in pottery began with learning the potter's wheel in Kyoto, followed by an apprenticeship under his father, and further honing his craft in ceramic production in England as artist-in-residence at Leach Pottery in St. Ives, established by Bernard Leach. In 2016 he became the 16th generation Hosai of Asahiyaki. Princess Takamado presented her own calligraphy for the Asahi seal to Hosai XVI. Asahiyaki is located in the Uji region of Kyoto Prefecture, known as the centre of tea culture, just across the Uji River at the foot of Mount Asahi, opposite Byodo-in Temple. Asahiyaki began making pottery about 400 years ago during the Keicho era (Momoyama-Edo period)

under the guidance of Kobori Enshu. It is considered to be one of the «Enshu Seven Kilns (Enshu nanagama)». At the time when tea masters such as Sen-No Rikyu and Kobori Enshu were active, the first kiln master Tosaku used clay from Mt. Asahi to create tea utensils such as tea bowls and fresh water containers, which were favoured by daimyo, official residences and tea masters. Asahiyaki continued to make teaware in Uji for generations, and in the second half of the Edo period, the eighth generation, Chobei, began making the Sencha ware that is the prototype of today's form. Asahiyaki grew up with the development of tea culture in Uji. Hosai exhibits his work overseas and holds tea ceremonies and workshops to promote the tea culture of Uji and Asahiyaki, founded in 1600. His work was shown at the Leach Kiln in St. Ives, England, and in 2015 at the Guimet Museum of Oriental Art in Paris, France. In 2017, an exhibition was held at Takashimaya and Nihonbashi Mitsukoshi in Kyoto to celebrate his succession. He had a collaborative exhibition of Kimono and Tea Bowl with Nishijin-ori Master Masataka Hosoo in 2020 as well as a duo show with Trevor Shimizu at Nonaka-Hill Gallery, Los Angeles and a solo exhibition at Takashimaya Art Gallery in Nihonbashi, Tokyo. Spazio Nobile has represented him since 2025 and is preparing his solo exhibition in 2026 with an outstanding installation of sculptural works.

The Gekkishiro glaze

The Gekkishiro glaze, one of the major features of these ceramic pieces, has a beautiful pale bluish color that creates a fantastical landscape reminiscent of the light of the moon floating in the night sky. The smooth texture and transparency of the Gekkishiro glaze give the entire piece a refreshing feel, emanating a quiet charm that makes you want to continue looking at it forever. The unique patterns created by the glaze naturally flowing down create a dynamic beauty like a landscape painting, soothing the viewer's heart. The gold leaf applied is not merely decorative, but adds a dynamic element to the piece as well as the vermillion red and black lacquer. The luster of the gold leaf stands out in contrast to the pale tones of the Geshiro glaze, maintaining the overall balance while also functioning as a visual accent. This use of gold leaf has a decorative and aesthetic unity that is seen in Rinpa art, one of the major historical schools of Japanese painting created in Kyoto in the 17th century, giving these unique pieces an air of nobility.



Geppaku glaze Chawan

2024

Light blue Moon-white glazed Asahi Tea Bowl

Ceramic in Uji clay, ash glazes

Geppaku Moon white, Glaze with gold

ø 11 x 8 cm

Unique piece

Imprinted with Asahi seal

Wooden box with certificate of authenticity

With a dedication to the use of Uji clay (near Kyoto) passed down through generations, Hosai aims to revive the traditional tea ceremony aesthetic while infusing it with new visions of contemporary pottery. Based on the technique of traditional Asahi ware, his Geppaku glaze is part of the tradition since the 14th generation. His fractal shapes and addition of gold are very bold innovations like in this tea bowl (Chawan) and vessel.



©Barbade Vuyt









Päivi Rintaniemi (FI)

Päivi Rintaniemi was born in Seinäjoki, Finland, in 1956. She graduated as Master of Arts from the Helsinki University of Art and Design, today known as the Aalto University. The varied art disciplines at university gave her solid professional skills for both design and sculpture. Rintaniemi's starting point for structuring her works of art are shape and dimension. Her works are characterized by her manner of processing clay, which is also often an important factor in the nature and narrative of her sculptures. Rintaniemi's artistic work is meditative and there is an interaction between the material and the themes of the artworks. Rintaniemi is interested in how people function, their relationship with existence and life, moods, reactions. Through her work, Rintaniemi wants to unveil her relationship with nature, and to let her audience appreciate the uniqueness and miracles of life. She wants to bring forth the great importance of the little things in life, and everyone's need to be heard and accepted. An alliance of power and fragility is central in Rintaniemi's large and visually delicate sculptures, and it is also the very effect that often

