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Art Brussels 2026  
Spazio Nobile Gallery  
22-26.4.2026  
Section Horizons curated by Devrim Bayar

## *The Lunisolar House*

### Art Installation by Pao Hui Kao

Spazio Nobile is pleased to present *The Lunisolar House* by Taiwanese artist Pao Hui Kao in the Horizons section of Art Brussels. In this mesmerising piece, Pao Hui Kao invites us to reimagine the home as a delicate threshold, a shelter shaped by light, breath, silence and vulnerability, rather than a fortress. Using humble yet transcendent materials such as folded tracing paper and rice glue, the artist has created a space that is both architectural and meditative: a sanctuary without walls; a chapel without doctrine; a horizon where fragility is transformed into a new form of strength and beauty.

## *THE LUNISOLAR HOUSE*

An exclusive production by Spazio Nobile Gallery

Art Installation by Pao Hui Kao

Art Brussels – Horizons 2026

In a world increasingly marked by displacement, uncertainty and shifting borders, the notion of “home” no longer signifies stability, but precarity—a fragile state of belief rather than a guarantee of protection. *THE LUNISOLAR HOUSE* by Taiwanese Pao Hui Kao proposes a large-scale installation for Art Brussels – Horizons 2026, curated by Devrim Bayar, Senior Curator of KANAL Pompidou in Brussels, that reimagines home not as fortress, but as a delicate threshold: a shelter made of light, breath, silence and vulnerability. Through the humble yet transcendental materiality of folded tracing paper, rice glue and Urushi lacquer, Pao Hui Kao constructs a space that is at once architectural and meditative—a sanctuary without walls, a chapel without doctrine, a horizon where fragility becomes a new form of strength.

This art installation dissolves the borders between sculpture, architecture and contemplative space. Within the visionary framework curated by Devrim Bayar, it departs from the traditional booth format and unfolds instead as an experiential journey: a luminous interior of a white contemplative chamber, anchored by the Paper Pleats Bench.

## **The Illusion of Shelter**

When crises strike—be they environmental disasters, war, social unrest or personal rupture—the idea of home reveals itself to be as fragile as paper. Our walls, administrations, nations, families: each presents the illusion of permanence, yet remains vulnerable to collapse. This art installation asks a fundamental question: If home is but a temporary skin, what does it mean to dwell?

Drawing from Gaston Bachelard’s poetic reflections on the house as a space of daydreaming, and Martin Heidegger’s meditation on building and dwelling, *THE LUNISOLAR HOUSE* proposes that shelter is not a physical guarantee but a spiritual gesture—a fold in time where one pauses to breathe. Paper, in Pao Hui Kao’s practice, is not decorative. It is existential. Tracing paper, folded with ritual precision, becomes both structure and metaphor: it can bear weight, yet remains vulnerable to tear, the paper remains pure, uncoated. White, bare and honest.

## The Material Architecture of Fragility

The Paper Pleats Shelter is constructed entirely from folded tracing paper and rice glue, the shelter rises like a breath suspended in stillness. Passing through the fold, visitors enter an interior of untouched white paper: The Inner Chamber. Each pleat captures light like soft skin. It is a space emptied of image, ornament, narrative—a return to elemental presence. Inside The Inner Chamber, the Paper Pleats Bench, a sculptural spine inviting visitors to sit, to dwell, to share silence in proximity to strangers. It is both object and invitation, linking human bodies through quiet contemplation.

*THE LUNISOLAR HOUSE* does not invite interaction. It invites presence. While viewers do not touch the installation, their breath and movement subtly animate it. Paper trembles. Shadows drift along pleats. Time dilates. In this, Pao Hui Kao follows a lineage of artists exploring the metaphysics of shelter and impermanence: Do Ho Suh, whose fabric corridors evoke memory in transit; Kimsooja, who transforms fabric into silent pilgrimage; Tadashi Kawamata, building precarious architectural interventions; Shigeru Ban, using paper to house the displaced; Francis Kéré, elevating vernacular architecture into communal ritual. Yet Pao Hui Kao's voice is singular. Where Suh maps memory, Pao Hui Kao maps breath. Where Kawamata constructs, Pao Hui Kao folds. Her shelters are not ruins or monuments; they are horizons of vulnerability.

The title *THE LUNISOLAR HOUSE* refers to ancient cosmologies that measured time not through permanence, but rhythm of life and nature. The lunar embodies inner tides, emotional continuity. The solar stands for structure, cycle,

renewal. Pao Hui Kao's lunisolar vision is both sun and moon—an astronomical mirror, asking us to locate our own orbit.

