



Artist Studio Showcase
Rodelijvekenstraat 23, 9000 Ghent, Belgium
14.3.2026, 12-20:00

Vera Vermeersch, Artist Studio Showcase

Dove batte il cuore

Spazio Nobile is delighted to invite you into the world of Vera Vermeersch, a leading figure in Belgian textile art. She conceives and executes her creations, inspired by Italian landscapes and Old Masters such as Van Eyck. She masters both yarn and composition, transforming sketches into hand-tufted tapestries and bozzetti. Her works become collages, an emotional mapping of the Piedmont valley visible from her home, *La Palude*. Each piece is a layered interpretation, where color, thread, and material reveal hidden poetry and virtuosity. The scent of the sun and distant voices, *L'odore del sole, le voci lontane*, evoke a deep dialogue with nature. Through her tapestries, she translates subtlety, rhythm, and lyricism into works both technically brilliant and profoundly evocative. Vera Vermeersch's art is a tactile, poetic fusion of landscape, memory, and imagination.

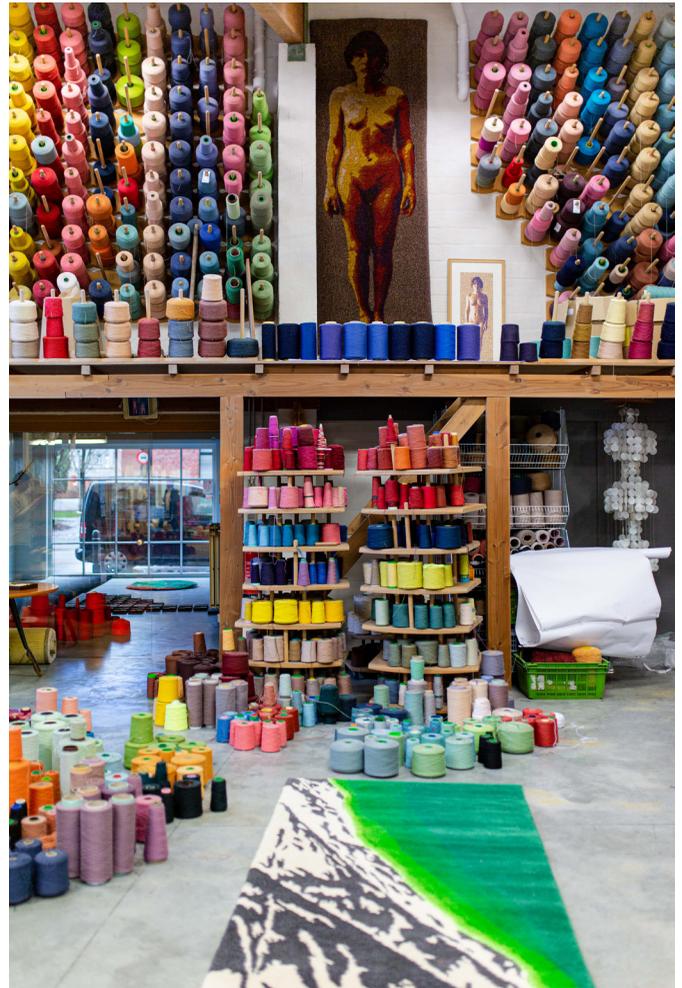
Vera Vermeersch's Studio, Ghent



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Vera Vermeersch

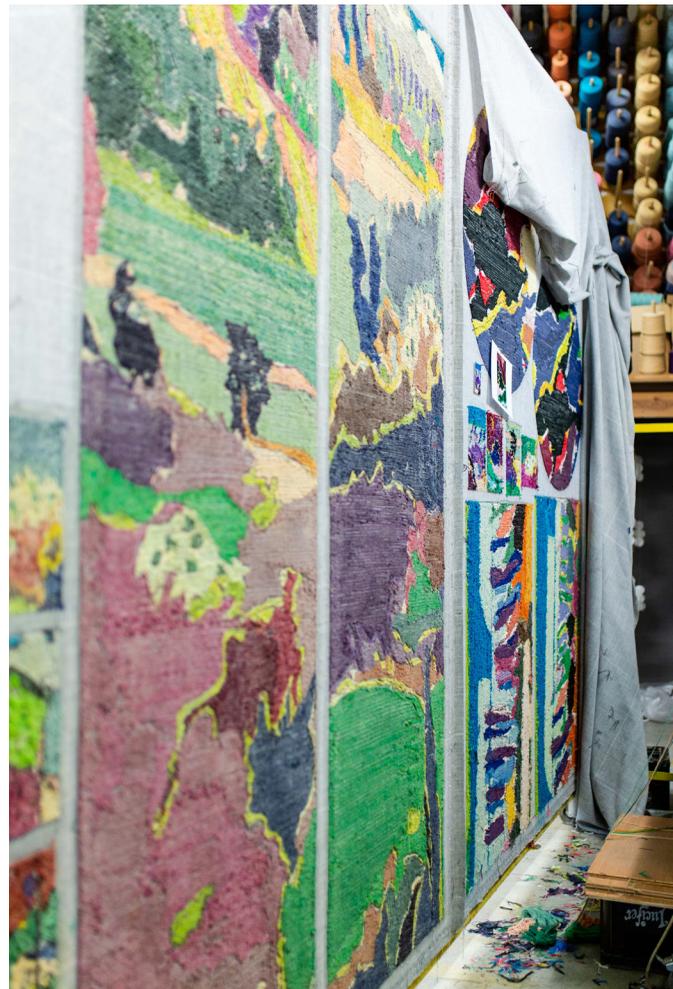


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Vera Vermeersch



Vera Vermeersch

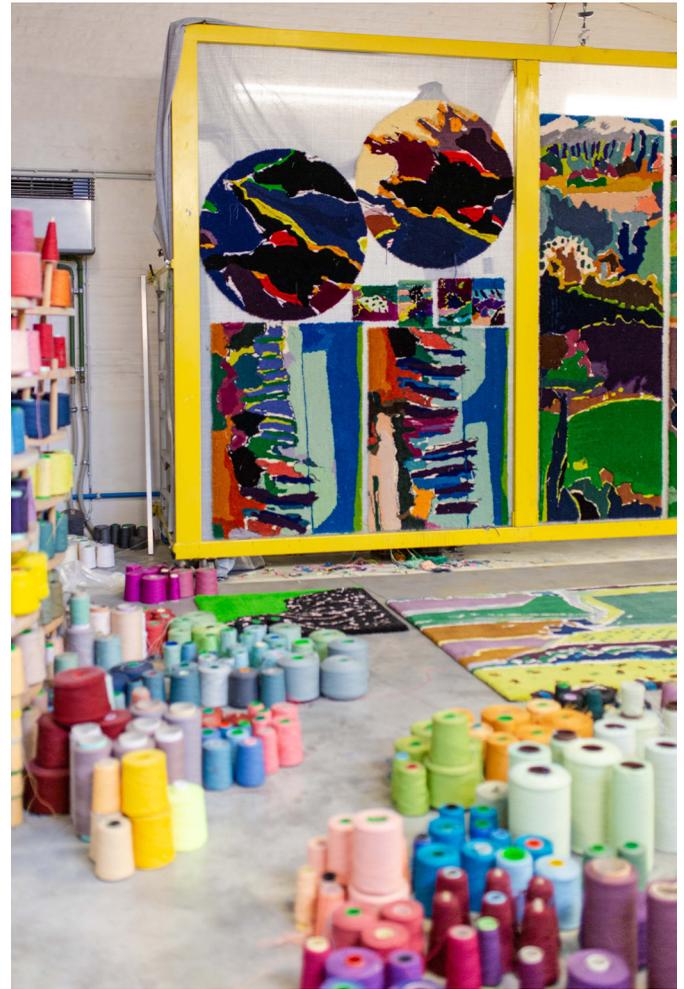


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Vera Vermeersch



Vera Vermeersch



Vera Vermeersch



Vera Vermeersch (BE)

Vera Vermeersch, tapestry weaver and artist, trained as an art historian and as tapestry restorer at IRPA (Royal Institute for Cultural Heritage), was one of the founders of the Oudenaardse Huis Lalaing, which restored old tapestries in the mid-1980s. In 1989 she opened her own studio in Ghent, Belgium, specializing in contemporary tufted tapestries for floors and walls. Vermeersch creates her own designs, but also collaborated with some other local and international artists. For example, she has transposed works by Maarten van Severen, Tjok Dessauvage, Roger Raveel, Fred Bervoets, Johan Tahon, Volker Albus, Pjeroo Roobjee and Sofie Lachaert into tufted tapestries. She also collaborated with members of her artistic family, including her sculptor father José Vermeersch, her brother Rik Vermeersch and her nephew, painter Pieter Vermeersch. At present, she exclusively conceives and makes

her own creations inspired by her travels, Italian landscapes, and details from antique tapestries and old masters. This artistic approach always implies a critical, meticulous and layered reading, interpreting and re-interpreting of the given subject to sublimate it in a composition of which she holds the secrets, the color palette, the interweaving of threads and the genius of the material. She is a master at translating the virtuosity and poetry of the original design into tapestries. Her lyrical and intimist tapestries is composed of a body of handtufted works, inspired by the day and night shadows and lights that she observes and that appear in the landscape of the Piedmont Valley that surrounds her countryside house, La Palude. The gallery presented in 2022 the Duo Exhibition *Tree of Life* with a dialogue between her and Portuguese ceramic artist Bela Silva. Vera Vermeersch is represented by Spazio Nobile since 2021.

Fragments of A Landscape



Texts extracted from Vera Vermeersch's Book : *Patronen Van Het Landschap*

Lyricism along Piedmontese Furrows

Slow down.