first draws the watchers' attention. Opposites and counterforces, their relations and interaction, are a way for the artist to speak out and to process the chaos in both the society and the individual. Humor also forms part of her attitude towards the world. Päivi Rintaniemi's work has been recognized both nationally and abroad. She received the Finnish State Designer Award in 2008, and the first prize - the 58 Premio Faenza - at the International Competition of Contemporary Ceramic Art in Faenza, Italy, in 2013. She has published numerous articles and news items about her works, and she has participated in many juried art shows in Finland and abroad. Spazio Nobile represents her since 2019.

Unio

Hand-built sculpture

2024

Stoneware clay with shamott

54 x 60 x 56 cm

Unique piece, signed by the artist



©Sofia Rintaniemi





Silex

Sculpture

2024

Stoneware clay with shamott

24x 22 x 23 cm

Unique piece, signed by the artist







Bela Silva (PT)

Ceramist, Sculptor, Painter

Bela Silva (b. 1966, Lisbon, Portugal) is a visual artist whose practice spans ceramics, sculpture, drawing and painting. She lives and works between Brussels, Lisbon, and Paris. Bela Silva studied at the School of Fine Arts in Porto and Lisbon, as well as at Ar.Co in Lisbon, before continuing her training at Norwich School of Fine Arts (UK) and the School of the Art Institute of Chicago (USA). Early in her career she held exhibitions in Chicago at Ann Nathan Gallery and Rhona Hoffman Gallery, and since then her work has been widely shown in Europe, Asia, and the Americas. Major institutional presentations include the Lisbon Tile Museum, the Anastácio Gonçalves Museum, the Ajuda National Palace, the Ricardo Espírito Santo Foundation, the Oriente Museum, and the National Museum of Ancient Art in Lisbon, as well as the Musée des Arts Décoratifs in Paris. She has also participated in exhibitions in China, Japan, Brazil, Spain, and France, and has led fine art ceramic workshops in Japan and Morocco. Artist residencies at Kohler (Wisconsin, USA) and at the Fábrica Bordalo Pinheiro (Caldas da

Rainha, Portugal) have been pivotal in expanding her material research. In recent years, Silva has gained increasing international recognition. In 2022, her works were presented at Villa Tamaris in La Seyne-sur-Mer as part of the France–Portugal cultural season. In 2023, she exhibited in South Korea and at the Palácio Cadaval in Évora, Portugal, followed in spring 2024 by her solo exhibition *Caminho Tropical* at MAC Niterói, Rio de Janeiro. Alongside her studio practice, Silva has created major public art commissions, notably ceramic tile panels for the Alvalade metro station in Lisbon, the gardens of the Sakai Cultural Center in Japan, and the João de Deus school in the Azores. Her works are also held in numerous private collections across Europe and the United States. She has collaborated on special projects with international maisons such as Hermès, Tiffany & Co., Ginori 1735, and Vista Alegre, reinforcing the dialogue between contemporary creation, tradition, and craftsmanship. Travel plays a central role in Silva's artistic process. Each journey enriches her practice with local histories, mythologies, and natural forms, which she reinterprets through her distinctive, vibrant language of clay. Rooted in tradition yet wholly contemporary, her works bridge cultures and celebrate the interplay between ornament, narrative, and materiality. In spring 2026, Flammarion will publish her first monograph in co-edition with Spazio Nobile, offering a comprehensive overview of her career and practice. Since 2017, Bela Silva has been represented by Spazio Nobile.



Terra Viva I

Hand-built bas-relief sculpture
2025
Terracotta
40 x 30 x 2,5 cm
Unique piece, signed by the artist



Terra Viva II

Hand-built bas-relief sculpture
2025
Terracotta
40 x 30 x 2,5 cm
Unique piece, signed by the artist



Terra Viva IV

Hand-built bas-relief sculpture
2025
Terracotta
40 x 30 x 2,5 cm
Unique piece, signed by the artist



Terra Viva V

Hand-built bas-relief sculpture
2025
Terracotta
40 x 30 x 2,5 cm
Unique piece, signed by the artist



Terra Viva VI

Hand-built bas-relief sculpture
2025
Terracotta
40 x 30 x 2,5 cm
Unique piece, signed by the artist



