



Season XXXVI
Spazio Nobile Gallery
29.3-13.6.2026
Vernissage : 28.3.2026, 18:00-21:00

Crush,

Marie Corbin & Benoît Maire, Duo Show

Spazio Nobile is delighted to invite you to the first duo exhibition by Marie Corbin and Benoît Maire. Since moving to Bordeaux in 2016, the artists have engaged in an ongoing dialogue, including the creation of a metal chair developed in collaboration with a metalworker, a prototype recently presented in the talks area at Paris Internationale. For this exhibition, Marie Corbin will present a selection of objects she has created since 2013, while Benoît Maire will bring together a body of paintings in dialogue with his furniture and lighting designs, developed since 2016. Together, their works explore the intersections between form, material, and meaning, bridging functional objects and conceptual practices. The exhibition's title, borrowed from words that Benoît Maire applies in Letraset to various artefacts, reflects the poetic convergence of their two creative worlds.

I Have a Crush on You

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. Philosopher and visual artist Benoît Maire, together with her scenographer alter ego Marie Corbin, engages in an open conversation with the public. The “crush,” understood as a moment of encounter—one of immediate intensity yet difficult to define—thus becomes a key to interpretation that is both physical and mental. It refers to that experience where something happens without being fully graspable: an attraction, a recognition, a relationship. Like ever-changing clouds, the work cannot be confined to a single definition: it is experienced, in time and in the gaze. The “crush” is the living moment that the artists seek to capture, for objects are caught between observation and oblivion.

The figure of Pierrot gradually emerged following Benoît Maire’s residency at the Villa Medici in Rome. Originating from the Italian *commedia dell’arte*, Pierrot once again resonates with the *zeitgeist* of our era: “Pierrot, reproduced in a group, evokes an image of a crowd—yet one that is fragmented, a crowd of solitudes,” notes the artist in an unpublished essay by art historian and prominent figure in the contemporary art world Gabriela Gantenbein (2024). Where do we stand in this vast landscape devastated by humanity, which we have been constantly rebuilding for millennia by connecting with artifacts? The meaning of the object is established, linked to its origin, a fossil of its era, revealing the state of humanity.

By bringing together applied arts and contemporary fine arts, this exhibition, “Crush,” raises the question of attachment and humanity’s place in relation to the artwork. What is the status of the work of art? If philosophical theory can become, for Benoît Maire, an aesthetic medium—the “cosa mentale” that leads him to create functional objects and paint canvases—it is fascinating to see how he interacts with his collaborator and partner Marie Corbin within “a scenography of the world” that belongs to them. In her “Calme” vases made of Limoges porcelain, delicately painted and glazed in a third firing with gold, like precious abstract and narrative paintings, or in his highly sculptural “Pierre” vase, transcending the fragile presence of a river stone by transforming it into a single-flower vase, Marie Corbin’s sensitivity complements Benoît Maire’s vision.

The objects created by two or four hands are expressions of their intuitive experiments. There is a certain atmosphere to their union and their rapport that shines through in the carefully crafted setting of their daily lives—a behind-the-scenes world that echoes their dreams and their fictional and conceptual visions. Benoît Maire is one with his studio in Talence near Bordeaux, where he gives form and life to objects that are often ornamented, even painted, and where he also works on his canvases as discursive and narrative surfaces: space-time is undefined; the dialogue he maintains with the world is a construction, an installation that is part of a process and a “work in progress” where each intervention stems from a quest for truth and meaning.

From paintings of clouds to Pierrot, from the celestial to the terrestrial

Benoît Maire’s “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. For Benoît Maire, painting is not merely representation: it is an event, bearing witness to a relationship caught within a temporality. The work exists fully only in interaction with the viewer. Depending on distance, the movement of the body, and the time devoted to observation, the image transforms. While the “crush” is the privileged moment of the relationship with the work, the painting—like any object of attention—is caught between the limits of observation and oblivion. The exhibition design mirrors the layout of the studio, where an artist’s library serves as a link between the various works. While the space is arranged in a simple, almost primitive manner, the walls bear the words “crush,” “observed,” and “forgotten,” which function conceptually—and, moreover, reference this historically established aesthetic (English words in Helvetica font, affixed to the wall). They refer to the “crush” that lasts only a moment, like a butterfly, between the initial observation and its impending oblivion. Furthermore, the pictorial surface of Benoît Maire’s canvases

becomes a site of an almost sculptural experience, where color, material, and light produce an unstable and evolving perception. To look at these works is to enter into a process, to accept that one cannot grasp it immediately, and to allow meaning to emerge from a union of the figurative and the abstract, so that the duration of the “crush”—a fleeting moment by definition—is stretched to its maximum.

While the 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. Beginning in 2024, he will launch a new series of minimalist, so-called “logical” paintings centered on the figure of Pierrot.

Benoît Maire’s painting, drawing on concepts from existential philosophy and combined with the tangible, more functional objects created by Marie Corbin—whether he creates them alone or in collaboration with her within the Ker-Xavier collective—establishes a state of tension between appearance and disappearance, between concept and sensation, and between narrative and a vague, wandering spirit.

Encountering the Other: The Mediating Object, Bearer of Meaning

In the context of the exhibition “Crush,” in dialogue with Marie Corbin, this approach takes on a particular dimension.

