

Marie Corbin
& Benoît Maire

Marie Corbin & Benoît Maire



crush

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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 dans 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 après la résidence de Benoît Maire à la Villa Médicis à Rome. Originaire de la *commedia dell'arte* italienne, 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, cette exposition « Crush » pose la question de l'attachement et de la place de l'homme face à l'œuvre. Quel est le statut de l'œuvre d'art ? 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 décor à leur union et à leur complicité qui transparaît 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 ornements, 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, 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 formes contraintes par l'utilisation que l'on va en faire, car il faut pouvoir s'asseoir sur ce mobilier. 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



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 *Cloud Paintings* 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































observed



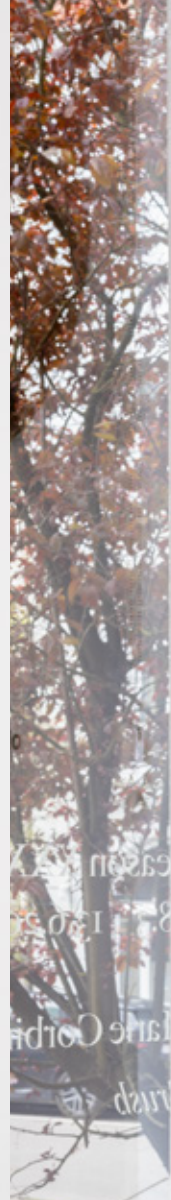








observed

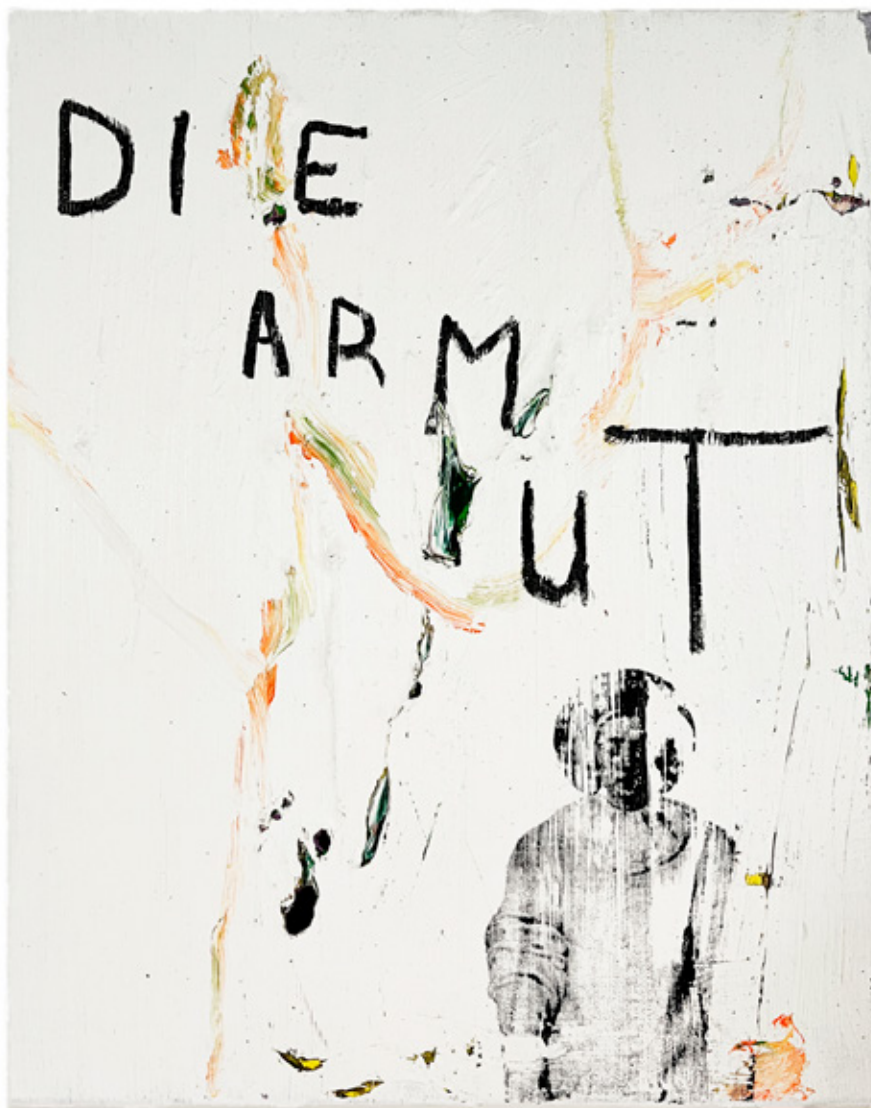


observed

crush



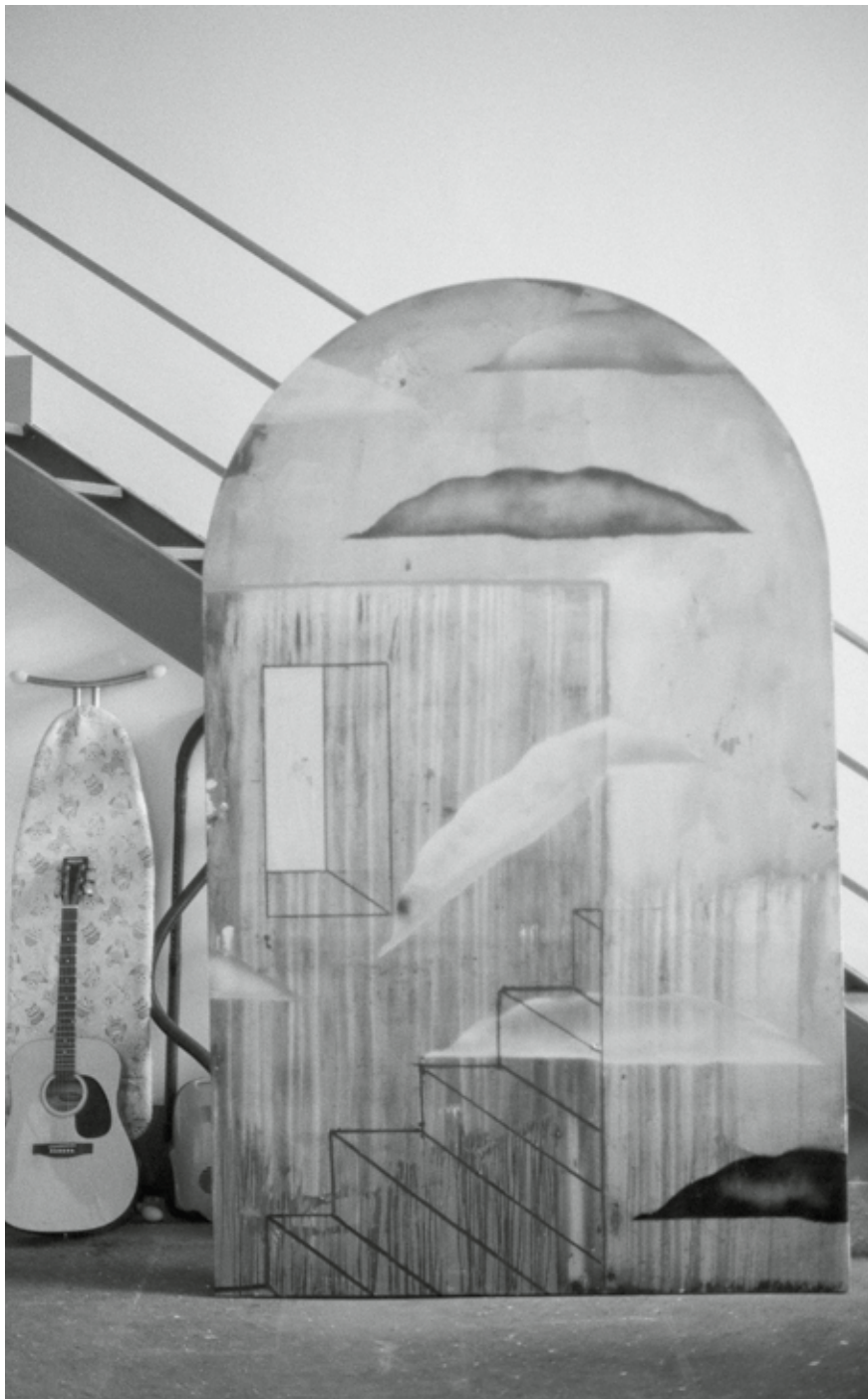




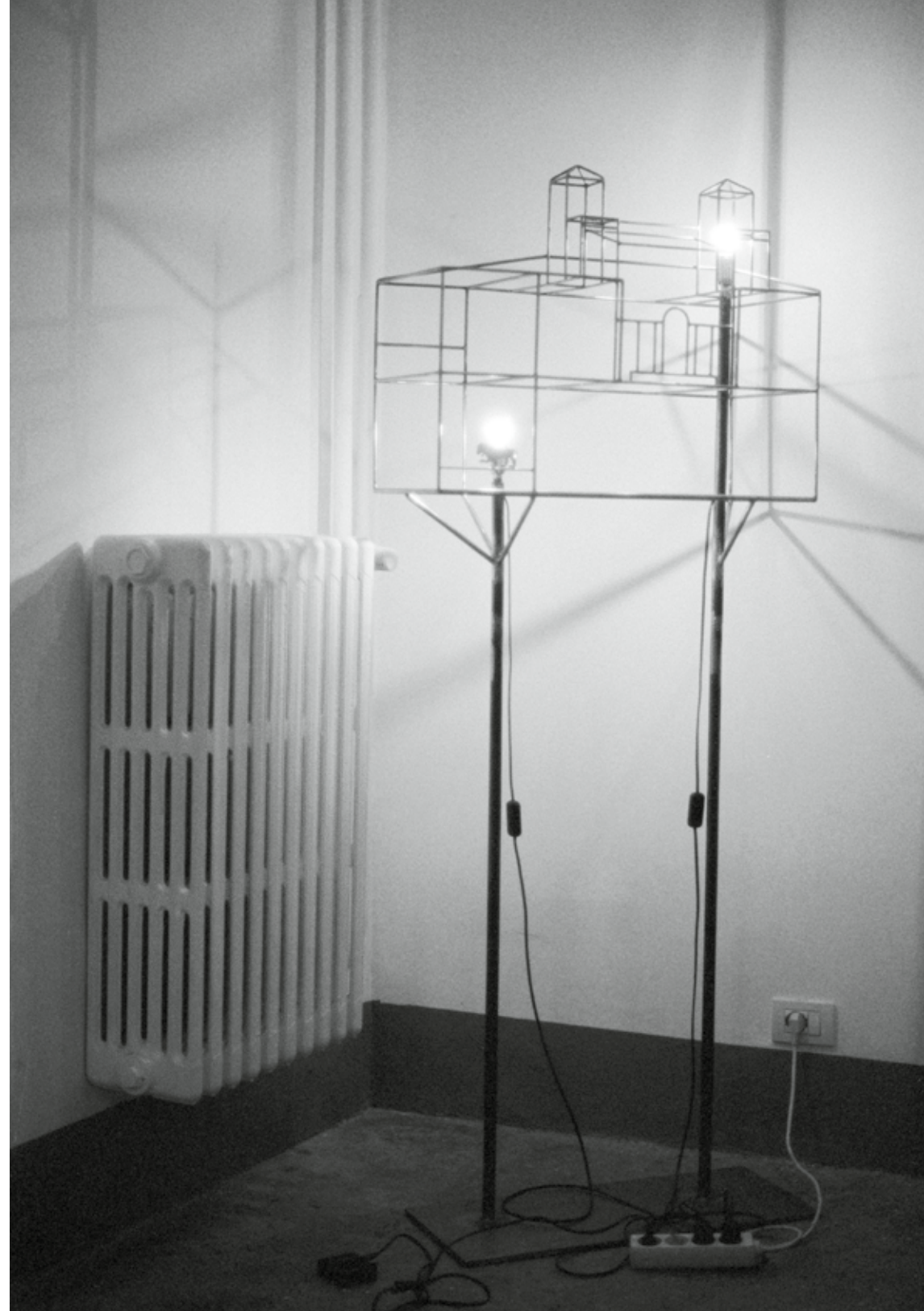






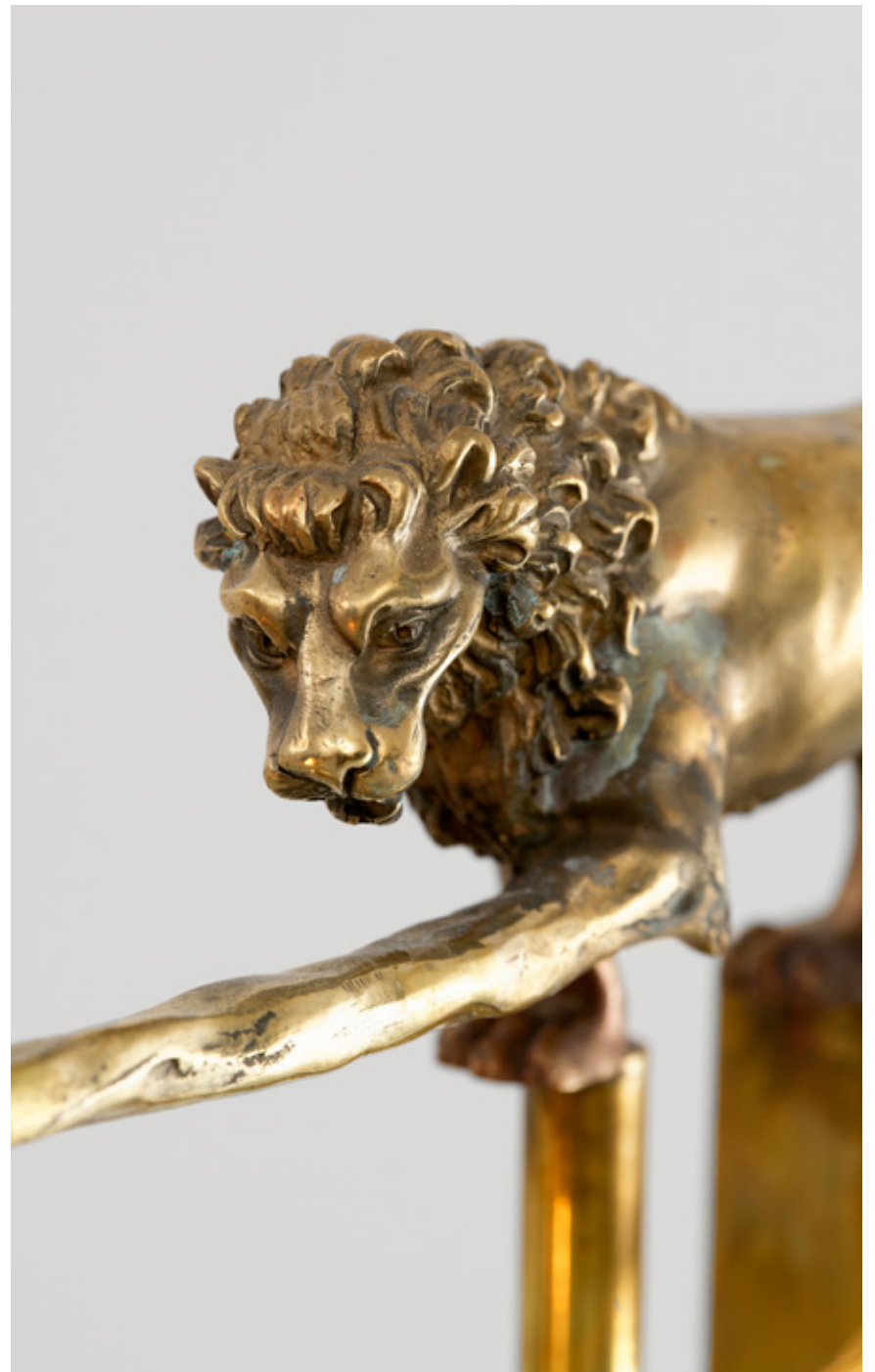






























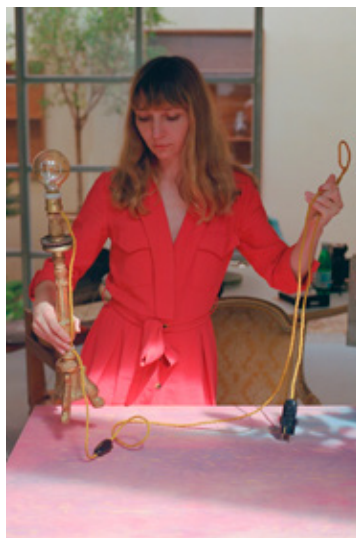


Biographies

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... Ker-Xavier is a French design label run by architect Marie Corbin (b.1983) and artist Benoît Maire (b.1978). The label was founded by Marie Corbin in Paris with 5 architects in 2011 and established itself as a company called Ker-Xavier Sarl in 2018 in Bordeaux.

In 2014, while leading the label and developing 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.