Terra Viva VII

Hand-built bas-relief sculpture
2025
Terracotta
40 x 30 x 2,5 cm
Unique piece, signed by the artist



Terra Viva VIII

Hand-built bas-relief sculpture
2025
Terracotta
40 x 30 x 2,5 cm
Unique piece, signed by the artist



Terra Viva IX

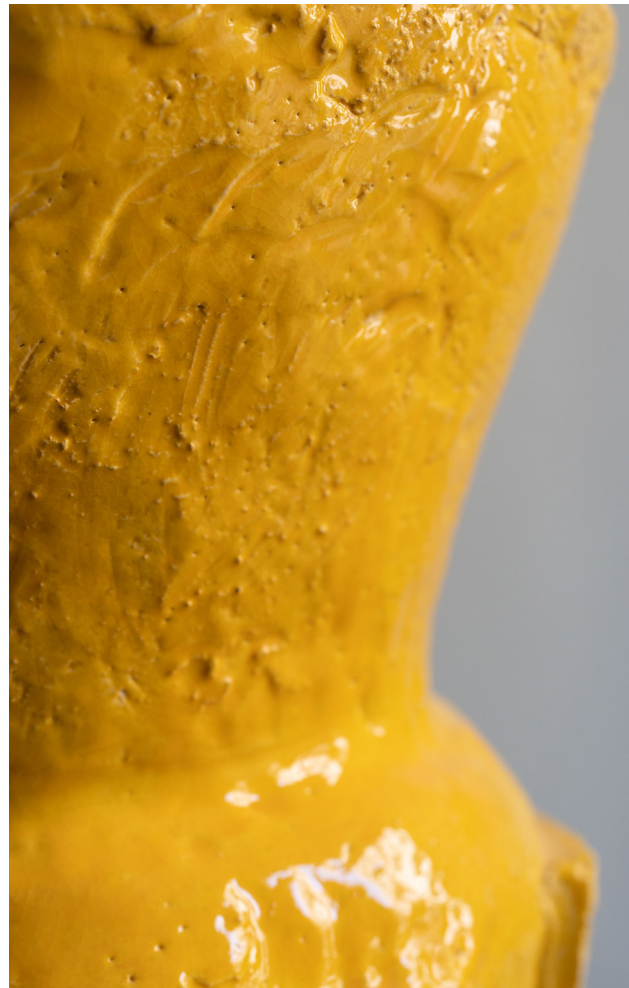
Hand-built bas-relief sculpture
2025
Terracotta
40 x 30 x 2,5 cm
Unique piece, signed by the artist



Parfum bellénique

Sculpture
2025
Glazed stoneware
53 x ø 35 cm
Unique piece, signed by the artist





Une certaine noblesse

Sculpture

2025

Glazed stoneware

55 x 0 38 cm

Unique piece, signed by the artist





Tambour

Hand-built sculptural stool or side table

2025

Underglaze painting on black glazed stoneware

41 x Ø 29 cm

Unique piece, signed by the artist



Le Corbu

Hand-built sculptural stool or side table
2023
Glazed stoneware
43 x 23,5 x 36 cm
Unique piece, signed by the artist





Piet Stockmans (BE)

Born in Leopoldsburg (Belgium) in 1940, Piet Stockmans lives on the site of Genk's C-Mine, his career fluctuates between art, the applied arts and industrial design. For nearly 30 years, he taught product design at KHLim in Genk and the Design Academy Eindhoven, and collaborated with industry – notably 25 years with Royal Mosa. New ideas and experiments continue to nourish his work as an artist-ceramicist, ranging from unique or multiple pieces of applied art, to integrations of his porcelain works, to architecture. Cultural ambassador for Flanders in 1995, winner of the Henry Van de Velde Career Award (Flanders Design) in 1998, his works have been included in major exhibitions (solo or group) and have been the subject of memorable installations. Stockmans has seen his creations take their place in the largest Belgian and international collections: PMMK Oostende, Designmuseum Gent, Stedelijk Museum Amsterdam, MAD New York, Met New York, Mint Museum of Craft and Design, Musée national / Cité de la Céramique de Sèvres, V&A