Observe the landscape of Palude and its surroundings.

Frame and capture.

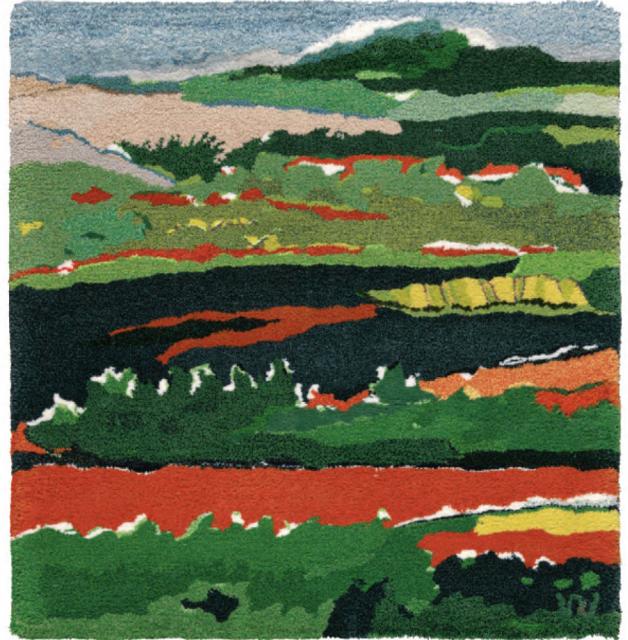
Snapshot the jagged panorama, fix photographically. Trace images, scratch with pencil and pen, discern patterns, puzzle hilltops together, describe valleys, determine maps. Paste. Turn vista into collage. Conjure up Piedmontese villages and valleys in water colour; mark them with felt-tip pen or crayon. Let those lines flow, gently and accurately. Follow in the footsteps of Paul Klee: take the line for a walk.

Use chalk, cardboard, show your colours. Rearrange volumes, Cézanne in mind, divide into planes, demarcate boundaries, select, encode. Com-bine colours, entwine wool. String and thread three lengths of dark sand- brown, one length of twilight green, two lengths of light sand-brown, give depth with one strand of lilac pink; the latter for contrast. In this way, string seven strands of New Zealand combed wool into one new thread; an intuitively composed cluster of hues that will lend the landscape a unique signature of its own.

Charge the gun, confront the frame and tuft. Shoot, shear. Shoot into the back of the tuft cloth, in pre-drawn meanders, marks and crosses. Line up the furrows, delineate with greyish-black and toxic green. Shave flush five planes but leave room for undulations. Make streams emerge, trace soft scars, hide blades of grass, vary pile heights and finish with jaspé buttons.

There, a tactile interpretation of the landscape.

Aurélie Daems



Vera Vermeersch, *Sotto il cielo d'agosto III*, 2024

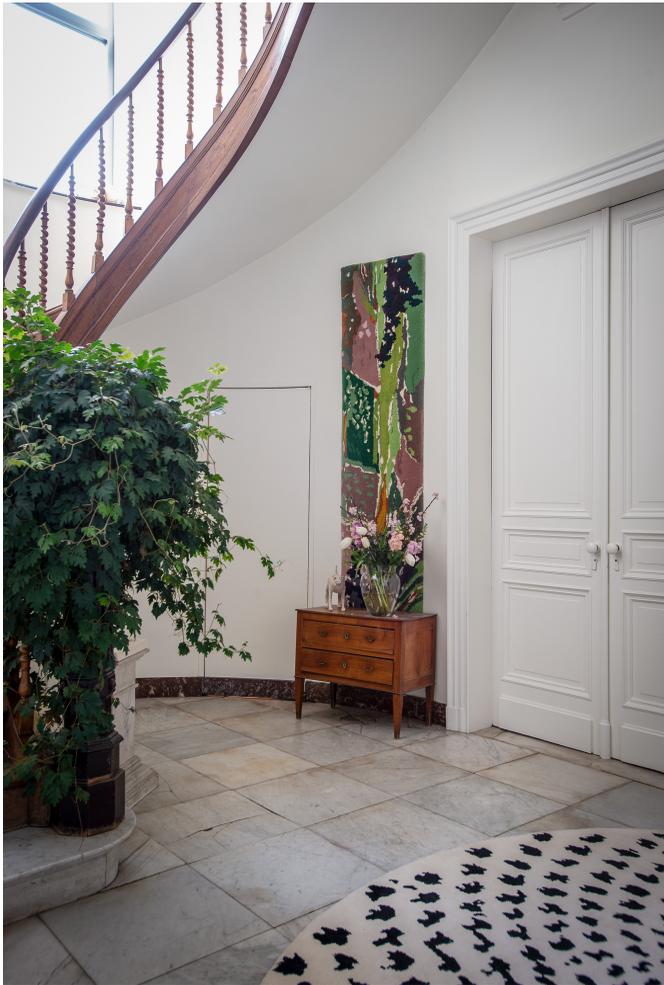


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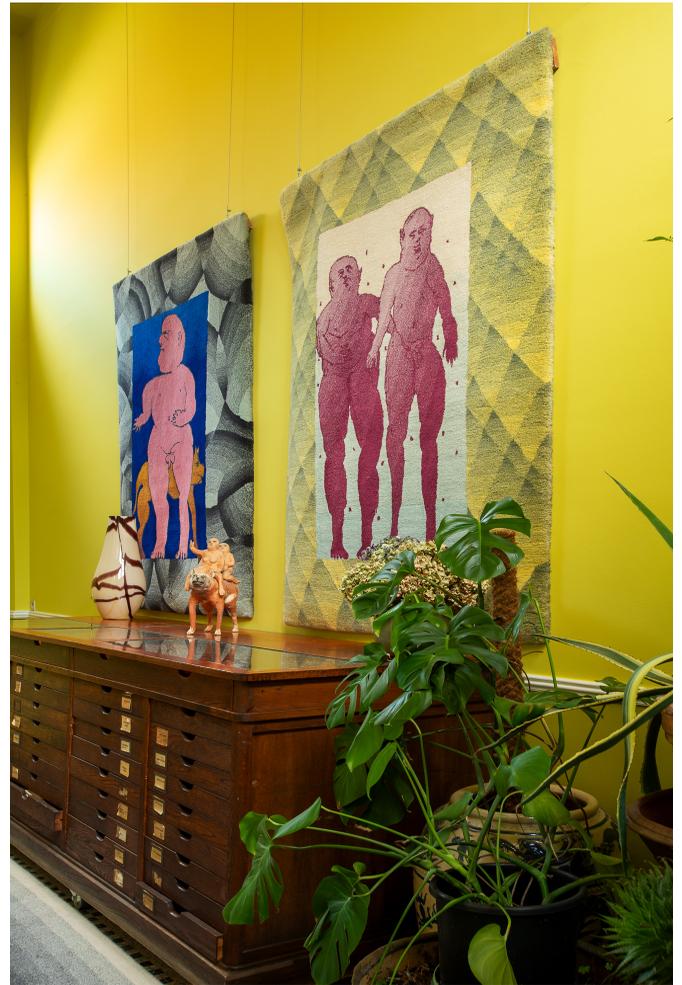
Looking at Vera Vermeersch's Piedmontese landscapes, one can observe at a glance: hours of reflection, a strong sense of colour and thorough craftsmanship have gone into each one of her handcrafted and tufted works. The meticulous craftsmanship that emerges in every creation, centimetre after centimetre, tapestry after tapestry, is the result of an elaborate artisanal aesthetic that has been preceded by decades of reflection and practice.

For more than 35 years, art historian Vera Vermeersch has been turning her hand to high quality wool. Initially as an independent restorer of tapestries, including 15th to 18th century tapestries for the House of Lalaing in Oudenaarde, as well as antique textiles. Yet the mere restoration of old tapestries and textiles does not leave enough room for personal interpretation and creation, and as one of the descendants of the well-known Vermeersch family of artists, Vera could not help but set to work herself, in her own way and in her own medium. This is how, from 1989 onwards, a tantalising artistic practice has come into being.

Together with husband Werner Gilson, Vera retrained herself from a restorer to become a manual tufter of contemporary carpets, made to the design of others: a drawing, a lithograph, a sketch. First, there were the designs of father José Vermeersch, a visual artist with a heart for the art of weaving. Vera was the first to translate into carpet both his drawings, as well as those of her brother Rik Vermeersch. Shortly afterwards, their children Charlotte and Pieter-Paul also turned up with drawings of their own. In order to transform these works into carpets, Vera and Werner first had to find, and take over, a tufting workshop that could adequately translate the complexity of designs such as these into original carpets. Frames, hand tufting, guns and the capriciousness of wool thicknesses had to be mastered. It turned out to be a process of exploration, experimentation and allowing mistakes, unraveling, starting over, slowly but surely achieving results. After all, the person handling the gun determines the quality of the end result, which stands or falls depending on the proper rhythm, a precisely dosed force, a keen sense of colour and



Vera Vermeersch



© Lieven Herreman

Vera Vermeersch

a physical concentration that all converge in the arm of the shooter. This is how the carpet becomes entwined with its creator. From naked women and pompous bodies to camels, traffic signs and wobbly fruit bowls; the Vermeersch designs were all uniquely executed in often bright carpets and tapestries, which soon caught the eye of contemporary artists and designers as well. Both Roger Raveel and Raoul De Keyser approached Vera, Maarten Van Severen entrusted his designs to her. Sleppe, Siegfried De Buck, Michel Buylen and Frieda van Dun conceived sketches and paintings. Pjeroo Roobjee, Stefanie Everaert, Fred Bervoets, Mekhitar Garabedian, Koen Vanmechelen, Nick Andrews, Jan Vanriet: Vera adroitly translated each of their works into carpets that also evinced her own accents and personal perspectives, running like a common thread through the sensibilities of the wool. These works were followed by landscape carpets based on her own designs. First tapestries depicting travel impressions from Morocco, Jordan and Egypt; later and from 2003 onwards translations into wool of Italian panoramas from the Il Monferrato region.

