



Season XL — Spazio Nobile Gallery

11.9-15.11.2026

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

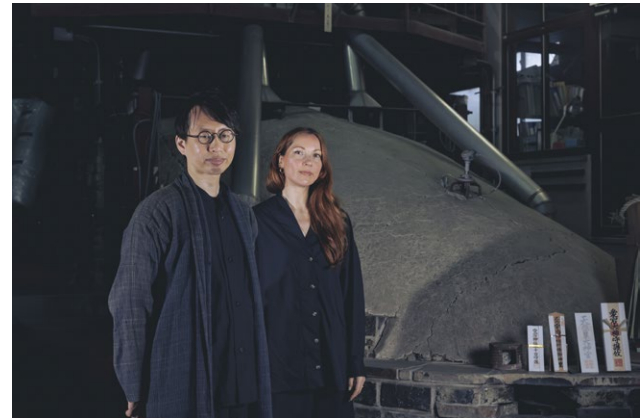
Mae Engelgeer & Matsubayashi Hosai XVI

Duo Show, *Echoes of Wa*

Season XL — Mae Engelgeer & Matsubayashi Hosai XVI, Duo Show *Echoes of Wa*

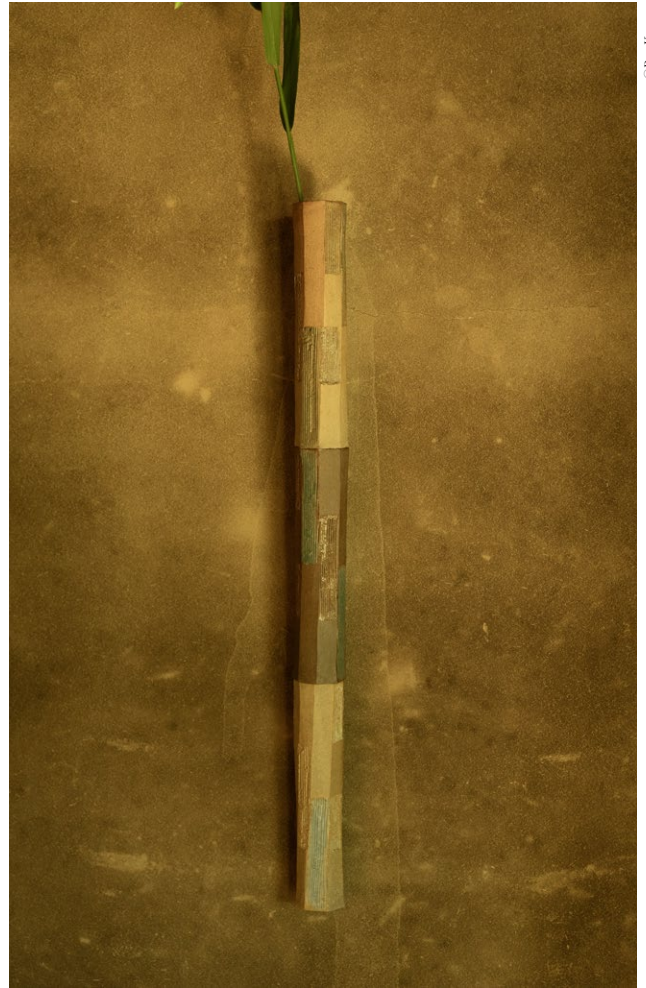
In *Echoes of Wa*, Japanese Master ceramicist Matsubayashi Hosai XVI and Dutch Kyoto-based textile artist Mae Engelgeer engage in a poetic dialogue at Spazio Nobile. Significantly, 2026 marks a milestone as Matsubayashi Hosai XVI fully embraces and reinterprets the legacy of his historic lineage. The exhibition showcases a fresh perspective on Japanese craftsmanship and contemporary creation.

Both artists explore harmony, rhythm and material sensitivity through deeply tactile practices, drawing respectively on the ceramic traditions of Uji and Kyoto's textile and paper culture. Through subtle textures, layered patterns and nuanced colour palettes, the exhibition reflects the Japanese concept of *wa*: balance, serenity and a living dialogue. These meditative, unique works of artistic excellence and mastery come together to create an immersive landscape in which fine art and applied arts become a shared language of quiet resonance and cultural exchange.

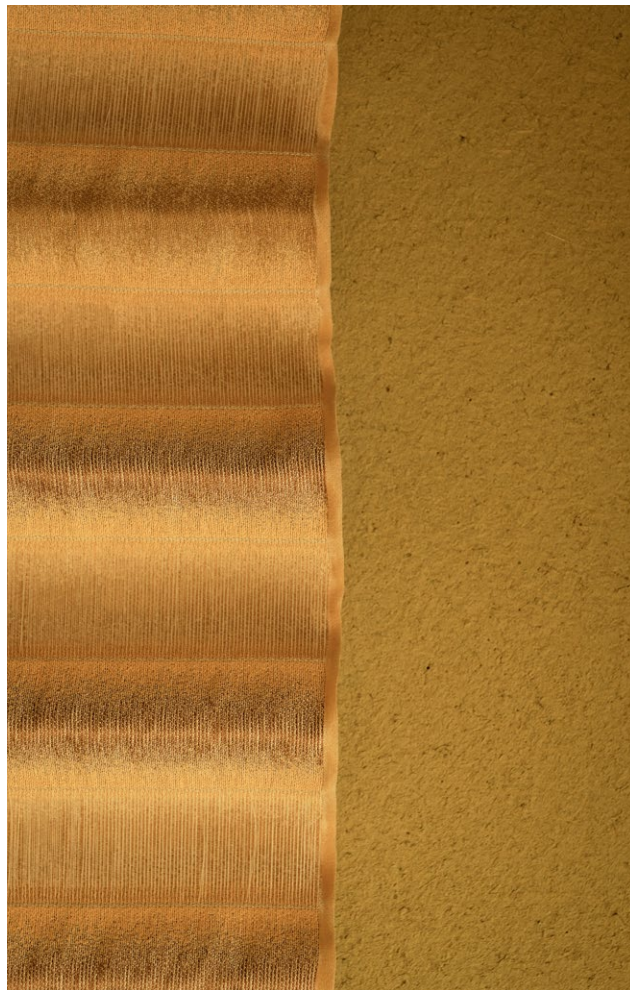


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Matsubayashi Hosai XVI

Matsubayashi Hosai XVI (b. 1980, Uji, Kyoto) is a ceramic artist and the sixteenth-generation head of the Asahi-yaki kiln, which has been active for approximately 400 years beside the Uji River, at the foot of Mount Asahi.

Born as the eldest son of Matsubayashi Hosai XV, he graduated from the Faculty of Law at Doshisha University in 2003 and, after a year working in shipping, began his ceramic training in 2004 — first studying wheel-throwing at a specialist institute operated by Kyoto Prefecture, then apprenticing under his father. In 2015 he worked at the Leach Pottery in St Ives and presented an exhibition and tea ceremony at the Musée Guimet in Paris. In 2016 he succeeded to the name Hosai XVI in a ceremony at Jodo-in, a sub-temple of Byodoin, and was presented with calligraphy of the character “Asahi” by Her Imperial Highness Princess Takamado, which he uses as his seal. Each generation of Asahi-yaki has renewed the kiln’s technique in its own time — his grandfather introduced a smokeless noborigama (climbing

kiln) — and Hosai XVI regards this continuity of change, rather than any fixed style, as the true substance of the kiln’s tradition. The clay he uses is dug from a low hill built up over centuries from sediment once carried by the Uji River and later uplifted; since the mid-Edo period, each generation has dug and laid aside clay for the next, allowing it to age for decades before it is worked — an inherited discipline he regards as a form of sustainability embedded in the kiln’s structure long before the term existed. He works with this long-aged clay, throwing on the wheel, firing with wood and gas, and glazing with plant ash. His work moves between the traditional Asahi-yaki idioms of kase (“deer-back”) and benikase — mottled surfaces that draw out the character of the Uji clay — and geppaku, the pale “moon-white” glaze through which he has extended the kiln’s lineage into a new style. In firing, he strives for full command of the kiln while accepting the uncertainty that nature always retains beyond every effort of control — an uncontrollable remainder in which, for him, the beauty of the work partly resides.

At the heart of his practice is kirei-sabi, the aesthetic sensibility inherited within Asahi-yaki, which unites refined, luminous beauty with a plain, primitive one — a sensibility he seeks to rearticulate through his own experience as an artist living in the present, rather than preserve as a fixed style. Through making and through the practice of tea gatherings, he works to reconnect tea culture with contemporary society, creating occasions for people from different cultures, generations and disciplines to meet. He is a member of GO ON, a collective of Kyoto craftspeople collaborating with designers, architects and makers across disciplines. Matsubayashi Hosai XVI has been represented by Spazio Nobile since 2025.













Chawan Kase

Ceramic Tea Bowl/Sculpture

2026

Long-aged *Kase* clay from Uji, wheel-thrown, ash glazed, fired in a traditional *noborigama* climbing kiln using split pine wood. Natural flame and ash draw the *Kase* pattern out of the clay itself

5,5 x 13,3 x 13,7 cm (2.17 x 5.24 x 5.39 in)

Unique piece, accompanied by a *tomobako* (custom wooden box), inscribed by the artist



A chawan in Asahiyaki's traditional *Kase* style. Uji clay aged for years yields, through the pine-wood flames of the *noborigama* climbing kiln, a compelling, wholly natural mottled pattern; the distinctive surface—evoking a deer's back—emerges from the rare probabilities within the kiln met by the maker's accumulated experience.



© Kai Nimura









Chawan Kase

Ceramic Tea Bowl/Sculpture
2026

Long-aged *Kase* clay from Uji, wheel-thrown, ash glazed, fired in a traditional *norigama* climbing kiln using split pine wood. Natural flame and ash draw the *Kase* pattern out of the clay itself

7,9 x 11,5 x 11 cm (3.11 x 4.53 x 4.33 in)

Unique piece, accompanied by a *tomobako* (custom wooden box), inscribed by the artist



A chawan in Asahiya's traditional *Kase* style. Uji clay aged for years yields, through the pine-wood flames of the *norigama* climbing kiln, a compelling, wholly natural mottled pattern; the distinctive surface—evoking a deer's back—emerges from the rare probabilities within the kiln met by the maker's accumulated experience.









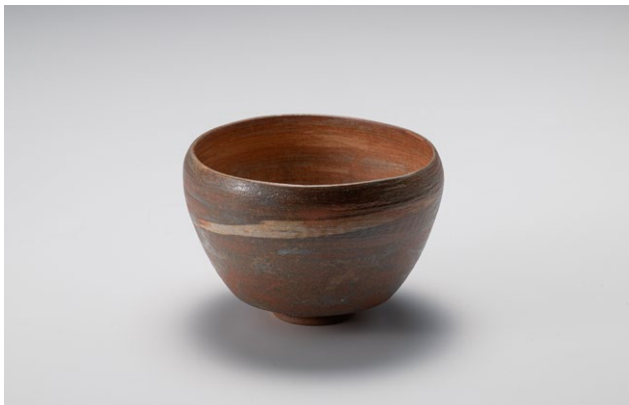
Chawan Kase-Benikase Nerikomi

Ceramic Tea Bowl/Sculpture

2026

Benikase and *Kase* clays, nerikomi construction,
wheel-thrown, thinly ash glazed to retain the texture
and colour of both clay bodies, fired in a traditional
noborigama climbing kiln using split pine wood
7,8 x 11,5 cm (3.07 x 4.53 in)

Unique piece, accompanied by a *tomobako* (custom
wooden box), inscribed by the artist



Anerikomi work in which two clays—*Benikase* as the base and *Kase*—are worked together within a single chawan, expressing Hosai XVI's ongoing concept of harmonising two distinct elements through the two bodies of clay. A thin glaze application produces a texture unlike a conventional glaze surface. The shifts of colour on the interior are especially worth close attention.