London, etc. He has also led many workshops and conferences in major art and design schools, and has participated in important biennials of ceramics. As Glenn Adamson states about Stockmans's practice «Ceramics is, quite naturally, an art of edges. Every thrown vessel is a perimeter manifested, an object in orbit around itself; every ceramic sculpture a constructed mass whose energies congregate on the surface. Though it has a reputation for being domestic, even decorative, this is a fundamental misunderstanding: it can be the most extreme of art forms, poised always to push outward, testing its own boundaries. This is Piet Stockmans' view of the matter. He has conducted his whole career at the edge, both literally and figuratively. Among his most recognizable compositions feature numerous porcelain vessels and imperfect fragments, the lips of each marked out in a wash of blue. Despite their outward serenity, these installations can also be understood as energy fields, welling up against their own limits. The individual variations of each painterly edge suggest a barely controlled tide, a brimming chaos beneath. Over the course of his six decades in the medium, Stockmans has pursued the collision between order and turbulence, strength and fragility, following that dialectical instinct wherever it leads him. In his hands, ceramic seems not so much a terrestrial art form as an oceanic or celestial one: a domain of infinite amplitude, containing forces beyond our reckoning.» Spazio Nobile represents Stockmans since 2017.

Example of A Landscape

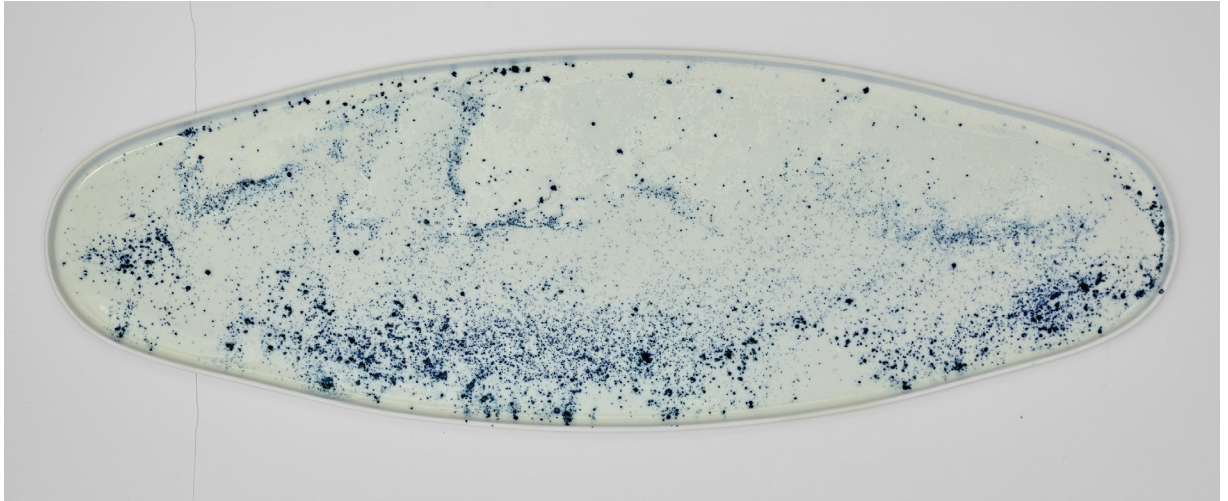
Wall installation

2024

Porcelain with Cobalt blue “Stockmansblauw”

30 x 87 x 1 cm

Unique piece, signed by the artist



Examples of A Landscape

2021

Porcelain with Cobalt blue “Stockmansblauw”

40 x 70 x 1 cm

Unique piece, signed by the artist



© Margaux Nieto



Ann Beate Tempelhaug (NO)

Ann Beate Tempelhaug (b. 1951, Mosjøen, Norway) is a sculptor, painter, and ceramic artist whose career spans more than three decades. Educated in Arts and Crafts at the University of Bergen, she is acclaimed for her large-scale ceramic works, freely shaped and sculpted, then entirely hand-painted across their surfaces and edges. Her practice reflects a deep curiosity for colour, form, and the fleeting moments of everyday life, translating them into contemplative works that bridge memory, landscape, and lived experience. As she remarks, echoing Per Kirkeby, “Landscapes are always about beauty and death. By taking the landscape as inspiration, my work connects to my own life and my memories.” Tempelhaug has exhibited widely in Norway and internationally. Recent solo exhibitions include KRAFT Gallery (Bergen), Bomuldsfabriken (Arendal), Kunstpunkt Lista, TID Gallery (Mandal), Agder Art Center, and Arteriet Gallery (Kristiansand). She has also participated in notable group exhibitions with FORMAT Gallery (Oslo). In

2023, Spazio Nobile presented her first solo show with the gallery, *Nord*, followed by her second solo exhibition in Milan at Fondazione Officine Saffi.

