



PAD Paris
Jardin des Tuileries, 8-12.4.2026
Booth 38

Day Dream
Tous les chemins mènent à Rome

For the upcoming edition of PAD Paris and for the 10th Anniversary of Spazio Nobile, we are proud to present *Day Dream: Tous les chemins mènent à Rome*, an exhibition showcasing 21 exceptional signatures of the gallery: Sébastien Caporusso, Pierre Charrié, Florence Coenraets, Marie Corbin, Vincent Fournier, Éva Garcia, Garnier & Linker, Eirik Gjedrem, Kaspar Hamacher, Pao Hui Kao, Åsa Jungnelius, Luis Marie Studio, Benoit Maire, Isaac Monté, Bela Silva, Ann Beate Tempelhaug, Joost van Bleiswijk, Kiki van Eijk, Quentin Vuong, Didi Ng Win Yin, Chisato Yasui.













Sébastien Caporusso (BE)

Sébastien Caporusso is a Belgian designer with Italian roots who is passionate about the decorative arts. He excels in producing objects of otherworldly beauty by mixing noble materials, organic shapes and unusual lines in his furniture and lighting. He favours locally sourced materials such as stone, brass and marble, working with the best Belgian craftsmen to create his pieces. Immersing oneself in the imagination of this interior architect and designer is not a linear journey, but rather a dreamlike interpretation of materials. His talent lies in combining beautiful materials to create unexpected scenographies — eclectic mixes of objects and colours from his own universe. The symbolic forms of his work are characterised by organic outlines as well as majestic, one-of-a-kind cuts. Sébastien has a preference for rare, irregular and unique objects. «I use noble materials in my work, but never overly ostentatious ones, to fit into the spaces I am redesigning or to embellish the furniture I have designed. The worn walls of a Venetian palazzo inspire me, as does oxidised bronze. I like materials with a history.

It's about a past that has been lived, like the cobbled pavements of Rio or the Engawa planks in Kyoto. «At every moment, my projects are about natural materials, soft colours and minerals,» states Caporusso. Caporusso excels in producing such pieces of otherworldly beauty for the gallery within the Intermezzo Collection, mixing noble materials, organic shapes and unusual lines in his furniture and lighting. Spazio Nobile has represented him since 2018.

Intermezzo

Coffee table

2025

Acacia with Breccia Medici Marble Top

ø 140 x 36 cm

Unique piece in a random collection

Signed by the artist





Pierre Charrié (FR)

Graduated from the Beaux-Arts and École Nationale Supérieure de Création Industrielle (ENSCI-Les Ateliers), Pierre Charrié is fascinated by the sensory dimension of everyday objects, and explores how materials, sounds or gestures can trigger new interactions and transcend the ordinary. Passionate about music, his research and experimentation into the sound quality of objects have earned him recognition from his peers, with some of his works featured in the permanent collection of the Centre national des arts plastiques (CNAP). A versatile designer, he works with a wide range of natural materials, including wood and ceramics, as well as feathers and mother-of-pearl, which he combines with innovative yet ancestral techniques used by the craftsmen he meets. With the Surfaces Sonores project, he won the Agoragrants in 2013. Since then, he has continued his work on the sound qualities of objects, notably with Galerie MICA. Pierre Charrié won the Grand Prix de la Création de la Ville de Paris in 2015, was named Rising Talent at Maison&Objet 2016, was named Young Designer

of the Year by Elle Décoration France in 2017, won the Kaldewei Future Award by A&W magazine in 2019, was named one of AD magazine's Top 100 Designers of 2019 and 2020, and won the Prix de La Monnaie de Paris in 2022. His work has been published by Ligne Roset, Habitat, Moustache, Petite Friture, Radar Interior, Galerie MICA, Great Design Gallery and CushCush Gallery. Spazio Nobile has represented Pierre Charrié since 2024.

Brushed Lamp Red

Table lamp

2024

22 x ø 30 cm

Wood, metal, 20 layers of brushed Urushi lacquer

Exclusive Edition for Spazio Nobile

Numbered and signed by the artist



Brushed collection is the result of a workshop with Hanoia, a Vietnamese company specializing in lacquer objects. It is an experiment in how lacquer can be used, both in the effects and colors chosen and in the types of object to which it is applied. Moving away from traditional lacquer boxes and trays, these functional objects hang on walls like works of art. Their curved, edge-free volumes highlight the beauty of the colored material, while the gradient effect perfected by Hanoia's workshops demonstrates the delicacy of the lacquerers' know-how. Program supported by Institut français du Vietnam, French Embassy in Thailand and Alliance Française de Bangkok.







Florence Coenraets (BE)

Visual artist Florence Coenraets lives and works in Brussels. She initiates intimate dialogues with the material world, interrogating our relationship with objects and, by extension, our environment. She has been exploring and working with feathers for many years, a natural medium that fascinates her greatly. Born in Eupen, Belgium, she studied at the Institut d'Architecture Victor Horta and worked in various architecture offices before obtaining her master's degree at the Sint Lukas School of Arts, where she developed a project involving hybrid headpieces. She then further developed her millinery skills, where she first encountered feathers, a medium she has embraced ever since. She followed a featherwork course at the Académie des Métiers d'Art in Paris, which inspired her to create various artistic projects based on the physical and emotional characteristics of feathers. Her work has been featured internationally; she was part of the A World of Feathers exhibition 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. She took part with the gallery in a dozen group exhibitions at PAD London, PAD Paris, Nomad St. Moritz and in Brussels, before holding her first solo exhibition, Immersions, at Spazio Nobile Gallery in Brussels in 2024. Raw materials and the energy that emanates from them form the basis of her artistic explorations, and by incorporating ancestral techniques into her practice, Coenraets interweaves the sacred and the contemporary to create unique pieces.

Atmosphere V, Solstice

2026
Mobile Sculpture
70 x 70 x 80 cm
Knots and interlacing
Wire, annealed wire, and dyed goose feathers
Unique piece



Atmosphere VIII, Floraison

2026

Mobile Sculpture

110 x 110 x 120 cm

Wire, annealed wire, and dyed golden pheasant, duck

and goose feathers

Unique piece



© Frédéric Uytendhoeve







Immersion XIII, Marbre

2025

Feather painting

84 x 121 x 3 cm

Wooden cardboard, pheasant feathers (Colchis pheasant, revered pheasant, Lady Amherst pheasant and golden pheasant), goose feathers (natural and dyed) and duck feathers. Unique piece signed and framed in white painted wood, anti-reflective and anti-UV glass







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 Fiszler 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 presents 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.







Vincent Fournier (FR)

Vincent Fournier, born in 1970 in Ouagadougou, is a French photographer whose work explores the imaginary of the future, that of yesterday and that which we imagine for tomorrow: the space adventure with the Space Project series, humanoid robots with *The Man Machine*, utopian architectures with *Brazilia* and *Kosmic Memories* and the reinvention of the living with *Post Natural History* and *Auctus animalis*. His vision is fuelled by childhood memories, including visits to the Palais de la Découverte, which evoke the «scientific wonder». While photography remains his preferred medium, 3D printing, video, and installations sometimes accompany some projects. His works are part of several permanent collections, notably: Metropolitan Museum of Art (MET) New York, Centre Pompidou Paris, Mast Foundation Bologna, Dragonfly Collection of the Domaine des Etangs in Massignac, LVMH Collection with the Bon Marché in Paris, Baccarat Collection New-York, Vontobel Art Collection Zürich, Black Gold Museum, Musée des Ursulines Mâcon, Bullukian Foundation Lyon, Musée de la Chasse et de la Nature... He has participated in several major group exhibitions such as *The Universe and Art* at the Mori Art Tokyo, Art Science Museum Singapore, *Art and Science Fiction, les portes du possible* at the Centre Pompidou Metz, *Unknowns*

Unknowns An Introduction to Mysteries at the Milan Triennale as well as solo exhibitions at the Museo d'Arte Moderna di Bologna (MAMBo) during Foto Industria 2018 or a personal exhibition at the Rencontres d'Arles in 2014. He has also collaborated with Louis Vuitton (Nicolas Ghesquière), Le Bon Marché (Paris), Baccarat New York (Gilles&Boissier), Isetan Tokyo, or for the movie *The Amazing Spider-man II* with Columbia Pictures. In 2019 Vincent Fournier was the guest of the MET for a public presentation of his work at the *In Our Time* conference. In 2022 he was awarded the *Swiss Life à 4 mains* Prize. In 2023 the Musée de la Chasse et de la Nature devoted a monographic exhibition to him entitled *Uchronie* and the Villette an exhibition on *Space Utopia*. Spazio Nobile presented in 2025 his most recent major series, *Flora Incognita*, a «speculative herbarium» of alien plant life. Using 3D modeling and photogrammetry, Fournier imagines how terrestrial flora might adapt to extreme conditions on exoplanets. This series was featured in high-profile exhibitions curated by Anthony Vaccarello for Saint Laurent Rive Droite in Paris, Los Angeles (Rodeo Drive), and Mexico City (at the Zona Maco art fair in February 2026). In late 2025 and early 2026, his work was the subject of a major solo exhibition at the Domaine de Chaumont-sur-Loire (*Flora Incognita*) and featured in the «*Space: A Visual Journey*» exhibition at Fotografiska locations in Stockholm, Tallinn, and Shanghai. Vincent Fournier has been represented by Spazio Nobile since 2016.