丙午夏作
豊彦

底研紅紫背練込
茶木皿

Chawan Geppaku Silver

Ceramic Tea Bowl/Sculpture
2026

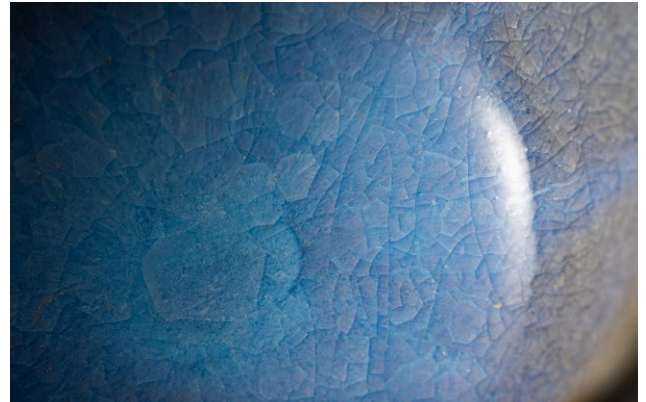
Uji clay, wheel-thrown, *Geppaku* glaze made from rice-straw ash, fired in a traditional *noborigama* climbing kiln using split pine wood, finished with silver applied directly to the unglazed clay body, not over the glaze
7,3 x 11,4 x 10,8 cm (2.87 x 4.49 x 4.25 in)
Unique piece, accompanied by a *tomobako* (custom wooden box), inscribed by the artist



In the hottest zones of the *noborigama*, the vivid aqueous blue of the *geppaku* glaze turns luminous and translucent, yielding fine crackles and a delicate gradient. This chawan pursues the quiet beauty of that gradient, overglaze silver applied directly to the exposed clay near the foot brings a distinctly modern presence.



© Kai Nimura







Chawan Kobiki, Black Glaze Platinum

Ceramic Tea Bowl/Sculpture

2026

Uji clay, wheel-thrown, *kobiki* white slip on the exterior, ash glaze, black glaze on the interior, fired in a traditional *noborigama* climbing kiln using split pine wood, finished with platinum overglaze decoration

8,3 x 12,2 x 11,5 cm (3.27 x 4.8 x 4.53 in)

Unique piece, accompanied by a *tomobako* (custom wooden box), inscribed by the artist



White on the outside, black within—a chawan that draws two contrasting states into a single vessel under the concept of yin and yang. Modern in bearing, it holds within the hand the ordering principle of the world. In East Asian thought, yin and yang are not a fixed binary but a shifting relation; the overglaze platinum registers those subtle fluctuations.











Chawan Benikase Herame Gold & Silver

Ceramic Tea Bowl/Sculpture

2026

Benikase clay, wheel-thrown and spatula-faceted (*berame*), ash glazed, fired in a traditional *noborigama* climbing kiln using split pine wood, finished with gold and silver overglaze decoration

7.7 x 11 x 10.1 cm (3.03 x 4.33 x 3.98 in)

Unique piece, accompanied by a *tomobako* (custom wooden box), inscribed by the artist



A chawan combining Asahiyaki's traditional *Benikase* style with the distinctive form born of Hosai XVI's *berame* (spatula-faceting) technique. The contrast between the slightly coarse clay and the overglaze gold and silver is particularly compelling. Note also the interplay between the sharpness of the *berame* on the exterior and the softness of the wheel marks on the interior.



© Kai Nimura











Chawan Geppaku Gold

Ceramic Tea Bowl/Sculpture

2026

Uji clay, wheel-thrown, white slip, *Geppaku Nagashi* — *Geppaku* glaze, made from rice-straw ash, poured over the form, fired in a traditional *noborigama* climbing kiln using split pine wood, finished with gold overglaze decoration

8 x 11,2 x 11,6 cm (3.15 x 4.41 x 4.57 in)

Unique piece, accompanied by a *tomobako* (custom wooden box), inscribed by the artist

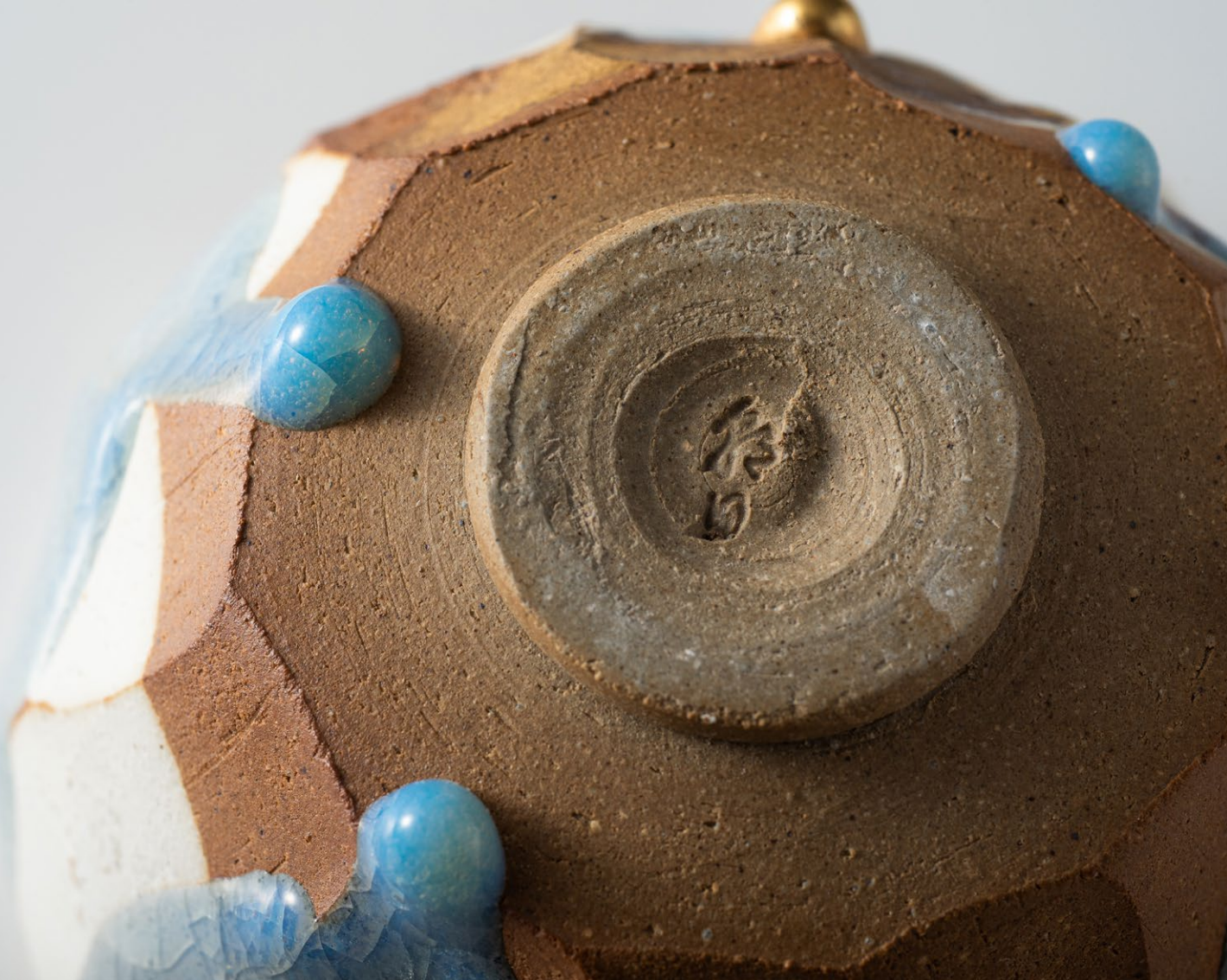


A chawan in the signature style of Hosai XVI: *geppaku* glaze poured over the form with overglaze gold. Perhaps the fullest expression of a contemporary *kirei sabi*. The flourish of the gold, the crisp aqueous blue of the poured *geppaku* glaze, the primitive presence of the clay, and the white slip that binds these elements together resolve into *kirei sabi*.











Chawan Geppaku Gold (C1)

Ceramic Tea Bowl/Sculpture

2026

Uji clay, wheel-thrown, white slip, *Geppaku Nagasbi* — *Geppaku* glaze, made from rice-straw ash, poured over the form, fired in a traditional *noborigama* climbing kiln using split pine wood, finished with gold overglaze decoration

8 x 11,2 x 11,6 cm (3.15 x 4.41 x 4.57 in)

Unique piece, accompanied by a *tomobako* (custom wooden box), inscribed by the artist



A chawan in the signature style of Hosai XVI: *geppaku* glaze poured over the form with overglaze gold. Perhaps the fullest expression of a contemporary *kirei sabi*. The flourish of the gold, the crisp aqueous blue of the poured *geppaku* glaze, the primitive presence of the clay, and the white slip that binds these elements together resolve into *kirei sabi*.







月白釉流し金彩
茶碗

甲辰秋作之
由冬之庵



Chawan Geppaku Gold & Platinum

Ceramic Tea Bowl/Sculpture

2026

Uji clay, wheel-thrown, white slip, poured *Geppaku* glaze made from rice-straw ash, fired in a traditional *noborigama* climbing kiln using split pine wood, finished with gold and platinum overglaze decoration

7,5 x 13,3 x 11,5 cm (2.95 x 5.24 x 4.53 in)

Unique piece, accompanied by a *tomobako* (custom wooden box), inscribed by the artist



A new development of Hosai XVI's signature poured-*Geppaku*-glaze chawan, combining gold and platinum decoration. While embodying *kirei sabi*, it also pursues greater visual complexity. This approach was inspired by the artist's work with AI in the preceding year.











Chawan Geppaku Gold

Ceramic Sculpture

2026

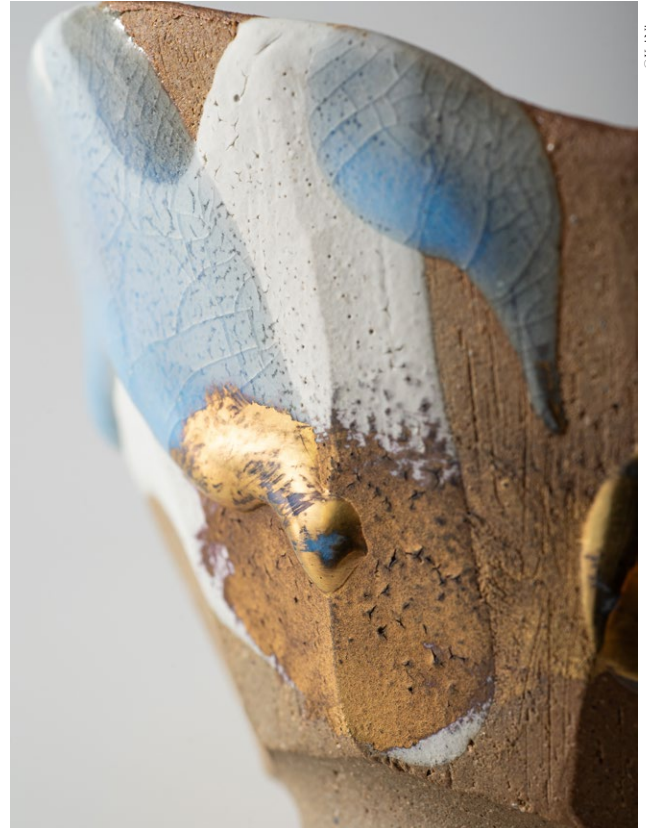
Uji clay, wheel-thrown, white slip, poured *Geppaku* glaze made from rice-straw ash, fired in a traditional *norigama* climbing kiln using split pine wood, finished with gold overglaze decoration

6,9 x 15,2 x 13,3 cm (2,72 x 5,98 x 5,24 in)

Unique piece, accompanied by a *tomobako* (custom wooden box), inscribed by the artist