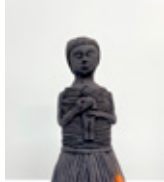


Benoît Maire (FR)

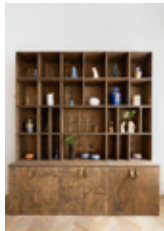


Benoît Maire is a contemporary artist, producing paintings, sculptures, films, publications and performances. He is co-founder of Ker-Xavier, a furniture publishing house and visual design studio. Born in 1978 in Pessac, he holds an advanced degree in philosophy from the Sorbonne in Paris I and a DNSEP from the Villa Arson in Nice. He studied at the Pavillon at the Palais de Tokyo in 2005-2006, then tied for the Prix Fondation d'entreprise Ricard in 2010, won the Solo Prize at Art Brussels in 2017 and was a resident at the Villa Médicis, Rome in 2021-2022. His practice combines art and philosophy, turning theory into an art form in its own right. His productions make reference to history, art history, philosophy, psychoanalysis, mathematics and mythology. In 2008, he began writing an aesthetics manual, in which images, objects and writings take shape in an attempt to describe certain issues in contemporary aesthetics. This work, published in the form of an artists' book, has been included in several specialized libraries, and Benoît Maire is using this writing to pursue it and transform it into a doctorate at the Sorbonne Paris 1 School of the Arts, starting in September 2024. Based on the insurmountable conflict between saying and seeing, Benoît Maire's works break with traditional formats. His paintings also explore recurring themes, notably that of the cloud (2012-2022). Having been the subject of solo exhibitions in France and abroad (Bordeaux, Paris, Brussels, London, Vancouver, San Francisco, Mexico, New York), his works are included in the collections of the Centre Georges Pompidou, Paris, the Vancouver Art Gallery, the Villa Médicis in Rome, the Mudac in Lausanne, the Nouveau Musée National de Monaco, the FRAC Ile-de-France, Paris, the FRAC Aquitaine, Bordeaux, the FRAC Franche-Comté, Besançon, the FNAC Fonds National d'Art Contemporain, Paris, 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 *Lampe Médicis* entered the collections of the Mobilier National, Paris in 2024. Spazio Nobile represents the functional art of Benoît Maire since 2025.

List of Works



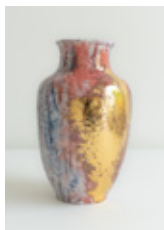
- p. 11 Marie Corbin & Benoît Maire, *Copie de Lerat*, 2025
Sculpture
Stoneware and acrylic spray
35 × 19 × 17 cm
Unique piece, signed by the Artists
Signed by the Artists
Private collection, Belgium



- p. 18 Benoît Maire, *Bibliothèque d'atelier*, 2026
Modular bookcase (filled with objects by Marie Corbin & Benoît Maire)
Pine wood, oil painting, ornaments
220 × 60 × 248 cm
Each book case unit is signed and customized by the Artist
Module system L: 220 (L) × 60 (l) × 70 (h) cm
Book case unit M: 71 (L) × 38 (l) × 42 (h) cm
Book case unit S: 34 (L) × 38 (l) × 41 (h) cm
Book case unit XS: 16(L) × 38 (l) × 42 (h) cm