The convergence of their practices—between applied arts and contemporary fine arts—extends this reflection on the status of the artwork. Just as the cloud in Benoît Maire’s work gradually gives way to Pierrot, the object in Marie Corbin’s work and in their functional art pieces created under the Ker-Xavier banner oscillates between function and meaning, between material presence and mental projection.

In a conversation about ten years ago with the British researcher and art critic Rahma Khazam, prior to the opening of her exhibition at the CAPC in Bordeaux, Benoît Maire spoke about his “system of objects”: “From the very beginning, I shape my objects, which means that the material is subject to constraints—most often, those of a concept. But I have also used theories to constrain the material, as well as mythologies: there was Tiresias, there were the Greek heads, and so on. When I was working on the history of geometry, it was mathematics that helped me constrain the forms of my sculptures. I make a lot of furniture for our architecture brand called Ker-Xavier. These are forms constrained by the use we’ll make of them, because you have to be able to sit on this furniture. What constraints are placed on materials to turn them into objects? In my case, objects and furniture are constrained by concepts, stories, mythologies, and uses.”

While ornamentation, patina, paint, and materiality feature prominently in the works of Marie Corbin and Benoît Maire, they are also a source of creation, transformation, and metamorphosis. Nothing is fixed; everything can move, appear, and disappear, and as Marie Corbin inscribes at the heart of her glazed porcelain boxes: “Sans début, sans fin” (“No beginning, no end”)...

Lise Coirier, March 2026



I Have a Crush on You

À l'occasion des 10 ans de Spazio Nobile, l'exposition « Crush » marque une étape importante : elle affirme une vision de la « Gestalt » où l'art se situe dans cet espace de dialogue entre disciplines, dans l'interaction entre artistes, et surtout entre l'œuvre et celui qui la rencontre. Philosophe et artiste plasticien, Benoît Maire noue avec son alter ego scénographe Marie Corbin une conversation ouverte avec le public.

Le « crush », entendu comme moment de rencontre, d'intensité immédiate mais difficile à définir, devient alors une clé de lecture à la fois physique et mentale. Il désigne cette expérience où quelque chose advient sans être totalement saisissable : une attirance, une reconnaissance, une relation. À l'image des nuages en constante évolution, l'œuvre ne se laisse pas enfermer dans une définition ponctuelle : elle se vit, dans le temps et à travers le regard. Le « crush » est le moment vivant que les artistes cherchent à saisir, car les objets sont pris entre l'observation et l'oubli.

La figure de Pierrot apparaît progressivement entre 2022 et 2024 après la résidence de Benoît Maire à la Villa Médicis à Rome. Originaire de la *commedia dell'arte italiana*, Pierrot correspond de nouveau au zeitgeist de notre époque : « Le Pierrot reproduit en groupe donne une image de foule mais atomisée, une foule de solitudes », souligne l'artiste dans un essai inédit de l'historienne de l'art et figure éminente dans le monde de l'art contemporain Gabriela Gantenbein (2024). Où en sommes-nous dans ce vaste paysage dévasté par l'homme que celui-ci ne cesse de reconstruire depuis des millénaires en se rattachant à des artefacts ? Le sens de l'objet est posé, en lien avec son origine, fossile de son époque, révélateur de l'état de l'humanité.

En faisant se rencontrer les arts appliqués et les beaux-arts contemporains, l'exposition « Crush » pose la question de la place de l'homme face à l'œuvre. Si la théorie philosophique peut devenir pour Benoît Maire un médium esthétique, la « cosa mentale » qui le mène à créer des objets utiles et à peindre des toiles, il est intéressant de voir comment il interagit avec sa complice et sa compagne Marie Corbin dans « une scénographie du monde » qui leur appartient. Dans ses vases « Calme » en porcelaine de Limoges, délicatement peints et émaillés au troisième feu à l'or, comme de précieux tableaux abstraits et narratifs, ou dans son vase Pierre, très sculptural, qui transcende la présence fragile d'une pierre de rivière en la transformant en soliflore, la sensibilité de Marie Corbin accompagne la pensée de Benoît Maire. Les objets créés à deux ou quatre mains sont des émanations de leurs expérimentations intuitives. Il y a un fil conducteur à leur union et à leur complicité qui transparait dans une scénographie non anodine de leur quotidien, un envers du décor qui vient en écho à leurs rêves et à leurs projections fictionnelles et conceptuelles. Benoît Maire fait corps avec son atelier situé à Talence près de Bordeaux où il donne forme et vie à des objets souvent ornementés, voire peints et où il travaille aussi sur ses toiles telles des surfaces discursives et narratives : l'espace-temps est indéfini, le dialogue qu'il entretient avec le monde est une construction, une installation qui fait partie d'un processus et d'un « work in progress » où chaque intervention relève d'une quête de vérité et de sens.