It is in this region, along the northern Italian villages and valleys of the Piedmont, that Vera's landscape carpets really came to maturity. From the villages of Treville, Olivola and Moletto, past Moncalvo, Cella Monte and using Palude as a familiar vantage point, Vera's artistic journey began through a rocky loam and clay-rich landscape interspersed with deep earthy tones, robust vineyards bordering on old wineries carved in tuff stone, vast cornfields and desolate snowy landscapes. Piedmont became Vera's refuge; Palude has been her beacon for years. With every trip through the region, the topography and geography of the area calls forth possible carpet sizes and potential colours: dark red, dark red-brown, light beige, pale white, bright light pink, dark pinkish white, ochre brown. Hardened tracings slowly blend into soft patchworks, earth blankets, snow blankets in which hues and shades find their way as if reflected through a prism. Head and hands are involved: in her mind Vera twists ropes and turns threads, she stretches them, shoots them.





©Margarita Niero

Meandering through every carpet is the dry and greasy soil, the dull and fresh tones that come together, unfolding into a mosaic in which line, light and depth are given free rein. Vast red croplands alternate, at times gradually, at other times resolutely, with batches of bright yellow sunflower fields. In between them, deep furrows and shaded areas create borders. The carpets are haptic reflections composed of many shades of red, purple, yellow or green, as in *Reflessi verdi* and *Vertes I, II and III*. They are traces of thawing snow landscapes and slowly clearing veils of mist, *Una parete di neve*, or an ode to the Italian writer Cesare Pavese, *Sul filo della Vita I, II and III*, whose writings continue to be a source of inspiration for Vera. Each and every one Arazzi Vivaci; lively tapestries. Through the translation of actual countrysides into tactile landscapes of wool, each landscape carpet created by Vera Vermeersch flirts with abstraction and a redefinition of depth. Cézanne and Klee spring to mind, which at first sight seems almost an obvious observation. But also, Fauvists such as André Derain and Maurice De Vlaeminck turn up and seem to be whispering into Vera's ear: "dare to show true colour, give your imagination free rein, and go for it." Nature is a palette; colours are your tools. Resonating in the arsenal of intense colour contrasts is also Nicolas de Staël's powerful landscape repertoire. Lyrical abstract canvases in which the palette knife, like a conductor, resolutely directs the division of the terrain. At times, the round shape of Vera's carpets is reminiscent of tondos in which the background claims its rightful place on the foreground, at other times the shape evokes intimate folding screens in which colours capriciously tumble over each other and compete for attention, with the line, always, as the undisputed referee. Vera's Piedmontese carpets have nothing to do with the flatness of the canvas' surface. They are truly three-dimensional and bring relief to the fore; they open themselves up to the grooves, notches and scars in the landscape. Valleys flow into contiguous plains. Each carpet is a kaleidoscope that invites one to search for contrast in other areas. Each carpet follows its own path. Here and there the red-hot sun scours the horizon;

elsewhere darkness makes its tentative appearance. Step into Vera's Piedmontese landscapes, tumble into them, and lose yourself. Let details become the essence, and the essence a detail. Set out on your way, dream away, find an echo of yourself. For every carpet carries within the possibility of infinity.

Aurélie Daems







Sotto il cielo d'agosto

Handtufted tapestry

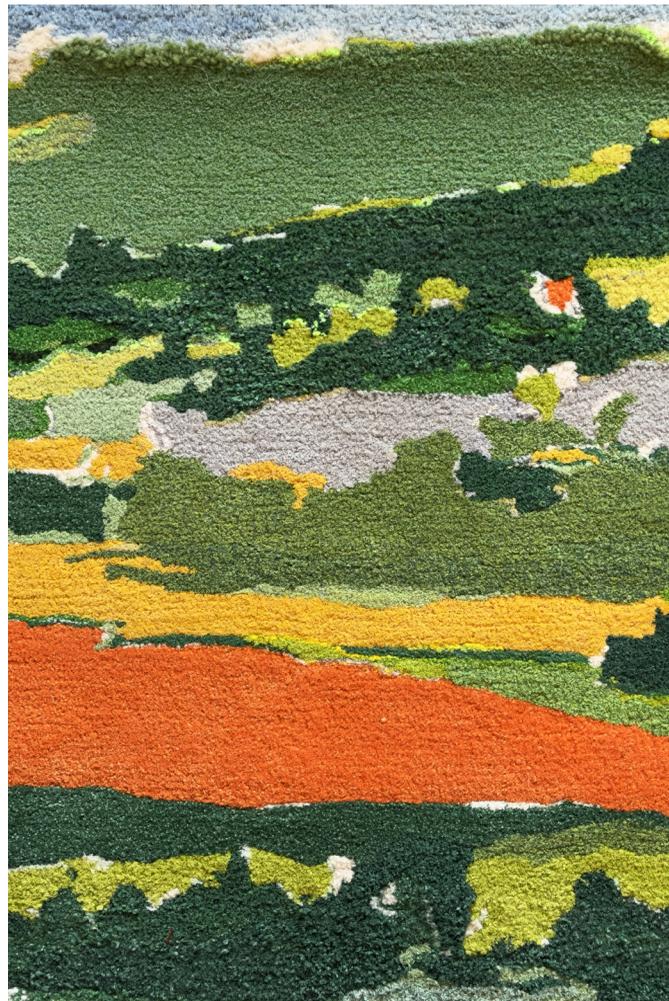
2014

Wool yarns

90 x 95 cm

Unique piece signed by the artist

sold



Un paesaggio de lana

Handtufted tapestry

2018

Wool yarns

105 x 105 cm

Unique piece signed by the artist

€ 4 000 Ex Works





Tuber Melanosporum

Handtufted tapestry

2018

Wool yarns

94 x 92 cm

Unique piece signed by the artist

€ 4 000 Ex Works



Dialoghi

Tondo handtufted tapestry
2013
Wool yarns
ø 100 cm
Unique piece signed by the artist
€ 4 000 Ex Works



Vertes II

Tondo handtufted tapestry
2015
Wool yarns
ø 100 cm
Unique piece signed by the artist
€ 4 000 Ex Works