Flora Incognita

The reinvention of life

Flora Incognita narrates the story of a journey through a reinvented nature in perpetual transformation. Simultaneously sculptures, architectures, and portraits, these flowers of unknown beauty, question our mutating and fluctuating identities.



Aulnaria Cometalis

Photograph

2026

Inkjet print on HR Ilfoflex prestige paper, framed in
American oak box, museum glass, and brass plate

107 x 147 cm

Edition of 10 + 2AP

According to the theory of punctuated equilibrium, the comet alder is a species that appeared suddenly when Primat sidera passed through a comet's tail. Exposure to plasma and ionized gases altered the electronic structure of its tissues, inducing a lasting electrostatic charge. Its translucent leaves and inflorescences act as natural conductors. Each leaf emits its own hue in a perfectly synchronized pulsation of light.

«Primat sidera» is an astrobotanical herbarium created at the Domaine des Étangs in the spring of 2025. It imagines how the site's flora might have evolved on the fictional exoplanet Primat sidera. An herbarium... from another world.

What if a fragment of the Domaine des Étangs, hurled into space following a meteorite impact 207 million years ago, had given rise to a mirror planet? In this new alternate history, Vincent Fournier creates a speculative herbarium where the plants of the Domaine des Étangs find their astrobotanical counterparts, subjected to different climates, light, and gravity on Primat sidera. At the intersection of art and botany, the artist anchors fiction in reality with the collaboration of Garance Primat and two scientists from the MNHN and CNRS, Marc Jeanson and Jean-Sébastien Steyer.

It was first exhibited at Domaine de Chaumont-sur-Loire in Autumn-Winter 2025-2026.



Flora Incognita



*The Astrobotanical
Herbarium*



Éva Garcia (FR)

Éva Garcia was born in 1980 in the Dordogne; she lives and works in Paris. In 2010 she joined the engraving workshop of Paris Atelier, under the direction of Mireille Baltar. In 2013 she was awarded the Graver Maintenant prize. In 2014 she joined the Bo Halbirk workshop. 2019 marks a turning point in her artistic career with her first solo show at the Schumm-Braustein gallery in Paris. In 2020, the Académie des Beaux-Arts awarded her the Prix Frédéric et Jean de Vernon, in printmaking. Éva Garcia's practice is mainly centred on engraving, of which she uses all the techniques, including sugar, burin, point, and cradle, gradually favouring direct engraving. She offers us visions that are both ethereal and tangible, impressions of an experimental nature. What interests her is the image, which in its very essence is multiple, evolving from its inscription to its inevitable dispersion. Although she begins her work by incising a matrix, the artist plays with the principle of the print and its identical multiplication, by intervening on the print itself

or by working on the printing supports. It is not a question of variations in series but of repeated, transposed, multiple writings, operating a transfer of language. Through these games, these experiments, these interpenetrations of gestures, techniques and materials, through the formats which impose a physical investment of the whole body, the confrontation with the material is at the same time rough, harsh but also subtle. It is not surprising that the artist now opens her practice to painting and sculpture, always remaining at the crossroads of engraving, in a relationship of circularity. Spazio Nobile has represented Éva Garcia since 2022, presenting her first solo exhibition, *Cette lumière peut-elle*, in 2022, followed by her second solo show, *Taille douce*, last year. Her latest series, *Tadart*, consists of large-format etchings on burnt sienna paper with carborundum applied to metal plates, exploring the modulation of forms, the sculpting of imprints, and the inscription of memory within impermanence. Rooted in a spiritual journey inspired by the Ajjer Tuaregs, *Tadart* represents the culmination of experiments and creative techniques Garcia developed during her 2023 residency at the Fimenco Foundation.

Matrice Tadrart

#7
2026
Matrix
Carborundum on aluminium plate
Inking, Ultramarine blue typographic ink
175 x 125 x 5 cm
Framed at the back
Unique piece, signed by the artist



Tadrart

#7

2026

Work on paper

Carborundum engraving on aluminium plate

Printed in ultramarine blue typographic ink on burnt

Sienna-tinted Fabriano paper

174 x 135 x 5 cm

Cherry wood frame

Unique piece, signed by the artist



Tadrart

#8

2026

Work on paper

Carborundum engraving on aluminium plate

Printed in ultramarine blue typographic ink on burnt

Sienna-tinted Fabriano paper

174 x 135 x 5 cm

Cherry wood frame

Unique piece, signed by the artist



Tadrart

#9

2026

Work on paper

Carborundum engraving on aluminium plate

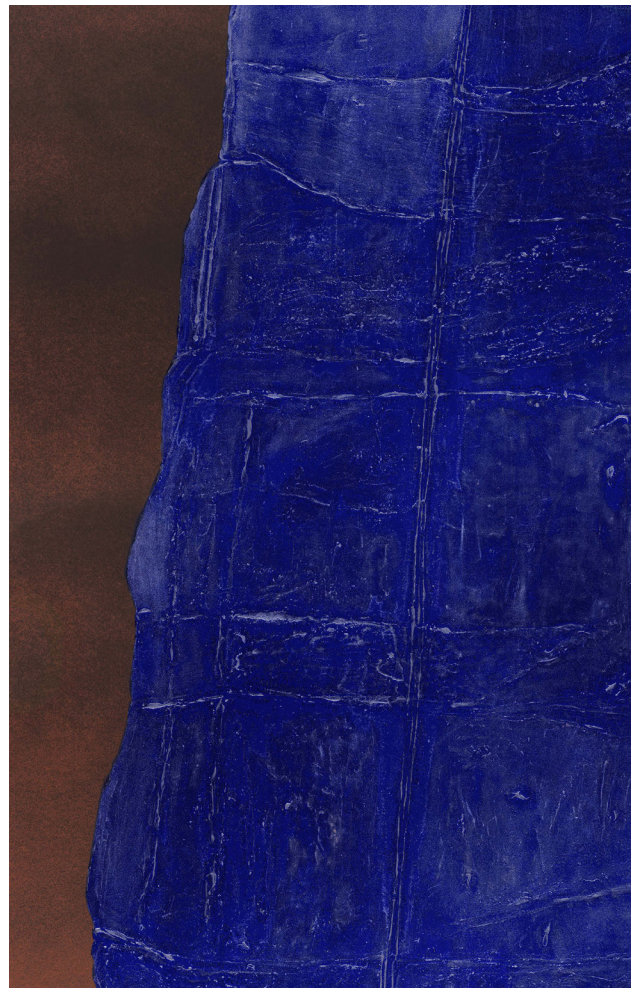
Printed in ultramarine blue typographic ink on burnt

Sienna-tinted Fabriano paper

174 x 135 x 5 cm

Cherry wood frame

Unique piece, signed by the artist



Tadrart

#10

2026

Work on paper

Carborundum engraving on aluminium plate

Printed in ultramarine blue typographic ink on burnt

Sienna-tinted Fabriano paper

174 x 135 x 5 cm

Cherry wood frame

Unique piece, 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 Preliš Seiho 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*. Spazio Nobile has represented Garnier & Linker since 2019.

Diatomées

2018 - 2024
Sculpture vases, lost-wax molten glass
30 x 10 x 10cm
ed. of 20 + 2A.P. in each color
Unique pieces, random collection for Spazio Nobile

Diatomée is a series of molten glass vases, created exclusively for Spazio Nobile by the Parisian duo, using the lost-wax technique. Their biomorphic forms allude to seaweed and phytoplankton, which are essential for sustaining life on Earth.



© Margaux Niero

Diatomée Linden

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 Sky 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 Pink

Sculptural vase

2018 - 2024

Lost-wax molten glass

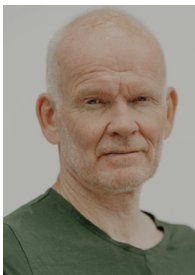
30 x 10 x 10 cm

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 Keramikklinsen (1983–1984) and later at the Statens høgskole 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, Risør Kunstpark, 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. Spazio Nobile has represented Eirik Gjedrem since 2026.