In a world obsessed with permanence, this installation proposes fragility as a horizon. A new ontology: to dwell not in ownership, but in awareness and self-consciousness.

*THE LUNISOLAR HOUSE* shifts the horizon inward. It is not grandiose in spectacle, but radical in vulnerability. It asks not what art can build, but what it can hold: doubt, fragility, tenderness, time and poetry. This work stands as a silent breathing chamber, a rare alternative to visual overload. A place where collectors, curators, artists and wanderers may pause, but to reinhabit their own sense of belonging.

Lise Coirier, October 2025.





Pao Hui Kao



Pao Hui Kao



Pao Hui Kao



Pao Hui Kao



Pao Hui Kao



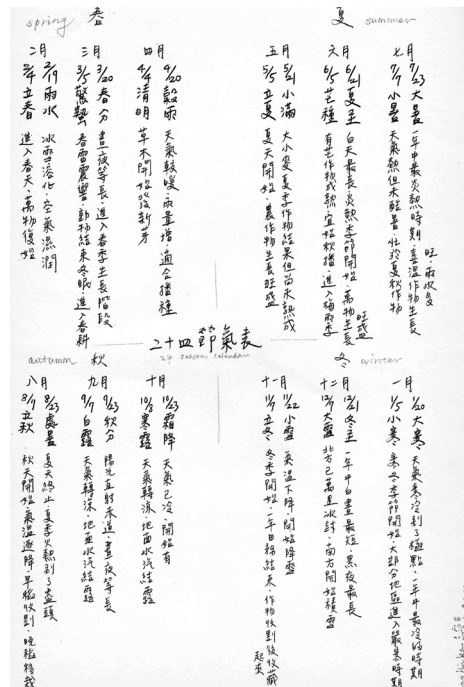
©Studio.Mass

Pao Hui Kao

## The Roots of *THE LUNISOLAR HOUSE*

First emerging in her 2016 graduation project *Paper and Water* Installation at the Design Academy Eindhoven, Pao Hui Kao's practice unfolds through quiet acts of transformation. In allowing water to permeate paper, she reveals a hidden resilience, where fragility becomes structure and doubt becomes a generative force. This gesture extends into a deeper, ongoing inquiry, notably in her first solo exhibition *25 Seasons* at Spazio Nobile in 2023, where she explored shifting climatic rhythms through the lens of the *Lunisolar Calendar*—a system in which time itself is held in delicate balance.

*The LUNISOLAR HOUSE*, produced by Spazio Nobile and presented at Art Brussels in April 2026, marks a milestone for both Pao Hui Kao and Spazio Nobile. It connects us to the experience of the poetics of materiality within an art installation—conceived as a shelter of a new era—bridging contemporary art, applied arts, architecture, and spirituality. Matter gives way to rhythm, and structure to cycle, yet the impulse remains the same: to inhabit uncertainty, and to discover within it a new, quietly enduring form.



Pao Hui Kao, *Lunisolar Calendar*, Indian ink on paper, 2023

The *Lunisolar Calendar*, which introduces the theme of Pao Hui Kao's *25 Seasons*, describes the world as a spatial figuration: poetry - calligraphy - painting following the rhythm of nature. It suggests Pao Hui Kao's "desire for the seasons" as she explores the essence of paper and Urushi, which she translates into her "landscape furniture" and "lacquer landscapes". They appear like Matsuo Bashō's haikus, a promise of rebirth in the midst of nature, François Cheng's search for "true light" and a tribute to the Japanese writer Junichirō Tanazaki's book "In Praise of Shadows".



*Paper and Water* Installation, Graduate Show,  
Contextual Design, Design Academy Eindhoven, NL, 2016



“One of the most painful things I know,” says Pao Hui Kao, “is having to doubt what you have always deeply believed in.” Questioning your beliefs is difficult, but Kao has found it necessary and ultimately fruitful. Choosing paper as a metaphor to illustrate her conviction, Kao investigated what happens when you take a different approach to things you take for granted. Water is considered a danger to paper. However, when it absorbs water, the paper’s inner structure is reinforced. The water interferes with, and rearranges the flat net of paper fibres. It turns an ordinary piece of paper into a material with extraordinary capabilities and a unique aesthetic. Text: Courtesy of Design Academy Eindhoven



© Margaux Niceto

Exhibition View, Pao Hui Kao, *25 Seasons*, Spazio Nobile, Brussels, 2023

The *Lunisolar Lacquer Leaf installation*, Private collection, Switzerland in dialogue with the *Original Paper Pleats Lounge Chair*, currently on show at Fondazione Dries Van Noten, «*The Only True Protest Is Beauty*», curated by Dries Van Noten with Geert Bruloot, Palazzo Pisani Moretta, Venice, 24 April until 4 October 2026.

