



Spazio Nobile Studiolo

11.9-15.11.2026

Vernissage : 10.9.2026, 18:00-21:00, in the presence of the artist

Chisato Yasui
Solo Show, *Monad*

Chisato Yasui, Solo Show *Monad*

Chisato Yasui's exhibition *Monad* unfolds at Spazio Nobile Studiolo. Inspired by Japanese philosopher Kitaro Nishida's concept of Basho ("place"), the solo show explores interconnected inner and outer worlds through 11 painterly ceramic sculptures. Entirely hand-built in porcelain and stoneware, the works combine acrylic and oil painting after firing to create luminous forms balancing spontaneity and control. Merging sculptural volume with expressive gesture, Yasui's vessels embody both material presence and introspective depth—spiritual microcosms of layered perception and consciousness.

This exhibition is part of Rendez Vous Brussels Art Week and officially endorsed for the 160 Years of Friendship between Japan and Belgium in 2026.



Monad is a philosophical term for an individual, self-contained existence. Yet the Japanese word *Awai* feels truer to what this exhibition became through my practice: the in-between space where dialogue, relationships, and new meanings emerge.

Awai carries overlapping meanings — “between” (間), but also “faint” or “delicately blended” (淡い). Written in hiragana, these meanings coexist without settling into a single definition. For me, *Awai* is where words, sensations, memories, and silent feelings blend together before separating into clear concepts — like *jirivari* (じわり), the quiet, spreading way colour diffuses into water, or warmth seeps through the body.

It is a fragile place. The moment we rush to define it with clear language, something essential disappears. My ceramic works are born by gently holding that fragility, through an ongoing dialogue with clay — the material itself, its changing states, and the very structure of making, all mirroring this in-between territory.

This is also where something we might call one’s own unique presence quietly resides — not personality, not identity, but what makes me unmistakably myself. When I present a work, that silent dialogue is passed on to the viewer: *Awai* no longer belongs only to me, but quietly opens within whoever stands before it.

— Chisato Yasui





Chisato Yasui's ceramics reveal as polyhedral vessels of multiplicity, translating inner states into tangible form. Her practice is rooted in a painterly sensitivity: color is applied as brushstrokes, layered in pigments, glazes, and subtle chromatic transitions that recall both abstract painting and calligraphic gestures. The installation is a spatial exploration: one can walk around it, sense its shifting reflections, and engage with its dual character: at once solid and luminous, structured and poetic. Her practice intertwines physical intuition and philosophical reflection, inspired by Kitaro Nishida's ideas of "place-Basho" and "mirror-Kagami." Through this lens, Yasui explores the fluid boundaries between matter and consciousness, intimacy and distance, gesture and contemplation.

Working through coil forming, Yasui embraces the flexibility of hand-building, shaping forms that function simultaneously as sculptures and as "holistic vessels." Her works balance spontaneity with structural control, emerging organically from the dialogue between clay and emotion. By combining porcelain and stoneware, glazed and pigmented clays, she explores the full plasticity of the medium, layering up to three different glazes on a single piece to create shifting textures and luminous depth. The pliancy of clay mirrors the nuances of her emotion, allowing forms to emerge through an open-ended, responsive process.





At the heart of her work lies a duality: the tension between inner and outer, organic and structural, natural and constructed. The resulting objects are not static; they resonate as thresholds — between material and immaterial, applied and fine art, process and experience. Yasui's ceramics embody the fluidity of identity and the ambiguity of emotion, extending the tradition of Japanese clay into a contemporary space where matter, gesture, and inner multiplicity converge.

Each work undergoes multiple firings at distinct temperatures, with glazes applied at each stage, producing layered, luminous color that transcends the clay's physical mass and captures temporal traces of making. Each work is entirely hand-built through coiling, multiple components shaped to interact as a unified whole. Layers of porcelain and stoneware are fired repeatedly—up to four times—at distinct temperatures: 1230 °C, then 1180 °C, and finally at 1030–1040 °C, using glazes, underglazes, and pigments suited to each range.