- p. 22 Marie Corbin, *Grand Vase Calme #4*, 2024
Vase
Enamelled decoration with 3rd fire gold 10% on Limoges porcelain
32 × Ø 20 cm
Unique piece signed by the Artist
Private collection, Belgium



- p. 25 Marie Corbin, *Grand Vase Calme #5*, 2024
Vase
Enamelled decoration with 3rd fire gold 10% on Limoges porcelain
32 × Ø 20 cm
Unique piece signed by the Artist
Private collection, France



- p. 26 Marie Corbin, *Grand Vase Calme #6*, 2024
Vase
Enamelled decoration with 3rd fire gold 10% on Limoges porcelain
32 × Ø 20 cm
Unique piece signed by the Artist



- p. 26 Marie Corbin, *Grand Vase Calme #7*, 2024
Vase
Enamelled decoration with 3rd fire gold 10% on Limoges porcelain
32 × Ø 20 cm
Unique piece signed by the Artist
Private collection, Belgium



- p. 27 Marie Corbin, *Soliflor Calme #1*, 2024
Soliflor
Enamelled decoration with 10% third-fire gold on Limoges porcelain
16 × Ø 10 cm
Unique piece, signed by the Artist



- p. 27 Marie Corbin, *Soliflor Calme #2*, 2024
Soliflor
Enamelled decoration with 10% third-fire gold on Limoges porcelain
16 × Ø 10 cm
Unique piece, signed by the Artist



- p. 27 Marie Corbin, *Soliflor Calme #3*, 2024
Soliflor
Enamelled decoration with 10% third-fire gold on Limoges porcelain
16 × Ø 10 cm
Unique piece, signed by the Artist



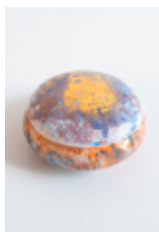
p. 27 Marie Corbin, *Soliflor Calme #4*, 2024
Soliflor
Enamelled decoration with 10% third-fire gold
on Limoges porcelain
16 × Ø 10 cm
Unique piece, signed by the Artist



p. 28 Marie Corbin, *Sans début sans fin #3*, 2022
Box (sugar, candy, coffee capsules, cottons...)
Enamelled decoration with 10% third-fire gold
on Limoges porcelain
Ø 17 × 9 cm
Unique piece, signed by the Artist



p. 30 Marie Corbin, *Sans début sans fin #7*, 2022
Box (sugar, candy, coffee capsules, cottons...)
Enamelled decoration on Limoges porcelain
Ø 17 × 9 cm
Unique piece, signed by the Artist



p. 32 Marie Corbin, *Sans début sans fin #4*, 2022
Box (sugar, candy, coffee capsules, cottons...)
Enamelled decoration with 10% third-fire gold
on Limoges porcelain
Ø 17 × 9 cm
Unique piece, signed by the Artist



p. 32 Marie Corbin, *Sans début sans fin #6*, 2022
Box (sugar, candy, coffee capsules, cottons...)
Enamelled decoration with 10% third-fire gold
on Limoges porcelain
Ø 17 × 9 cm
Unique piece, signed by the Artist



p. 34 Marie Corbin, *Pichet blanc*, 2018
Jug
Glazed porcelain
21 × 13 × 9 cm
Unique piece, signed by the Artist



p. 34 Marie Corbin, *Vase tordu #2*, 2018
Vessel, vase
Stoneware and burnt pencil
21 × 9 × 9 cm
Unique piece, signed by the Artist



p. 34 Marie Corbin, *Vase à lignes dorées*, 2018
Vessel, vase
Glazed porcelain, enameled decoration with 3rd fire gold
10% on
19 × 12 × 12 cm
Unique piece, signed by the Artist



p. 34 Marie Corbin, *Vase blanc arrondi*, 2018
Vessel, vase
Glazed porcelain
16 × 19 × 9 cm
Unique piece, signed by the Artist



p. 36 Marie Corbin, *Vase Pierre*, 2023
Soliflore vase 4/8
Limoges porcelain: unglazed porcelain sculpture,
removable glazed test tube
26 × 24 × 17 cm
Edition 8 + 2 AP for Spazio Nobile, numbered and signed
by the artist
In collaboration with CRAFT Limoges (FR)