Eon

Indoor and outdoor ceramic installation

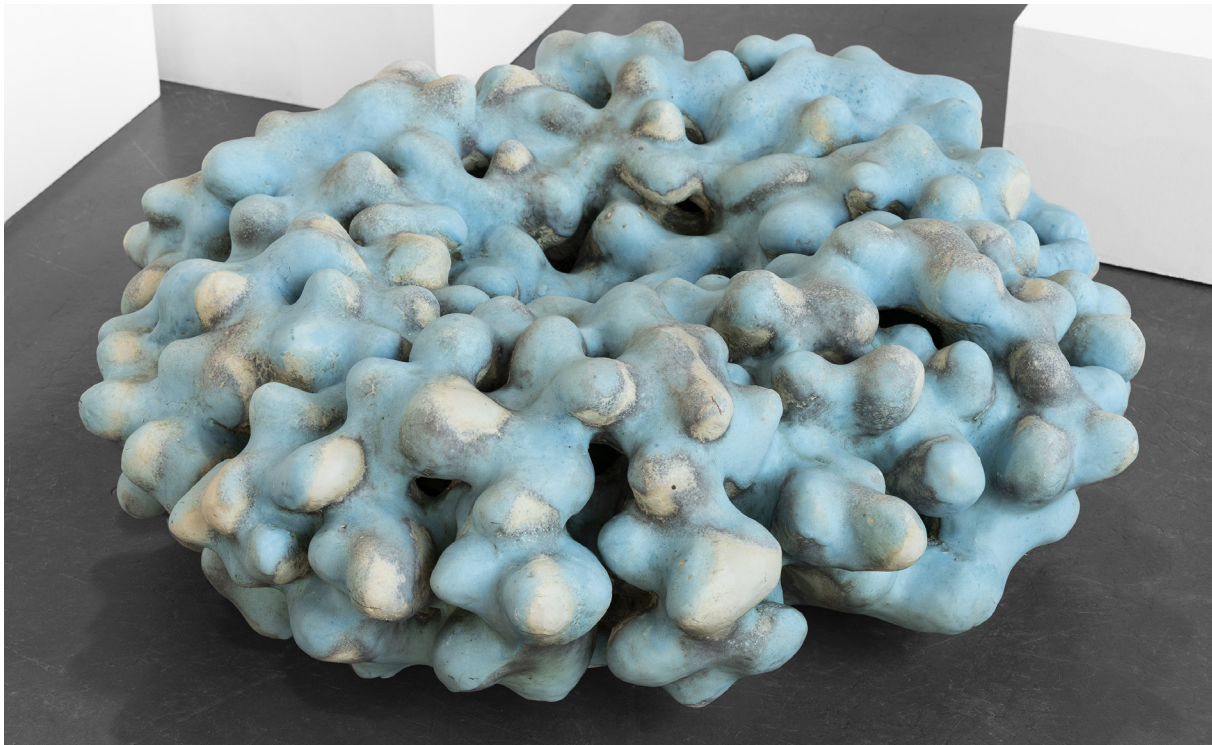
2023

Stoneware glaze, porcelain

97 x 35 x 93 cm

Unique piece, signed by the artist

€ 25 000 Ex Works





Kaspar Hamacher (BE)

With a degree from the Academie Beeldende Kunsten in Maastricht, the Netherlands, artist and designer Kaspar Hamacher (BE), originally from Belgium's Eastern Cantons, takes nature as the starting point of his daily practice as a sculptor and creator of artistic furniture. "Monoxyle purity blooms from sylvan beauty". Raised in the forest by his father, a ranger, Hamacher has forged a singular path through the world of art and design, moving fluidly between sculpture and contemporary applied arts. Far from the rush of the digital world, he cultivates an intimate connection with each fragment of trunk he sculpts, crafting stamped works infused with his own physical energy. He focuses on the object in all its material strength—more as a maker than a conceptual designer. His understanding of wood as a living substance is the fruit of both instinct and imagination: whether working with a tree stump or a piece of leather, he preserves authenticity at every stage of creation. In his philosophical approach, which he calls "Die Werkstatt" (The Workshop), used as the title for his 2017 exhibition at Spazio Nobile, Hamacher

seeks to create objects that are both deeply personal and meaningful, imbued with soul. "Le Sacre de la Matière", two exhibitions curated by Spazio Nobile at L'Ancienne Nonciature in Brussels, reflects this authenticity, while "Mother Earth", the eponymous title of his solo exhibition at CID Hornu in summer 2021, encapsulates his enduring dialogue with natural elements. Over the past decade, Spazio Nobile has presented Hamacher's work at major international fairs and exhibitions, including Art Brussels and Collectible Brussels, PAD Paris and PAD London, Salon Art + Design New York, NOMAD St Moritz, as well as in thematic shows such as "Land/Scapes", "The New Age of Humanism", "Threads of Nature". His sculptural furniture, burnt, carved, and shaped from single blocks of local wood, embodies a physical and emotional dialogue with nature, grounding his practice in the raw materiality of the forests from which it originates. Kaspar Hamacher has been represented by Spazio Nobile since 2016.

Full Moon

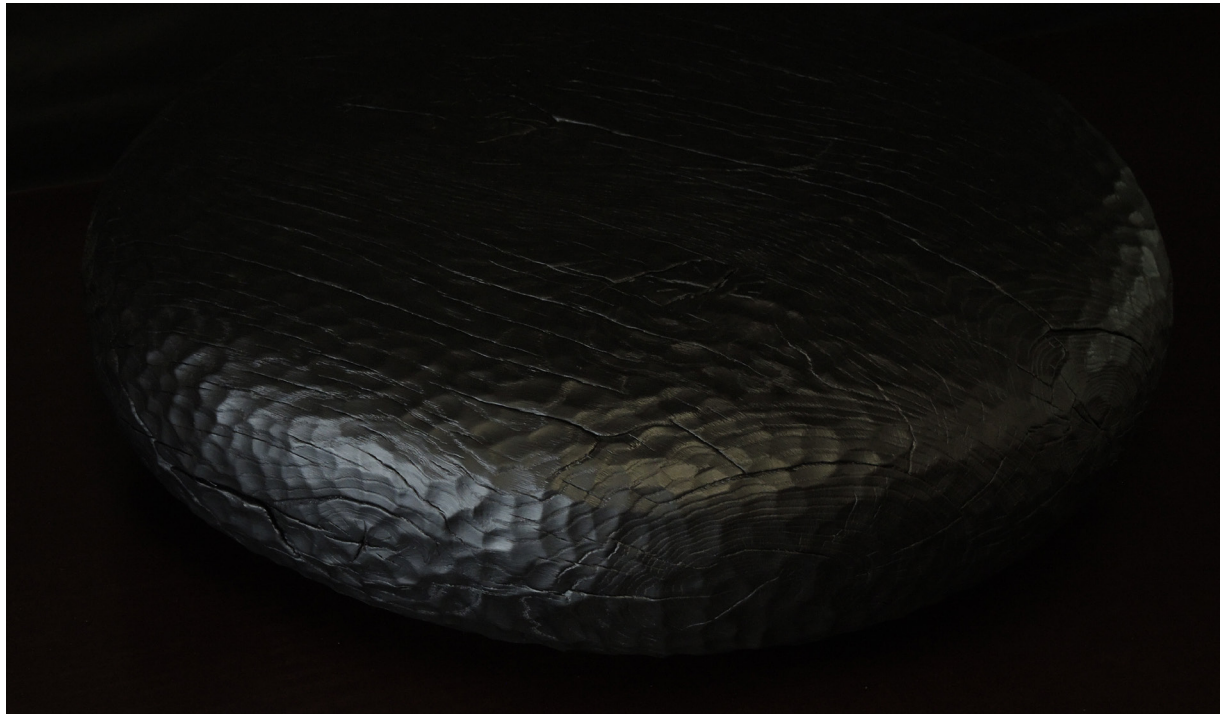
Low Table

2024

Fire-sculpted and chiseled solid oak, oiled and waxed

092 x 30 cm

Unique piece stamped by the artist



© Jo Magrean

The Rocking Chair

Sculptural Rocking chair

2025

Fire sculpted solid oak waxed and oiled

65 x 55 x 40 cm

Unique piece stamped by the artist





The Low Sculpted Stein

Sculptural Low Table

2025

Solid oak, oiled

145 X 45 X 23 cm

Unique piece stamped by the artist





Pao Hui Kao (TW)

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

deeper meaning through their interaction with nature and its elements. This process of development enables Pao Hui Kao to weave a narrative where the natural and the artificial converge to shape landscapes for the mind to explore the philosophical quandaries that confront the human condition. In 2020, Pao Hui Kao created two collections for Spazio Nobile: *Paper Pleats* and *Lacquer Leaf*, in which she explores the symbiosis of both organic and mineral elements using tracing paper, crepe paper, rice glue, Urushi lacquer, color pigments, and kintsugi. Pao Hui Kao was also a finalist for the LOEWE FOUNDATION Craft Prize in 2022 and had her solo exhibition *25 Seasons, Landscapes of Paper and Lacquer*, at the gallery during the Winter 2023-2024 and a duo show, *LuniSolar*, with Ann Beate Tempelhaug at Design Miami/Basel in 2024. Her creations have entered private and institutional collections in recent years, including the POC Foundation, Boghossian Foundation, among others. Pao Hui Kao will exhibit her beautiful *Original Paper Pleats Lounge Chair*, made of tracing paper and rice glue, as part of the Fondazione Dries Van Noten's inaugural Presentation, *The Only True Protest Is Beauty*, running from 25 April until 4 October 2026. Pao Hui Kao has been represented by Spazio Nobile since 2019.