Des peintures de nuages à Pierrot, du céleste au terrestre

Les *Peintures de nuages* de Benoît Maire, telles qu'analysées par l'intellectuelle néerlandaise et vidéaste Mieke Bal dans son essai paru dans le catalogue de Benoît Maire, « Thèbes » édité à l'occasion de son exposition au CAPC de Bordeaux en 2017, proposent

une réflexion profonde sur la nature même de la peinture et sur notre manière de regarder : une expérience de l'insaisissable. À première vue, ces œuvres oscillent entre abstraction et figuration : paysage, reflet, nuage, ou simple surface colorée où rien ne s'impose définitivement. L'expérience du regard est active. Le nuage, motif central, agit comme un écran de projection pour l'imaginaire du spectateur. Il oblige à dépasser l'opposition traditionnelle entre abstraction et figuration, en ouvrant un espace intermédiaire, « nébuleux », où la peinture se pense elle-même. Chez Benoît Maire, la peinture n'est pas seulement représentation : elle est événement, témoigne d'une relation prise dans une temporalité. L'œuvre n'existe pleinement que dans l'interaction avec celui qui la regarde. Selon la distance, le mouvement du corps, le temps accordé à l'observation, l'image se transforme. Si le « crush » est le moment privilégié de la relation avec l'œuvre, la peinture comme tout objet d'attention est pris entre les bornes de l'observation et de l'oubli. La scénographie choisie pour l'exposition reprend l'agencement de l'atelier, où une bibliothèque d'artiste fait le lien entre les différentes œuvres. Si l'espace est occupé de manière simple, presque primitive, sur les murs sont apposées ces mots : « crush », « observed », « forgotten », qui indiquent de manière conceptuelle, et en se référant d'ailleurs à cette esthétique historiquement admise (mots de langue anglaise, en police Helvetica, collées au mur). Ils se réfèrent au « crush » qui ne dure qu'un instant, comme un papillon, entre l'observation initiale et son oubli à venir. En outre, la surface picturale des toiles de Benoît Maire devient un lieu d'expérience presque sculptural, où la couleur, la matière et la lumière produisent une perception instable et évolutive. Regarder ces œuvres, c'est entrer dans un processus, accepter de ne pas le saisir immédiatement, et laisser émerger du sens dans une union du figuratif et de l'abstrait, afin que le temps du « crush », temps ponctuel par définition, soit étiré au maximum.

Si les *Peintures de nuages* peuvent être comprises comme une « théorie visuelle de la peinture », elles permettent aussi de s'interroger sur le statut de l'image et de la représentation du monde. Benoît Maire débute sa série de nuages à Paris en 2012, il la continue à Bordeaux à partir de 2016. Au cours de voyages il peint une série à Montréal et une autre à Mérida au Mexique. En 2021 et 2022, il peint les dernières toiles de nuages lors de sa résidence à la villa Médicis à Rome. À partir de 2024, il débute une nouvelle série de peintures, minimales, dites « logiques », autour de la figure de Pierrot. La peinture de Benoît Maire nourrie des concepts de la philosophie existentielle associée aux objets tangibles et plus fonctionnels de Marie Corbin ou qu'il crée seul ou en tandem avec elle au sein du collectif Ker-Xavier instaure un état de tension, entre apparition et disparition, entre concept et sensation, entre le récit et l'esprit vague et vagabond.

À la rencontre de l'autre : l'objet-médiateur, porteur de sens

Dans le contexte de l'exposition « Crush », en dialogue avec Marie Corbin, cette approche prend une dimension particulière. La rencontre entre leurs pratiques, entre arts appliqués et beaux-arts contemporains, prolonge cette réflexion sur le statut de l'œuvre. Comme le nuage chez Benoît Maire qui laisse progressivement place au Pierrot, l'objet chez Marie Corbin et dans leurs pièces d'art fonctionnel créées sous l'enseigne Ker-Xavier oscillent entre fonction et signification, entre présence matérielle et projection mentale.

Dans une conversation il y a environ dix ans avec la chercheuse et critique d'art anglaise Rahma Khazam avant l'ouverture de son exposition au CAPC de Bordeaux, Benoît Maire s'exprime sur son « système des objets » : « Depuis le début, je forme mes objets, ce qui

veut dire que la matière est sous la contrainte – le plus souvent, d'un concept. Mais j'ai aussi utilisé les théories pour contraindre la matière, ainsi que les mythologies : il y a eu Tirésias, il y a eu les têtes grecques, etc. Lorsque je travaillais sur l'histoire de la géométrie, qui est liée de façon générale aux mathématiques, c'étaient les mathématiques qui m'aidaient à contraindre les formes de mes sculptures. Je fais beaucoup de meubles pour notre marque d'architecture qui s'appelle Ker-Xavier. Ce sont des meubles qui font partie intégrante de mon travail d'artiste, tout en étant séparés puisqu'ils relèvent d'un autre circuit économique. Et ce sont des formes contraintes par l'utilisation que l'on va en faire, car il faut pouvoir s'asseoir sur ce mobilier. Qu'est-ce qu'un objet contraint, et notamment quelles sont les contraintes exercées sur des matières pour en faire des objets ? Dans mon cas, les objets et mobiliers sont contraints par des concepts, des histoires, des mythologies, des usages. »

Si l'ornement, la patine, la peinture et la matérialité sont très présents dans les pièces de Marie Corbin et Benoît Maire, elles sont aussi source de création, de transformation et de métamorphose. Rien n'est figé, tout peut se mouvoir, apparaître et disparaître, et comme l'inscrit Marie Corbin au cœur de ses boîtes en porcelaine émaillées : « Sans début, sans fin »...

Lise Coirier, mars 2026



Marie Corbin (FR)

Marie Corbin 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... In 2011, she founded Ker-Xavier in Paris with 5 architects. Ker-Xavier was mainly involved in exhibition design. In 2014, while leading the label she developed her different ceramic objects, *Forme libre* lamps, *Vases & Soliflor Calmes*, boîtes *Sans début sans fin*, *Vase Pierre*.