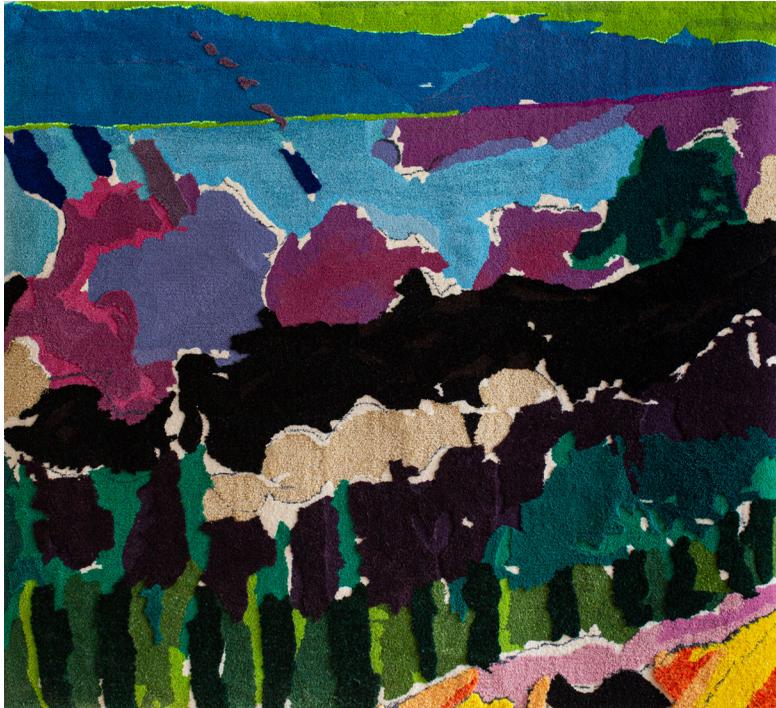




L'Odore del sole, le voci lontane

2022
Handtufted tapestry
Wool, silk threads, fluoacryl
190 x 225 cm
Unique piece signed by the artist

sold



Vera Vermeersch



Vera Vermeersch



Una casa en collina I & II

Diptych handtufted tapestries

2021

Wool, mohair and silk

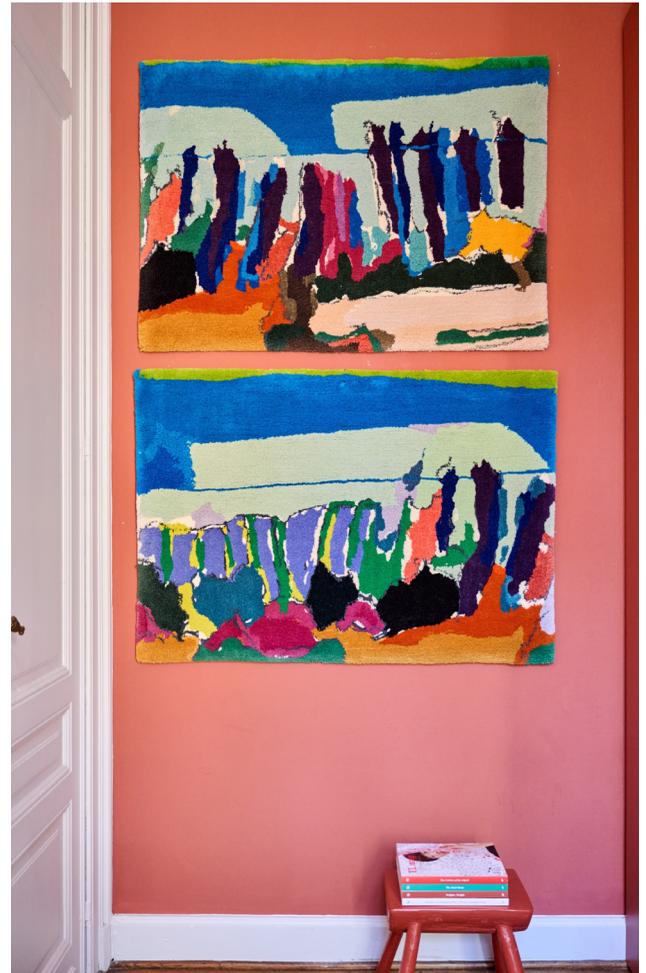
80 x 130 cm each

Unique pieces signed by the artist

€ 6 000 each Ex Works



Vera Vermeersch



© Sébastien Van de Walle

Vera Vermeersch



Luci in movimento

Handtufted tapestry

2020

Wool yarns

115 x 250 cm

Unique piece signed by the artist

€ 9 000 Ex Works



Nevai

#1,2,3

Handtufted triptych tapestries

2023

Wool, silk and fluoacryl yarns

150 x 80 cm each

Unique pieces, signed and dated by the artist

€ 7500 each / € 22 500 full installation Ex Works



Vera Vermeersch



Vera Vermeersch





Il gioco dell'ombra e del sole

#1

Handtufted tapestry

2021

Wool, mohair and silk

64 x 64 cm

Unique piece

€ 3 000 each Ex Works



Il gioco dell'ombra e del sole

#6

Handtufted tapestry

2021

Wool, mohair and silk

64 x 64 cm

Unique piece

€ 3 000 each Ex Works



Il gioco dell'ombra e del sole

#8
Handtufted tapestry
2021
Wool, mohair and silk
64 x 64 cm
Unique piece

sold



Il gioco dell'ombra e del sole

#9
Handtufted tapestry
2021
Wool, mohair and silk
64 x 64 cm
Unique piece

€ 3 000 each Ex Works





Tra laghi e montagne I

2024
Handtufted tapestry
Wool, fluo acrylic, Nylon polyamide yarns
37 x 30 x 4 cm
Unique piece, framed and signed by the
artist

€ 2 000 Ex Works



Il diavolo sulle colline I

2024
Handtufted tapestry
Wool, fluo acrylic, Nylon polyamide yarns
37 x 30 x 4 cm
Unique piece, framed and signed by the
artist

€ 2 000 Ex Works



Tra laghi e montagne II

2024
Handtufted tapestry
Wool, silver lurex, fluoacryl and cotton
36,5 x 29 x 4 cm
Unique piece, framed and signed by the
artist

€ 2 000 Ex Works



Tra laghi e montagne III

2024
Handtufted tapestry
Wool, silver lurex, fluoacryl and cotton
36,5 x 29 x 4 cm
Unique piece, framed and signed by the
artist

€ 2 000 Ex Works



Il diavolo sulle colline II

2024
Handtufted tapestry
Wool, fluo acrylic, Nylon polyamide yarns
37 x 30 x 4 cm
Unique piece, framed and signed by the artist



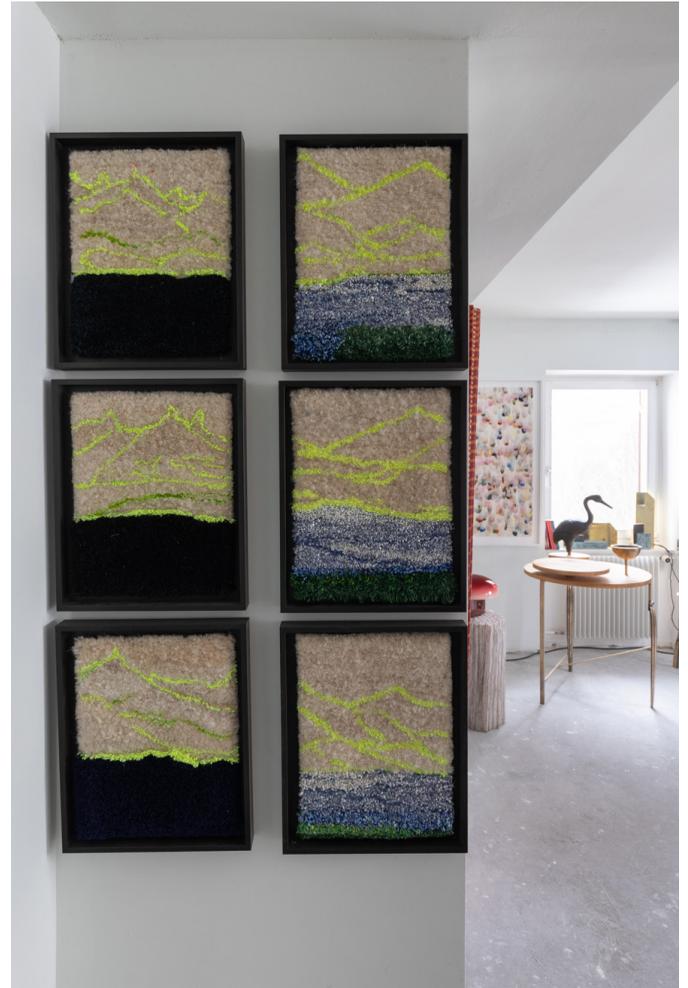
€ 2 000 Ex Works

Il diavolo sulle colline III

2024
Handtufted tapestry
Wool, fluo acrylic, Nylon polyamide yarns
37 x 30 x 4 cm
Unique piece, framed and signed by the artist



€ 2 000 Ex Works





Nevai Variations

#1
2020
Handtufted tapestry
Wool and fluoacryl
28,5 x 22,5 cm
Unique piece, signed and dated
by the artist

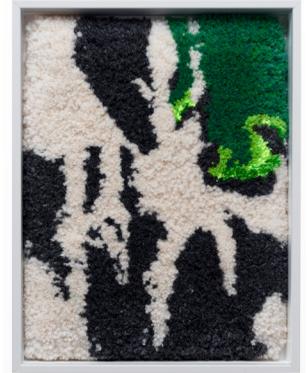
€ 1 500 Ex Works



Nevai Variations

#3
2020
Handtufted tapestry
Wool and fluoacryl
28,5 x 22,5 cm
Unique piece, signed and dated
by the artist

€ 1 500 Ex Works



Nevai Variations

#2
2020
Handtufted tapestry
Wool and fluoacryl
28,5 x 22,5 cm
Unique piece, signed and dated
by the artist

€ 1 500 Ex Works



Mora

2023
Handtufted tapestry
Wool, fluoacryl and mohair
33,5 x 26,5 cm
Unique piece, signed and dated
by the artist



sold

Dove batte il cuore

2023
Handtufted tapestry
Wool, fluoacryl and mohair
33,5 x 26,5 cm
Unique piece, signed and dated
by the artist



€ 2 000 Ex Works



Il profilo della collina

2024
Handtufted tapestry
Wool, fluoacryl and mohair
33,5 x 26,5 cm
Unique piece, signed and dated by
the artist

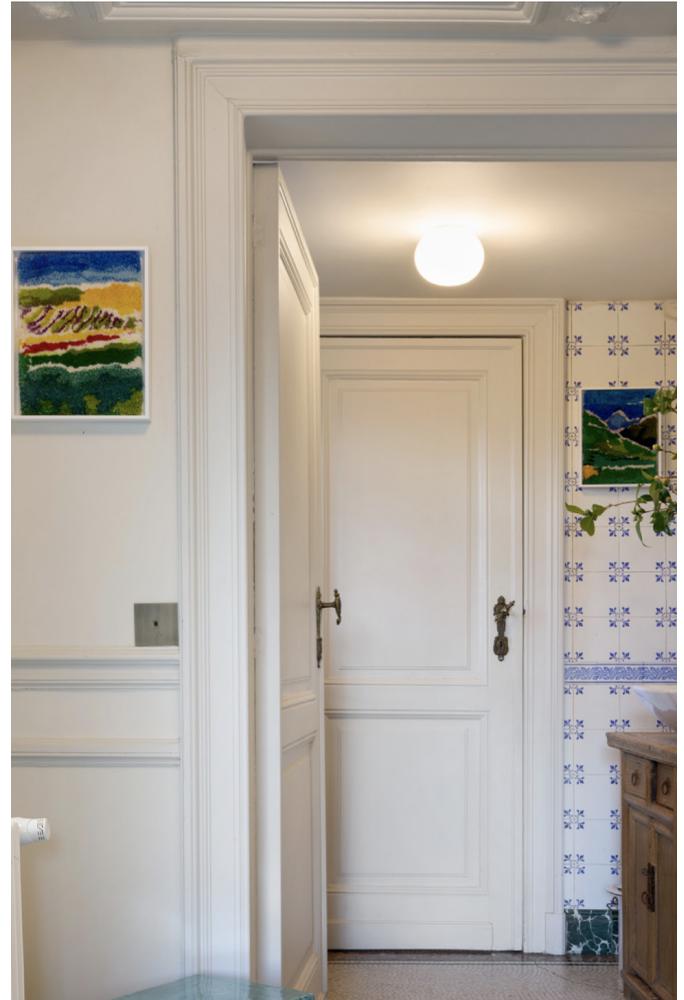
sold



Saranda

2024
Handtufted tapestry
Wool, fluoacryl and mohair
33,5 x 26,5 cm
Unique piece, signed and dated
by the artist

€ 2 000 Ex Works



Un paesaggio non é mai

#1

2024

Handtufted tapestry

Wool, fluoacryl and mohair

37 x 30 cm

Unique piece, signed and dated by the artist

sold



Un paesaggio non é mai

#2

2024

Handtufted tapestry

Wool, fluoacryl and mohair

37 x 30 cm

Unique piece, signed and dated by the artist

sold





Van Eyck Folds





Jan Van Eyck, *Mystic Lamb Altar*, 1432

The Tapestry Series *Lam Gods (Mystic Lamb)* or the transposition of Van Eyck's folds

Textile artist Vera Vermeersch contributed to the Van Eyck year 2020 with the series *Lam Gods (Mystic Lamb)*. Seven hand-tufted carpets, each 70 x 70 cm, each in an edition of seven copies, based on enlargements of folds taken from paintings by Jan van Eyck. This project is not only seamlessly in line with Vera's own artistic development, but also with the virtually continuous artistic, artisanal and industrial Flemish textile tradition that has existed since the Middle Ages.