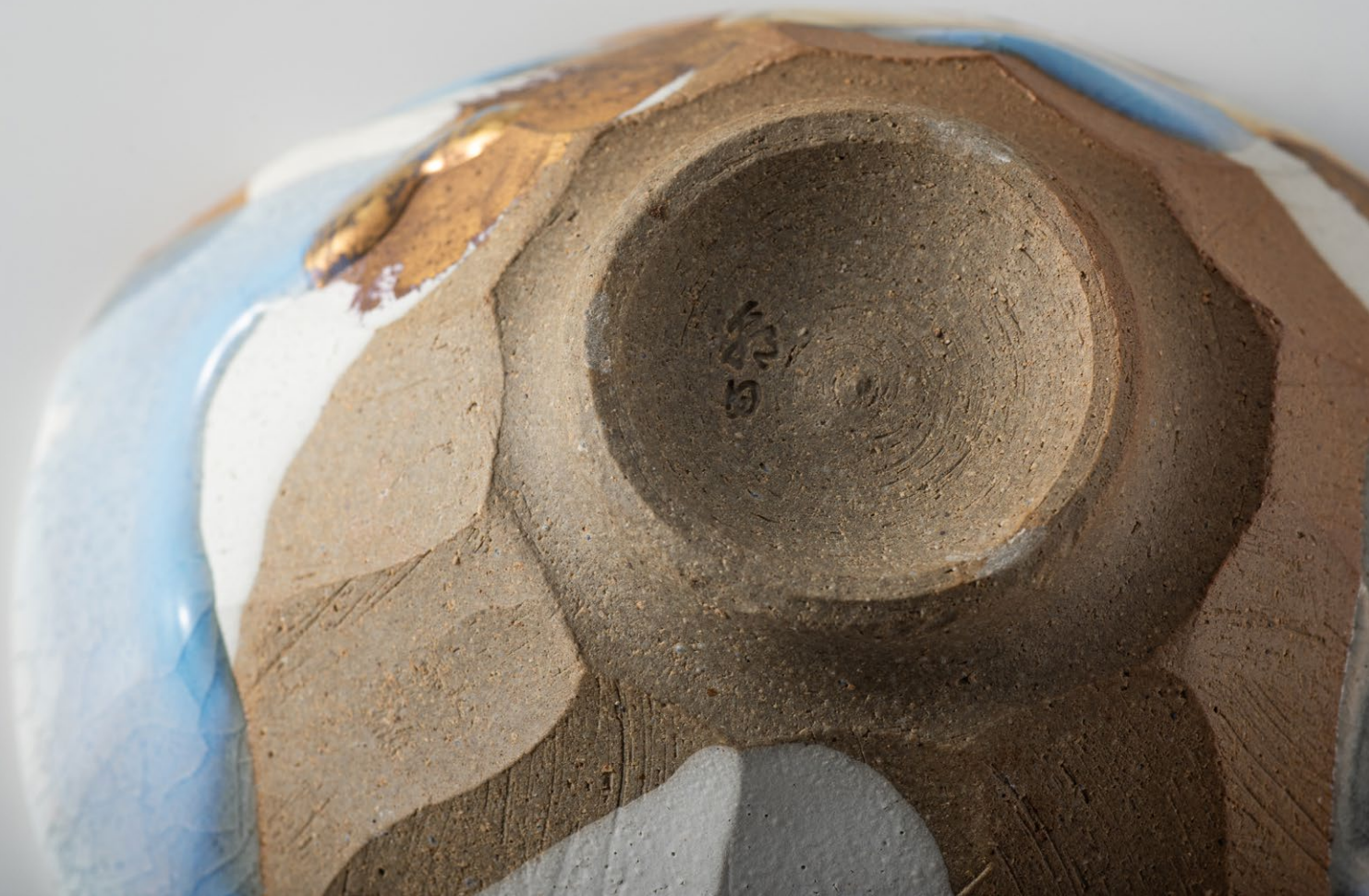


A chawan in the signature style of Hosai XVI: *geppaku* glaze poured over the form with overglaze gold. Perhaps the fullest expression of a contemporary *kirei sabi*. The flourish of the gold, the crisp aqueous blue of the poured *geppaku* glaze, the primitive presence of the clay, and the white slip that binds these elements together resolve into *kirei sabi*.











Wan Geppaku Gold

Ceramic Sculpture

2026

Uji clay, wheel-thrown, white slip, poured *Geppaku* glaze made from rice-straw ash, fired in a traditional *noborigama* climbing kiln using split pine wood, finished with gold overglaze decoration

8,6 x 20,4 x 14,4 cm (3.39 x 8.03 x 5.67 in)

Unique piece, one of a series of five. Accompanied by a *tomobako* (custom wooden box), inscribed by the artist



One of a series that expands the chawan, a form emblematic of Japanese tea culture, both physically and conceptually. Although a chawan is made for drinking tea, it is never merely functional: it distills and expresses the aesthetic sensibilities of both tea practitioner and maker. Enlarging the form removes it from the act of drinking and brings its role as a vessel of concentrated aesthetic vision into sharper focus.









Wan Geppaku Gold

Ceramic Sculpture

2026

Uji clay, wheel-thrown, white slip, poured *Geppaku* glaze made from rice-straw ash, fired in a traditional *noborigama* climbing kiln using split pine wood, finished with gold overglaze decoration

11,9 x 21,5 x 17,3 cm (4.69 x 8.46 x 6.81 in)

Unique piece, one of a series of five. Accompanied by a *tomobako* (custom wooden box), inscribed by the artist



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Wan Geppaku Gold

Ceramic Sculpture

2026

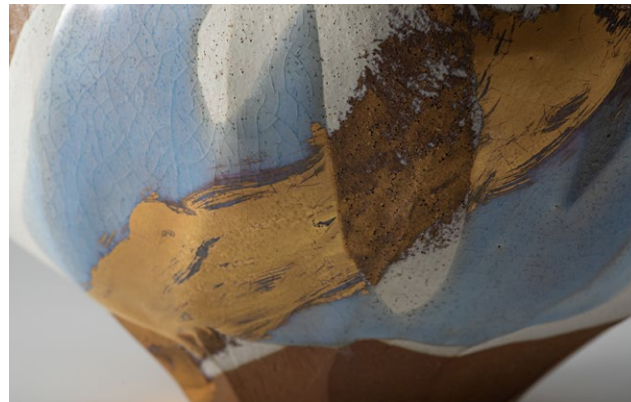
Uji clay, wheel-thrown, white slip, poured *Geppaku* glaze made from rice-straw ash, fired in a traditional *noborigama* climbing kiln using split pine wood, finished with gold overglaze decoration

14,7 x 25,4 x 18,5 cm (5.79 x 10 x 7.28 in)

Unique piece, one of a series of five. Accompanied by a *tomobako* (custom wooden box), inscribed by the artist



One of a series that expands the chawan, a form emblematic of Japanese tea culture, both physically and conceptually. Although a chawan is made for drinking tea, it is never merely functional: it distills and expresses the aesthetic sensibilities of both tea practitioner and maker. Enlarging the form removes it from the act of drinking and brings its role as a vessel of concentrated aesthetic vision into sharper focus.











月白釉茶碗

雨牛

雨牛製作

雨牛



Wan Geppaku Gold

Ceramic Sculpture

2026

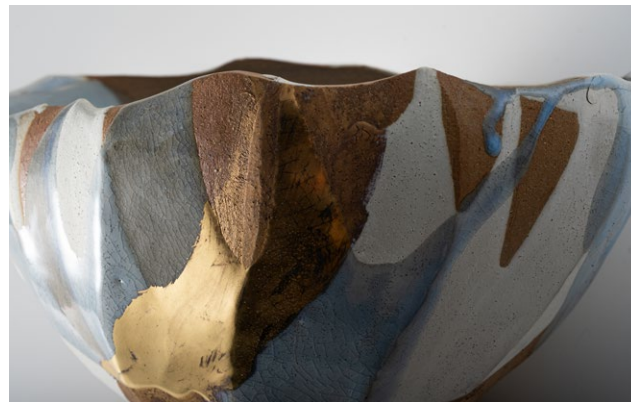
Uji clay, wheel-thrown, white slip, poured *Geppaku* glaze made from rice-straw ash, fired in a traditional *noborigama* climbing kiln using split pine wood, finished with gold overglaze decoration

18 x 30,7 x 22 cm (7.09 x 12.09 x 8.66 in)

Unique piece, one of a series of five. Accompanied by a *tomobako* (custom wooden box), inscribed by the artist

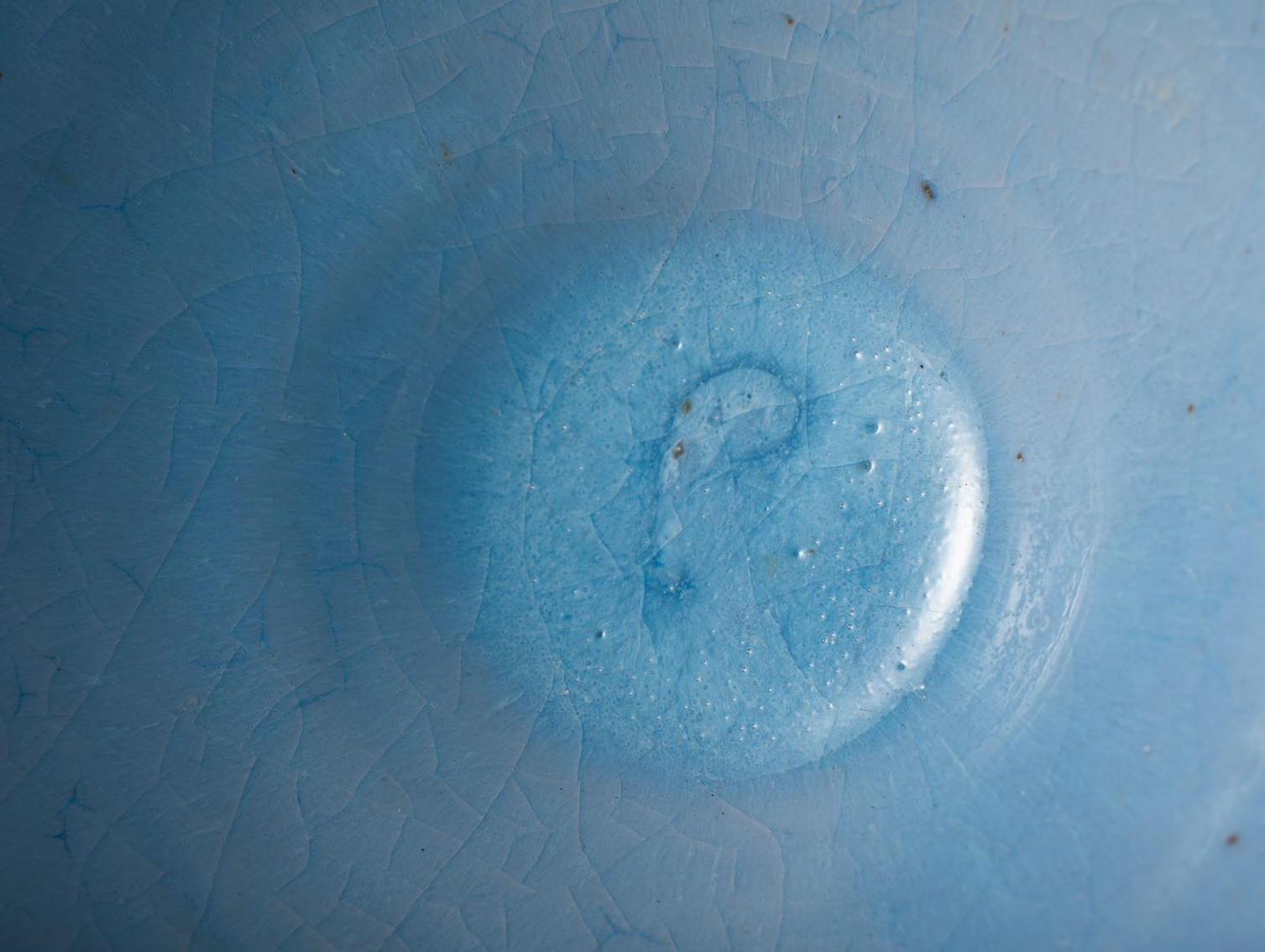


One of a series that expands the chawan, a form emblematic of Japanese tea culture, both physically and conceptually. Although a chawan is made for drinking tea, it is never merely functional: it distills and expresses the aesthetic sensibilities of both tea practitioner and maker. Enlarging the form removes it from the act of drinking and brings its role as a vessel of concentrated aesthetic vision into sharper focus.