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. Marie Corbin is represented by Spazio Nobile since 2020.

Vase Pierre

Soliflore vase 4/8

2023

Limoges porcelain: unglazed porcelain sculpture,
removable glazed test tube

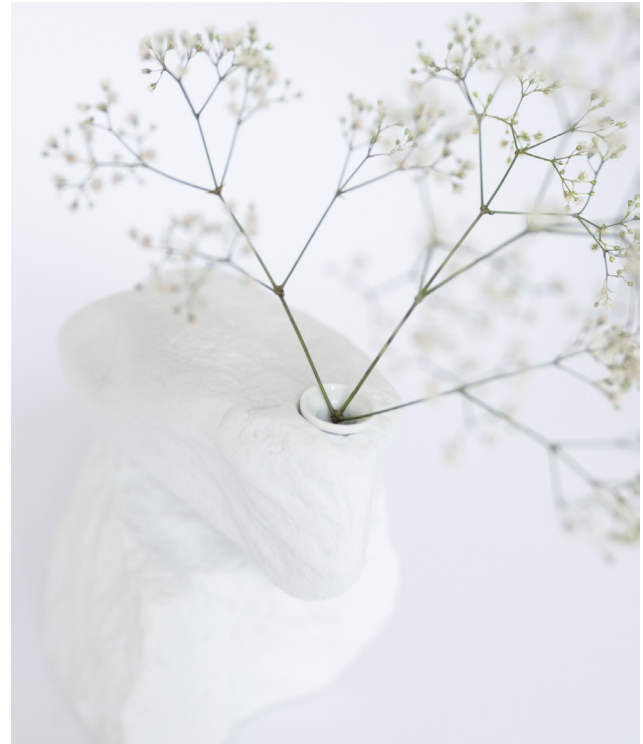
26 x 24 x 17 cm

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.













Vase Calme Indigo Or

Vase
2024
Enamelled decoration with 10% third-fire gold on Limoges
porcelain
ø 21 x 32 cm
Unique, signed by the artist