Vera Vermeersch gained fame with her tapestry creations after (voor de leesbaarheid zou ik hier 'after' vervangen door 'modelled on'. Tenzij dit de connotatie van de zin natuurlijk te veel verandert.) works of contemporary artists and designers. These are realized in close consultation with the artist/designer on the transposition of the two-dimensional composition in paint to the essentially three-dimensional medium of wool. This symbiotic creation process is obviously not possible when working after an Old Master; however, this is about the only difference with her earlier work. Also, the design in this case was not provided by the artist, conventionally called the 'inventor' in the context of traditional tapestry art; rather, Vera Vermeersch selected her compositions by browsing through the extremely high resolution photographs of Jan van Eyck's work, which can now be consulted on the website 'Closer to Van Eyck' (<http://clostertovaneyck.kikirpa.be>).

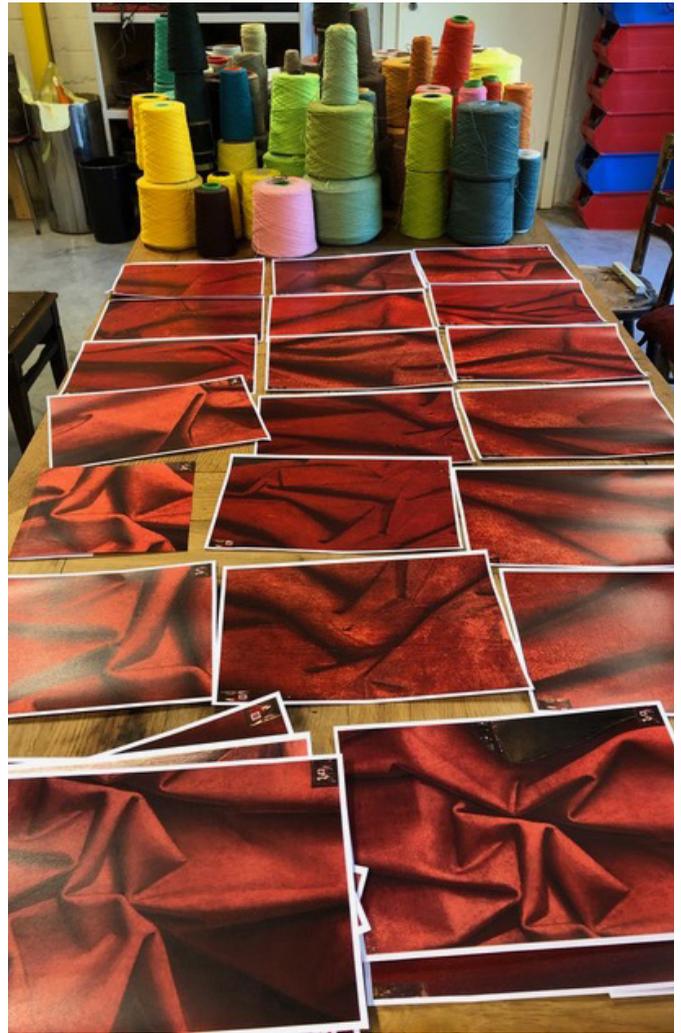
As she zoomed in and out on, and scrolled through details of folds in draperies, she explored abstract line patterns and three-dimensional suggestions of conical and cylindrical shapes and evaluated them on their formal and chromatic expression. In other words, Vera Vermeersch approaches the religious 'prototypum' primarily on the basis of secular abstract aesthetics. The selected details are enlarged and drawn out as line patterns on tracing paper, resulting in full-scale cardboards; the individual areas are given numerical codes corresponding to pre-selected

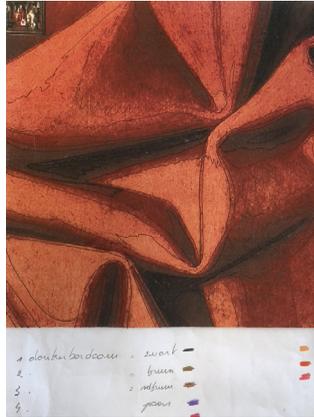
wool samples of different shades and blends. This constitutes an actual transposition from pigment colour to dyed textile, whereby subtle tonal variations are achieved by combining up to seven different shades of yarn. The cardboard is subsequently fastened to the front of the carrier stretched onto the tufting frame, after which, from the back, wool threads are shot with the pneumatic tufting pistol through the carrier, a loosely woven polyester linen weave. The pile height set on the gun determines the thickness of the carpet (between 16 and 45 mm), the front loops are either cut by a rotating blade on the gun or left intact, and the end result can be shaved (locally) to create level differences. When the carpet is entirely tufted, the backside of the carrier is coated with natural rubber latex which fixes the wool threads. The edges are folded over to a width of 5 cm so as to strengthen them, after which a second layer of latex is applied as a finish.



For the series *Lam Gods*, an even pile height of 20 mm was used and the loops were cut. As mentioned above, the series consists of seven carpets in various colours, all in subtle tonal gradations that simulate the three-dimensional suggestion of the original fragments. The series is much more than a mere tribute to the great Flemish Primitive, who laid the foundation for the international renown of the art of our region. It evinces historical, art-historical as well as art-philosophical dimensions. Given Vera Vermeersch's initial training as an art historian and restorer of historical tapestries, this can hardly come as a surprise, by which I do not in any way mean to imply that any reference I make below is intentional and conscious; they remain my own interpretation, including those which I am possibly mistaken about. Although the monumental folds in the works of the first generation of Flemish Primitives (Jan van Eyck, the Master of Flémalle and Rogier van der Weyden) are a particularly striking stylistic feature, little attention has been paid to it in specialist literature. The folds are described as 'monumental', 'sculptural', 'broken', and a predilection for heavy fabrics is observed. Almost no one has addressed their origin, function and meaning. In contrast, the typology of folds in contemporary sculpture constitutes a major point of interest, especially as a criterion for localisation and dating. The sculptural broken folds that can be seen in the work of Jan van Eyck and his contemporaries first appeared in the sculptural work of Claus Sluter. They appear throughout his entire oeuvre: both in the portal sculpture of the church of the Chartreuse of Champmol, in his famous Well of Moses and in the tomb effigy and especially the weepers surrounding the sarcophagus of the tomb of Philip the Good (Dijon, Musée des Beaux-Arts). By cutting deep into the stone, Sluter not only created very voluminous folds, but also a greater play of light-and-dark contrasts. This gave his figures an extraordinary concrete presence, as if they were real petrified figures, standing in the portal, seated around the hexagonal pedestal of the Well of Moses, or standing weeping one after another under the arcade of the sarcophagus, in short a suggestion of living, moving people subject to the

Vera Vermeersch



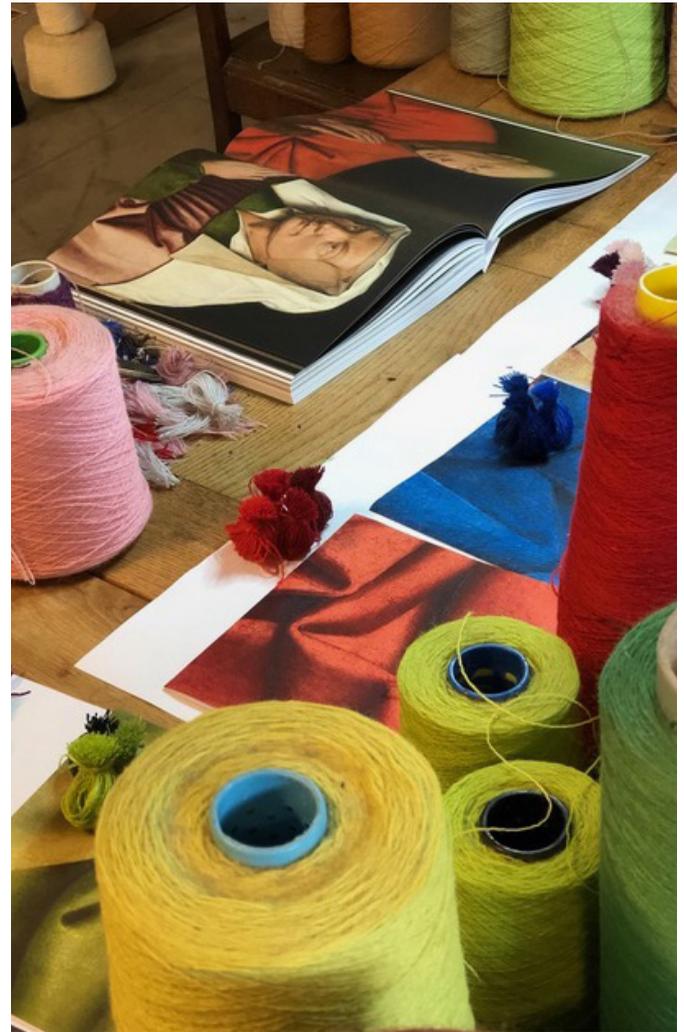


natural law of gravity. This type of draping not only determines the presence and three-dimensional volume of the figures in the concrete space, but also the physical weight of the heavy fabric. In Sluter's weepers they even heighten the expression of emotions, even when they conceal the face of the figure.