Her works are part of major Norwegian collections, including the National Museum in Oslo and the art museums of Bergen, Trondheim, and Kristiansand. She has been awarded significant public and private commissions for institutions such as the municipalities of Risør and Vestnes, the Universities of Kristiansand and Bergen, and several care centres across Nøtterøy, Tangvall, and Kristiansand. Over the course of her career, she has received numerous national grants, including the National Art Scholarship, support from the Art and Craft Foundation, project funds from the Norwegian Fine Art Association, and most recently, the prestigious five-year National Art Grant. Tempelhaug will hold a solo exhibition at Kunstnerforbundet in Oslo in fall 2026. Since 2020, Ann Beate Tempelhaug has been represented by Spazio Nobile.

From North

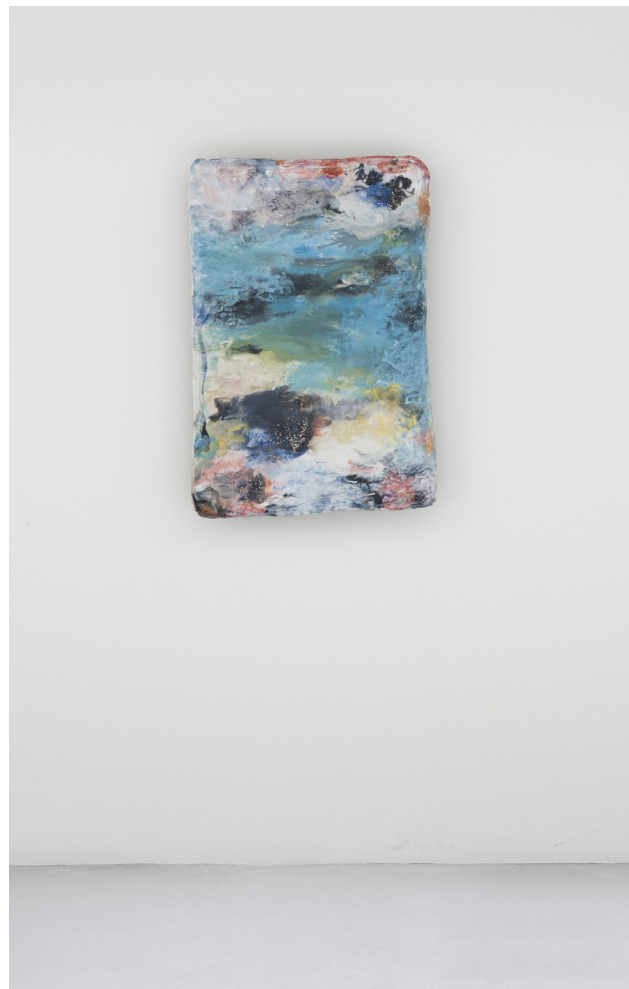
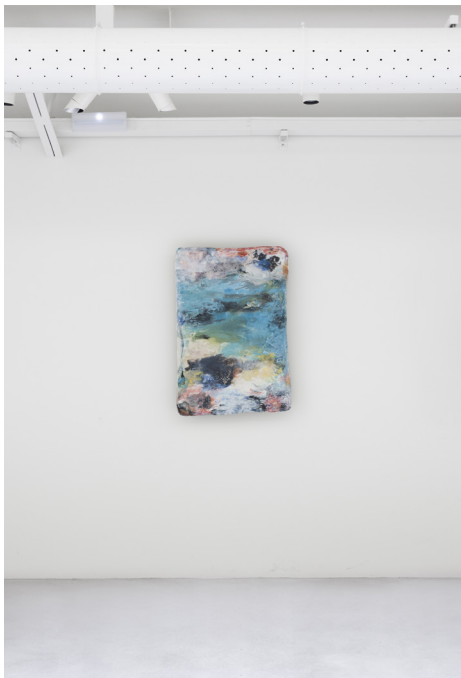
Hand-built and painted ceramic sculpture