# THE LUNISOLAR HOUSE

Art Installation / Shelter

2027

Tracing paper, rice glue and white thermolacquered steel

0 520 x 350 cm / 204,72 x 137,8 in

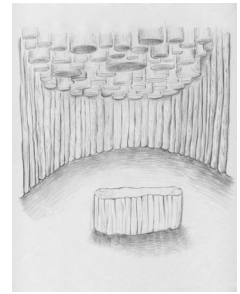
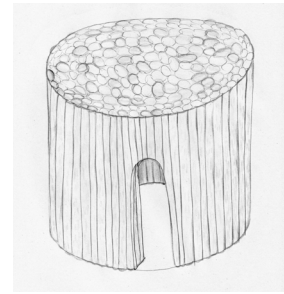
Signed and dated by the artist

4 wall parts of:

370 x 45 x 350 cm / 145,67 x 17,72 x 137,8 in (15 kg each)

2 ceiling parts of:

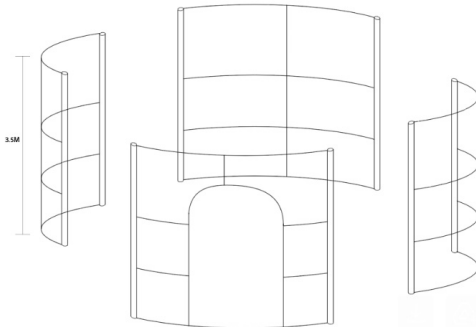
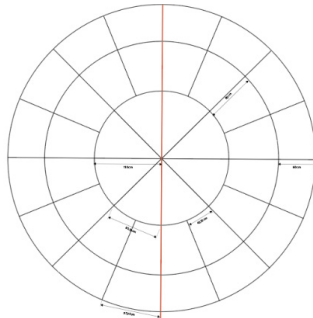
520 x 270 x 50 cm / 204,72 x 106,30 x 19,685 in (20 kg each)