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Wan Geppaku Gold

Ceramic Sculpture

2026

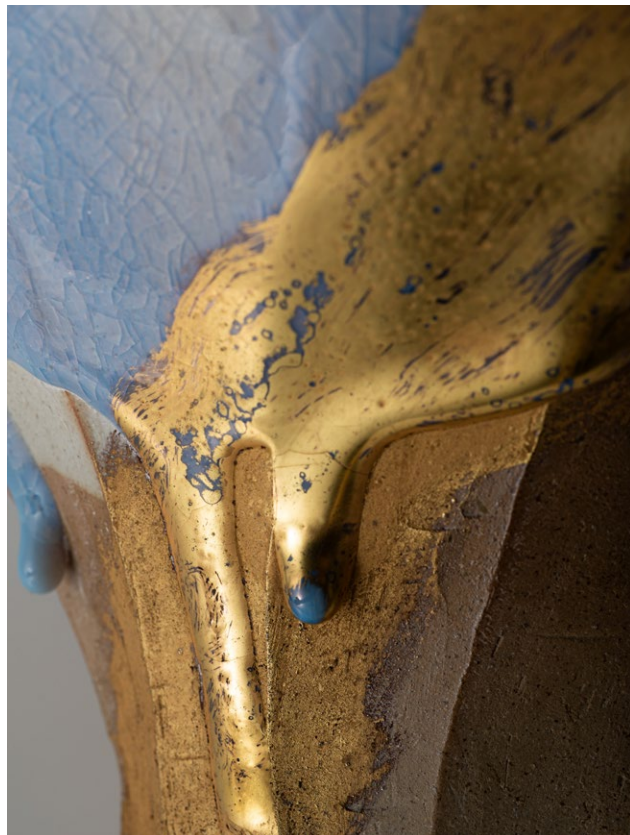
Uji clay, wheel-thrown, white slip, poured *Geppaku* glaze made from rice-straw ash, fired in a traditional *noborigama* climbing kiln using split pine wood, finished with gold overglaze decoration

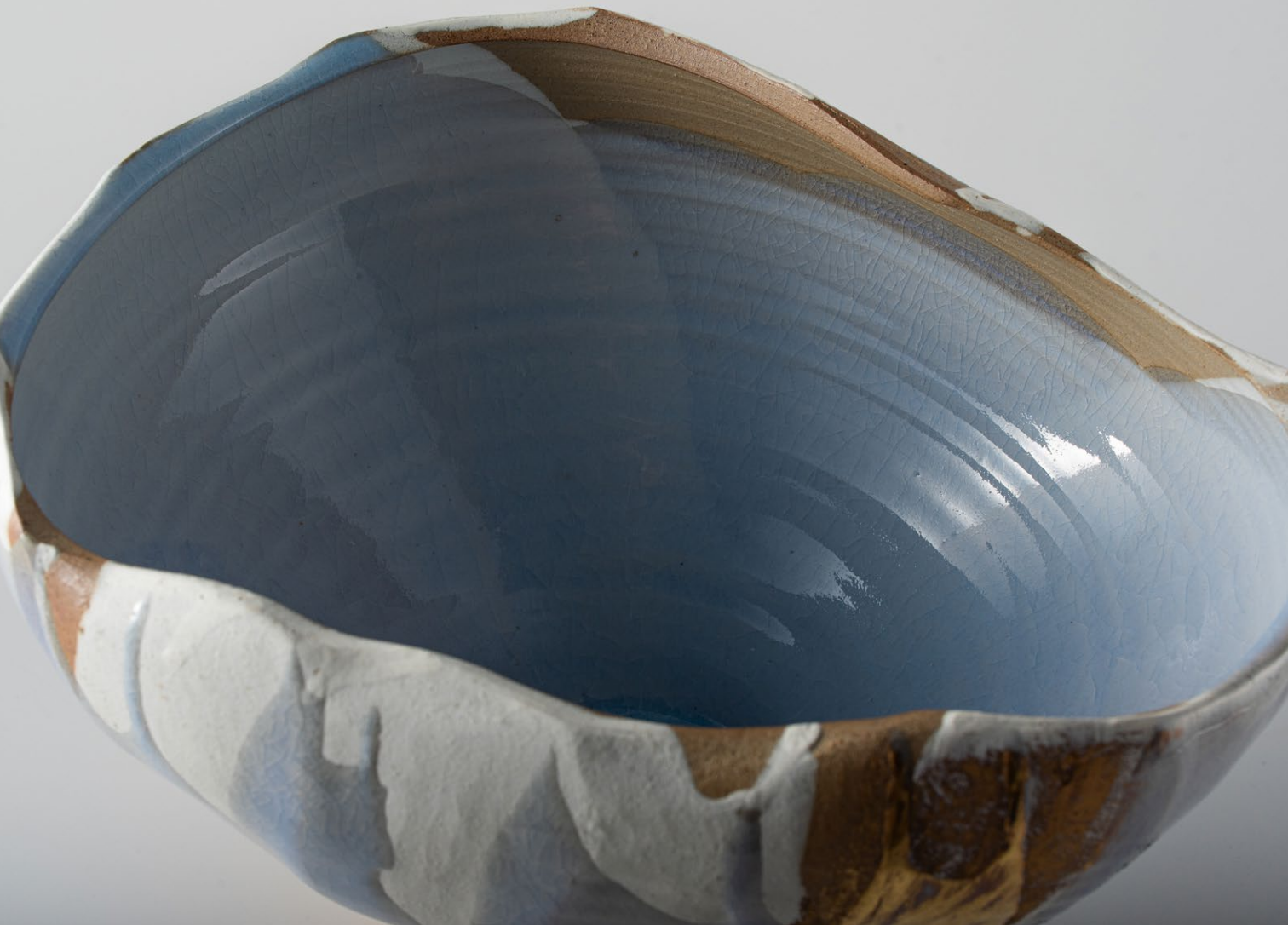
21,4 x 31,6 x 22,2 cm (8.43 x 12.44 x 8.74 in)

Unique piece, one of a series of five. Accompanied by a *tomobako* (custom wooden box), inscribed by the artist



One of a series that expands the chawan, a form emblematic of Japanese tea culture, both physically and conceptually. Although a chawan is made for drinking tea, it is never merely functional: it distils and expresses the aesthetic sensibilities of both tea practitioner and maker. Enlarging the form removes it from the act of drinking and brings its role as a vessel of concentrated aesthetic vision into sharper focus.















Hanaire Geppaku

Ceramic Sculpture/Vase

2026

Uji clay, wheel-thrown, white slip, poured *Geppaku* glaze made from rice-straw ash, fired in a traditional *noborigama* climbing kiln using split pine wood

22,3 x 17 x 15,8 cm (8.78 x 6.69 x 6.22 in)

Unique piece, accompanied by a *tomobako* (custom wooden box), inscribed by the artist



A flower vessel in the signature poured-*geppaku* style of Hosai XVI. In this mode, *kirei sabi*—Asahiyaki's traditional aesthetic—is expressed with a sharper contemporary contrast. The crisp aqueous blue of the poured *geppaku* glaze, the primitive presence of the clay, and the white slip that binds these elements together resolve into *kirei sabi*.











Hanaire Geppaku Gold

Ceramic Sculpture/Vase
2026

Uji clay, wheel-thrown, white slip, poured *Geppaku* glaze made from rice-straw ash, fired in a traditional *noborigama* climbing kiln using split pine wood, finished with gold overglaze decoration

26,2 x 13,5 cm (10.31 x 5.31 in)

Unique piece, accompanied by a *tomobako* (custom wooden box), inscribed by the artist



A flower vessel in the signature style of Hosai XVI: *geppaku* glaze poured over the form with overglaze gold. Perhaps the fullest expression of a contemporary *kirei sabi*. The flourish of the gold, the crisp aqueous blue of the poured *geppaku*, the primitive presence of the clay, and the white slip that binds these elements together resolve into *kirei sabi*.







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Chawan Geppaku, Shin-nuri Lacquer

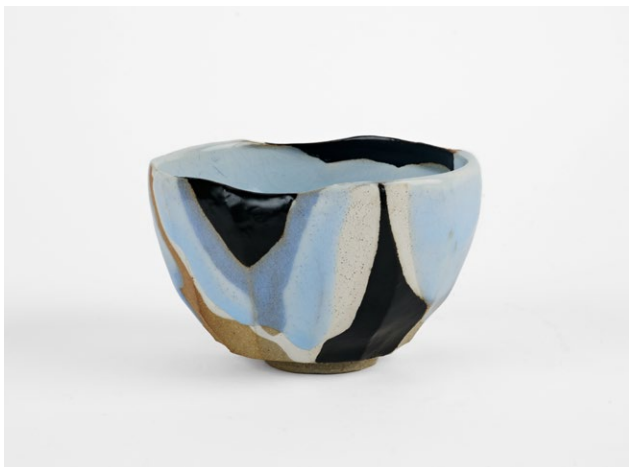
Ceramic and urushi lacquer

2026

Wheel-thrown ceramic, white slip, *Geppaku* glaze made from rice-straw ash, poured over the form, fired in a traditional *noborigama* climbing kiln using split pine wood, shin-nuri black urushi lacquer by Nishimura Keikō

7,9 x 12,1 x 11,8 cm (3,11 x 4,76 x 4,65 in)

Unique collaborative piece. Accompanied by a *tomobako* (custom wooden box), inscribed by Matsubayashi Hosai XVI, with Nishimura Keikō's signature and seal on the box



Hosai XVI's signature poured-*Geppaku*-glaze chawan is finished in urushi by lacquer artist Nishimura Keikō, creating layers of contrasting materials and textures: clay, glaze and lacquer. Conceived with a strong awareness of the chawan as an artwork to be held and experienced through touch, the collaboration explores contemporary expression and the possibilities of craft through this material layering. Black lacquer introduced into the pale blue and white world of the *Geppaku* glaze gives the work a new presence.





Chawan Geppaku, Shin-nuri & Shu-nuri Lacquer

Ceramic and urushi lacquer

2026

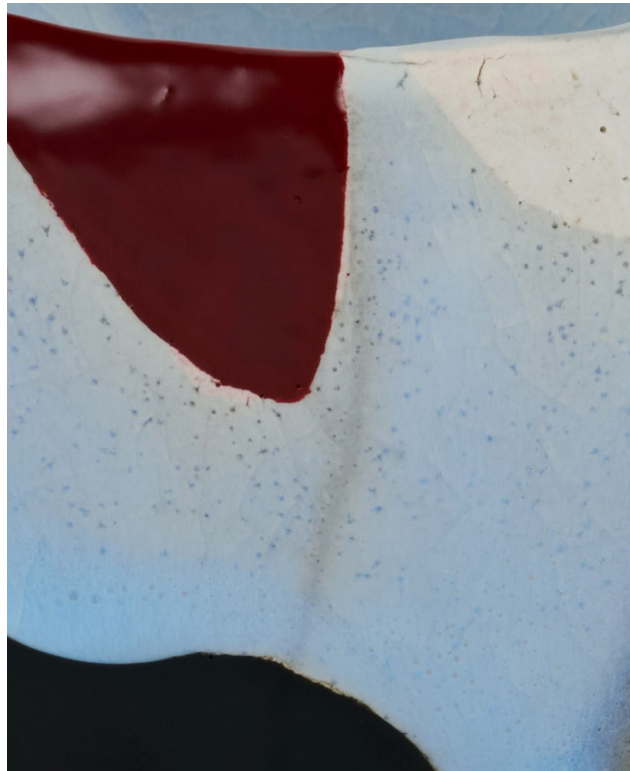
Wheel-thrown ceramic, white slip, *Geppaku* glaze made from rice-straw ash, poured over the form, fired in a traditional *noborigama* climbing kiln using split pine wood, shin-nuri black urushi lacquer and shu-nuri red urushi lacquer by Nishimura Keikō

7,6 x 12,1 x 11,2 cm (2.99 x 4.76 x 4.41 in)

Unique collaborative piece. Accompanied by a *tomobako* (custom wooden box), inscribed by Matsubayashi Hosai XVI, with Nishimura Keikō's signature and seal on the box



Hosai XVI's signature poured-*Geppaku*-glaze chawan is finished in urushi by lacquer artist Nishimura Keikō, creating layers of contrasting materials and textures: clay, glaze and lacquer. Conceived with a strong awareness of the chawan as an artwork to be held and experienced through touch, the collaboration explores contemporary expression and the possibilities of craft through this material layering. The black lacquer and red shu-nuri bring a distinctive warmth not found in Hosai's other works to the pale blue and white world of the *Geppaku* glaze.