2025

Stoneware, porcelain glaze

102 x 69 x 12 cm

Unique piece signed by the artist on the back of the ceramic



Embrace

Ceramic wall installation

2023

Stoneware, porcelain glaze

61 x 106 x 9 cm

Unique piece, signed by the artist on the back of the ceramic



Blue

Ceramic wall installation

2023

Stoneware, porcelain glaze

62 x 45 cm

Unique piece, signed by the artist on the back of the ceramic



River Green

Ceramic wall installation

2023

Stoneware, porcelain glaze

62 x 45 cm

Unique piece, signed by the artist on the back of the ceramic



Sea Green

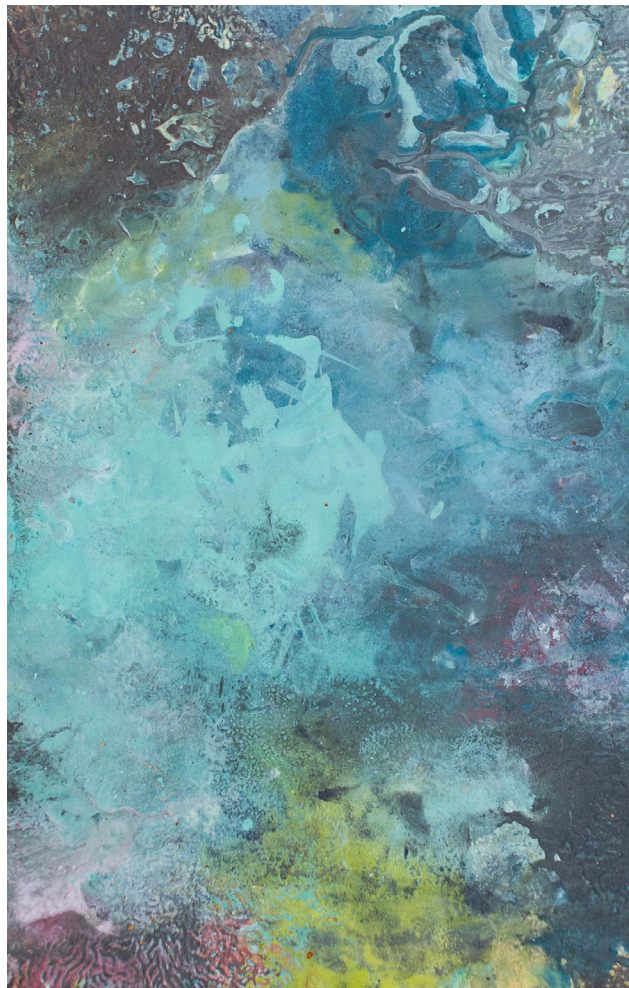
Ceramic wall installation

2023

Stoneware, porcelain glaze

61 x 47 cm

Unique piece, signed by the artist on the back of the ceramic



Before The Wedding

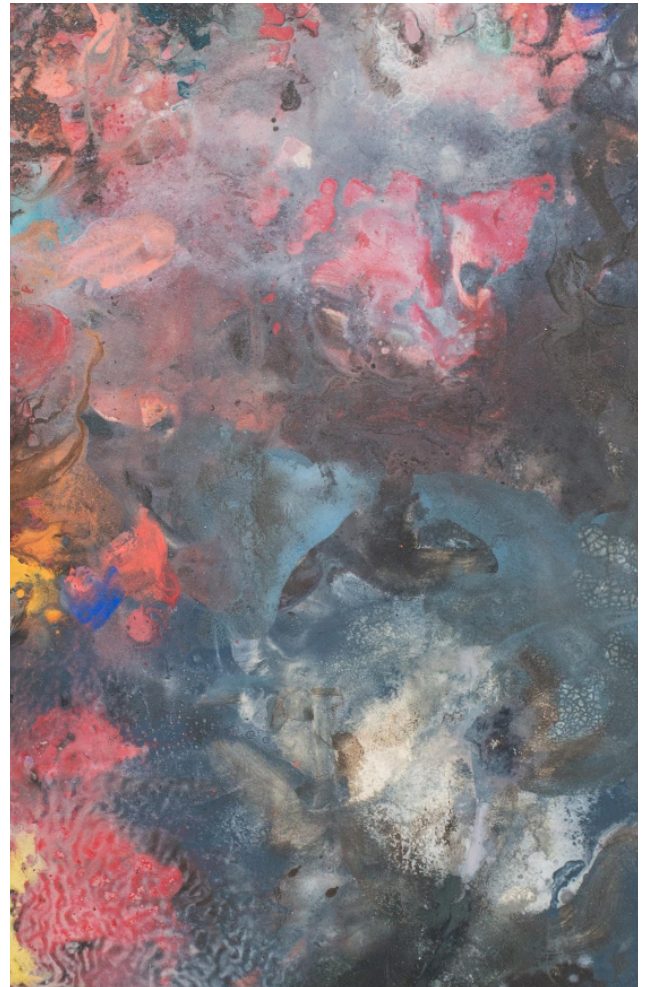
Ceramic wall installation

2023

Stoneware, porcelain glaze

57 x 42 cm

Unique piece, signed by the artist on the back of the ceramic





Kiki van Eijk (NL)

Designer

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.