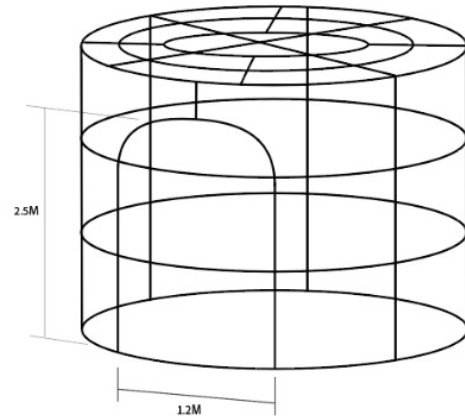
Pao Hui Kao, *THE LUNISOLAR HOUSE*

Two preparatory sketches

A Proposal of Spazio Nobile for Art Brussels, 2025



Pao Hui Kao



Pao Hui Kao

















Pao Hui Kao



© Hugard Vanoverschelde

Pao Hui Kao

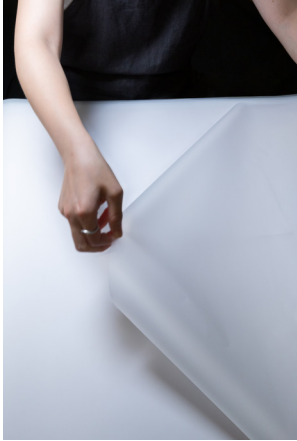


Pao Hui Kao



Pao Hui Kao

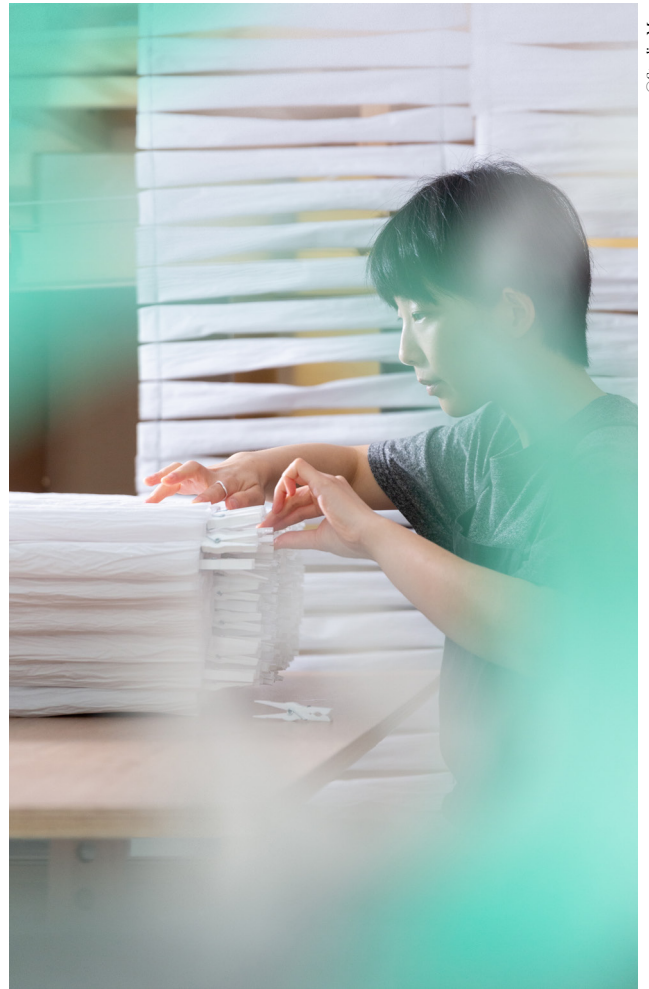
# *Original Paper Pleats Collection*



©Studio Mass



Pao Hui Kao



©Studio Mass

Pao Hui Kao

PHK  
12.2023

## *Original Paper Pleats Bench*

Sculptural bench or Low table

2026

Tracing paper, rice glue 35 x 29 x 130 cm / 13,77 x 11,41 x 51,18 in

Unique piece in a random collection

Signed and dated by the artist



Pao Hui Kao



© Margaux Nicro

Pao Hui Kao





## *Original Paper Pleats*

High stool or High side table

2024

Tracing paper, rice glue

60 x 0 32 cm / 23,62 x 12,59 in

Unique piece in a random collection

Signed and dated by the artist



Pao Hui Kao

## *Original Paper Pleats*

Low stool with cushion

2023

Tracing paper, rice glue

45 x 0 33 cm