A spectrum of glazes (low- to high-fire) achieves tonal depth; post-firing additions of pigments enhance luminosity and reflection. The responsive process balances spontaneity and control, producing vessels that embody material and introspective presence in a single expressive form.

Finger marks, brushstrokes, and layered color remain as traces of this intimate dialogue between hand, material, and feeling. At the heart of her work lies a duality: inner and outer, organic and structural, natural and composed. Her vessels function as thresholds — between material and immaterial, craft and art, process and experience. By combining porcelain and stoneware, glazes and pigments, Yasui expands the expressive potential of ceramics while reflecting on memory, identity, and the embodied experience of being. Color acts as a language of emotion, resonating across and within each sculptural form, uniting technical innovation with spiritual and emotional depth.









Chisato Yasui (JP)

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

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

Profile of Noema and Noesis reflects the inner multiplicity of experience: emotion, memory, and duality coexist within each form. Shaped through coiling, the work evolves intuitively with the body rhythm rather than through premeditated form. The vessel becomes a monad—a self-contained whole in which all opposites reside: fragility and strength, inner and outer, matter and spirit. Color acts as an emotional language, layered through pigments and glazes like brushstrokes. Each piece captures the interplay of sensation and thought, embodying thresholds between material and immaterial, gesture and contemplation, silently holding time and the shifting states of self.

The work is entirely hand-built through coiling, multiple components shaped to interact as a unified whole. Layers of porcelain and stoneware are fired repeatedly—up to four times—at distinct temperatures: 1230 °C, then 1180 °C, and finally at 1030–1040 °C, using glazes, underglazes, and pigments suited to each range. A spectrum of glazes (low- to high-fire) achieves tonal depth; post-firing additions of pigments, aluminum-leaf, and gold-leaf enhance luminosity and reflection. The responsive process balances spontaneity and control, producing vessels that embody material and introspective presence in a single expressive form.

Profile of Noema and Noesis

Ceramic sculpture

2024

Earthenware porcelain, glaze, aluminum leaf, gold leaf

214 x 90 x 90 cm (84.25 x 35.43 x 35.43 in)

Unique piece, signed by the artist









Profile 12

Ceramic sculpture

2023

Earthenware porcelain, underglaze acrylic, oil

37 x 25 x 27 cm (14.57 x 9.84 x 10.63 in)

Unique piece, signed by the artist







Profile 7

Ceramic sculpture

2022

Earthenware porcelain, underglaze acrylic, oil

40 x 26 x 25 cm (15.75 x 10.24 x 9.84 in)

Unique piece, signed by the artist





Profile 15

Ceramic sculpture

2026

Earthenware porcelain, underglaze acrylic, oil

59 x 30 x 28 cm (23.23 x 11.81 x 11.02 in)