- p. 38 Benoît Maire, *Peinture logique 2 B*, 2025
 Painting
 Screen-printing ink and acrylic paint applied with an airbrush and oil painting on primed canvas
 81 × 103 cm
 Unique piece, signed and dated by the Artist
 In collaboration with Meessen Gallery



- p. 40 Benoît Maire, *Miroir*, 2022
 Hanging mirror
 Glazed stoneware
 50 × 35 × 3 cm
 Unique piece, signed by the Artist



- p. 42 Benoît Maire, *Forme libre #1*, 2017
 Sculptural table lamp
 Ceramic base, raffia lampshade, and electrical components
 52 × 26 × 30 cm
 Unique piece, signed by the Artist



- p. 46 Benoît Maire, *Peinture logique 4 F*, 2026
 Painting
 Metallic pigment and oil paint on canvas
 100 × 150 cm
 Unique piece, signed and dated by the Artist
 In collaboration with Meessen Gallery



- p. 47 Benoît Maire, *Jean Derval volant*, 2019
 Object
 Ceramic jug by Jean Derval for the Le Mûrier workshop, c. 1970, with 10% gold enamel, brass wire and a stamped leather label
 18 × 11 × 19 cm
 Unique piece, fish-shaped sticker signed by the Artist, 2025



- p. 50 Marie Corbin & Benoît Maire, *Chaise active*, 2016
 Sculptural chair prototype
 Welded and lacquered steel
 95 × 42 × 88 cm
 Unique piece, signed by the Artists



- p. 54 Benoît Maire, *Peinture de Nuages, Rome*, 2022
 Tondo painting
 Oil painting on canvas primed with animal glue
 ø 80 cm
 Unique piece, signed and dated by the Artist
 Framed in solid waxed oak
 In collaboration with Meessen Gallery



- p. 58 Benoît Maire, *Table à 3 pieds*, 2018
 Sculptural table
 Laminated birch plywood and turned beech wood
 ø 110 × 76 cm
 Unique piece, signed by the Artist



- p. 59 Benoît Maire, *Chaise du Soir cannée*, 2018
 Sculptural chair
 Solid oak, hornbeam end cane work
 93 × 55 × 41 cm
 Edition of 8 + 2AP
 Signed and numbered by the Artist



- p. 60 Benoît Maire, *Peinture logique 21 B*, 2025
 Painting
 Serigraphic ink and oil paint on primed canvas
 40 × 50 cm
 Unique piece, signed and dated by the Artist
 In collaboration with Meessen Gallery



- p. 61 Benoît Maire, *Peinture logique 2I C*, 2025
 Painting
 Serigraphic ink and oil paint on primed canvas
 50 × 40 cm
 Unique piece, signed and dated by the Artist
 In collaboration with Meessen Gallery



- p. 62 Benoît Maire, *Chaise à la pêche*, 2019
 Sculptural chair
 Stainless steel, green marble, brass, composite material
 108 × 64 × 54 cm
 Unique piece, signed by the Artist



- p. 63 Benoît Maire, *Peinture logique 2I A*, 2025
 Painting
 Oil paint on primed canvas
 40 × 30 cm
 Unique piece, signed and dated by the Artist
 In collaboration with Meessen Gallery



- p. 64 Benoît Maire, *Peinture de Nuages*, Rome, 2022
 Painting
 Acrylic paint applied with an airbrush
 and oil paint on canvas primed with rabbit glue
 244 × 150 cm
 Unique piece, signed and dated by the Artist
 Framed in solid oak (248 × 154 × 4 cm)
 In collaboration with Meessen Gallery
 Private collection, Lebanon