Chawan Celadon, Matte Gold & Silver, Urushi Lacquer

Ceramic and urushi lacquer

2026

Wheel-thrown ceramic, celadon glaze made from wood ash, poured over the form; fired in a traditional *noborigama* climbing kiln using split pine wood, finished in urushi with matte gold and silver decoration by Nishimura Keikō

7,6 x 12,1 x 11,2 cm (2.99 x 4.76 x 4.41 in)

Unique collaborative piece. Accompanied by a *tomobako* (custom wooden box), inscribed by Matsubayashi Hosai XVI, with Nishimura Keikō's signature and seal on the box



A collaborative work in which a chawan that reinterprets traditional celadon glaze through Hosai XVI's distinctive idiom is finished in urushi by lacquer artist Nishimura Keikō, creating layers of contrasting materials and textures: clay, glaze and lacquer. Conceived with a strong awareness of the chawan as an artwork to be held and experienced through touch, the collaboration explores contemporary expression and the possibilities of craft through this material layering. The matte gold and silver are applied so quietly that they efface their own presence, leaving the still, quiet bearing of the celadon glaze intact.









Mae Engelgeer (NL)

Textile design has always been at the heart of Dutch designer Mae Engelgeer's work, from her high schooldays to her studies at the Amsterdam Fashion Institute and Sandberg Instituut. Since 2013, she has nurtured her curiosity for the craft, experimenting within the existing boundaries of textile production to elevate old techniques to a modern stage. Mae Engelgeer's work embraces subtle colour palettes, patterns and linear elements. Complex compositions merge with perfection to establish harmony. Creative explorations into the contrasting of materials and textures result in works that are luxurious in their tactility and dimensionality. In addition to developing her own collections, Mae Engelgeer collaborates with brands around the world on projects ranging from textile products and furniture design to material explorations and art direction to large-scale installations and public artworks.

Her continuous quest for innovation eventually led Mae Engelgeer to relocate to Kyoto, Japan, which has become a profound source of inspiration for her creative process. Immersed in the city's rich heritage, she collaborates closely with exceptional local artisans, works on textile collections and projects with HOSOO, a historic textile house dating back to 1688. Fascinated by the poetry of Japanese craftsmanship, she reinterprets ancestral techniques like Nishijin-ori weaving through a modern lens, infusing traditional methods with unexpected materials like washi paper. This creative dialogue with Japanese culture culminated in her solo exhibition "Utsuroi Hymn" at the sacred Ryosokuin Zen Temple, where she was granted rare access to reimagine ancient textile fragments from the temple's archives. Today, the fruits of this Japanese-Dutch synergy bridge contemporary design and ancient poetry, earning her works a permanent place in renowned art institutions such as the Stedelijk Museum in Amsterdam. Mae Engelgeer has been represented by Spazio Nobile since 2024.



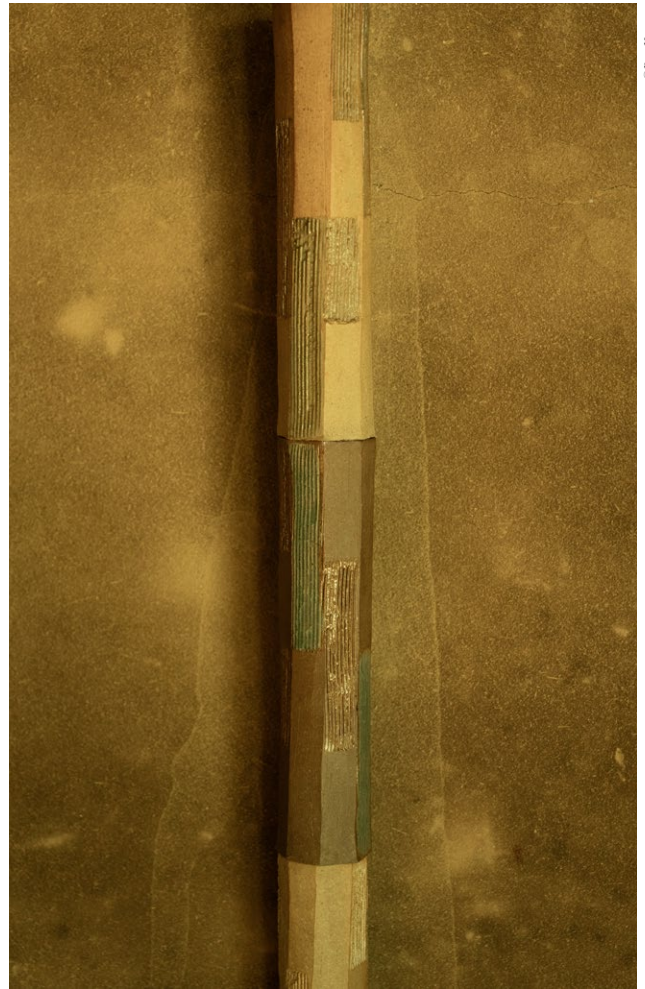
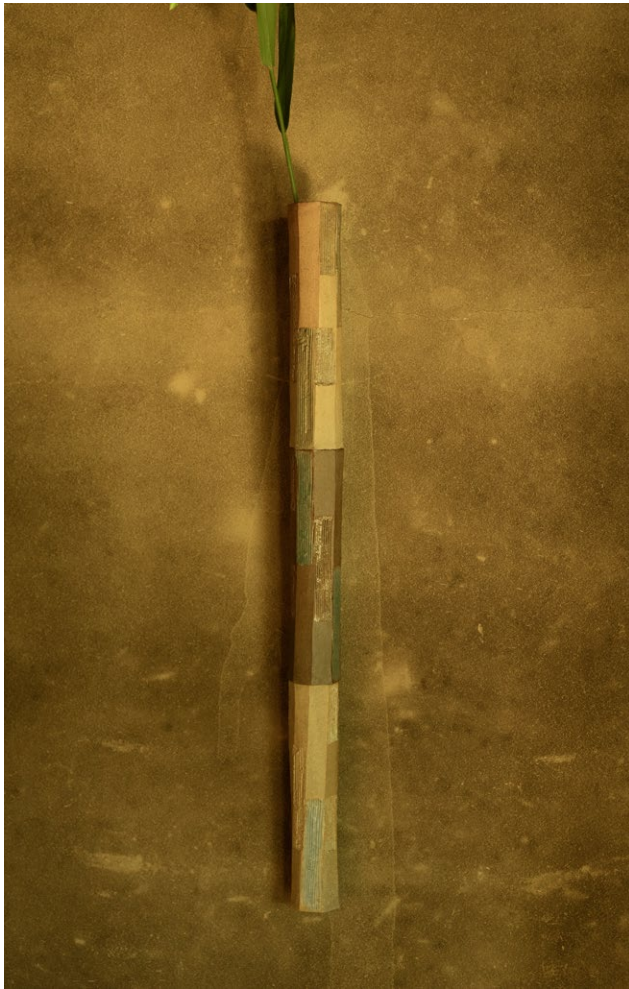
Tatebana Kakebanaire
Mae Engelgeer &
Matsubayashi Hosai XVI

Hosai Matsubayashi

Matsubayashi Hosai XVI is the 16th-generation head master of the historic Asahi-yaki kiln, Uji, South of Kyoto, which has carried a prestigious 400-year-old legacy since its founding in 1600. Succeeding to the master title in 2016, his craftsmanship is deeply anchored in “*Kirei-sabi*” (beauty and simplicity), the 17th-century aesthetic philosophy of tea ceremony master Kobori Enshu. Hosai’s mastery lies in his connection to his roots. He shapes his meditative vessels using local Uji clay that was harvested by his ancestors and aged for over fifty years before being brought to the potter’s wheel. While preserving heritage techniques like the traditional *Kase* (dappled “fawn back”) glazes, he bravely innovates with his signature *Geppaku* (Moon White) glaze. An internationally acclaimed master, his works have been exhibited at the Leach Pottery in St. Ives and the Guimet Museum in Paris. In 2017, his formal succession was celebrated with landmark exhibitions at Takashimaya and Nihonbashi Mitsukoshi in Kyoto, cementing his role as a vanguard of contemporary Japanese ceramic art.

Artworks

In collaboration with ceramic artist Matsubayashi Hosai XVI, a series of *kakebanaire* (hanging flower vases) *Tatebana* explores the vertical line structures found throughout Kyoto’s architectural landscape. Inspired by bamboo and wooden elements in fences, walls, windows, and façades—including carved hexagonal patterns—the forms translate these recurring linear rhythms into ceramic objects. The concept of hanging flower vessels carries a quiet poetic gesture: flowers are lifted to eye level, creating a more direct and respectful relationship with the gift of nature. The glaze is applied in an organic check-like pattern, allowing each block to vary subtly from the next. Some surfaces are further defined by carved textures, while restrained accents of gold and silver are added sparingly, enhancing the colors and material depth. The color palette resolves in firing, while the surface appearance emerges through transformation and unpredictability, forming the final rhythm of each work. Each *kakebanaire* is slightly different and designed to be combined in single, double, or triple arrangements, reflecting how a single line or repetition of lines can carry both simplicity and strength.



Tate Hana III — n^o 1

Blue & Green

Kakenabaire (hanging flower vase)

Ceramic, metal

2026

100-year-old clay from Uji, Japan, hand-turned, carved and fired in a traditional kiln. Three parts glued together, partially glazed and finished with a metal hanging system

55.5 x 4.5 cm (21.85 x 1.77 in)

Unique piece in a random collection, 2026 edition exclusive for Spazio Nobile. Signed by the artists.

Wooden box, paper label, stamped, dated and numbered

In collaboration with Matsubayashi Hosai XVI









Tate Hana III — n^o 2

Blue & Green

Kakenabaire (hanging flower vase)

Ceramic, metal

2026

100-year-old clay from Uji, Japan, hand-turned, carved and fired in a traditional kiln. Three parts glued together, partially glazed and finished with a metal hanging system

55.5 x 4.5 cm (21.85 x 1.77 in)
Unique piece in a random collection, 2026 edition exclusive for Spazio Nobile. Signed by the artists.

Wooden box, paper label, stamped, dated and numbered

In collaboration with Matsubayashi Hosai XVI







Tate Hana III — n°3

Blue & Green, Gold & Platinum
Kakenabaire (hanging flower vase)
Ceramic, metal

2026

100-year-old clay from Uji, Japan, hand-turned, carved
and fired in a traditional kiln. Three parts glued together,
partially glazed and finished with gold and platinum,
with a metal hanging system

55.5 x 4.5 cm (21.85 x 1.77 in)

Unique piece in a random collection, 2026 edition
exclusive for Spazio Nobile. Signed by the artists.