Unique piece, signed by the artist









Profile 23

Ceramic sculpture

2023

Earthenware porcelain, underglaze acrylic, oil

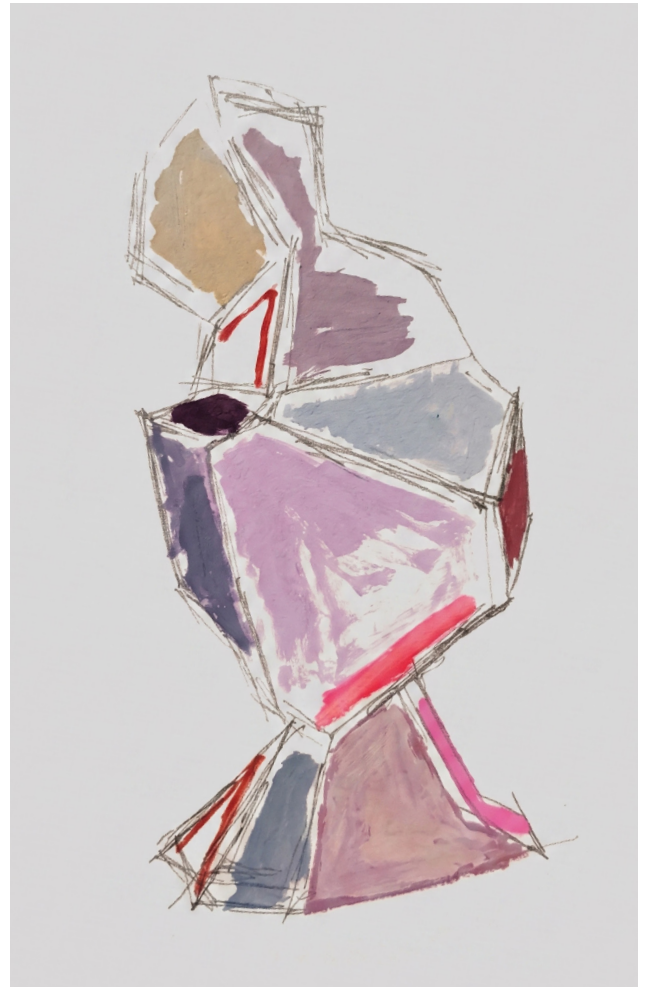
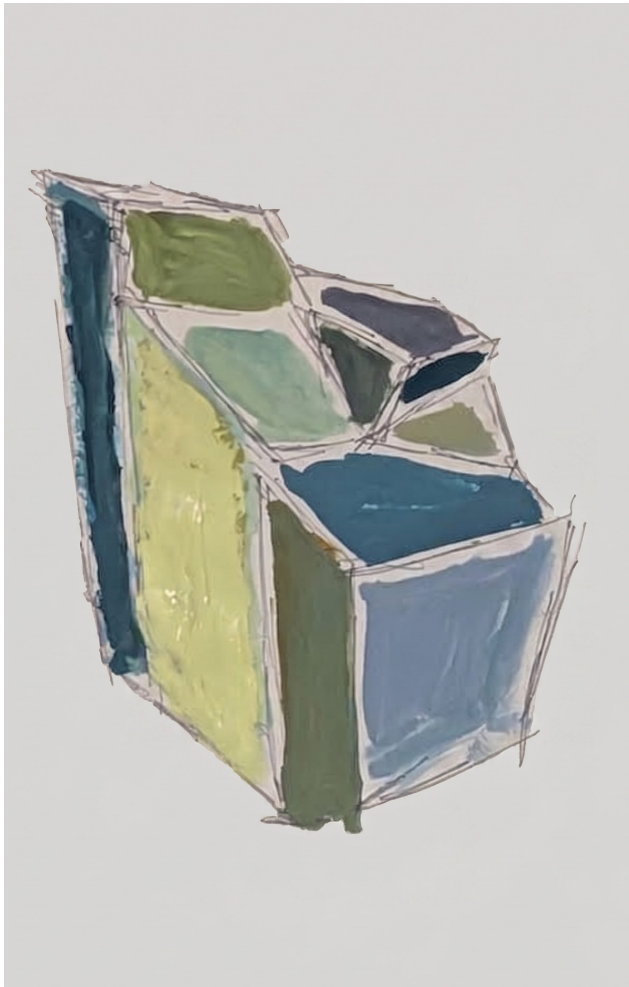
30,5 x 24,5 x 22 cm (12.01 x 9.65 x 8.66 in)

Unique piece, signed by the artist









Profile 22

Ceramic sculpture

2023

Earthenware porcelain, underglaze acrylic, oil

52,5 x 23,5 x 27 cm (20.67 x 9.25 x 10.63 in)

Unique piece, signed by the artist







Profile 14

Ceramic sculpture

2023

Earthenware porcelain, underglaze acrylic, oil

36 x 26 x 24 cm (14.17 x 10.24 x 9.45 in)

Unique piece, signed by the artist







Profile 16

Ceramic sculpture

2023

Earthenware porcelain, underglaze acrylic, oil

49 x 27 x 39 cm (19.29 x 10.63 x 15.35 in)