Vase Calme

#4

Vase

2024

Enamelled decoration with 10% third-fire gold on Limoges
porcelain

ø 13 x 22 cm

Unique, signed by the artist



Vase Calme

#6

Vase

2024

Enamelled decoration with 10% third-fire gold on Limoges
porcelain

ø 13x22 cm

Unique, signed by the artist



Soliflor Calme

#1

Soliflor

2024

Enamelled decoration with 10% third-fire gold on Limoges
porcelain

16 x 0 10 cm

Unique, signed by the artist



Soliflor Calme

#3

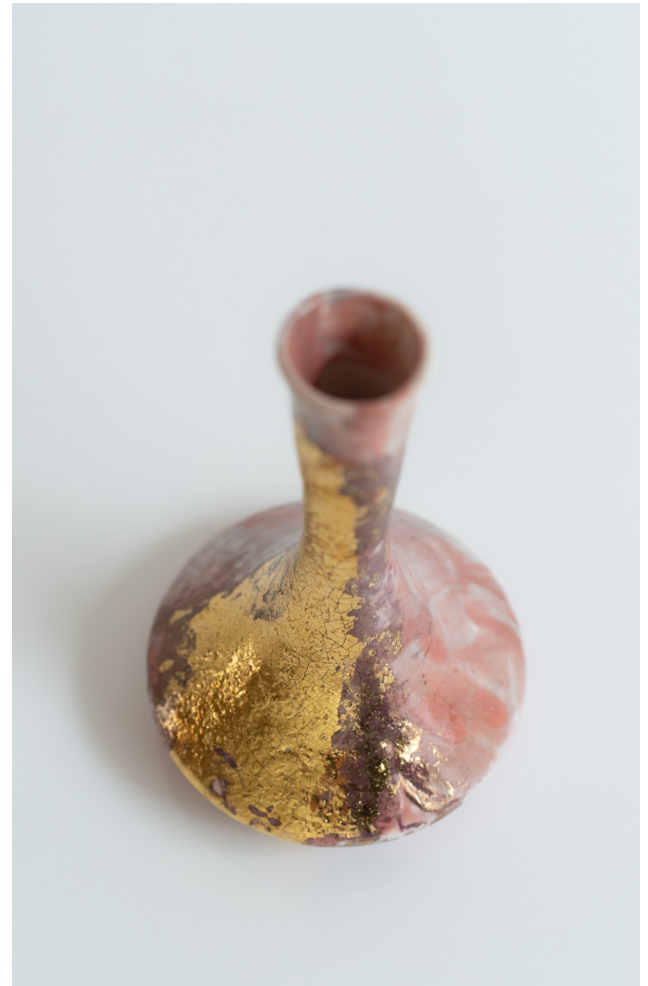
Soliflor

2024

Enamelled decoration with 10% third-fire gold on Limoges
porcelain

16 x 0 10 cm

Unique, signed by the artist



Soliflor Calme

#4

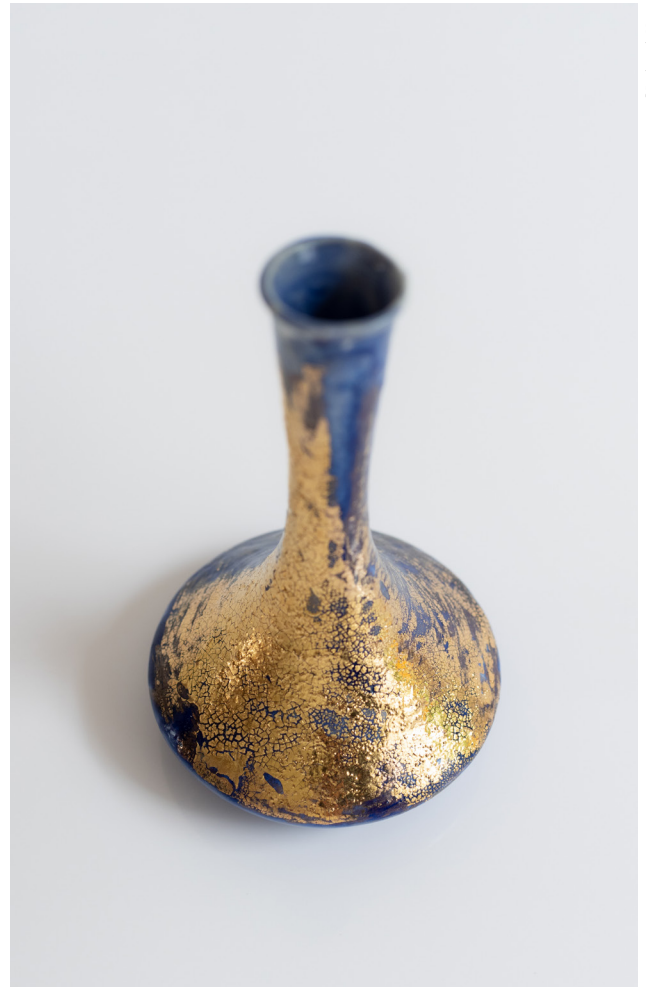
Soliflor

2024

Enamelled decoration with 10% third-fire gold on Limoges
porcelain

16 x 0 10 cm

Unique, signed by the artist



Soliflor Calme

#2

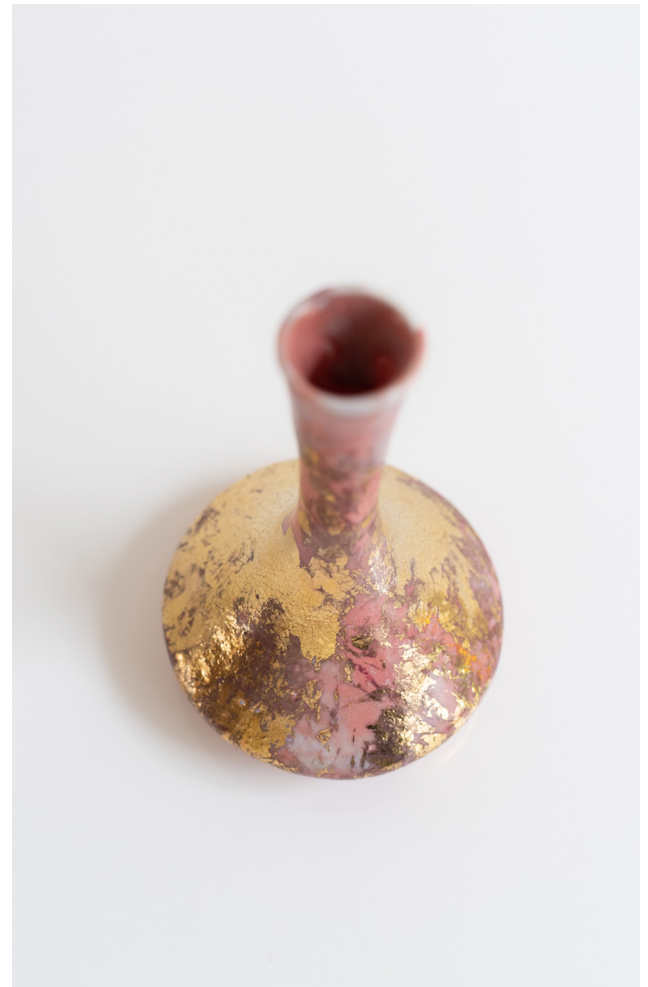
Soliflor

2024

Enamelled decoration with 10% third-fire gold on Limoges
porcelain

16 x 0 10 cm

Unique, signed by the artist





Sans début sans fin

#3

Box (sugar, candy, coffee capsules, cottons...)

2022

Enamelled decoration with 10% third-fire gold on Limoges
porcelain

ø 17 x 9 cm







Sans début sans fin

#4

Box (sugar, candy, coffee capsules, cottons...)