Black Urushi Paper Pleats Console

Console

2023

Tracing paper, rice glue, Urushi lacquer, natural color pigment

70 x 33 x 135 cm

Unique piece in a random collection

Signed and dated by the artist



Black Urushi Paper Pleats High Stool

Stool
2023
Tracing paper, rice glue, Urushi lacquer,
natural color pigment
60 x ø 32 cm
Unique piece in a random collection
Signed and dated by the artist



Original Paper Pleats High Stool

Stool
2023
Tracing paper, rice glue
60 x ø 32 cm
Unique piece in a random collection
Signed and dated by the artist





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, was held at the Pera Museum in Istanbul from 16 September 2025 to 18 January 2026. She has been represented by Spazio Nobile since 2021.

Crackle Dreaming About Chewing

Sculptural Vase

2025

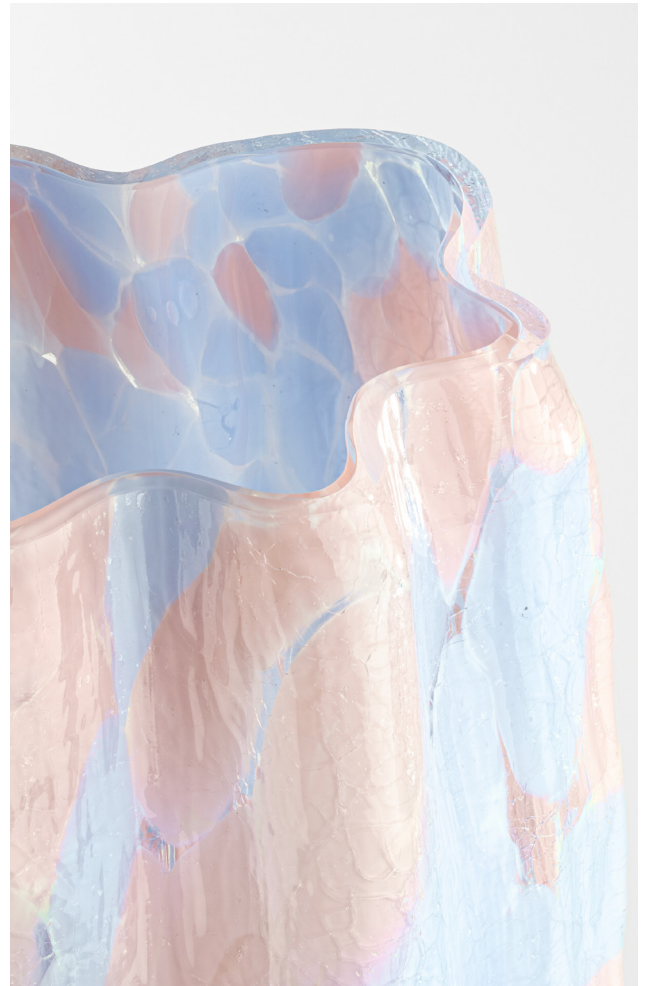
Mouth blown glass

41,5 x 26 x 26 cm

Edition of 5

Signed and numbered by the artist

In collaboration with KOSTA BODA



Crackle Giant Hogweed III

Sculptural Vase

2023

Mouth blown glass

41,9 x 29 x 29 cm

Edition 2/5

Signed and numbered by the artist

In collaboration with KOSTA BODA





Jin Kuramoto (JP)

Born in 1976 in the Hyogo Prefecture, Jin Kuramoto's design sensibility was first shaped by the rural landscape of a small Japanese island. This early exposure to a world where objects were often handmade or repurposed instilled in him a deep-seated respect for the «honesty» of materials. After graduating from the Kanazawa College of Art in 1999, Kuramoto took an unconventional path for a future furniture designer, spending nearly a decade (2000–2008) as an in-house designer for the Japanese technology giant NEC. During these years, he mastered the rigors of mass production and the complex ergonomics of consumer electronics. However, this period of high-tech precision also sparked a desire to return to the tactile, physical roots of creation. In 2008, he established Jin Kuramoto Studio in Tokyo, a space that functions less like a traditional design office and more like a laboratory for physical experimentation. Kuramoto famously rejects the idea that a design can be finalized on a computer screen. His process is defined by «Thinking with the Hands», a methodology where he physically manipulates raw materials to

discover their inherent properties. By bending wood, weaving wire, or folding paper, he searches for what he calls *positive accidents* : structural solutions or aesthetic forms that emerge only through the physical struggle between the maker and the medium. This approach has led to iconic collaborations with global brands such as HAY (Denmark), Offecct (Sweden), and Arflex Japan, where his work—such as the 100% biological flax fiber «Jin Chair», pushes the boundaries of sustainable industrialism. In 2016 Kuramoto embarked on a profound cultural exchange with the project *A New Layer Taiwan*, curated by Lise Coirier, that bridged contemporary design with ancestral Taiwanese craftsmanship. Rather than sending digital blueprints, Kuramoto traveled to Taiwan to work alongside master craftsman Jian Cheng Lin. This partnership focused on the radical reinterpretation of Bamboo Bending and Natural Indigo Dyeing. Kuramoto pushed the limits of bamboo, a rigid, traditional material, by using exceptionally long strips to create fluid, continuous structural lines that mimic the tension of rope. In a bold aesthetic move, he applied natural indigo dyeing, traditionally a textile art, directly onto the bamboo. This technique gave the furniture a deep, organic blue patina that highlights the natural texture of the wood, transforming functional objects into sculptural, collectible art. Represented by Spazio Mobile since 2016, these pieces have been showcased at prestigious international platforms like Design Miami/Basel and NOMAD, cementing Kuramoto's status as a bridge between Asian heritage and Western contemporary collectible art and design.

The Natural Bamboo Chair

Sculptural Armchair

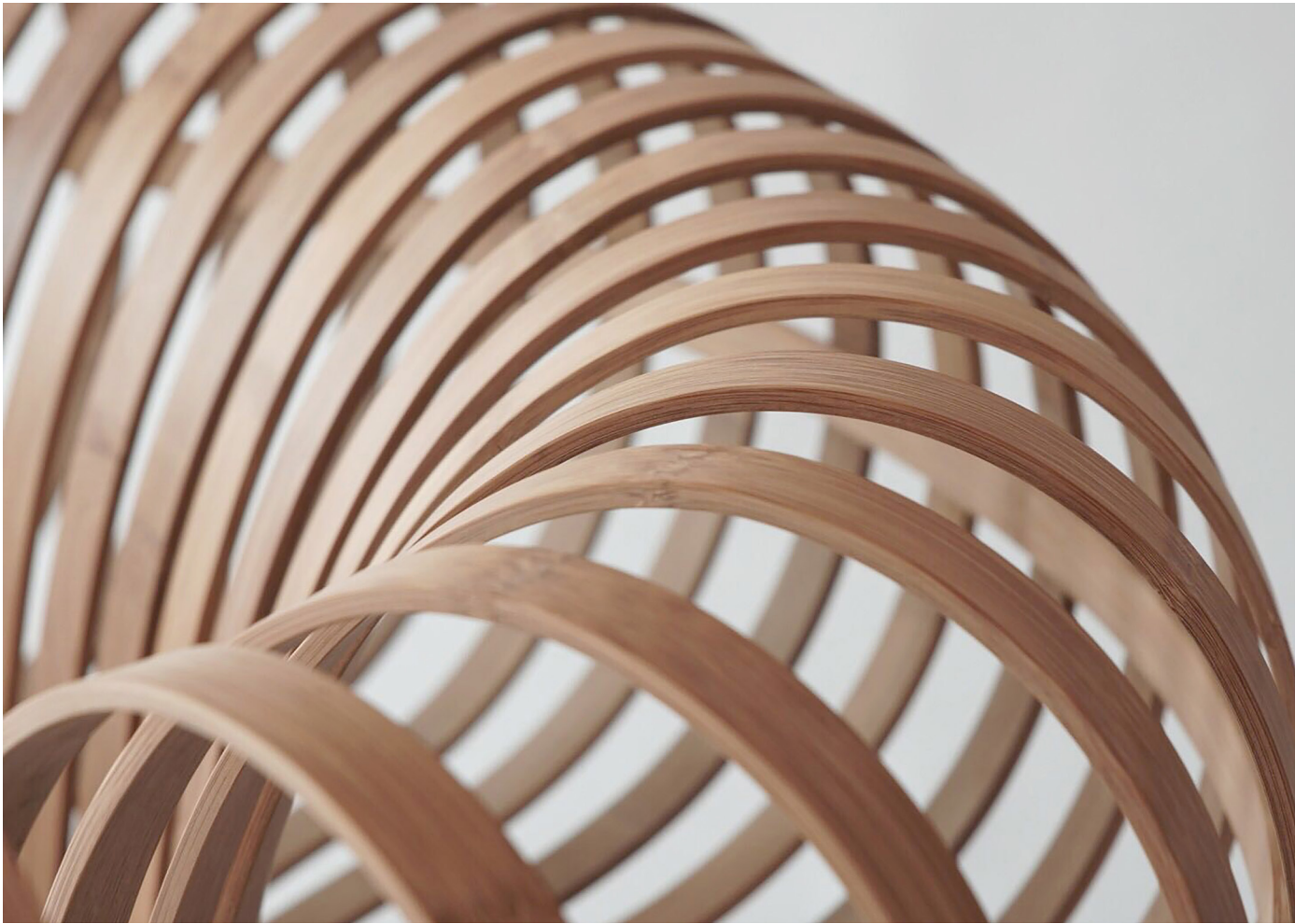
2017-2023

Natural bended and woven bamboo

113 x 80 x 77 cm

Edition 6 + 2 AP - *A New Layer Taiwan* Collection of Spazio Nobile











Luis Marie (NL)