It is undoubtedly this powerful suggestion of realism, used as a means of emphasizing a convincing sense of concrete reality in their art, that appealed to painters such as Jan van Eyck. It is important to emphasise that his unprecedented quest for the actual expression of an almost tangible reality is a 'transfigured realism', as Erwin Panofsky rightly pointed out. Just like his near-accurate representation of the space, his unsurpassed plastic suggestion of all kinds of materials and his optical effects, the folds perceived as real also serve to make the depictions of saints and the religious context in which they appear as concrete as possible, in order to give them a realistic appearance that is closer to the individual experience of the viewer. In the Deisis group of the Mystic Lamb, the figure of God in his bright red cloak, Mary in her azure blue robe and John the Baptist dressed in saturated green are situated in a space that is an illusionistic

extension of the space in which the spectator finds himself; as such, they appear to us as concrete figures. Not only their monumental dimensions, but especially the broken folds in their heavy robes give them volume and weight and a strong sense of presence. That is why I was previously referring to the 'religious prototypum', abstracted by Vera Vermeersch in her carpets. The pictorial-theoretical term 'prototypum', which was already used in ancient philosophy, actually encompasses all possible modes of representation of one particular subject. In theological debates, held both in 8th-century Byzantium and in religious disputes during the Reformation in our regions, the term was used by both supporters and opponents of imagery. Proponents argued that since, for example, Christ could be depicted in as many ways as there were artists, these portraits necessarily had to refer to the higher concept of 'Christ' and could therefore not be worshipped as an object, whereas opponents considered the very multiplicity of possible modes of depiction to be proof that a truthful depiction could not be made and, consequently, that every image incited idolatry. It goes without saying that any form of copying involves the creation of a derivative of the prototypum. Vera Vermeersch replicates after the Eyckian prototype (which, in contrast to the 'prototypum', is a specific representation), and secularises it through both magnification and abstraction, thereby entirely freeing it, in a contemporary context, from any form of traditional religious pictorial controversy. The fact that van Eyck and his contemporaries had a predilection for rich, heavy fabrics that fall into conical folds and form angular, broken configurations can be seen, through contemporary eyes, as a form of 'product placement'. It is indeed connected with the famous manufacture of heavy, high-quality wool cloth (drapery) that was produced on an industrial scale in Flanders since the 12th century - a fabric that soon became its most important export product and that made that the Flemish production would acquire great international renown. In some cities, such as Ghent, the majority of the working population was involved in this large-scale industry.

Vera Vermeersch



The production of tapestries in our regions was, moreover, the successful result of forced conversion in several textile-producing towns when the traditional production of cloth fell into an economic crisis in the course of the 15th century. Cities such as Brussels in particular, but also Oudenaarde, Bruges and others, emerged as the most important centres for the production of tapestries in the Western world and maintained this position until the 18th century. It is within this glorious tradition that contemporary fabric artists, among whom Vera Vermeersch is one of the most prominent, inscribe themselves. The striking saturated colours also link back to this historic cloth production. The dyeing of fabrics, especially with colours of organic origin, and the durable fixation of the colour, mainly by means of alum, was based on the great craftsmanship the Flemish production was rightly well renowned for. In her choice of materials, Vera Vermeersch closely links up with this tradition. Anyone visiting her studio will inevitably be overwhelmed by the hundreds of wool bobbins in every conceivable colour and tone. As mentioned above, she also creates subtle tonal gradations by combining wool threads of various shades. Van Eyck's colours were the result of the mixing of (mainly) inorganic pigments in oil and his particular glazing technique, which consisted of the application of (semi-)transparent coats of paint on white primer and opaque underpaintings that reflect the light. Gombrich wrote that Van Eyck's paintings virtually seem to emit light. When these colours are translated into dyed wool, the light reflection characteristic of Van Eyck is transposed to the light-absorbing woollen material, just as the illusion of volume is partially converted into the three dimensions of the high-pile material, whilst at the same time retaining the pictorial suggestion of form. The wool, however, softens sharp-edged lines. It is precisely within this complexity of transformations that the artist's own artistic interpretation takes shape. Jan van Eyck himself must have been fascinated with carpets. After all, he was the first to include Oriental hand-knotted carpets in some of his compositions as colourful visual 'eye-catchers' for the throne of the Virgin. They are referred to by

Vera Vermeersch

the generic term 'Oriental', as their origin cannot be localised precisely. Recent research has revealed that carpets such as these do not appear in Flemish estate inventories of the time and must have been extremely rare. They should therefore be regarded as a form of exuberant luxury.

The *Lam Gods* project is much more than a tribute to Jan van Eyck and his work, more than a mere source of inspiration. The carpet series of Vera Vermeersch subtly connects with historical traditions and inventively transposes Van Eyck's folds into an innovative creation, which bears witness to the mastery of artistic craftsmanship reminiscent of the master himself.