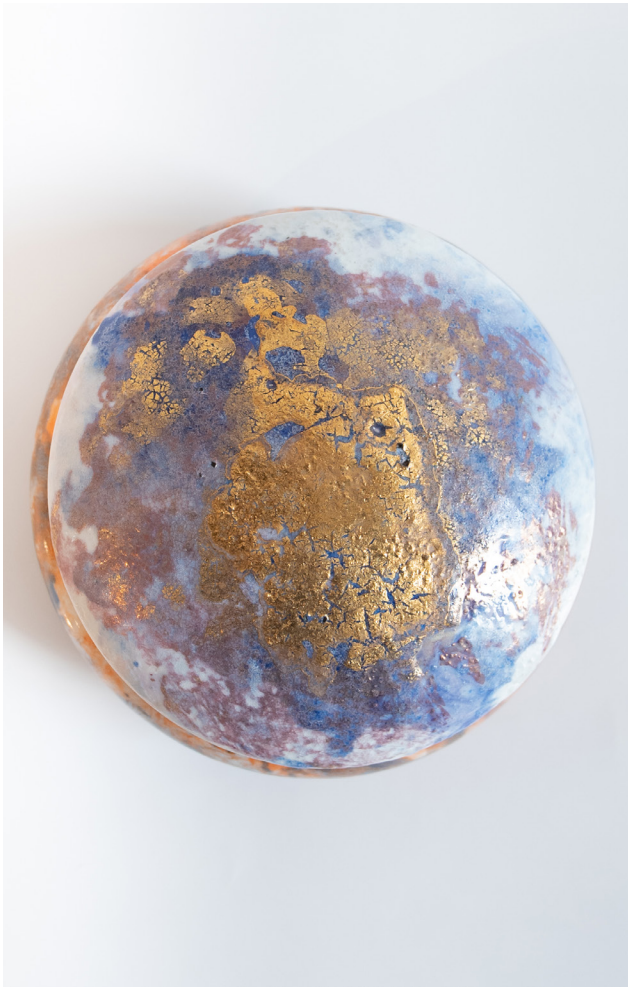
2022

Enamelled decoration with 10% third-fire gold on Limoges
porcelain

ø 17 x 9 cm

Unique, signed by the artist







Sans début sans fin

#6

Box (sugar, candy, coffee capsules, cottons...)

2022

Enamelled decoration with 10% third-fire gold on Limoges
porcelain

ø 17 x 9 cm

Unique, signed by the artist







Sans début sans fin

#7

Box (sugar, candy, coffee capsules, cottons...)

2022

Enamelled decoration on Limoges porcelain

ø 17 x 9 cm

Unique, signed by the artist







Cadre

Hanging frame

2022

Glazed stoneware

37 x 37 x 3 cm

Unique, signed by the artist



Miroir

Hanging mirror

2022

Glazed stoneware

50 x 35 x 3 cm

Unique, signed by the artist





Pichet blanc

Jug
2018
Glazed porcelain
21 x 13 x 9 cm
Unique, signed by the artist



Vase blanc arrondi

Vessel, Vase
2018
Glazed porcelain
16 x 19 x 9 cm
Unique, signed by the artist



Vase à lignes dorées

Vessel, Vase
2018

Glazed porcelain, enameled decoration with 3rd fire gold 10% on
19 x 12 x 12 cm

Unique, signed by the artist



Vase tordu

#1

Vessel, vase

2018

Stoneware and burnt pencil

21 x 9 x 9 cm

Unique, signed by the artist



Vase tordu

#2

Vessel, vase

2018

Stoneware and burnt pencil

21 x 9 x 9 cm

Unique, signed by the artist



Forme libre

#1

Sculptural table lamp

2017

Ceramic base, raffia lampshade, and electrical components

52 x 26 x 30 cm

Unique, signed by the artist



Forme libre

#2

Sculptural table base lamp

2017

Enamelled light decoration with 10% third-fire gold on glazed stoneware

24 x 27 x 23 cm

Unique, signed by the artist



Forme libre

#3

Sculptural table base lamp

2017

Enamelled light decoration with 10% third-fire gold on glazed stoneware

24 x 27 x 23 cm

Unique, signed by the artist







Benoît Maire (FR)

Benoît Maire is a contemporary artist, producing paintings, sculptures, films, publications and performances. He joined Ker-Xavier (furniture publishing house and visual design studio) in 2016. 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. Benoît Maire's works break with traditional formats. His paintings 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, Thalie Foundation, Brussels 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 Capc 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. Benoît Maire designed numerous shop windows for Hermès in Hong Kong, Tokyo, Paris, Istanbul, Milan and Venice. His *Médicis lamp* entered the collections of the Mobilier National, Paris in 2024. Spazio Nobile represents the functional art of Benoît Maire since 2025.

Bibliothèque d'atelier

Modular bookcase

2026

Pine wood, oil painting, ornaments

220 x 60 x 248 cm

Each book case unit is signed and customized by the artist



© Julien Carreyn

Neko Lounge Chair

Sculptural lounge chair

2026

Brushed aluminium with acrylic spray paint

42 x 62 x 84 cm

Unique, signed by the artist



© Aurélien Mole



Peinture logique 2 B

Painting

2025

Screen-printing ink and acrylic paint applied with an
airbrush and oil painting on primed canvas

81 x 103 cm

Unique, signed and dated by the artist

In collaboration with Meessen Gallery



Peinture logique 2 G

Painting

2025

Screen-printing ink and acrylic paint applied with an
airbrush and oil painting on primed canvas