Paying homage to the rich textile history of their homeland, Luis Marie approach design as an experimental exercise in craftsmanship and advanced technology. As textile and product designers with a love for colour and an exquisite eye for details, they challenge conventional production techniques and blur the line between art and design. Their work often breaks the mould of what is considered possible, they are refined and modern, and testify a desire for more tactility, softness and colour in our living environment. Luis Marie is a creative collaboration between Fenna van der Klei (1995) and Patricio Nusselder (1994). They met at and graduated from the prestigious Design Academy Eindhoven (2017). After working for fashion and interior designers in London and Amsterdam, they established their own design practice in Rotterdam, the Netherlands. Merging their Dutch and Spanish roots, they developed a minimalist, graphical signature with a touch of mediterranean warmheartedness. Their work has been exhibited internationally and has been awarded several respected national as well as european development grants and acclaimed

international design prizes. They won the Young Talents Contest at IMM Cologne in 2024, the second prize at Salone Satellite in Milan for Plissade Burgundy Lava, as well as the Best Textile Design Award at the 2025 Dezeen Awards. Luis Marie has been represented by Spazio Nobile since 2024.

Élépé

Sculptural lamp

2026

Waxed hand-polished, ultra-thin aluminum with a mirror finish and steel plate

Flat E27 bulb in warm white (Osram Led Star Flat)

120 x 40 x 45 cm

Signed, numbered and dated

Exclusive Unlimited Edition by Spazio Nobile

Élépé draws its name from the French word *éléphant*, evoking strength, presence, and gentle elegance. Inspired by the animal's iconic form, the design translates this concept into a folded sheet of aluminum, whose precise creases and angles give rise to a sculptural floor lamp. Light interacts with the folds, creating dynamic shadows and a sense of movement, while the minimalist aluminum structure captures the essence of *Élépé*'s strength and grace.









Benoît Maire (FR)

Benoît Maire is a contemporary artist, producing paintings, sculptures, films, publications and performances. He is co-founder of Ker-Xavier, a furniture publishing house and visual design studio. Born in 1978 in Pessac, he holds an advanced degree in philosophy from the Sorbonne in Paris I and a DNSEP from the Villa Arson in Nice. He studied at the Pavillon at the Palais de Tokyo in 2005-2006, then tied for the Prix Fondation d'entreprise Ricard in 2010, won the Solo Prize at Art Brussels in 2017 and was a resident at the Villa Médicis, Rome in 2021-2022. His practice combines art and philosophy, turning theory into an art form in its own right. His productions make reference to history, art history, philosophy, psychoanalysis, mathematics and mythology. In 2008, he began writing an aesthetics manual, in which images, objects and writings take shape in an attempt to describe certain issues in contemporary aesthetics. This work, published in the form of an artists' book, has been included in several specialized libraries, and Benoît Maire is using this writing to pursue it and transform it into a doctorate at the Sorbonne

Paris 1 School of the Arts, starting in September 2024. Based on the insurmountable conflict between saying and seeing, Benoît Maire's works break with traditional formats. His paintings also explore recurring themes, notably that of the cloud (2012-2022). Having been the subject of solo exhibitions in France and abroad (Bordeaux, Paris, Brussels, London, Vancouver, San Francisco, Mexico, New York), his works are included in the collections of the Centre Georges Pompidou, Paris, the Vancouver Art Gallery, the Villa Médicis in Rome, the Mudac in Lausanne, the Nouveau Musée National de Monaco, the FRAC Ile-de-France, Paris, the FRAC Aquitaine, Bordeaux, the FRAC Franche-Comté, Besançon, the FNAC Fonds National d'Art Contemporain, Paris, and the Kadist Foundation, Paris, the David Roberts Foundation, London, the Nomas Foundation and the Giuliani Foundation, Rome, the Fondation Francès, Senlis, as well as the MAC/VAL Museum, Vitry-sur-Seine, and the Cape Museum, Bordeaux. He has been producing furniture for Ker-Xavier since 2016, and co-signs with Marie Corbin certain scenographies under this signature for exhibitions he curates. His relationship with sculpture and painting can be seen in his functional creations: chairs, benches, tables, stools, pedestal tables, generally cut from wood and painted with evanescent color saturators, he also produces aluminum lamps and desks in a minimal, organic line without denying ornament. His *Médicis lamp* entered the collections of the Mobilier National, Paris in 2024. Spazio Nobile represents the design practice of Benoît Maire since 2025. The gallery presents his duo show with Marie Corbin, *Crush*, in Spring 2026.

Peinture de Nuages, Rome

Painting

2025

Acrylic airbrush and oil on rabbit-skin glue sized canvas

250 x 150 cm

Unique piece signed by the artist

Solid waxed oak frame

In collaboration with Meessen Gallery





© Julien Carréyn

Benoît Maire's «Peintures de Nuages» (Cloud Paintings), as analyzed by the Dutch scholar and video artist Mieke Bal in her essay published in Benoît Maire's catalog, "Thèbes," published on the occasion of his exhibition at the CAPC in Bordeaux in 2017, offer a profound reflection on the very nature of painting and on the way we look: an experience of the elusive. At first glance, these works oscillate between abstraction and figuration: landscape, reflection, cloud, or simply a colored surface where nothing imposes itself definitively. The experience of looking is active. The cloud, the central motif, acts as a projection screen for the viewer's imagination. It compels us to transcend the traditional opposition between abstraction and figuration, opening up an intermediate, "nebulous" space where painting reflects upon itself. While the «Peintures de Nuages» (Cloud Paintings) can be understood as a "visual theory of painting," they also invite us to question the status of the image and the representation of the world. Benoît Maire began his cloud series in Paris in 2012 and continued it in Bordeaux starting in 2016. During his travels, he painted a series in Montreal and another in Mérida, Mexico. In 2021 and 2022, he painted his final cloud canvases during his residency at the Villa Medici in Rome.

Right now at Spazio Nobile: Season XXXIX- Marie Corbin & Benoît Maire, *Crush*, Duo Show, from 29 March until 13 June 2026. To mark the 10th anniversary of Spazio Nobile, the exhibition "Crush" represents a significant milestone: it affirms a vision of "Gestalt" in which art exists within a space of dialogue between disciplines, in the interaction between artists, and above all between the artwork and the viewer.





Table au héron

Sculptural table

2025

Polished bronze, varnished and walnut stained pine

125 x 90 x 95 cm

Unique, signed by the artist





Table au héron

Sculptural table

2025

Polished bronze, varnished and walnut stained pine

105 x 65 x 67 cm

Unique, signed by the artist







Isaac Monté (BE)

Isaac Monté has a fascination for unusual materials and an urge to master and manipulate these materials. He is a Belgian designer based in Rotterdam, The Netherlands. Isaac studied at art academies in Belgium, The Netherlands and Norway. His interest in product design developed at Willem de Kooning Academy in Rotterdam, where he graduated as product designer in 2013. The work of Isaac Monté has been shown in a variety of galleries and exhibitions in Belgium, The Netherlands, Italy and Germany. Isaac is lecturing and leading workshops in various institutions, from the industry (IKEA) to art academies. Monté was awarded The Threshold Price as most talented graduate in 2013, with his project “Filter Factory”. In 2014 he was awarded the Henri Winkelman Award for young creative entrepreneurs in Rotterdam. In 2015 he was announced as one of the recipients of the Bio Art and Design Awards. This award gave him the opportunity to design “The Art of Deception” in collaboration with Toby Kiers, Professor in Evolutionary Biology at the Free University in Amsterdam.