Maximiliaan Martens
UGent - KVAB





De plooiën van Van Eyck I Blauw

Handtufted tapestry

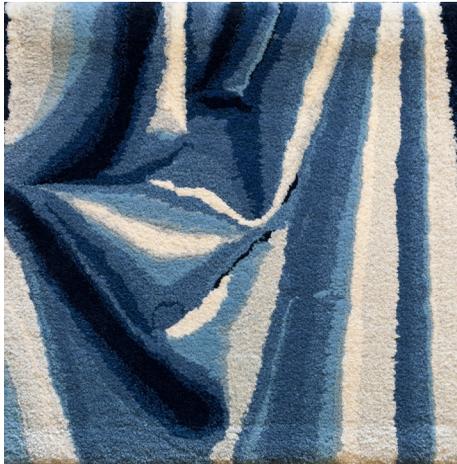
2021

Wool yarns

70 x 70 cm

Unique piece signed by the artist

€ 4 000 Ex Works



De plooiën van Van Eyck II Blauw

Handtufted tapestry

2021

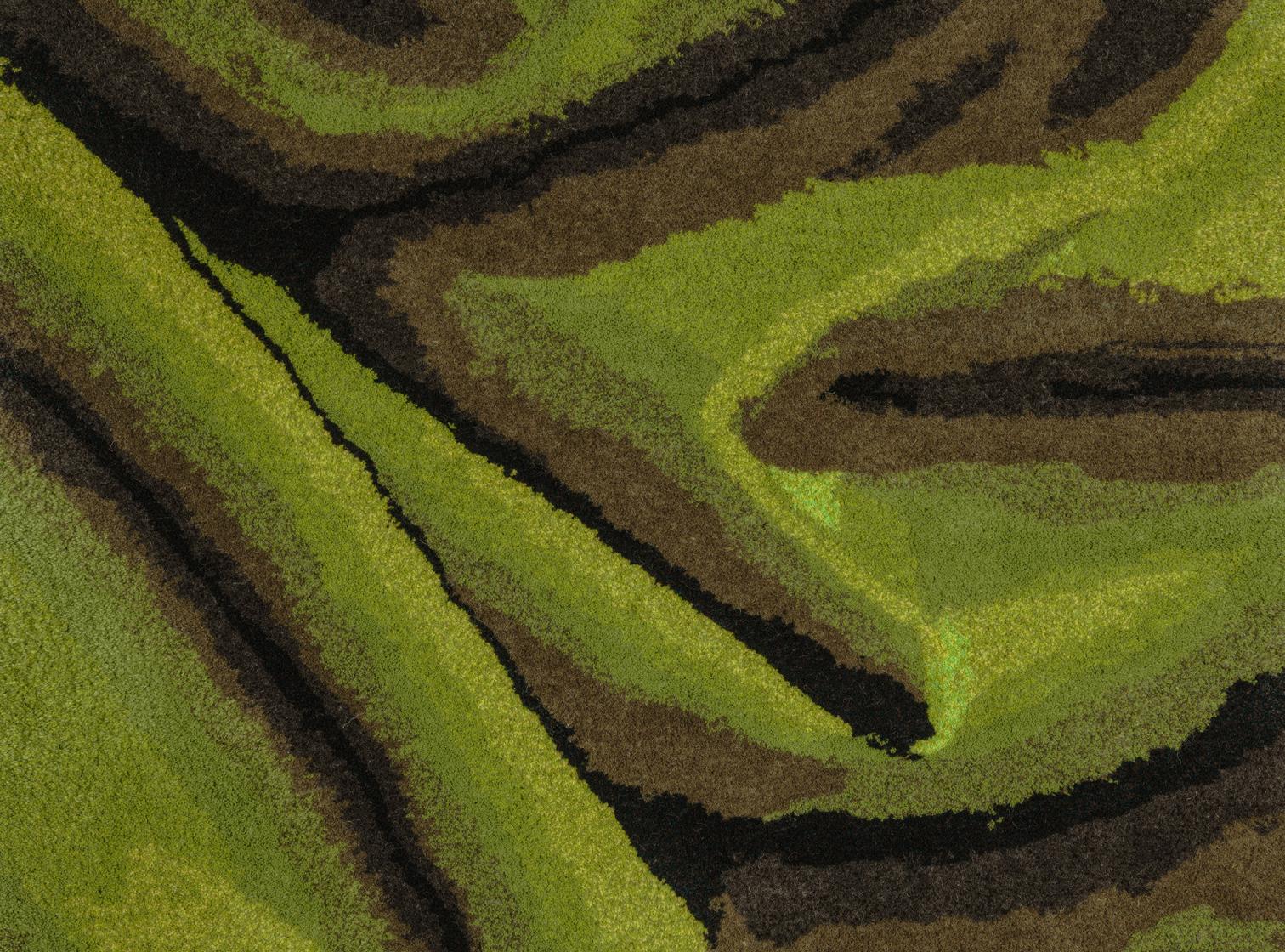
Wool yarns

70 x 70 cm

Unique piece signed by the artist

€ 4 000 Ex Works





De plooiën van Van Eyck I Groen

Handtufted tapestry

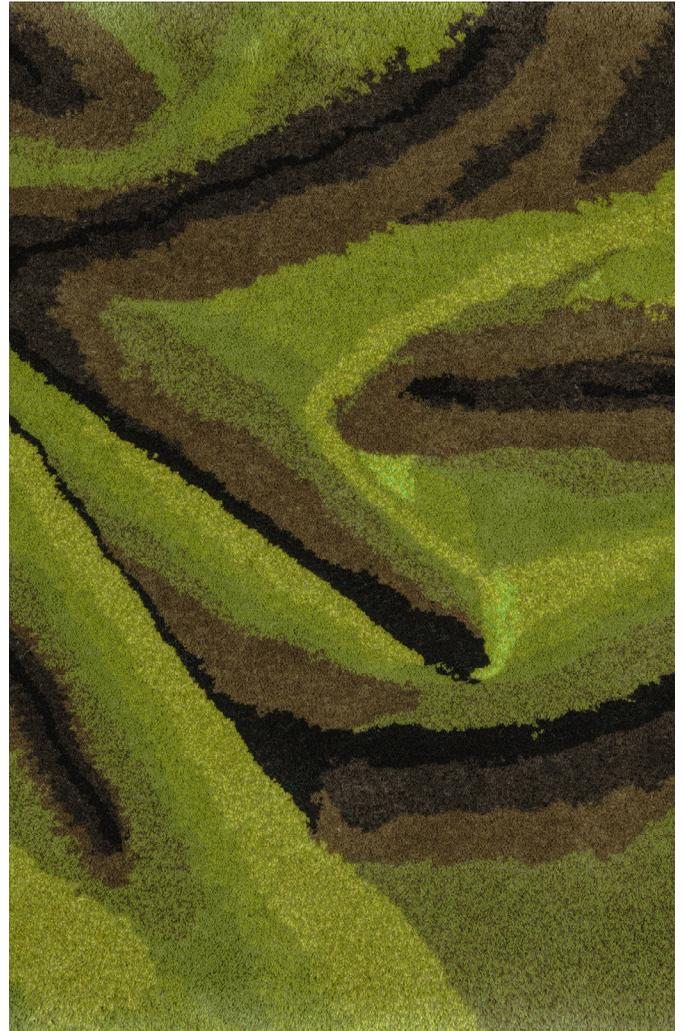
2021

Wool yarns

70 x 70 cm

Unique piece signed by the artist

€ 4.000 Ex Works



De plooiën van Van Eyck I Blauw

Handtufted tapestry

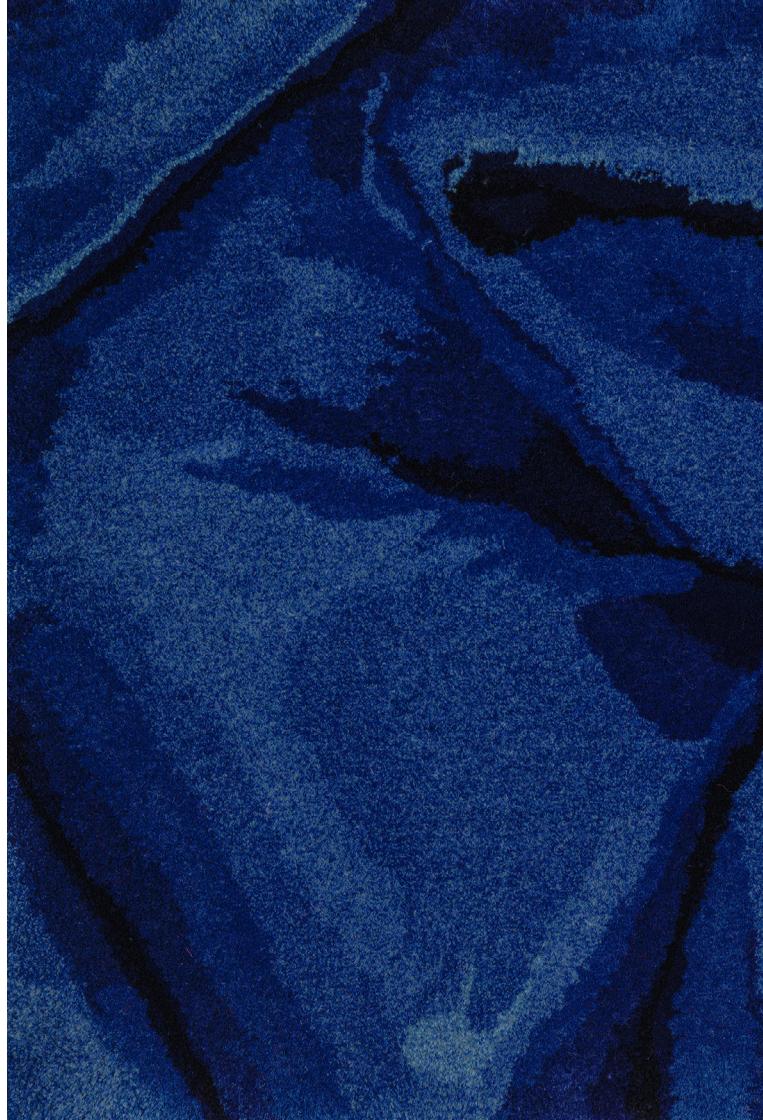
2021

Wool yarns

70 x 70 cm

Unique piece signed by the artist

€ 4.000 Ex Works



De plooiën van Van Eyck I Roos

Handtufted tapestry

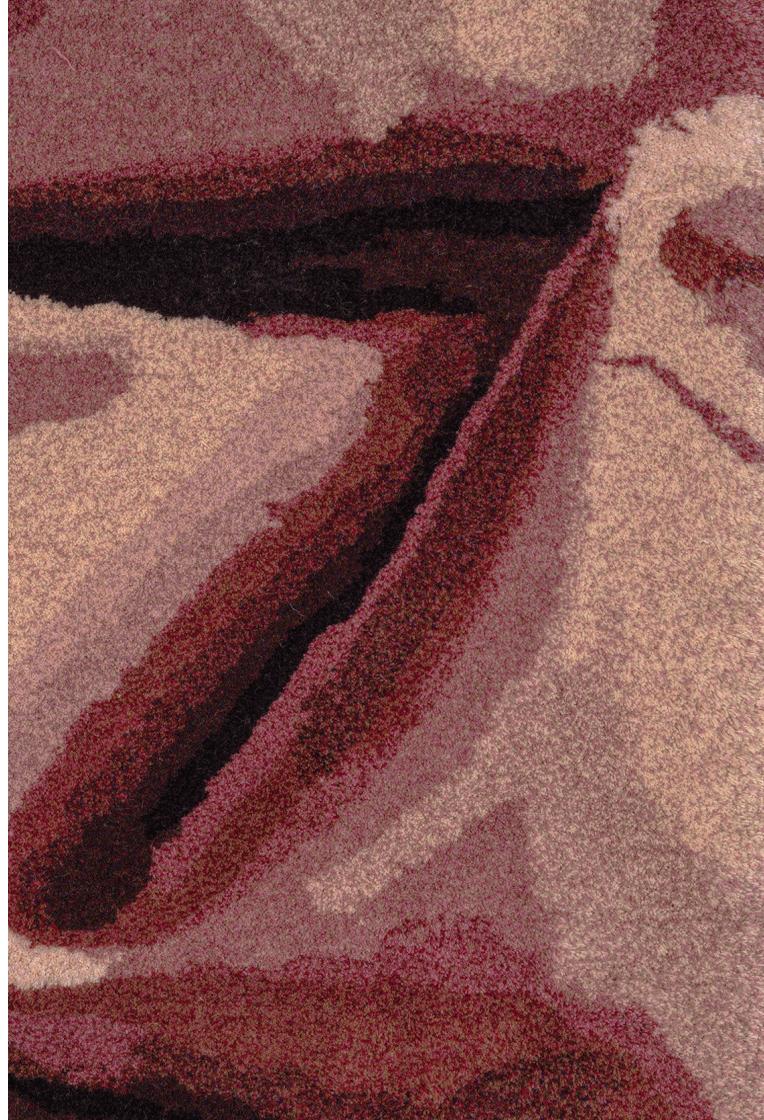
2021

Wool yarns

70 x 70 cm

Unique piece signed by the artist

€ 4.000 Ex Works



De plooiën van Van Eyck I Beige

Handtufted tapestry

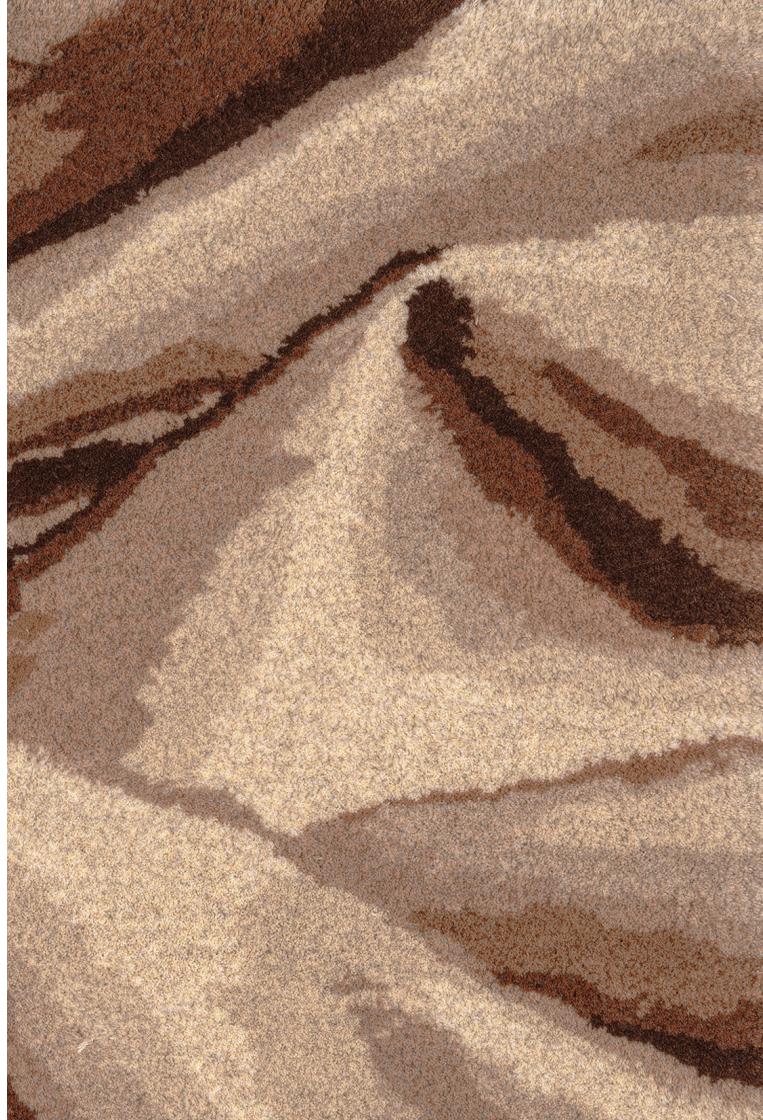
2021

Wool yarns

70 x 70 cm

Unique piece signed by the artist

€ 4 000 Ex Works



De plooiën van Van Eyck I Bruin

Handtufted tapestry

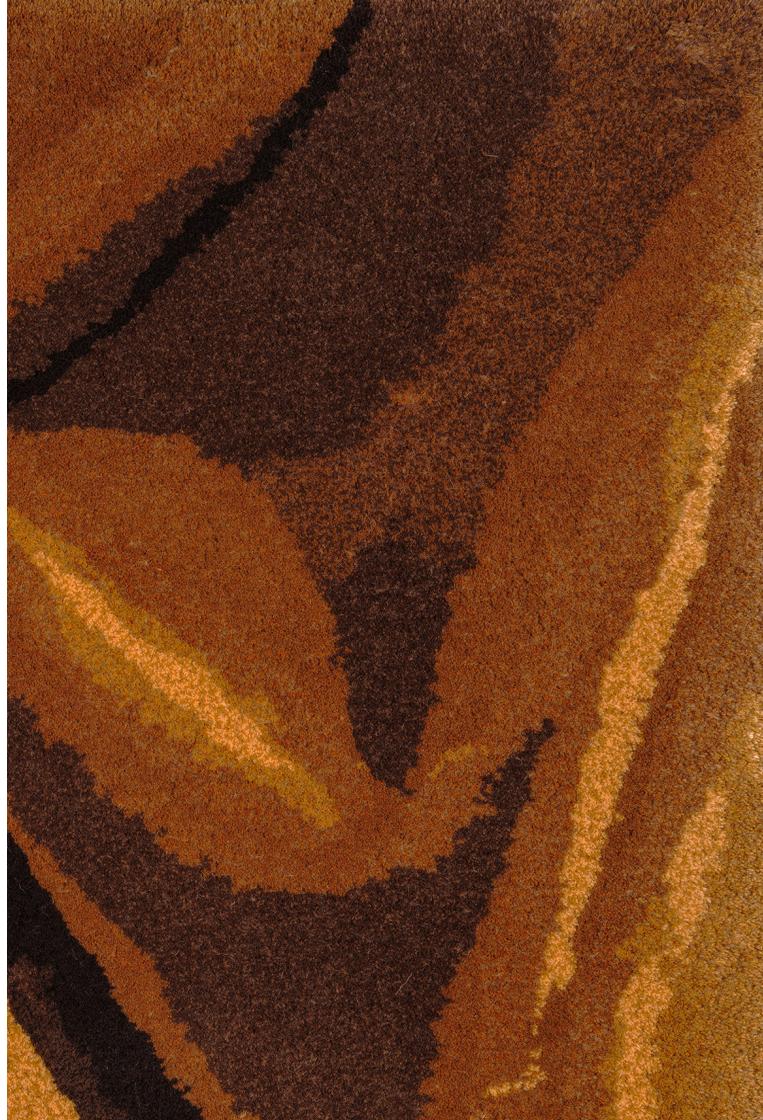
2021

Wool yarns

70 x 70 cm

Unique piece signed by the artist

€ 4.000 Ex Works



De plooiën van Van Eyck I Zwart

Handtufted tapestry

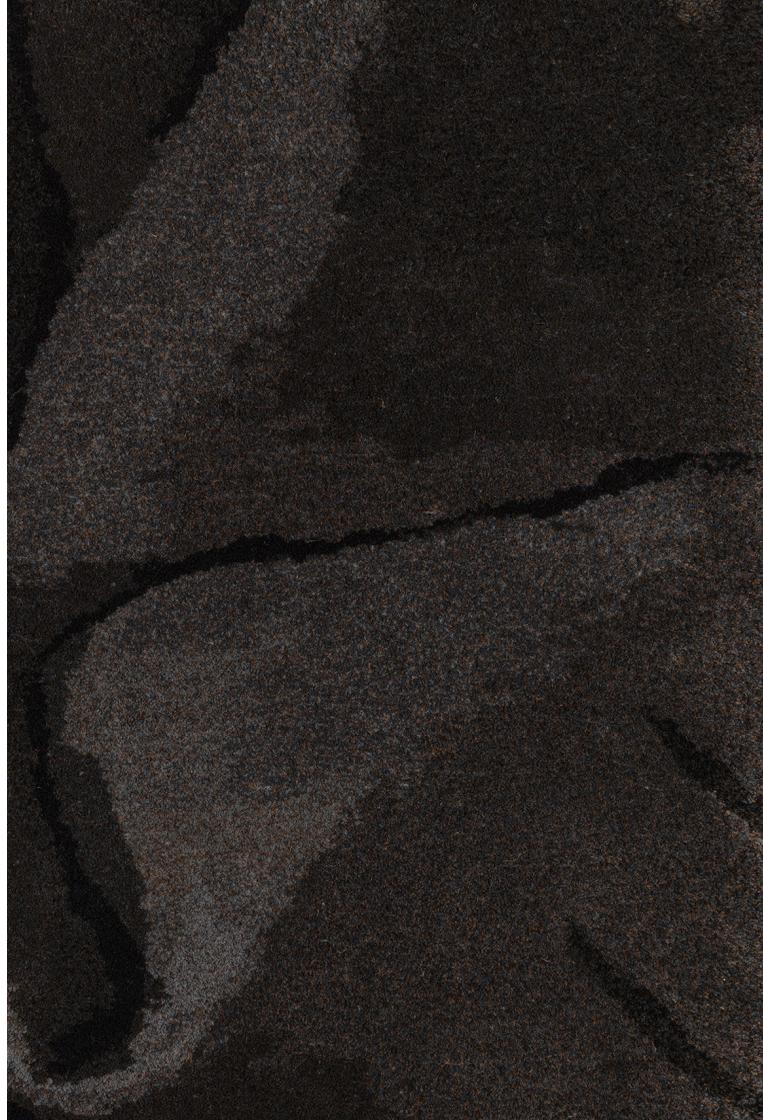
2021

Wool yarns