70 x 75 cm

Unique, signed and dated by the artist

In collaboration with Meessen Gallery



Peinture logique 3 C

Painting

2025

Screen-printing ink and oil painting on primed canvas

30 x 41 cm

Unique, signed and dated by the artist

In collaboration with Meessen Gallery



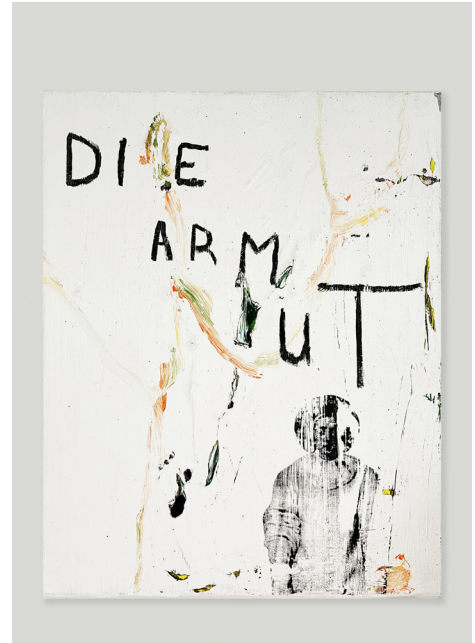
Peinture logique 2I A

Painting
2025
Oil paint on primed canvas
40 x 30 cm
Unique, signed and dated by the artist
In collaboration with Meessen Gallery



Peinture logique 2I B

Painting
2025
Serigraphic ink and oil paint on primed canvas
40 x 50 cm
Unique, signed and dated by the artist
In collaboration with Meessen Gallery



Peinture logique 2I C

Painting

2025

Serigraphic ink and oil paint on primed canvas

50 x 40 cm

Unique, signed and dated by the artist

In collaboration with Meessen Gallery



Peinture logique 14 B

Painting

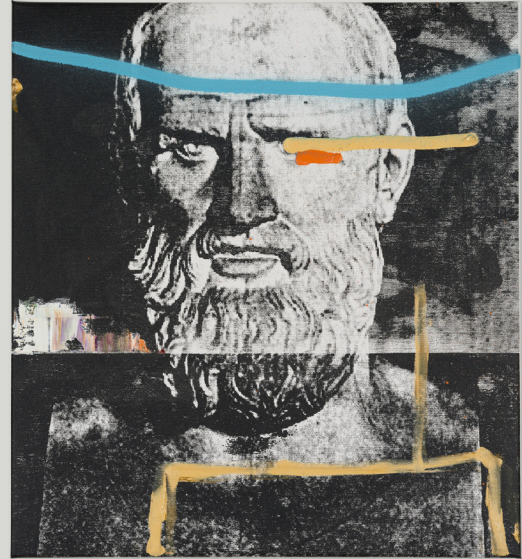
2025

Screen-printing ink and acrylic paint applied with an
airbrush on primed canvas

60 x 55 cm

Unique, signed and dated by the artist

In collaboration with Meessen Gallery



Peinture logique 4 F

Painting

2026

Metallic pigment and oil paint on canvas

100 x 150 cm

Unique, signed and dated by the artist

In collaboration with Meessen Gallery



Peinture logique I C

Painting

2025

Screen-printing ink and oil paint on canvas

100 x 150 cm

Unique, signed and dated by the artist

In collaboration with Meesen Gallery



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





Lampadaire Cérés

Sculptural lamp

2024-2020

Bronze, brass, level, crystal and electric components

123 x 33 x 34 cm

Unique, signed by the artist









Lampe Médicis

Sculptural floor lamp

2022

Steel, electric components

177 x 67 x 28 cm

Edition of 8 + 2AP

Signed and numbered by the artist



Lampe Médicis

Sculptural table lamp

2022

Steel, electric components

26 x 29 x 76 cm

Edition of 8 + 2AP

Signed and numbered by the artist



Lampe au lion

Sculptural floor Lamp
2021
Steel, electric components
142 x 25 x 53 cm
Edition of 8 + 2AP
Signed and numbered by the artist





Lampe de Sienne

Sculptural table lamp

2022

Hand blown glass in a metal mold, electrical components

65 x 22,5 x 22,5 cm

Edition of 8 + 2AP

Signed and numbered by the artist





Peinture de Nuages, Rome

Painting

2022

Acrylic paint applied with an airbrush and oil paint
on canvas primed with rabbit glue

244 x 150 cm

Unique, signed and dated by the artist

Framed in solid oak (248 x 154 x 4 cm)

In collaboration with Meessen Gallery



On view at Spazio Nobile, PAD Paris

Group Exhibition *Day Dream*

8–12 April 2026

Booth 38, Jardin des Tuileries, Paris

Peinture de Nuages, Rome

Tondo painting

2022

Oil painting on canvas primed with animal glue

ø 80 cm

Unique, signed and dated by the artist

Framed in solid waxed oak

In collaboration with Meessen Gallery



Fauteuil Romain, V2

Sculptural armchair

2022

Curved pine, plywood, oak and chiselled walnut, lazure

80 x 72 x 86 cm

Edition of 8 + 2AP

Signed and numbered by the artist







Guéridon primitif

Sculptural side table

2021

Larch and italian walnut wood

70 x 53 x 42 cm

Unique

Signed by the artist





Peinture de Nuages, Bordeaux

Painting

2020

Acrylic paint applied with an airbrush and oil paint
on canvas primed with rabbit glue

100 x 75 cm

Unique, signed and dated by the artist

Framed in solid oak

In collaboration with Meessen Gallery



Peinture de Nuages, Bordeaux

Painting

2020

Acrylic paint applied with an airbrush and oil paint
on canvas primed with rabbit glue