The *Crystallized* series is the result of research into stalagmites, one of the greatest wonders of nature. The growing process of the objects can be seen as a metaphor for time. Each object is unique in shape, colour and texture, due to the organic development of the object. The objects are the result of the natural crystallization of minerals and the influence of the designer on the formation process. This process can take up to several weeks to obtain the perfect shape, interesting colour combinations and dimensions of crystals. Isaac Monté has crystallised Dior’s fine jewellery windows in several Dior boutiques in Milan, London, Paris, Courchevel and soon New York City. Dior also commissioned him to create a crystallised version of the iconic Lady Dior for the opening of its new Flagship Store in Vienna. A dazzling prelude to the showcase, this legendary bag is (re)revealed in a multitude of variations, magnified by minerals in a captivating play of colours - a testament to the power of craftsmanship and innovation. Both symbol and legend, the Lady Dior embodies the Dior style, at the crossroads of timeless elegance and bold reinvention. Its pure, architectural design, enhanced by the characteristic graphic lines of cane, blends with the eternal codes of the House and the plurality of its expertise. For this special creation, Isaac Monté used a refined technique developed over the last decade, transforming minerals and natural oxides into radiant crystals that he normally applies to his sculptural vases published by Spazio Nobile. This process admirably fuses raw natural elements with meticulous craftsmanship, underlining the dialogue between nature, contemporary applied arts and fine art. Isaac Monté will present an extraordinary *Crystallized Blue in Green* sculptural vase as part of Fondazione Dries Van Noten’s inaugural exhibition, *THE ONLY TRUE PROTEST IS BEAUTY*, opening on April 25 until October 4 2026, in Venice. Spazio Nobile has represented Isaac Monté since 2019.

Celadon Blue in Green

#L

2026

Sculptural vase

Crystallized minerals and oxides

ø 57 x 62 cm, 80 kg

Unique piece in a random collection, signed by the artist



Crystallized Blue in Green

#L

2026

Sculptural vase

Crystallized minerals and oxides

ø 52 x 60 cm, 80 kg

Unique piece in a random collection, signed by the artist





Bela Silva (PT)

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 autumn 2026, Flammarion will publish her first monograph in co-edition with Spazio Nobile, offering a comprehensive monograph of her career and artistic practice. Since 2017, Bela Silva has been represented by Spazio Nobile.

Papillons de nuit

Sculpture

2025

Stoneware with underglaze painting and transparent overglaze

ø 69 x 81 cm

Unique piece, signed by the artist







“The painter, sculptor, and ceramist explores the magic of the African earth. Bela Silva models it like a world without borders, where sculpture and drawing become narrative, and where emotion is conveyed through texture, scale, and rhythm. A horizon line, her universe, evokes a freedom of gesture, movement, and imagination. After her recent travels to Mexico, Brazil, Egypt, and, more recently, Kenya, her drawings and sculptures suggest even more strongly this feeling of being: As far as the eye can see. The chromatic palette and the twirling dance of her brush are constantly renewed, at the source of being, like a breath, a dance, a trance. It is not enough for her to visit a museum or read a book: the artist seeks experience in the field, in order to give life and form to a lived experience and a true transhumance. This new body of work is inspired by colorful striped and patterned textiles and their bold combinations, as well as the elaborate and sophisticated jewelry and headdresses of the Maasai people she encountered on her last trip to Africa.”

—Lise Coirier

Tea Under The Trees

Sculpture

2025

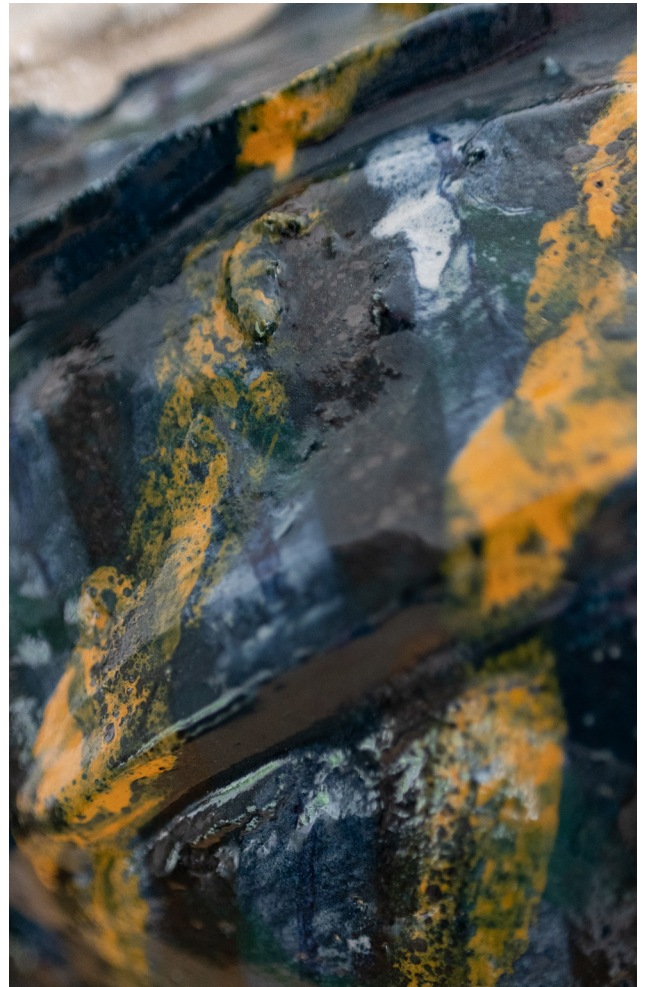
Stoneware with underglaze painting and transparent overglaze

ø 54 x 32 cm

Unique piece, signed by the artist







Parfum bellénique

Sculpture

2025

Glazed stoneware

53 x ø 35 cm

Unique piece, signed by the artist





Tambour

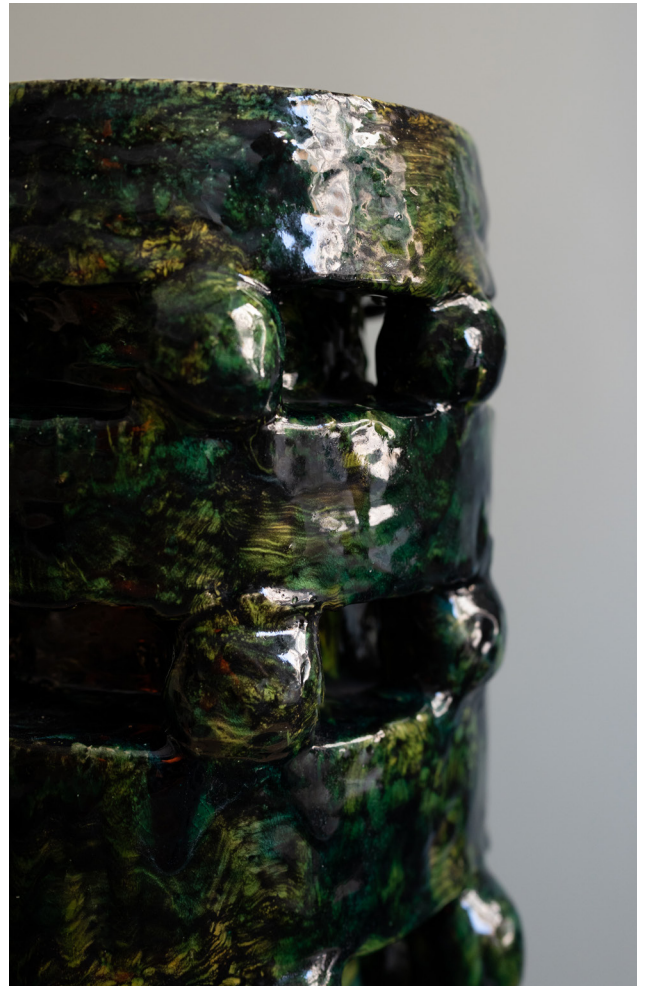
Sculptural Low table

2025

41 X 029 cm

Glazed stoneware

Unique piece signed by the artist





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 Notterøy, 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.

Polar Light (Nordlys)

Hand-built and painted ceramic sculpture
2019
Stoneware, porcelain glaze
147 x 93 x 13 cm
Unique piece signed by the artist on the back of the ceramic



Polar Light (Nordlys) is a lyrical work that let the light dance at the heart of the ceramic compositions. Blues in all their hues, from grey to almost translucence, predominate, illuminating skies flooded with Nordic light at different seasons of the year. Ann Beate Tempelhaug's ceramic works blur the line between applied arts and fine art, transforming clay into surfaces that evoke paintings and tapestries. Her textured compositions, rich in pattern and color, hang on the wall like pictorial textiles, inviting viewers to explore the interplay of form, depth, and materiality. Each piece captures the warmth and tactility of ceramic while resonating with the visual language of painting and woven art.







Joost van Bleiswijk (NL)

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 Omnidecor 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 were followed by a third duo show by *Kiki & Joost, A Complementary Grammar of Creation*, which took place at the gallery in late 2025, curated by Maria Cristina Didero.