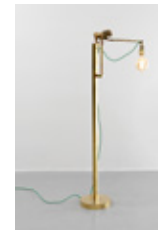
- p. 74 Benoît Maire, *Lampe Médicis*, 2022
 Sculptural floor lamp
 Steel, electric components
 177 × 67 × 28 cm
 Edition of 8 + 2AP
 Signed and numbered by the Artist
 Villa Medici Collection, Rome, Italy
 Mobilier National, Paris, France
 Private collection, Belgium



- p. 75 Benoît Maire, *Lampe Médicis*, 2022
 Sculptural table lamp
 Steel, electric components
 26 × 29 × 76 cm
 Edition of 8 + 2AP
 Signed and numbered by the Artist



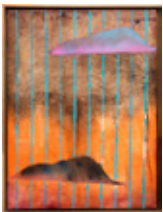
- p. 76 Benoît Maire, *Lampadaire Cérès*, 2024-2020
 Sculptural lamp
 Bronze, brass, level, crystal and electric components
 123 × 33 × 34 cm
 Unique piece, signed by the Artist



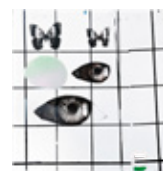
- p. 77 Benoît Maire, *Lampe au lion*, 2021
 Sculptural floor lamp
 Steel, electric components
 142 × 25 × 53 cm
 Edition of 8 + 2AP
 Signed and numbered by the Artist
 Private collection, Bulgaria



- p. 80 Benoît Maire, *Lampe de Sienne*, 2022
 Sculptural table lamp
 Hand blown glass in a metal mold, electrical components
 65 × 22,5 × 22,5 cm
 Edition of 8 + 2AP
 Signed and numbered by the Artist



- p. 83 Benoît Maire, *Peinture de Nuages*, Bordeaux, 2020
 Painting
 Acrylic paint applied with an airbrush
 and oil paint on canvas primed with rabbit glue
 100 × 75 cm
 Unique piece, signed and dated by the Artist
 Framed in solid oak
 In collaboration with Meessen Gallery
 Private collection, Lebanon



- p. 89 Benoît Maire, *Peinture logique 2 G*, 2025
 Painting
 Screen-printing ink and acrylic paint applied
 with an airbrush and oil painting on primed canvas
 70 × 75 cm
 Unique piece, signed and dated by the Artist
 In collaboration with Meessen Gallery



- p. 84 Benoît Maire, *Table au héron*, 2025
 Sculptural table
 Polished bronze, varnished and walnut stained pine
 125 × 90 × 95 cm
 Unique piece, signed by the Artist



- p. 90 Benoît Maire, *Fauteuil Romain, V2*, 2022
 Sculptural armchair
 Curved pine, plywood, oak and chiselled walnut, lazure
 80 × 72 × 86 cm
 Edition of 8 + 2AP
 Signed and numbered by the Artist



- p. 86 Benoît Maire, *Table au héron*, 2025
 Sculptural table
 Polished bronze, varnished and walnut stained pine
 105 × 65 × 67 cm
 Unique piece, signed by the Artist



- p. 92 Benoît Maire, *Bureau Lombard*, 2018
 Sculptural desk
 Lazured pine, veneer, Letraset lettering
 on oiled leather and stainless steel rivet
 78 × 93 × 70,6 cm
 Edition of 8+2 AP
 Signed and numbered by the Artist



- p. 88 Benoît Maire, *Peinture de Nuages*, Bordeaux, 2020
 Painting
 Acrylic paint applied with an airbrush
 and oil paint on canvas primed with rabbit glue
 100 × 75 cm
 Unique piece, signed and dated by the Artist
 Framed in solid oak
 In collaboration with Meessen Gallery



- p. 96 Benoît Maire, *Banc au Héron*, 2021
 Sculptural bench
 Polished bronze, varnished and walnut stained wood
 110 × 130 × 30 cm
 Unique piece signed by the Artist
 Private collection, Poland

Colophon

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 applied arts. When art historians Lise Coirier and Gian Giuseppe Simeone founded Spazio Nobile in 2016, they combined their passion for art. 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 *Villa Spazio Nobile*, and in Sweden, at *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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