100 x 75 cm

Unique, signed and dated by the artist

Framed in solid oak

In collaboration with Meessen Gallery



Chaise à la pêche

Sculptural chair

2019

Stainless steel, green marble, brass, composite material

108 x 64 x 54 cm

Unique, signed by the artist



Jean Derval volant

Object

2019

Ceramic jug by Jean Derval for the Le Mûrier workshop,
c. 1970, with 10% gold enamel, brass wire and a stamped
leather label

18 x 11 x 19 cm

Unique, fish-shaped sticker signed by the artist, 2025



© Aurélien Mole

Table à 3 pieds

Sculptural table

2018

Laminated birch plywood and turned beech wood

Ø 110 x 76 cm

Unique, signed by the artist



Chaise du Soir cannée

Sculptural chair

2018

Solid oak, hornbeam end cane work

93 x 55 x 41 cm

Édition of 8 + 2AP

Signed and numbered by the artist



Bureau Lombard

Sculptural desk

2018

Lazured pine, veneer, Letraset lettering on oiled leather
and stainless steel rivet

78 x 93 x 70,6 cm

Edition of 8+2 AP

Signed and numbered by the artist













Copie de Lerat

By Marie Corbin & Benoît Maire

Sculpture

2025

Stoneware and acrylic spray

35 x 19 x 17 cm

Unique, signed by the artists



©Aurélien Mole

Chaise active

By Marie Corbin & Benoît Maire

Sculptural chair prototype
2016
Welded and lacquered steel
95 x 42 x 88 cm
Unique, signed by the artists







Info

Season XXXVI
Spazio Nobile Gallery
29.3-13.6.2026
Vernissage : 28.3.2026, 18:00-21:00
In the presence of the artists

Crush,

Marie Corbin & Benoît Maire, Duo Show



Marie Corbin & Benoît Maire ©Arnaud Pylvka

Full double pages images by Julien Carreyre
Catalogue Design by Eugénie Frémot

Exhibitions

Spazio Nobile Studiolo
Group Show, *Poetics of Materiality*
Eva Garcia, Pao Hui Kao, Åsa Jungnelius, Benoît
Maire, Bela Silva, Ann Beate Tempelhaug
29.3-13.6.2026
Vernissage : 28.3.2026, 18:00-21:00

Art Brussels
Brussels Expo
Pao Hui Kao, *LuniSolar House*
Horizons Section, curated by Devrim Bayar
23-26.4.2026

Villa Spazio Nobile, Tervuren
Roots & Traces
Group Show
25.4 - 4.10.2026, and by appointment

PAD Paris
Day Dream, Group Show
Jardin des Tuileries
8-12.4.2026

Fondazione Dries Van Noten
Palazzo Pisani Moretta, Venice
Featuring Pao Hui Kao & Isaac Monté
25.4 - 4.10.2026

Contact

Spazio Nobile
Contemporary
Applied Arts, Design &
Photography

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ggs@spazionobile.com

Ma - sa / di - za / Tue-Sat,
11.00-18.00 & sur rendez-
vous / op afspraak / by
appointment

Eugénie Frémot,
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Lise Coirier & Gian Giuseppe Simeone

Co-Founders and Directors of Spazio Nobile

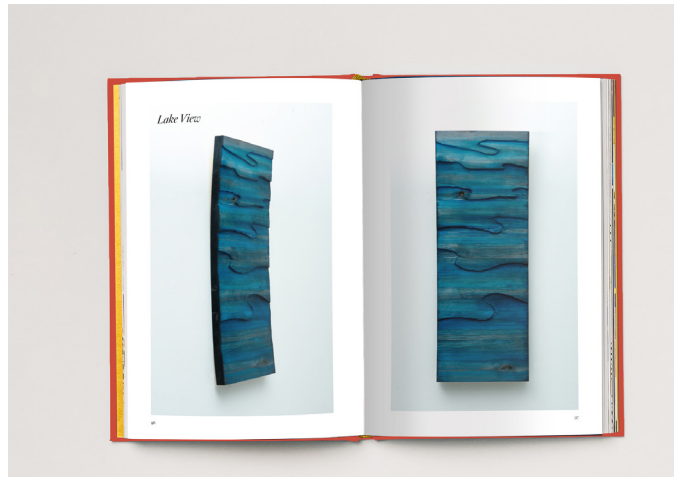
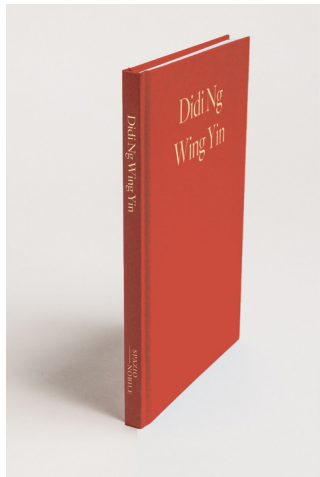
Lise Coirier (FR-BE) and Gian Giuseppe Simeone (IT-SE) are the co-founders and directors of Spazio Nobile Gallery (Brussels), established in 2016. Both art historians, they bring complementary backgrounds that bridge contemporary creation, cultural heritage, and international cooperation. French-born 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

Annual Edition 2026

Edito: *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.



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 18 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 Plintsberg, Dalarna. In 2026, Spazio Nobile celebrates its 10th anniversary.

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Contemporary Applied & Fine Arts