Ceramic Totem

#Green Delight

2020

Sculptural candle holder

Glazed stoneware

ø 37 x 89 cm

Unique piece signed by the artist



Large Raku Yellow Base

#6

2024

Sculptural vase

Raku Clay, glaze

ø 15,5 x 53 cm

Unique piece, signed by the artist



Medium Raku Yellow Vase

#10

2024

Sculptural vase

Raku Clay, glaze

ø 16 x 39 cm

Unique piece, signed by the artist





Philipp Weber (DE)

German creative Philipp Weber's holistic methodology melds his keen craft-led sensibility and affinity for humanism. Unaffected by the saturated trends that drive the design industry, the young designer delves deep into different subject matter. He approaches each topic from a comprehensive set of vantage points: the history and analysis of established manufacturing processes to the integration of seemingly disparate yet surprisingly appropriate associations. Graduated of Design Academy Eindhoven and University of Arts Berlin, he anchors and translates his unhurried, discursive explorations into tangible concepts and functional forms. These accessible applications push beyond the previously accepted limitations of age-old techniques and in turn, suggest ways in which to ensure their survival. It is no wonder that his chosen mediums tend to be glass, coal byproduct, cork, and textile. Though the designer frames his projects as thought-provoking referential, experimental, and expressive statement pieces, the new material properties they introduce have the most impact.

As the co-founder and creative director of Analog, a commercial venture developed through Berlin Glassworks, Weber has been able to put this unique praxis- based approach to good use. His interest in subverting traditional modes of production and research, now also incorporates a desire to explore new unconventional business models. Weber's first exhibition with Spazio Nobile was in 2017 as part of *Season IV-Crystallized*, with his experimental projects *A Strange Symphony* and *From Below* which were currently exhibited at CID-Hornu, Belgium, within the exhibition *At the Coalface, Design in a post-carbon age* in 2023. Spazio Nobile represents Philipp Weber since 2020.

On Colours Light Purple - Pink

#31

2022

Sculpture

Hand blow crystal

25 x 0 11,5 cm

Unique piece, signed by the artist



On Colours Cobalt Blue - Purple - Topaz

#12

2022

Sculpture

Hand blow crystal

23 x 23 x 9 cm

Unique piece signed by the artist





Lise Coirier & Gian Giuseppe Simeone

Co-Founders and Directors of Spazio Nobile

Lise Coirier (FR-BE) and Gian Giuseppe Simeone (IT-SE) are the co-founders and directors of Spazio Nobile Gallery (Brussels), established in 2016. Both art historians, they bring complementary backgrounds that bridge contemporary creation, cultural heritage, and international cooperation. French-born Lise Coirier has lived and worked in Brussels for three decades, dedicating her career to building bridges between art, design, and cultural discourse. As curator, publisher, and cultural entrepreneur, she is also the founder and editor-in-chief of *TLmag – True Living of Art & Design*, an annual print and digital magazine launched in 2008 that explores contemporary culture through the lens of art and culture. Alongside her curatorial work at Spazio Nobile, she has initiated and directed several European cultural projects, including *Human*

Cities and *Glass is Tomorrow*, and has published widely on fine art and design, reinforcing her commitment to cultural mediation and knowledge production.

Gian Giuseppe Simeone, of Italian-Swedish origin and based in Brussels, is an art historian and archaeologist specialised in the valorisation of artistic and cultural heritage. His work has long focused on positioning culture as a driver of international dialogue and development. Through his consultancy, Culture Lab, he has designed and managed large-scale cultural cooperation projects, often funded by the European Union, that connect contemporary creation and cultural heritage across Europe, Africa, and the Mediterranean. He has contributed to major exhibitions, research programmes, and co-productions in the visual arts, music, theatre, and design, while also leading numerous studies and evaluations on the role of culture in fostering social and economic development. He is the author of several reference works on European and international cultural policy and heritage.