Wooden box, paper label, stamped, dated and
numbered

In collaboration with Matsubayashi Hosai XVI









Tate Hana II — n°4

Blue & Green

Kakenabaire (hanging flower vase)

Ceramic, metal

2026

100-year-old clay from Uji, Japan, hand-turned, carved, and fired in a traditional kiln. Two parts glued together, partially glazed and finished with a metal hanging system
37 x 4,5 cm (14.57 x 1.77 in)

Unique piece in a random collection, 2026 edition exclusive for Spazio Nobile. Signed by the artists.

Wooden box, paper label, stamped, dated and numbered

In collaboration with Matsubayashi Hosai XVI







Tate Hana II — n°5

Blue & Green

Kakenabaire (hanging flower vase)

Ceramic, metal

2026

100-year-old clay from Uji, Japan, hand-turned, carved and fired in a traditional kiln. Two parts glued together, partially glazed and finished with a metal hanging system

37 x 4,5 cm (14.57 x 1.77 in)

Unique piece in a random collection, 2026 edition exclusive for Spazio Nobile. Signed by the artists.

Wooden box, paper label, stamped, dated and numbered

In collaboration with Matsubayashi Hosai XVI







Tate Hana II — n°6

Blue & Green

Kakenabaire (hanging flower vase)

Ceramic, metal

2026

100-year-old clay from Uji, Japan, hand-turned, carved and fired in a traditional kiln. Two parts glued together, partially glazed and finished with a metal hanging system

37 x 4,5 cm (14.57 x 1.77 in)

Unique piece in a random collection, 2026 edition exclusive for Spazio Nobile. Signed by the artists.

Wooden box, paper label, stamped, dated and numbered

In collaboration with Matsubayashi Hosai XVI







Tate Hana II — n°7

Dark & Light Green

Kakenabaire (hanging flower vase)

Ceramic, metal

2026

100-year-old clay from Uji, Japan, hand-turned, carved and fired in a traditional kiln. Two parts glued together, partially glazed and finished with a metal hanging system

37 x 4,5 cm (14.57 x 1.77 in)

Unique piece in a random collection, 2026 edition exclusive for Spazio Nobile. Signed by the artists.

Wooden box, paper label, stamped, dated and numbered

In collaboration with Matsubayashi Hosai XVI







Tate Hana II — n°8

Blue & Green, Gold & Platinum
Kakenabaire (hanging flower vase)
Ceramic, metal

2026

100-year-old clay from Uji, Japan, hand-turned, carved
and fired in a traditional kiln. Two parts glued together,
partially glazed and finished with gold and platinum,
with a metal hanging system

37 x 4.5 cm (14.57 x 1.77 in)

Unique piece in a random collection, 2026 edition
exclusive for Spazio Nobile. Signed by the artists.
Wooden box, paper label, stamped, dated and
numbered

In collaboration with Matsubayashi Hosai XVI







Tate Hana II — n°9

Blue & Green, Gold & Platinum
Kakenabaire (hanging flower vase)
Ceramic, metal

2026

100-year-old clay from Uji, Japan, hand-turned, carved
and fired in a traditional kiln. Two parts glued together,
partially glazed and finished with gold and platinum,
with a metal hanging system

37 x 4.5 cm (14.57 x 1.77 in)

Unique piece in a random collection, 2026 edition
exclusive for Spazio Nobile. Signed by the artists.
Wooden box, paper label, stamped, dated and
numbered

In collaboration with Matsubayashi Hosai XVI







Tate Hana I — n°10

Green & Gold

Kakenabaire (hanging flower vase)

Ceramic, metal

2026

100-year-old clay from Uji, Japan, hand-turned, carved and fired in a traditional kiln. Partially glazed and finished with gold accents, a metal hanging system
18.5 cm x 4.5 cm (7.28 x 1.77 in)

Unique piece in a random collection, 2026 edition exclusive for Spazio Nobile. Signed by the artists.
Wooden box, paper label, stamped, dated and numbered

In collaboration with Matsubayashi Hosai XVI







Tate Hana I — n°II

Blue & Platinum

Kakenabaire (hanging flower vase)

Ceramic, metal

2026

100-year-old clay from Uji, Japan, hand-turned, carved and fired in a traditional kiln. Partially glazed and finished with platinum accents, a metal hanging system

18.5 cm x 4.5 cm (7.28 x 1.77 in)

Unique piece in a random collection, 2026 edition exclusive for Spazio Nobile. Signed by the artists.

Wooden box, paper label, stamped, dated and numbered

In collaboration with Matsubayashi Hosai XVI







Totan
Textile Art/Tapestries
Mae Engelgeer & Hosoo

Hosoo

Hosoo Textiles is a Kyoto-based textile company with a history dating back to the 17th century. Renowned for its Nishijin weaving tradition, Hosoo combines centuries-old craftsmanship with contemporary design and technology. Its fabrics are used in fashion, interior design, and architecture, bringing Japanese textile artistry to a global audience while preserving the cultural heritage of Kyoto.

Artworks

The *Totan* textile artworks are inspired by corrugated tin walls found in Japan, translating their wavy, overlapping surfaces into a layered textile language. While the original structures informed the work, the color palette is softened and refined, as if light is gently brightening the surfaces, aligning with a more subtle and atmospheric tone. This research led to a collaboration with Hosoo, where the weaving machines were pushed beyond their conventional use. Together with master craftsmen, the project explored the creation of a three-dimensional textile surface while maintaining a sense of elegance and contemporary refinement. The process became a technical investigation into structure and possibility, testing the limits of the loom in an uncommon way and opening new directions for textile expression.

Ori Totan Shiro-White

Textile Art/Tapestry

2026

Woven in Kyoto from a combination of washi and technical shrinking yarns. Delicate structure of fine yarns suspended from a slender copper beam

115 x 75 cm (45.28 x 29.53 in)

Edition 8 + 2 AP per color for Spazio Nobile, stamped, dated and numbered by the artist. Paper wrapping

In collaboration with Hosoo



Ori Totan Benibana-Pink

Textile Art/Tapestry

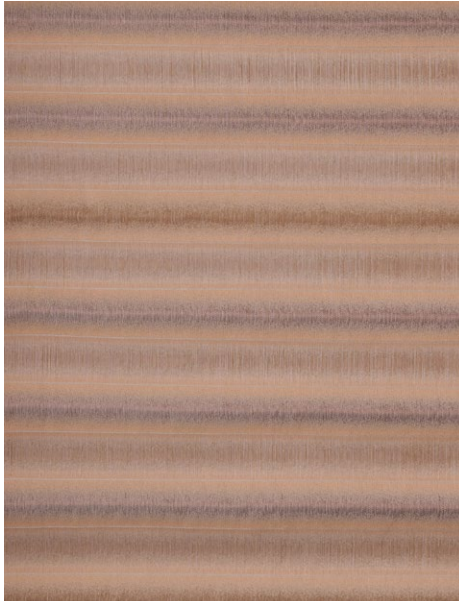
2026

Woven in Kyoto from a combination of washi and technical shrinkling yarns. Delicate structure of fine yarns suspended from a slender copper beam

115 x 75 cm (45.28 x 29.53 in)

Edition 8 + 2 AP per color for Spazio Nobile, stamped, dated and numbered by the artist. Paper wrapping

In collaboration with Hosoo



Ori Totan Kiro-Yellow

Textile Art/Tapestry

2026

Woven in Kyoto from a combination of washi and technical shrinking yarns. Delicate structure of fine yarns suspended from a slender copper beam

115 x 75 cm (45.28 x 29.53 in)

Edition 8 + 2 AP per color for Spazio Nobile, stamped, dated and numbered by the artist. Paper wrapping

In collaboration with Hosoo



Ori Totan Mizuiro-Light Blue

Textile Art/Tapestry

2026

Woven in Kyoto from a combination of washi and technical shrinkling yarns. Delicate structure of fine yarns suspended from a slender copper beam

115 x 75 cm (45.28 x 29.53 in)

Edition 8 + 2 AP per color for Spazio Nobile, stamped, dated and numbered by the artist. Paper wrapping

In collaboration with Hosoo



Ori Totan Shiro-White

Textile Art/Tapestry

2026

Woven in Kyoto from a combination of washi and technical shrinking yarns. Delicate structure of fine yarns suspended from a slender copper beam

30 x 75 cm (11.81 x 29.53 in)

Edition 8 + 2 AP per color for Spazio Nobile, stamped, dated and numbered by the artist. Paper wrapping

In collaboration with Hosoo



Ori Totan Benibana-Pink

Textile Art/Tapestry

2026

Woven in Kyoto from a combination of washi and technical shrinking yarns. Delicate structure of fine yarns suspended from a slender copper beam

30 x 75 cm (11.81 x 29.53 in)

Edition 8 + 2 AP per color for Spazio Nobile, stamped, dated and numbered by the artist. Paper wrapping

In collaboration with Hosoo



Ori Totan Kiro-Yellow

Textile Art/Tapestry

2026

Woven in Kyoto from a combination of washi and technical shrinking yarns. Delicate structure of fine yarns suspended from a slender copper beam

30 x 75 cm (11.81 x 29.53 in)

Edition 8 + 2 AP per color for Spazio Nobile, stamped, dated and numbered by the artist. Paper wrapping

In collaboration with Hosoo



Ori Totan Mizuiro-Light Blue

Textile Art/Tapestry

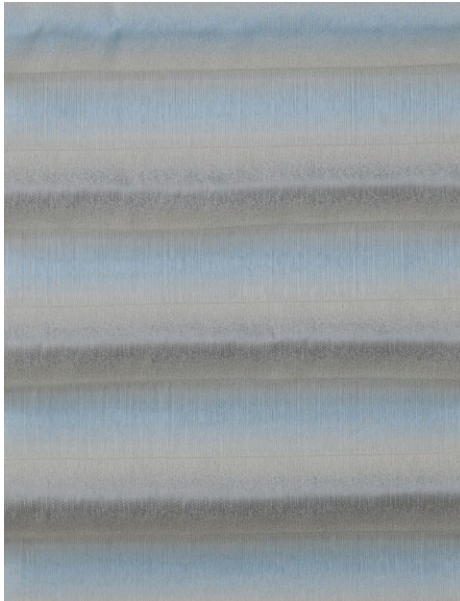
2026

Woven in Kyoto from a combination of washi and technical shrinking yarns. Delicate structure of fine yarns suspended from a slender copper beam

30 x 75 cm (11.81 x 29.53 in)

Edition 8 + 2 AP per color for Spazio Nobile, stamped, dated and numbered by the artist. Paper wrapping

In collaboration with Hosoo



Chōchin

Mae Engelgeer & Kojima Shoten

Kojima Shoten

Kojima Shoten is a Kyoto-based workshop with more than 220 years of history specializing in Kyo-Jibari paper lanterns. Using natural materials and a fully handcrafted process, its artisans preserve a traditional craft known for its durability and distinctive texture. Today, Kojima Shoten continues to create lanterns for temples and shrines while developing contemporary lighting and design collaborations that bring this historic craft into modern spaces.

Artwork

The chōchin, created in collaboration with Kojima Shoten, reinterprets the form of traditional Japanese hanging scrolls (*kakejiku*) through an uncommon, flattened and slightly oval shape. Designed to be placed closer to the wall rather than suspended in space, it shifts the lantern toward a more pictorial and spatial object. This atypical form is technically challenging to produce within traditional chōchin making. The surface is treated with *kakishibu*, a natural dye made from fermented persimmon tannins, traditionally used in Japan for its durability, water resistance, and deep, earthy tones. The applied pattern is derived from a textile motif used in kimono lining, originally designed so that color appears only at the inner cut edges of the garment. Painted by a master craftsman, the composition brings together material, pattern, and light in a restrained graphic surface.