Unique piece, signed by the artist







Profile 25

Ceramic wall sculpture

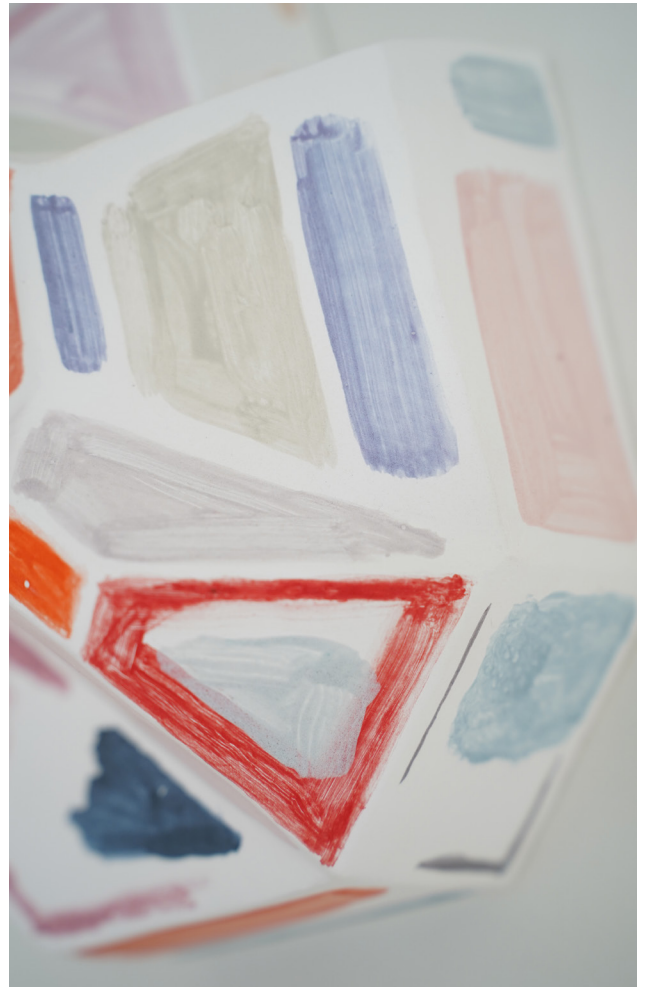
2026

Earthenware porcelain, underglaze acrylic, oil

21 x 22 x 11.5 cm (8.27 x 8.66 x 4.53 in)

Unique piece, signed and dated by the artist





Profile 26

Ceramic wall sculpture

2026

Earthenware porcelain, underglaze acrylic, oil

22.5 x 18 x 14 cm (8.86 x 7.09 x 5.51 in)

Unique piece, signed and dated by the artist







Profile 27

Ceramic wall sculpture

2026

Earthenware porcelain, underglaze acrylic, oil

30 x 25 x 12 cm (11.81 x 9.84 x 4.72 in)

Unique piece, signed and dated by the artist







In the Making













Info

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Exhibitions

Season XL - Spazio Nobile Gallery
Mae Engelgeer & Matsubayashi Hosai XVI
Echoes of Wa, Duo Show
10.9-15.11.2026

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

Homo Faber, *An Island of Light*, featuring
Didi Ng Wing Yin, Isola di San Giorgio Maggiore,
Venice, Italy, 1-31.9.2026

Asia NOW, Monnaie de Paris, Pao Hui Kao &
Didi Ng Wing Yin, *Pleats*, Duo Show
21-26.10.2026

Spazio Nobile Gallery
Season XLI, *Ethereal Geology*
Liu Chien-Kuang, Solo Show
19.11.2026-28.2.2027

BRAFA, Group Exhibition, Heysel, Brussels
24-31.1.2027

Contact

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Contemporary Applied
& Fine Arts

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vous / op afspraak / by
appointment

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Lise Coirier & Gian Giuseppe Simeone

Lise Coirier (FR-BE) and Gian Giuseppe Simeone (IT-SE) are the co-founders and directors of Spazio Nobile Gallery (Brussels), established in 2016. Both art historians, they bring complementary backgrounds that bridge contemporary creation, cultural heritage, and international cooperation. French-born Lise Coirier has lived and worked in Brussels for three decades, dedicating her career to building bridges between art, design, and cultural discourse. As curator, publisher, and cultural entrepreneur, she is also the founder and editor-in-chief of *TLmag – True Living of Art & Design*, an annual print and digital magazine launched in 2008 that explores contemporary culture through the lens of art and design. Alongside her curatorial work at Spazio Nobile, she has initiated and directed several European cultural projects, including *Human*

Cities and *Glass is Tomorrow*, and has published widely on fine art and design, reinforcing her commitment to cultural mediation and knowledge production.