Unique piece in a random collection

Signed and dated by the artist



© Margaux Nicot

Pao Hui Kao

## *Original Paper Pleats*

Coffee Table

2024

Tracing paper, rice glue

45 x 75 x 75 cm / 17,71 x 29,52 x 29,52 in

Unique piece in a random collection

Signed and dated by the artist



Pao Hui Kao



© Margaux Nicro



Pao Hui Kao

## Original Paper Pleats

Lounge Chair

2024

Tracing paper, rice glue

80 x 45 x 185 cm / 31,49 x 17,71 x 72,83 in

Unique piece in a random collection

Signed and dated by the artist

On show at Fondazione Dries Van Noten

*The Only True Protest Is Beauty*

Curated by Dries Van Noten with Geert Bruloot

Palazzo Pisani Moretta, Venice, 24 April - 4 October 2026



Pao Hui Kao



© Margaux Niceto

Pao Hui Kao



Pao Hui Kao

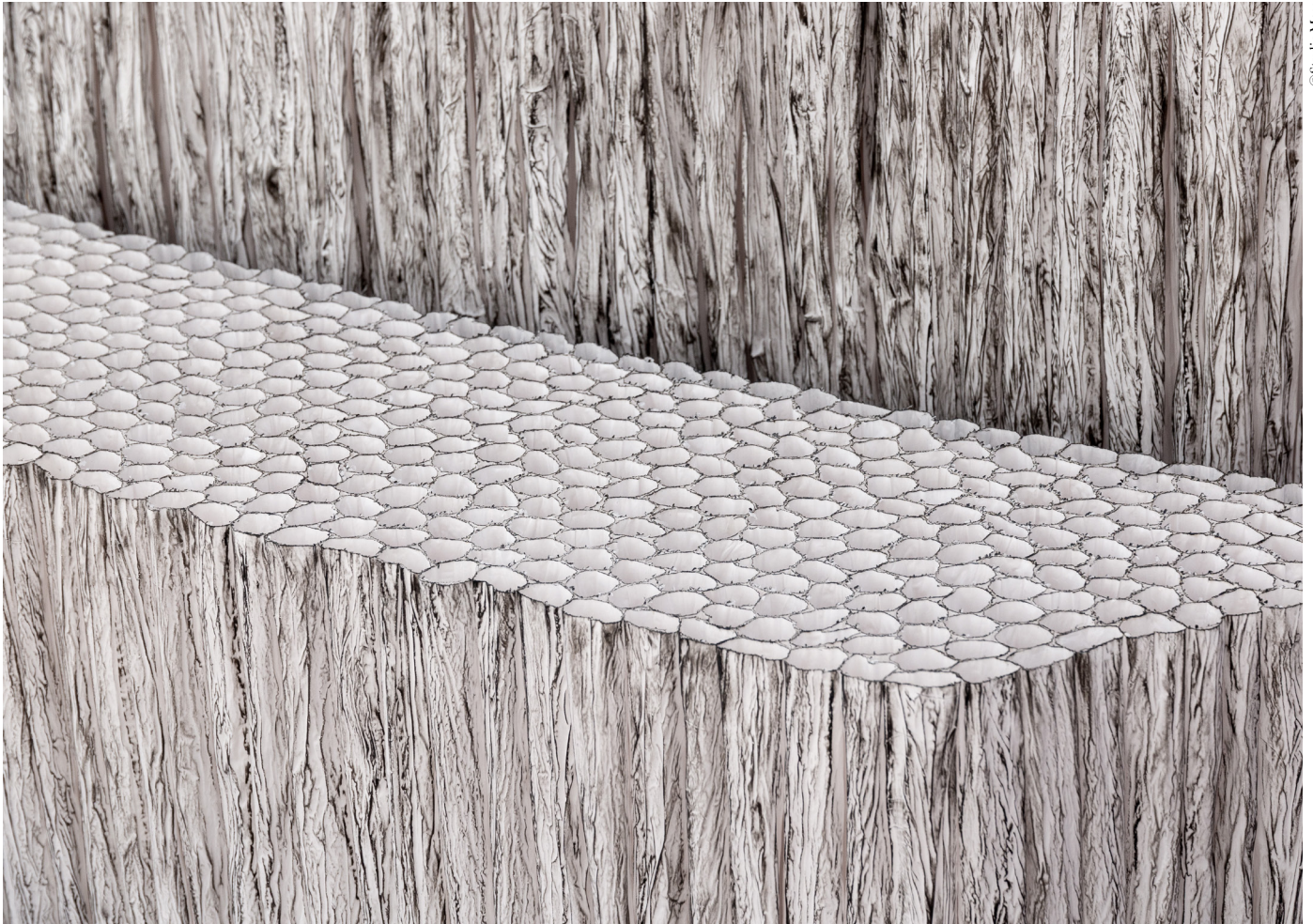


Pao Hui Kao

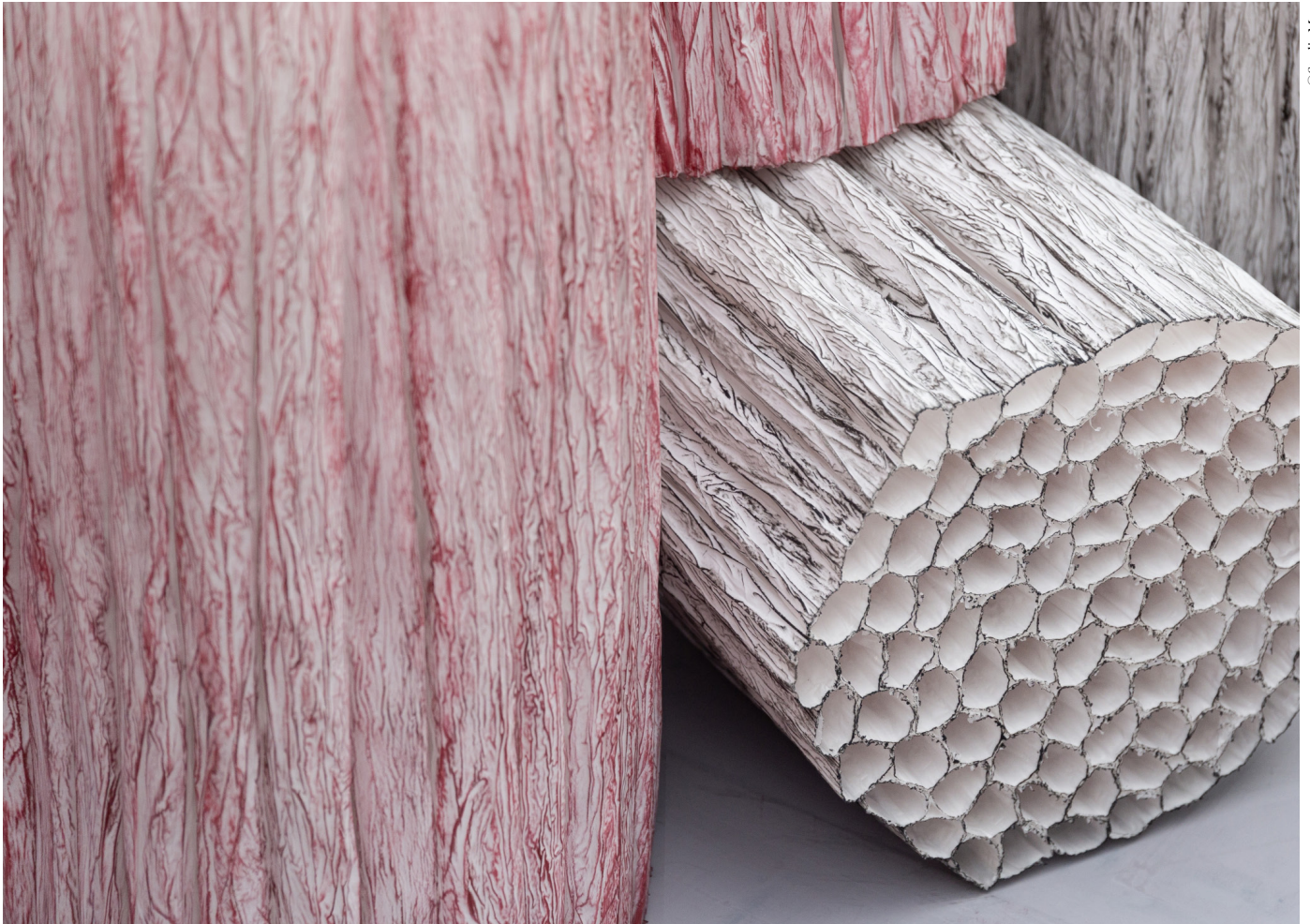
# *Urushi Paper Pleats Collection*



© Studio Mass







## *Black Urushi Paper Pleats*

Low stool or Side table

2023

Tracing paper, rice glue, Urushi lacquer, black pigment

60 x 0 32 cm / 23,62 x 12,59 in