Kaki Chōchin

Natural

Washi, Bamboo, Kakishibu Paint, Metal

2026

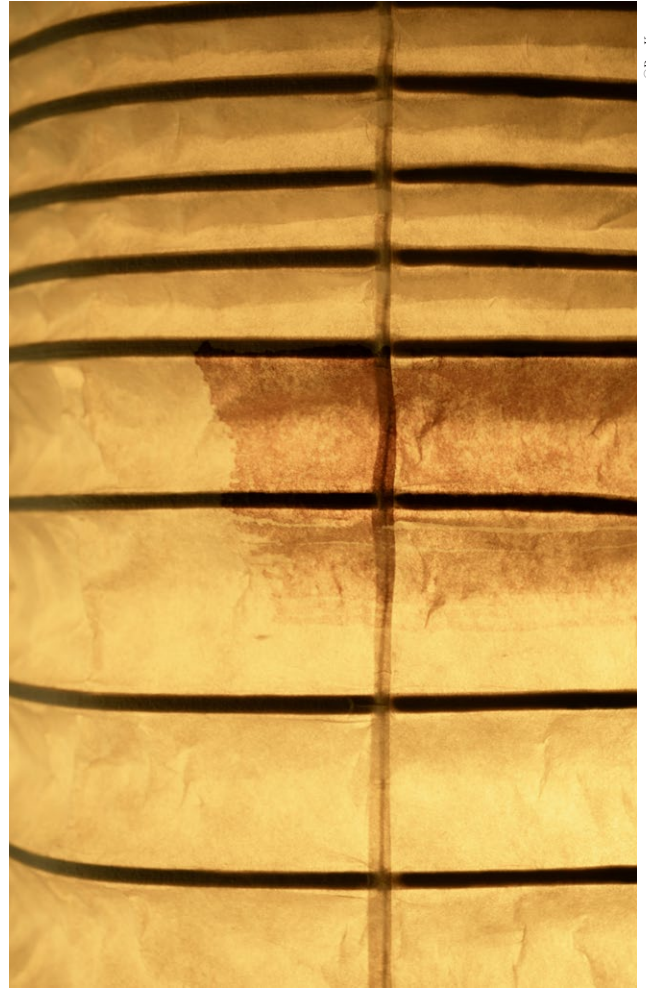
Handmade in Kyoto, with a bamboo frame covered in washi paper and finished with a hand-brushed pattern using kakishibu paint. Suspended from a metal wire pendant

120 x 45 cm (47.24 x 17.72 in)

Unique piece in a random collection. Paper label inside lamp, stamped, dated and numbered.

In collaboration with Kojima Shoten







Omote Bamboo Mae Engelgeer & cc-tapis (Milan) & Takesada Shoten

cc-tapis

Founded in Milan in 2011, cc-tapis reimagines the traditional rug as a contemporary design object. Working with skilled artisans in Nepal and India, the company combines centuries-old hand-knotting techniques with the vision of leading international designers. Known for its bold creativity, exceptional craftsmanship, and commitment to sustainable production, cc-tapis creates rugs that blur the boundaries between art, design, and textile tradition.

Takesada Shoten

Founded in 1877 in Uzumasa, Kyoto, Takesada Shoten is a workshop dedicated to bamboo craftsmanship with over five generations of expertise. Through refined traditional techniques, the studio continues to explore the material's structural and aesthetic potential.

While rooted in heritage, Takesada Shoten actively collaborates with architects and designers to develop contemporary applications in architecture and interior design, highlighting bamboo's enduring relevance in sustainable and modern spatial practices.

Artwork

Omote Bamboo developed in collaboration with cc-tapis, woven in a narrow format that echoes the elongated form of a Japanese obi. The design draws from bamboo selected from leftover and stock materials from Takesada Shoten in Kyoto, translating this natural resource into a contemporary textile composition. This custom version introduces a check pattern referencing traditional painted surfaces in Japan, such as fusuma panels, while its structure translates the woven logic of Japanese tatami. These elements are brought together and reinterpreted in a new spatial and material language. The rug is hand-knotted at the cc-tapis atelier in India, where skilled artisans translate the design through refined textile craftsmanship. Through this process, the work brings together Japanese craft heritage and contemporary production, exploring material continuity and the relationship between structure and surface.

Omote Bamboo Obi

Midori/Green

Kakemono (vertical hanging wall tapestry)

2026

Hand woven in India, combining natural jute mat with elegant, lustrous yarns and different varieties of bamboo from Kyoto

400 x 40 cm (157.48 x 15.75 in)

Unique piece in a random collection. Textile label and paper label, stamped, dated and numbered by the artist

In collaboration with cc-tapis and Takesada Shoten



Tsudoi

Mae Engelgeer & Karimoku

Karimoku

Karimoku is one of Japan's leading furniture manufacturers, known for its commitment to quality craftsmanship, sustainable materials, and timeless design. Founded in 1940, the company combines traditional woodworking expertise with modern innovation to create furniture that is both functional and elegant. Through brands such as Karimoku Furniture and Karimoku Case, it collaborates with internationally renowned designers while maintaining a strong connection to Japanese craftsmanship and attention to detail.

Artworks

The works are a reflection on living in Kyoto. The works bring together her distinctive approach to color, graphic pattern, and material with Karimoku's refined craftsmanship and production methods. Inspired by the organization and rhythm of the workshop, Engelgeer reinterprets functional trays and production systems into objects that emphasize connection and composition. Forms referencing traditional wooden geta and layered structures translate practical processes into a quiet visual language. Drawing from antique textiles collected in Kyoto, the series develops a layered palette and subtle graphic motifs, where color and pattern emerge through material observation. *Tsudoi* becomes a meeting point between precision and sensitivity, bringing contemporary design and craft heritage into dialogue.

Tsudoi Tray — Black

Sculptural tray table

2026

Sculptural tray made in Japan from solid oak wood, with oval-shaped beams forming the base. Machine-carved with minimal pattern on the top surface, finished with transparent watin wood oil and a handle wrapped in washi rope

50 x 80 x 6 cm (19.69 x 31.5 x 23.62 in)

Edition of 6 + 2 AP. Textile sticker on base, signed, dated and numbered.

In collaboration with Karimoku



©Schastrienvande Walle

Tsudoi Tray - Green

Sculptural tray table

2026

Sculptural tray made in Japan from solid oak wood, with oval-shaped beams forming the base. Machine-carved with minimal pattern on the top surface, finished with transparent watin wood oil and a handle wrapped in washi rope

50 x 80 x 6 cm (19.69 x 31.5 x 23.62 in)

Edition of 6 + 2 AP. Textile sticker on base, signed, dated and numbered

In collaboration with Karimoku



©Sebastien van de Walle

Tsudoi Tray - Blue

Sculptural tray table

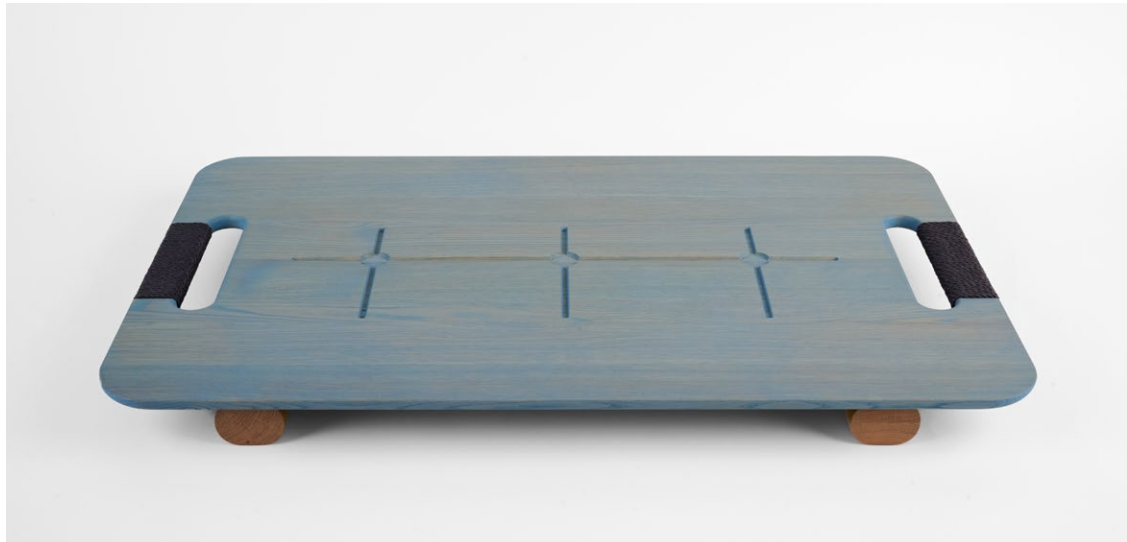
2026

Sculptural tray made in Japan from solid oak wood, with oval-shaped beams forming the base. Machine-carved with minimal pattern on the top surface, finished with transparent watin wood oil and a handle wrapped in washi rope

50 x 80 x 6 cm (19,69 x 31,5 x 2,36 in)

Edition of 6 + 2 AP. Textile sticker on base, signed, dated and numbered

In collaboration with Karimoku



©Sebastienvande Walle

Tsudoi Tray - Pink

Sculptural tray table

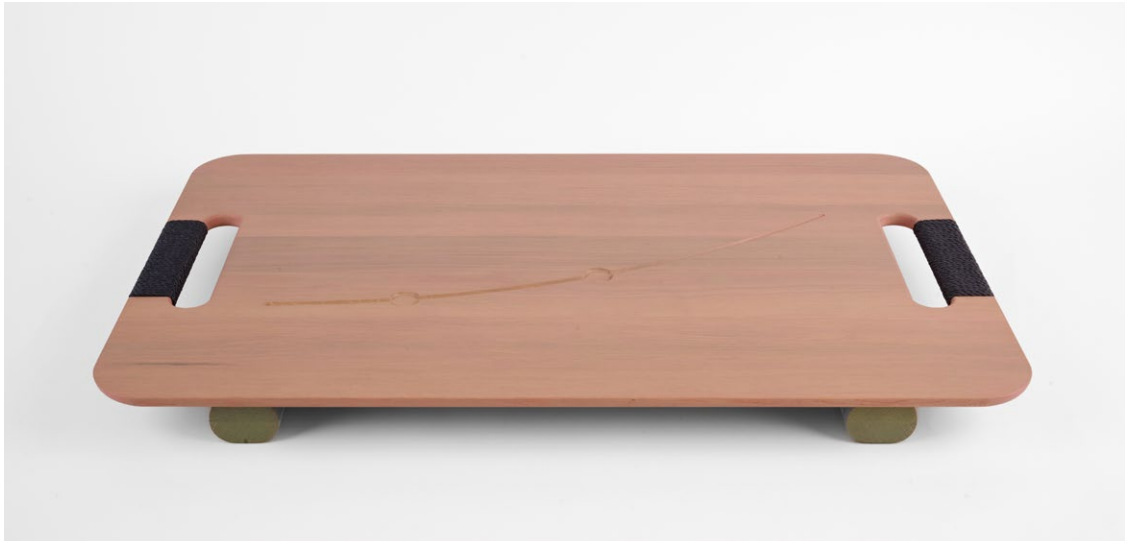
2026

Sculptural tray made in Japan from solid oak wood, with oval-shaped beams forming the base. Machine-carved with minimal pattern on the top surface, finished with transparent watin wood oil and a handle wrapped in washi rope

50 x 80 x 6 cm (19.69 x 31.5 x 23.62 in)

Edition of 6 + 2 AP. Textile sticker on base, signed, dated and numbered

In collaboration with Karimoku



©Sebastienvande Walle

Tsudoi Tray - Purple

Sculptural tray table

2026

Sculptural tray made in Japan from solid oak wood, with oval-shaped beams forming the base. Machine-carved with minimal pattern on the top surface, finished with transparent watin wood oil and a handle wrapped in washi rope

50 x 80 x 6 cm (19.69 x 31.5 x 23.62 in)

Edition of 6 + 2 AP. Textile sticker on base, signed, dated and numbered

In collaboration with Karimoku



©SebastienvandeWalle



Geta Tray — Yellow

Sculptural tray

2026

Sculptural tray made in Japan from different types of solid wood, with curved, stacked wood forming the base and a top layer machine-carved with a minimal pattern.