Together at Spazio Nobile, Coirier and Simeone curate and promote projects at the crossroads of contemporary fine art, applied arts, and design. Their vision is to highlight the poetics of materiality and the cultural resonance of artistic practices, fostering dialogue between artists, audiences, and institutions on both local and international levels.

Artist Monographs published by Spazio Nobile Editions



TLmag41-*The Art of Collecting*

Guest Editor: Simon de Pury
Release: end of January 2026

Simon de Pury is a renowned art auctioneer, curator, collector, and leading figure in the global art market. Often referred to as the 'rock star of the auction world,' he is celebrated for his passionate advocacy of contemporary art and design. Formerly Chairman and Chief Auctioneer of Phillips de Pury & Company, he has played a pivotal role in shaping international collecting trends through his visionary curation, sharp eye for emerging talent, and energetic public presence. As Guest Editor of *TLmag41 – The Art of Collecting / Collecting Art*, Simon de Pury brings his unique insight into the emotional, cultural, and aesthetic dimensions of collecting across disciplines.

"Collecting is one of the earliest instincts we are born with. As a young boy, I was obsessed with collecting miniature cars. My youngest daughter, now a teenager, has gone through several such phases. From the age of 6 to 10, she collected dolls – mostly Barbies. During Covid, she started buying digital clothes for the avatar she played with in the online game Roblox. This led the way to the acquisition of crystals and exotic stones, which began to accumulate rapidly. As we approach adulthood, this urge to collect can often diminish or disappear. However, it only takes one step for it to be rekindled and for us to succumb forever to the most beautiful but totally incurable disease. I discovered my passion for art as a teenager. In my early twenties I was overjoyed to be able to work for Sotheby's and be surrounded by art on a daily basis. It was in my mid-30s that I felt the urge to buy a work by the Russian artist Erik Bulatov. It cost 35,000 Swiss francs and I had no idea how I was going to pay for it. I was on a very modest salary at Sotheby's and I already had four children. Fortunately, their mother was very understanding and we managed to pay the bill in instalments. I was hooked and from that moment on I put every penny I ever had into art."



Simon de Pury © Time Acker

Info

Ceramic Brussels

Tours & Taxis, 21-25.1.2026
Booth A12

Tours & Taxis
Shed 1 & 2 Bis
Rue Picard 3
1000 Brussels
Belgium

Group Show with works by François Azambourg, Liu Chien Kuang, Marie Corbin, Josef Divin, Foyer Brisé, Garnier & Linker, Eirik Gjerdem, Lisa Hellrup, Amy Hilton, Katherine Huskie, Åsa Jungnelius, Laura Laine, Hosai Matsubayashi XVI, Päivi Rintaniemi, Bela Silva, Piet Stockmans, Ann Beate Tempelhaug, Kiki Van Eijk, Philipp Weber.

Collectors Preview
21.1.2026, 14.00-17.00
By invitation only

VIP Opening
21.1.2026, 17.00-21.00
By invitation only

Public Opening
22.1.2026, 11.00-19.00
23.1.2026, 11.00-19.00
24.1.2026, 11.00-19.00
25.1.2026, 11.00-18.00



Päivi Rintaniemi, *Silex* ©Sofia Rintaniemi

Catalogue Design by Eugénie Frémiot

Exhibitions

Season XXXVII-Frederik Vercruyssen
Panoramic: 15 Years of Art Photography
Solo Show
23.1-15.3.2026
In the framework of Photo Brussels Festival

Villa Spazio Nobile, Tervuren
The Weave of Light
Group Show
27.9.2025-22.3.2026, and by appointment

NOMAD St Moritz
Villa Beaulieu, Group Show
12-15.2.2026

Season XXXVIII - Kiki van Eijk
Memories of A Garden, Solo Show
19.3-31.3.2026

Season XXXVIX-Benoît Maire & Marie Corbin
Crush, Duo Show
5-13.6.2026

PAD Paris
Les Tuileries
Group Exhibition
8-12.4.2026

Contact

Spazio Nobile
Contemporary
Applied Arts, Design &
Photography

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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 design. When art historians Lise Coirier and Gian Giuseppe Simeone founded Spazio Nobile in 2016, they combined their passions for design and art history to establish a fruitful dialogue with applied art, design and photography. 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 *Spazio Nobile At Home*, and in Sweden, at *The 25 Columns*, built by OFFICE Kersten Geers David Van Severen, overlooking Lake Siljan from the heights of Plintsborg, Dalarna.

@spazionobilegallery
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SPAZIO
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Contemporary Applied & Fine Arts