Unique piece in a random collection

Signed and dated by the artist



©Studio Mass

Pao Hui Kao

## *Green Urushi Paper Pleats*

High Stool or Side table

2023

Tracing paper, rice glue, Urushi lacquer, green pigment

60 x 0 32 cm

Unique piece in a random collection

Signed and dated by the artist



Pao Hui Kao

## *Red Urushi Paper Pleats*

Low Stool or Side table

2023

Tracing paper, rice glue, Urushi lacquer, red pigment

45 x 0 32 cm / 17,71 x 12,59 in

Unique piece in a random collection

Signed and dated by the artist



Pao Hui Kao

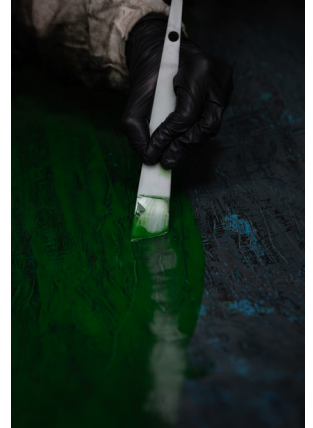


Pao Hui Kao

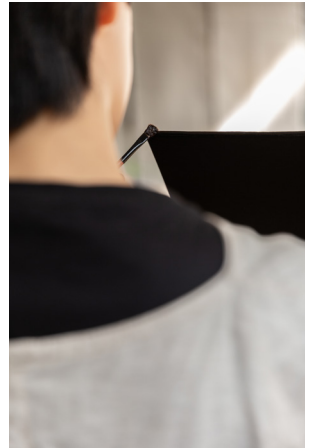
# Lacquer Leaf Collection



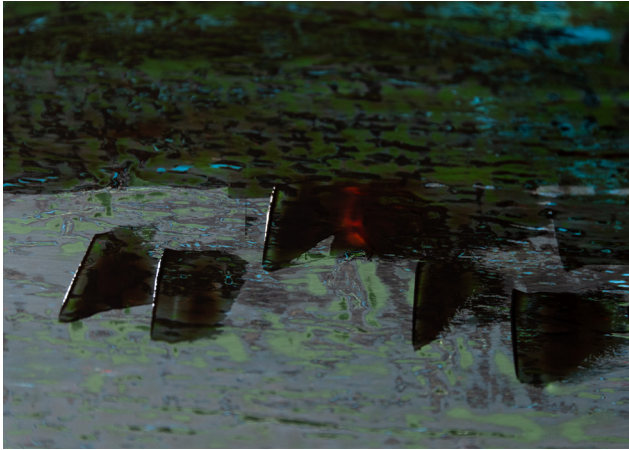
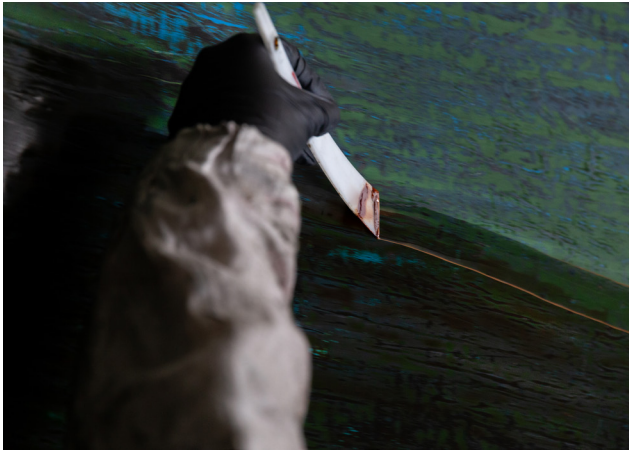
Pao Hui Kao



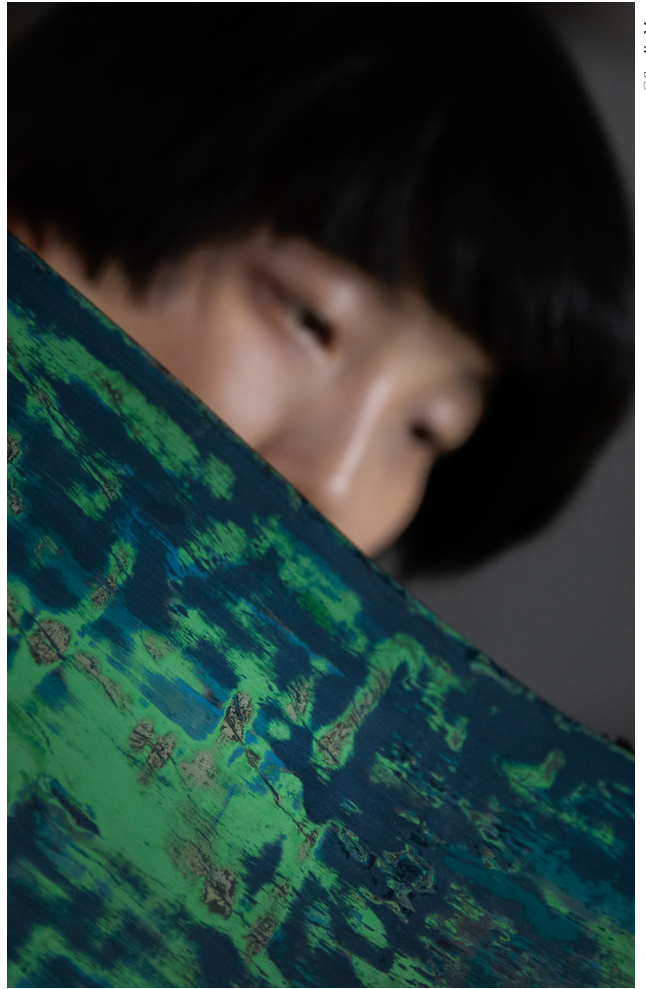
©Studio Mass



Pao Hui Kao



Pao Hui Kao



©StudioMass

Pao Hui Kao

# *Blue Urushi Large Lacquer Leaf*

Curved horizontal or vertical wall painting

2022

Crepe paper, rice glue, Urushi lacquer, green and blue pigments

118 x 69,5 x 14 cm / 46,45 x 27,36 x 5,51 in

Unique piece

Signed at the back by the artist



Pao Hui Kao



©Margaux Nieto

Pao Hui Kao



Pao Hui Kao



Pao Hui Kao



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## Pao Hui Kao (TW)

Pao Hui Kao is an artist who studied industrial design at Huafan University in Taipei, Taiwan. After gaining four years' experience as an industrial designer, she pursued a Master's programme at the Design Academy Eindhoven, graduating with a Master of Arts degree in 2016. Significant influences on her work include innovative materials, traditional craftsmanship, social issues and ecological concerns. Through creating objects, sculptures and installations, she transforms ordinary materials and surroundings into extraordinary aesthetics. Pao Hui Kao's projects merge the forces of nature with human artefacts. Her studio serves as a platform for ongoing research into experimental design, imbuing man-made sculptural forms and installations which find deeper meaning through their interaction with nature and its elements.