Finished with transparent satin wood oil and a handle wrapped in textile

26 x 34 x 6 cm (10.24 x 13.39 x 2.36 in)

Edition of 6 + 2 AP. Textile sticker on base, signed, dated and numbered.

In collaboration with Karimoku



Geta Tray - Green

Sculptural tray

2026

Sculptural tray made in Japan from different types of solid wood, with curved, stacked wood forming the base and a top layer machine-carved with a minimal pattern.

Finished with transparent satin wood oil and a handle wrapped in textile

26 x 34 x 6 cm (10.24 x 13.39 x 2.36 in)

Edition of 6 + 2 AP. Textile sticker on base, signed, dated and numbered

In collaboration with Karimoku



Geta Tray - Blue

Sculptural tray

2026

Sculptural tray made in Japan from different types of solid wood, with curved, stacked wood forming the base and a top layer machine-carved with a minimal pattern.

Finished with transparent satin wood oil and a handle wrapped in washi rope

26 x 34 x 10,5 cm (10.24 x 13.39 x 4.13 in)

Edition of 6 + 2 AP. Textile sticker on base, signed, dated and numbered

In collaboration with Karimoku



©Sebastien van de Walle

Geta Tray - Pink

Sculptural tray

2026

Sculptural tray made in Japan from different types of solid wood, with curved, stacked wood forming the base and a top layer machine-carved with a minimal pattern.

Finished with transparent satin wood oil and a handle wrapped in washi rope

26 x 34 x 10,5 cm (10.24 x 13.39 x 4.13 in)

Edition of 6 + 2 AP. Textile sticker on base, signed, dated and numbered

In collaboration with Karimoku



Geta Tray - Purple

Sculptural tray
2026

Sculptural tray made in Japan from different types of solid wood, with curved, stacked wood forming the base and a top layer machine-carved with a minimal pattern. Finished with transparent satin wood oil and a handle wrapped in leather

26 x 34 x 15 cm (10.24 x 13.39 x 5.91 in)

Edition of 6 + 2 AP. Textile sticker on base, signed, dated and numbered

In collaboration with Karimoku



© Schasien van de Walle





Unintended
Mae Engelgeer &
Hosoo Gallery &
Yoshida Shinchiro Archive

Hosoo Gallery

HOSOO Gallery, formerly Shinmiyoan Gallery, is a contemporary exhibition space in Kyoto dedicated to exploring the intersection of traditional craftsmanship, textiles, art, and design. It serves as a platform for dialogue between heritage and innovation.

Yoshida Shinchiro

Shinchiro Yoshida (born 1948 in Kyoto) is a leading researcher of Japanese hemp and ramie textiles and the current director of the Kinsei Asa-fu Research Institute. Over several decades, he has built an extensive archive of historical asa-fu fabrics, threads, and related materials, preserving valuable knowledge of Japan's traditional textile culture. His research and collection have played an important role in documenting and safeguarding these rare textile traditions for future generations.

Artwork

This work draws from Shinichiro Yoshida's archive of historical hemp and ramie textiles. Through an intuitive selection of fabrics chosen for their transparency, lightness, and layered qualities, Engelgeer reinterprets centuries-old materials in a contemporary composition. In its making, the craftsmen were challenged to preserve the transparency between the different layers while framing the work, ensuring that the structure would not compromise the visual depth of the textiles. Transparency and layering are central to the piece, shaping both its material presence and its spatial reading. The resulting work reveals a subtle interplay of color, texture, and time, connecting traditional craftsmanship with a modern visual language.

Unintended #119

Textile Art

Old taima hemp, tumeric dye, saflower dye, *sugi*
(Japanese cedar)

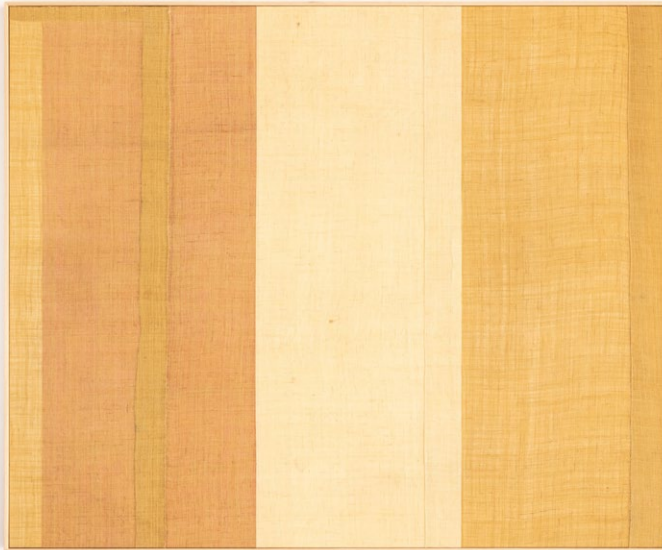
2024

Old archival textiles arranged in a graphic composition,
mounted onto washi paper backing

80,6 x 70,8 cm (31.73 x 27.87 in)

Unique piece, framed in Japanese cedar (*sugi*) by a
hyōgushi craftsman in Kyoto

In collaboration with Shinmyouan, Kyoto



Unintended #123

Textile Art

Old taima hemp, non dye, indigo dye, *sugi* (Japanese cedar)

2024

Old archival textiles arranged in a graphic composition, mounted onto washi paper backing

58,7 x 36 cm (23.11 x 14.17 in)

Unique piece, framed in *sugi* (Japanese cedar) by a hyōgushi craftsman in Kyoto

In collaboration with Shinmyouan, Kyoto



Unintended #127

Textile Art

Old taima hemp, indigo dye, saflower dye, non dye, sugi
(Japanese cedar)

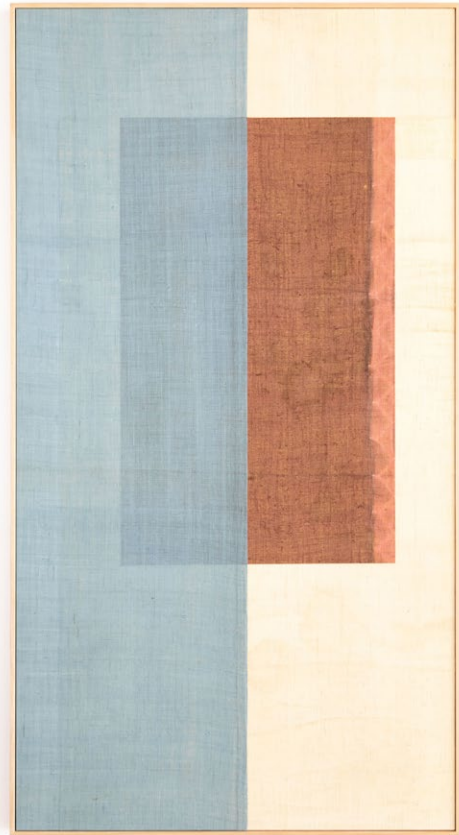
2024

Old archival textiles arranged in a graphic composition,
mounted onto washi paper backing

49,7 x 92 cm (19.57 x 36.22 in)

Unique piece, framed in *sugi* (Japanese cedar) by a
hyōgushi craftsman in Kyoto

In collaboration with Shinmyouan, Kyoto



Opticals I

Kakemonos (vertical hanging wall tapestries)

2023

Jacquard woven from the finest wool and merino yarns,
combined with delicate white washi paper yarn

165 x 70 cm (64.96 x 27.56 in)

Edition of 3 + 2 AP. Wooden frame colored in blue satin
wood oil



Opticals II

Textile Art

2023

Jacquard woven from the finest wool and merino yarns,
combined with delicate white washi paper yarn

165 x 110 cm (64.96 x 43.31 in)

Edition of 3 + 2 AP. Wooden frame colored with blue
satin wood oil



Opticals III

Textile Art

2023

Jacquard woven from the finest wool and merino yarns,
combined with delicate white washi paper yarn

120 x 70 cm (47.24 x 27.56 in)

Edition of 3 + 2 AP. Framed in stainless steel



Opticals IV

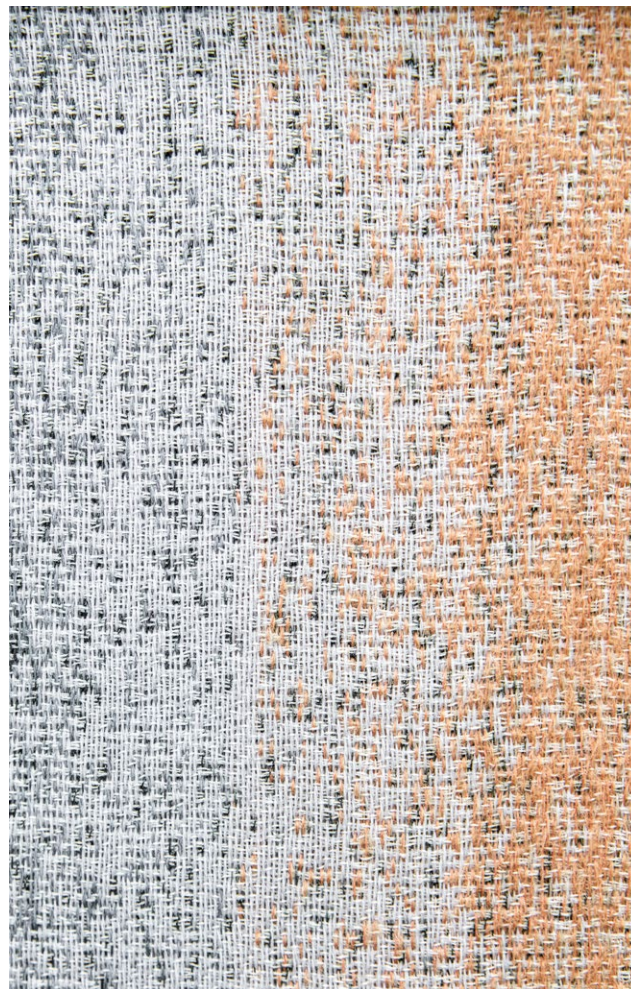
Textile Art

2023

Jacquard woven from the finest wool and merino yarns,
combined with delicate white washi paper yarn

70 x 35 cm (27.56 x 13.78 in)

Edition of 3 + 2 AP. Wooden frame





Info

Season XL
Spazio Nobile Gallery
11.9-15.11.2026
Vernissage: 10.9.2026, 18:00-21:00
In presence of the artists

Mae Engelgeer & Matsubayashi Hosai XVI
Duo Show, *Echoes of Wa*



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Sébastien van de Walle & Akihito Yoshida

Catalogue Design by Inès Wiernik

Exhibitions

Spazio Nobile Studiolo
Chisato Yasui
Monad, Solo Show
11.9-15.11.2026

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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& Fine Arts

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

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Lise Coirier & Gian Giuseppe Simeone

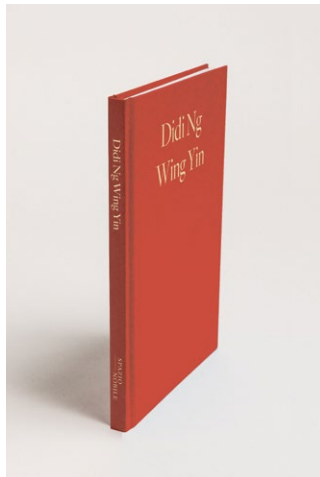
Lise Coirier (FR-BE) and Gian Giuseppe Simeone (IT-SE) are the co-founders and directors of Spazio Nobile Gallery (Brussels), established in 2016. Both art historians, they bring complementary backgrounds that bridge contemporary creation, cultural heritage, and international cooperation. French-born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

Artists Monographs published by *Spazio Nobile Editions*



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."



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