Gian Giuseppe Simeone, of Italian-Swedish origin and based in Brussels, is an art historian and archaeologist specialised in the valorisation of artistic and cultural heritage. His work has long focused on positioning culture as a driver of international dialogue and development. Through his consultancy, Culture Lab, he has designed and managed large-scale cultural cooperation projects, often funded by the European Union, that connect contemporary creation and cultural heritage across Europe, Africa, and the Mediterranean. He has contributed to major exhibitions, research programmes, and co-productions in the visual arts, music, theatre, and design, while also leading numerous studies and evaluations on the role of culture in fostering social and economic development. He is the author of several reference works on European and international cultural policy and heritage.

Together at Spazio Nobile, Coirier and Simeone curate and promote projects at the crossroads of contemporary fine art, applied arts, and design. Their vision is to highlight the poetics of materiality and the cultural resonance of artistic practices, fostering dialogue between artists, audiences, and institutions on both local and international levels.

A red book titled "Didi Ng Wing Yin" by Wong Chi-ling, published by Seng Guan. The book is shown at an angle, highlighting its spine and front cover. The title is printed in white on the spine, and the author's name and publisher's name are printed vertically on the bottom of the spine. The front cover also features the title in white.



TLmag 41—*The Art of Collecting* Guest Editor: Simon de Pury

Simon de Pury is a renowned art auctioneer, curator, collector, and leading figure in the global art market. Often referred to as the 'rock star of the auction world,' he is celebrated for his passionate advocacy of contemporary art and design. Formerly Chairman and Chief Auctioneer of Phillips de Pury & Company, he has played a pivotal role in shaping international collecting trends through his visionary curation, sharp eye for emerging talent, and energetic public presence. As guest editor of *TLmag 41 – The Art of Collecting / Collecting Art*, Simon de Pury brings his unique insight into the emotional, cultural, and aesthetic dimensions of collecting across disciplines.

"Collecting is one of the earliest instincts we are born with. As a young boy, I was obsessed with collecting miniature cars. My youngest daughter, now a teenager, has gone through several such phases. From the age of 6 to 10, she collected dolls – mostly Barbies. During Covid, she started buying digital clothes for the avatar she played with in the online game Roblox. This led the way to the acquisition of crystals and exotic stones, which began to accumulate rapidly. As we approach adulthood, this urge to collect can often diminish or disappear. However, it only takes one step for it to be rekindled and for us to succumb forever to the most beautiful but totally incurable disease. I discovered my passion for art as a teenager. In my early twenties I was overjoyed to be able to work for Sotheby's and be surrounded by art on a daily basis. It was in my mid-30s that I felt the urge to buy a work by the Russian artist Erik Bulatov. It cost 35,000 Swiss francs and I had no idea how I was going to pay for it. I was on a very modest salary at Sotheby's and I already had four children. Fortunately, their mother was very understanding and we managed to pay the bill in instalments. I was hooked and from that moment on I put every penny I ever had into art."



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Upcoming TLmag 42 — *The Foundations of Art*
Guest Editor: Patrizia Sandretto Re Rebaudengo
Release: January 2027



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 *Villa Spazio Nobile*, and in Sweden, at *The 25 Columns*, built by OFFICE Kersten Geers David Van Severen, overlooking Lake Siljan from the heights of Plintsborg, Dalarna. In 2026, Spazio Nobile celebrates its 10th anniversary.

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Contemporary Applied & Fine Arts



RendezVous

Brussels Art Week
10 - 13 september 2026