This developmental process enables Pao Hui Kao to create a narrative in which the natural and the artificial converge to form landscapes for the mind to explore the philosophical quandaries confronting the human condition. In 2020, Pao Hui Kao created two collections for Spazio Nobile: *Paper Pleats* and *Lacquer Leaf*. In these collections, she explores the symbiosis of organic and mineral elements using materials such as tracing paper, crepe paper, rice glue, Urushi lacquer, colour pigments and kintsugi. She was also a finalist for the LOEWE FOUNDATION Craft Prize in 2022, and held a solo exhibition, *25 Seasons: Landscapes of Paper and Lacquer*, at the gallery in 2023-24. She also participated in 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 those of the POC Foundation and the Boghossian Foundation in Belgium. She exhibits 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*, curated by Dries Van Noten with Geert Bruloot running from 25 April to 4 October 2026. She has been represented by Spazio Nobile since 2019.

*Info*

Art Brussels  
Brussels Expo  
Pao Hui Kao, *THE LUNISOLAR HOUSE*  
Horizons Section, curated by Devrim Bayar  
23-26.4.2026

Spazio Nobile Studiolo  
*Poetics of Materiality*  
Group Exhibition with Éva Garcia, Pao Hui Kao,  
Åsa Jungnelius, Benoît Maire, Bela Silva, Ann  
Beate Tempelahaug  
29.3-13.6.2026



Pao Hui Kao, Design Academy in Eindhoven, 2017

Catalogue Design by Eugénie Frémot

*Exhibitions*

Season XXXIX - Spazio Nobile Gallery  
Marie Corbin et Benoît Duo Show  
*Crush*  
29.3-13.6.2026

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

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

The Rooms  
Group Exhibition  
The Mix, Brussels  
4-7.6.2026

*Contact*

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Contemporary  
Applied Arts, Design &  
Photography

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& sur rendez-vous  
/ op afspraak / by  
appointment

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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 in Brussels, established in 2016 and celebrating its 10th anniversary in 2026. Both art historians, they bring complementary expertise that bridges contemporary art, applied arts, cultural heritage, and international collaboration, positioning Spazio Nobile as a dynamic platform for artistic production and curatorial experimentation.

French-born Lise Coirier has been based in Brussels for over three decades, developing a practice dedicated to fostering dialogue between contemporary art, design, and cultural discourse. As curator, publisher, and cultural entrepreneur, she is 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 critical engagement with art and design practices. Alongside her curatorial work at Spazio Nobile,

she has initiated and directed numerous European cultural projects, including *Human Cities* and *Glass is Tomorrow*, and has contributed widely to publications on contemporary art, design, and visual culture, reinforcing her role as a mediator between artistic practice and cultural thought.

Gian Giuseppe Simeone, of Italian-Swedish origin and based in Brussels, is an art historian and archaeologist specialising in the valorisation of cultural and artistic heritage within contemporary contexts. His work focuses on positioning culture as an active force within international dialogue and development, with a particular emphasis on the intersections between contemporary creation, heritage, and public policy. Through his consultancy Culture Lab, he has designed and managed large-scale cultural cooperation programmes—often supported by the European Union—linking contemporary art and cultural heritage across Europe, Africa, and the Mediterranean. He has contributed to major exhibitions, research initiatives, and interdisciplinary co-productions in the visual arts, music, theatre, and design, and has authored several reference publications on cultural policy and heritage at European and international levels.

Together at Spazio Nobile, Coirier and Simeone curate and develop projects that foreground contemporary art practices in dialogue with applied arts and design, with a particular focus on material intelligence, process, and artistic research. Their curatorial vision highlights the poetics of materiality as a critical space within contemporary art today, fostering exchange between artists, institutions, and audiences across local and international contexts. In its 10th anniversary year, Spazio Nobile continues to affirm its role as a platform for contemporary artistic experimentation and cross-disciplinary dialogue, where exhibitions, publications, and collaborative projects converge to explore new forms of artistic and cultural production.

# Pao Hui Kao & Ann Beate Tempelhaug's Monographs edited by *Spazio Nobile Editions*

The two monographs were presented together in the duo show *LuniSolar* at Design Miami/Basel, Switzerland, in 2024.



# 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.



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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 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*