Brass Bars Sconce

2025

Wall Light

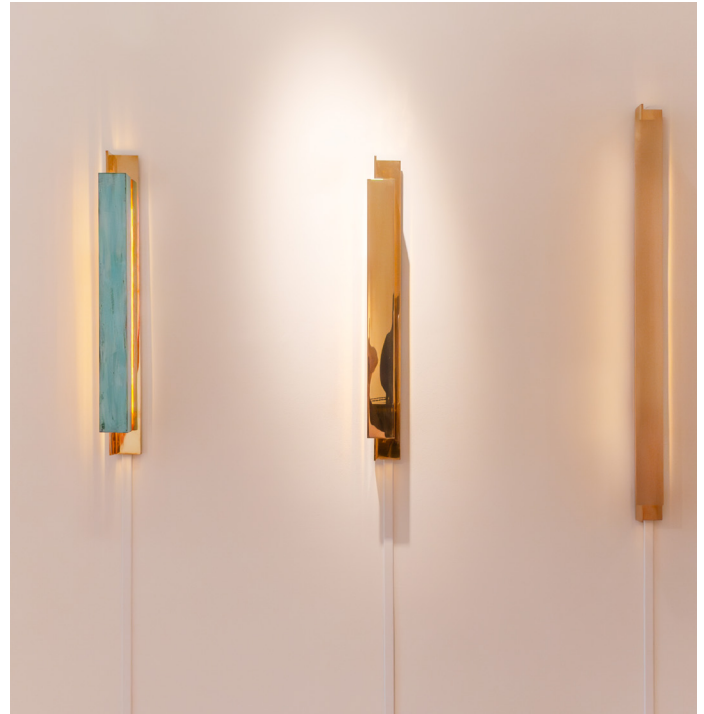
Polished brass, LED lighting

7 x 8 x 89 cm

Unlimited, signed by the artist



The *Brass Bars* is a series of wall lamps composed of two identical extruded brass elements, cut and treated in various ways, then mounted in a mirrored, spaced composition to produce a refined, delicate, and minimalist glow.







Kiki van Eijk (NL)

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 were followed by a third Duo Show of Kiki & Joost, *A Complementary Grammar of Creation*, which took place late 2025 at the gallery, curated by Maria Cristina Didero. The gallery presented Kiki Van Eijk's solo exhibition *Memories of a Garden*, which showcased a new series of woven Jacquard tapestries, watercolor and woven Jacquard studies (bozzetti) in spring 2026. Kiki van Eijk has been represented by Spazio Nobile since 2021.

The Flag

2025

Woven Jacquard tapestry,

Mix of yarns, including hemp, paper, mohair

223 x 174 cm

Edition of 20 + 2 AP

Signed and numbered by the artist

Memories of A Garden Collection

Memories of A Garden by Kiki van Eijk

This wall hanging collection of tapestries is born from an artist-in-residence at the mobile garden studio of her longtime friend — and one of the Netherlands' most celebrated painters : Marc Mulders. Situated on Baest Estate, a protected natural area, Marc's extraordinary wildflower gardens became both muse and laboratory. Immersed in this living landscape, renewed each spring with wildflowers, Marc finds inspiration for his quiet activist art. It was here that he invited Kiki to share the studio, a glass-fronted space that moves between different garden "rooms" and opens directly to the changing world outside. Kiki embraced the invitation, staying on the estate to experience it from morning dew to evening glow. Secluded yet deeply connected to nature, she worked in calm concentration, drawing on the shifting rhythms of flora and fauna. With her wide archive of fabrics, she experimented in a contemporary impressionistic way: cutting, pasting, weaving, and layering what she saw, felt, and almost feared losing. Her sketches are like magnified medieval miniatures, they reveal the hidden structures of nature.







Civilized Primitives Candle Holder *Oxidized*

2016-2025

Sculptural candle holder

Casted, polished and oxidized bronze

35 x 25 x 95 cm

1/8 + 2 AP, signed and numbered



A candleholder which shows the art of improvisation inspired on survival methods. A natural primitive element is combined with a human primitive element in a harmonious fashion. The natural elements have stayed rough as they were and the human elements have been polished in order to create a harmonious contrast within one object.





Quentin Vuong (FR/VN)

Quentin Vuong (FR-VN) is an artist and designer whose work is rooted in natural materials, shaped by precise gestures and time-honoured techniques that captivate the gaze and draw the viewer out of the everyday. A graduate of the École nationale supérieure des Arts Décoratifs in Paris (2015), Vuong joined the Fabrice research center in Treviso in 2016 under the direction of Sam Baron, where he explored multiple disciplines of design, from furniture to scenography. This experience led him to exhibit at the Salone del Mobile in Milan's Royal Pavilion at Central Station (2016) and Palazzo Litta (2017). Upon returning to Paris, he collaborated with Back of the House until 2022, contributing to the design of events for fashion houses including Jil Sander, Courrèges, Acne Studios, and Kenzo. Simultaneously, he established his own workshop at Villa Belleville, where he headed the wood department and advised local artists and associations. In 2018 and 2019, he co-led the Keur Design workshops with the Institut français in Dakar and designer Ousmane Mbaye,

bringing together artisans and designers around Senegalese domestic objects. Since 2022, Vuong has devoted himself fully to creating furniture and objects that blend traditional craftsmanship with contemporary materials. His work focuses on revealing textures, capturing light, and embedding each piece in a timeless aesthetic. He employs manual techniques such as gold-leaf gilding and solid woodwork, embracing the passage of time and natural oxidation to lend his creations a refined patina. Vuong has collaborated with Rimowa on the touring exhibition *As Seen By* and with Théo Casciani on the project *Tactique*, presented at Lafayette Anticipations as part of the Engadin Art Talks. He envisions his creations as timeless pieces, made to endure and be passed on. Quentin Vuong is represented by Spazio Nobile in Brussels since 2020 and Galerie Gastou in Paris. He participated through his galleries at PAD Paris - PAD London, Collectible Brussels and NOMAD St Moritz. He held his first international solo exhibition at the gallery from 21 November 2025 to 18 January 2026.



With *Mercure*, Quentin Vuong draws upon mythology, the history of decorative techniques, and the symbolic world of mirrors. This new collection extends an earlier series of mirrors presented by Spazio Nobile in 2020, exploring the same refined aesthetic code conceived exclusively for the gallery and shaped from noble materials. Installed in the Studiolo in a salon-style hanging, these mirrors take on the aura of personal “psychés,” combining precious elements such as white gold leaf and palladium. Several of these unique pieces are delicately carved by hand, manifesting a subtle tension between density and transparency, reflection and light. In Roman mythology, Mercury was the messenger of the gods: the master of exchange, movement, commerce, and illusion. This principle flows through Vuong’s collection: the mirror becomes an impermanent surface, suspended between opacity and clarity, presence and absence. What appears at first as a functional object gradually shifts toward the realm of ritual sculpture. Thus, *Mercure* is not merely a collection but an invitation to consider the object as a mediator between realms, between humanity and its environment, between the intimate and the cosmic. It calls forth the god, the element, and the symbol in a world where the object is never entirely fixed but always ready to transform reality.

Lise Coirier, November 2025.

Mercure

#32

Sculptural mirror

2025

Beech wood and resin, finished with Caplain gilding in 24-carat gold and palladium alloy (non-oxidizing)

160 x 44 x 32 cm

Unique piece, signed by the artist





Mercure

#25

Sculptural mirror

2025

Beech wood and resin, finished with Caplain gilding in 24-carat gold and palladium alloy (non-oxidizing)

90 x 63 x 5 cm

Unique piece, signed by the artist

Mercure Collection, in exclusivity for Spazio Nobile



Mercur

#19

Sculptural mirror

2024

Oak wood and resin, finished with Caplain gilding in 24-carat gold and palladium alloy (non-oxidizing)

63,5 x 45 x 5 cm

Unique piece, signed by the artist





Didi Ng Wing Yin (HK-FI)

Didi Ng Wing Yin (HK/FI) is a Helsinki-based wood artist originally from Hong Kong whose practice bridges sculpture, furniture, and craft. Working by hand, he creates sculptural furniture and artworks distinguished by his innovative carving techniques. His creative process reveals the innate beauty of wood, balancing the material's essence with the intuitive nature of craftsmanship and conceptual exploration. Guided by his philosophy of Naturalness, Ng allows the wood's inherent traits to shape each piece, preserving its character while expanding its expressive and structural possibilities. Didi Ng Wing Yin earned his MA in Interior Architecture (Furniture Design) from Aalto University, Finland. His work has gained wide international recognition. His work has gained wide international recognition, being a finalist for the LOEWE FOUNDATION Craft Prize 2025, winner of the Rising Star of the Year Award at the Scandinavian Design Awards 2024 (Sweden), and recipient of Dezeen's Emerging Designer of the Year Award 2024

(UK). He has twice received Finnish arts funding, including the Artist Year Working Grant from the Arts Promotion Centre Finland (2026) and the Finnish Cultural Foundation Working Grant (2024). His *Pleats Vase No. 11* is part of the permanent collection of the Röhsska Museum in Gothenburg, Sweden, where he also took part in the Residence Röhsska 2025. Didi Ng Wing Yin has presented two solo exhibitions at GaoShan Gallery (2024) and Lokal Gallery (2025). He has exhibited widely across Europe and Asia in Portugal, Italy, France, Belgium, Denmark, Spain Sweden, the United Kingdom, and recently, at Emerge in Singapore and Fine Arts Asia in Hong Kong. Represented internationally by Spazio Nobile Gallery (Brussels) since 2023, Didi Ng Wing Yin presented his first international solo exhibition *The Nature of Wood* at the gallery from 21 November 2025 to 18 January 2026, affirming his position as one of the leading emerging voices in contemporary wood art and collectible design.