70 x 70 cm

Unique piece signed by the artist

€ 4.000 Ex Works







Info

Vera Vermeersch, Artist Studio Showcase

Doce batte il cuore

Vera Vermeersch's Studio
Rodelijvekensstraat 23
9000 Ghent
Belgium

Saturday, 14 March 2026, 12-20:00
Prosecco and aperitivo will be served throughout the day
RSVP to info@spazionobile.com



Vera Vermeersch's Studio ©Margaux Nieto

Catalogue Design by Eugénie Frémot

Exhibitions

Season XXXVII- Frederik Vercruyse
Group Show
Panoramic, 15 Years of Art Photography
A Second Chapter
23.1-8.3.2026

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

Season XXXVIII- Kiki van Eijk
Memories of A Garden, Solo Show
18.3-25.3.2026

Season XXXVIX-Benoît Maire & Marie Corbin
Crush, Duo Show
28.3-13.6.2026

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
4-10.2026

Contact

Spazio Nobile
Contemporary
Applied Arts, Design &
Photography

Lise Coirier,
+32 475 53 19 88,
lc@spazionobile.com

Rue Franz Merjay, 142-169,
1050 Brussels, Belgium
+32 2 768 25 10,
www.spazionobile.com

Gian Giuseppe Simeone
+32 477 27 29 04,
ggs@spazionobile.com

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

Eugénie Frémot,
+32 477 73 37 58,
eugenie@spazionobile.com



Spazio Nobile is a contemporary art and design 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 Plintsberg, Dalarna.

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Contemporary Applied & Fine Arts