Wood Ocean Coffee Table Azure

Sculptural table

2025

Spruce wood, brushed, carved, sculpted, ink-dyed, and finished with lacquer

40 x 75 x 45 cm

Unique piece, signed by the artist

Wood Ocean Collection





Henge 04

Sculptural stool

2025

Spruce wood, brushed, carved, sculpted, ink-dyed, and finished with lacquer and beeswax

63 x 29 x 30 cm

Unique piece, signed by the artist

Monolith Collection







Chisato Yasui (JP)

Born in Aichi, Japan in 1984, Chisato Yasui began her artistic path in oil painting, drawn to the tactile depth of pigment and the intimacy of gesture. Over time, the two-dimensional plane of the canvas began to feel limiting. Seeking a more embodied medium, she turned intuitively to ceramics, where thought, emotion and hand could move freely through form. Clay offered what painting could not: an inner space, a body that breathes. During her graduate studies, the experience of pregnancy profoundly shifted her understanding of creation. In ceramics, the vessel—shaped between interior and exterior—became for her a metaphor for life itself: unseen, yet undeniably present. Rooted in physical intuition but guided by philosophy, her practice engages with Kitaro Nishida's concepts of "place" (Basho) and "mirror" (Kagami), exploring where consciousness and matter converge. Yasui's work has received international recognition, including Honorable Mentions at the Grottaglie Contemporary Ceramic Prize (Italy) and the Aveiro International Artistic Ceramics

Biennale (Portugal). Chisato Yasui's ceramics exist between material and emotion, form and gesture. Her practice unfolds through coiling, a method whose rhythm resonates with her bodily sensibility. The pliancy of clay mirrors the nuances of her emotion, allowing forms to emerge through an open-ended, responsive process. Each work undergoes multiple firings at distinct temperatures, with glazes applied at each stage, producing layered, luminous color that transcends the clay's physical mass and captures temporal traces of making. Post-firing, aluminium and gold leaf enhance reflection and depth, completing a synthesis of technical mastery and expressive nuance. Finger marks, brushstrokes, and layered color remain as traces of this intimate dialogue between hand, material, and feeling. At the heart of her work lies a duality: inner and outer, organic and structural, natural and composed. Her objects function as thresholds — between material and immaterial, craft and art, process and experience. By combining porcelain and stoneware, glazes and pigments, Yasui expands the expressive potential of ceramics while reflecting on memory, identity, and the embodied experience of being. Color acts as a language of emotion, resonating across and within each sculptural form, uniting technical innovation with spiritual and emotional depth. Spazio Mobile will present her first solo show at the gallery's Studiolo in September 2026 during Rendez-Vous Brussels Art Week.

Profile 06

Ceramic sculpture

2022

Earthenware porcelain, underglaze acrylic paint

with oil finish

30 x 30 x 42,5 cm

Unique piece, signed by the artist



Profile 7

Ceramic sculpture

2022

Earthenware porcelain, underglaze acrylic paint

with oil finish

21,5 x 19 x 35 cm

Unique piece, signed by the artist







Lise Coirier & Gian Giuseppe Simeone

Co-Founders and Directors of Spazio Nobile

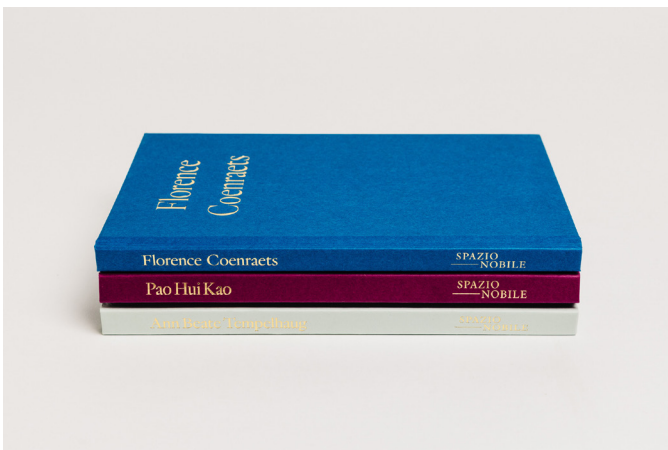
Lise Coirier (FR-BE) and Gian Giuseppe Simeone (IT-SE) are the co-founders and directors of Spazio Nobile Gallery in Brussels, established in 2016 and celebrating its 10th anniversary in 2026. Both art historians, they bring complementary backgrounds that bridge contemporary creation, cultural heritage, 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 books on European and international cultural policy and heritage.

Together at Spazio Nobile, Coirier and Simeone curate and promote projects at the crossroads of applied arts and fine art. 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

Annual Edition 2026

Editio: *I Collect Therefore I Am*

Collecting is an incurable disease. There are as many different motivations for collecting as there are collectors. Most children collect marbles, toys, miniature cars or dolls. As teenagers this urge to collect or accumulate recedes somewhat. It is as adults, that when for the first time we make a financial sacrifice to acquire a work of art that we covet, that we make the seminal first step. The next steps follow automatically. The act of acquiring becomes a sign of vitality in itself and is like a challenge to our own mortality. I have often seen collectors making some of their boldest purchases when they were either very old or affected by serious illness. At the highest level collecting is an artistic pursuit in it's own right. A good collection always carries the handwriting of the person who has put it together. It is therefore not surprising that very often artists themselves are the best collectors. The bug of collecting can affect anyone independently of their financial possibilities. I have come across collectors who have built remarkable collections with limited means and equally affluent ones who have not managed to do so.

In this issue I have asked a number of friends, colleagues or acquaintances that I admire and who are active in a wide variety of fields to contribute in one way or another to this issue. I am infinitely grateful to them. I have listed all contributors in alphabetical order below:

Staffan Ahrenberg, Ron Arad, Tiqui Atencio Demirdjan, Takaya Awata, Francesco Bonami, Fernando Botero, Quintana, Maurizio Cattelan, Rosey Chan, Michael Chow, Wim Delvoye, Kami Gahiga, Louisa Guinness, Jean François Jaussaud, Kanika Kapoor, Christian Levett, Daniella Luxembourg, Marianne Mathieu, Fabrizio Moretti, Hans Ulrich Obrist, Clio Peppiatt, Michael Peppiatt, Diana Picasso, Jean Pigozzi, Joachim Pissarro, Marc Quinn, Laurent Reiss, Nick Rhodes, Don Rubell, Mera Rubell, Patrizia Sandretto Re Rebaudengo, Mario Testino, Edmund de Waal

The main engines in my own life are passion and curiosity. This issue allows me to share insights into many fields that fascinate me such as art, photography, architecture, music, cinema, design, fashion, food and sport. I do hope that the readers of this issue will derive at least a fraction of the pleasure I have had in putting it together.

Simon de Pury, January 2026



Cover of TL Mag 41 - *The Art of Collecting*
Urs Fischer, *Le Parc Jurassique*, 2025
Aluminum panel, aluminum honeycomb, polyurethane adhesive, epoxy primer, gesso, solvent-based screen printing paint, water-based screen printing paint,
© Urs Fischer. Courtesy of the artist and Gagosian.

Info

PAD Paris

8-12.4.2026

Booth 38

Day Dream

Tous les chemins mènent à Rome

Featuring work by Sébastien Caporusso, Pierre Charrié, Florence Coenraets, Marie Corbin, Vincent Fournier, Éva Garcia, Garnier & Linker, Erik Gjedrem, Kaspar Hamacher, Pao Hui Kao, Åsa Jungnelius, Jin Kuramoto, Luis Marie Studio, Benoît Maire, Isaac Monté, Bela Silva, Ann Beate Tempelhaug, Joost van Bleiswijk, Kiki van Eijk, Quentin Vuong, Didi Ng WinYin, Chisato Yasui.

Jardin des Tuileries

234 Rue de Rivoli

75001 Paris

France

Collectors Preview

8.4.2026, 11.00-21.00

By invitation only

VIP Opening

9.4.2026, 11.00-21.00

By invitation only

w



Pao Hui Kao, *Black Urushi Paper Pleats Side Board*
Cover catalogue: Benoît Maire, *Peinture de Nuages, Rome*

Catalogue Design by Eugénie Frémot

Exhibitions

Season XXXVIX- Marie Corbin & Benoît Maire

Crush, Duo Show

28.3-13.6.2026

Spazio Nobile Studiolo - Group Show

Poetics of Materiality

Éva Garcia, Åsa Jungnelius, Pao Hui Kao, Benoît Maire,

Bela Silva, Ann Beate Tempelhaug

Villa Spazio Nobile, Tervuren

Roots & traces

Group Show

9.5-1.11.2026, and by appointment

Art Brussels

Brussels Expo

Pao Hui Kao, *LuniSolar House*

Horizons Section, curated by Devrim Bayar

23-26.4.2026

Fondazione Dries Van Noten

Palazzo Pisani Moretta, Venice

Featuring Pao Hui Kao & Isaac Monté

25.4 - 4.10.2026

Contact

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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.

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#spazionobile

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Contemporary Applied & Fine Arts