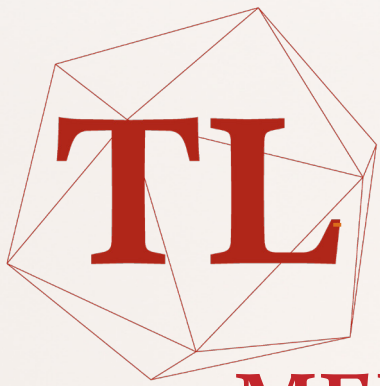




TL mag

True Living of Art & Design

MEDIA KIT 2024



Ethos

Founded in 2008 by Lise Coirier, TLmag is an international annual print and online magazine dedicated to curating and capturing the collectible culture. It has evolved for fifteen years with creative influencers that have shaped the contemporary art and design scene. Published in French and English, and in English only from 2023, each publication focuses on a specific theme, while TLmag Online Magazine mirrors the ethos of the print editions with reviews and interviews that compliment the content featured in the yearly book, enriching its voice and critical perspective. Extraordinary, diverse and abundant, TLmag advocates for authenticity, transcending different disciplines, from the contemporary applied arts to design and photography and revealing their hidden intersections and narratives. TLmag becomes an essential resource for an ever-growing creative community – art and design-driven readers, creative professionals, artists, designers, architects, landscape and urban planners, philosophers, students, brands, art and design museums and institutions in search of precise, exceptional and unequalled creation.

TLmag is curated by:

SPAZIO
NOBILE

Contemporary Applied Arts, Design & Photography



Editorial Curators

Lise Coirier

Publisher & Editor-in-Chief

Lise Coirier, French by birth, has lived and worked in Brussels for 30 years. She has been running her consultancy agency Pro Materia for over 20 years and has always been involved as an entrepreneur in projects that she imagines from scratch. Founder and Editor-in-Chief of TL Magazine_True Living of Art & Design since 2008, she publishes this bi-annual (bilingual FR / EN) print and online magazine dedicated to contemporary culture, art and design. Lise Coirier has also initiated numerous European projects such as Human Cities and Glass is Tomorrow. She is an exhibition curator and has written numerous books, including Le Guide des Métiers d'art à Bruxelles et environs (ed. Best of Publishing / Fondation pour les arts, 1998 - 2000), Design in Belgium - 1945-2000 (ed. Racine, 2002), Label- Design.be, Belgium is Design (ed. Stichting Kunstboek, 2015 - 2010), the monographs by Xavier Lust (ed. Stichting Kunstboek, 2008) and Anne Derasse (ed. Betaplus, 2014), Glass is Tomorrow (ed. Pro Materia / Archibooks, 2015)... Since 2016 she has opened the Spazio Nobile gallery in Brussels with her partner and husband Gian Giuseppe Simeone, specialising in contemporary applied arts, design and photography.

www.tlmagazine.com / www.spazionobile.com
[@tlmag](https://www.instagram.com/tlmag) / [@spazionobilegallery](https://www.instagram.com/spazionobilegallery) / [@lisecoirier](https://www.instagram.com/lisecoirier)



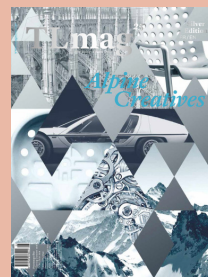
Blaire Dessent

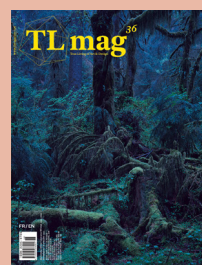
Editorial Print & Online Manager

For more than 20 years, Blaire Dessent has worked in the art and design industry in both commercial and editorial roles. Since 2018, she is involved as the Managing Editor and art / design contributor for the print issue of TLmag, and since 2022 for the online magazine. She is also a freelance writer, editor and copywriter specialising in contemporary design, craft, art and travel, and in 2020 she was an editor and contributor to Imaginings by Kiki van Eijk, published by nai010. Blaire is a co-owner of The Alameda Shop, a creative lifestyle shop in Mallorca that works with contemporary artists and makers.

www.blairedessent.com
[@blairevitrine](https://www.instagram.com/blairevitrine)

TLmag Covers 2008-2023





A Book of Art & Essays

TLmag annual print edition (formerly biannual) is an art and design magazine founded in 2008 by publisher and editor-in-chief, Lise Coirier, and based in Brussels. Each issue explores specific cultural places, territorial regions, or the correlation between different creative and multidisciplinary scenes through in-depth stories, interviews, and photography portfolios. The structure of the magazine includes chapters dedicated to various features including: Special Guests (Interviews with creatives and change makers in the art, architecture and design fields), Mix and Match (featuring portfolios of projects, up & coming designers, trends, material research), Excellence & Creation (highlighting some of the most engaging and relevant designers and makers), Stories (in-depth reporting on heritage brands, people, companies or projects), Living with Art and Design (a look at collector culture, features on leading collectors and how they live with art and design), Real Life (food, city, travel reports).

Recent themes 2020-2022:

S/S 2020: TLmag33: *A New Age of Humanism*, Guest Editors: Formafantasma
A/W 2020: TLmag34: *A Geology of Being*, Guest Editor: Amy Hilton
S/S 2021: TLmag35: *Tactile, Textile, Texture*, Guest Editor: Anniina Koivu
A/W 2021: TLmag 36: *All Is Landscape*, Guest Editor: Bas Smets
S/S 2022: TLmag37: *The State of Gold*, Guest Editor: Marco Sammicheli
A/W 2022: TLmag38: *Origin*, Guest Editors: Lidewij Edelkoort & Philip Fimmano
2023: TLmag39: *The Culture of the Object*, 15-year anniversary

Upcoming theme 2024:

October 2024: TLmag40: *The Ideal Home*, Guest Editor: Chris Dercon

Copies

International: 20,000

Benelux: 5,000

France: 5,000

Circulation: 30,000

ID Annual Print Magazine

EN

304 pages

Digital Issue: 8.99 €

(cafeyn.co)

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UK: 18£

Switzerland: 22 CHF

US: 22 \$

Hong Kong: 170 HKD

China: 160 CNY

Japan: 2200 ¥

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France & Benelux

1 year: 60 €

2 years: 100 €

3 years: 140 €

International

1 year: 100 €

2 years: 140 €

3 years: 180 €

On tablets

<https://www.cafeyn.co/fr/publication/tl-mag/21659116>

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Galleries and cultural venues
Design & Art fairs and events
Spazio Nobile Gallery, Brussels

Print Theme 2024

TLmag 40: The Ideal Home

There are and have been hundreds of publications and media programs entitled ‘ideal home’. What does this expression really mean and where does it come from? TLMag40 will explore this theme of ‘the ideal house’ through the eyes and minds of leading academics, curators, artists, designers, architects and writers. It will question the meaning and intention of the expression and how it applies to contemporary culture. Is it a design or architecture question? A sustainability question? Or is it about the people who make it ‘ideal’? TLMag40 will also look back at historical ‘ideal homes’ and how it defined specific eras of our time and how it might do so for the future.

Chris Dercon is a director of cultural institutions and he has worked with design throughout his career, starting with a project with Robbrecht en Daem on the extension of Museum Boijmans van Beuningen in Rotterdam during the second half of the 90’s. At the same time, he worked with Rem Koolhaas OMA, advising the architects on several cultural infrastructure projects. At Haus der Kunst, in the beginning of the 2000’s, Dercon developed exhibitions of Droog Design, Konstantin Grcic, Herzog de Meuron, Rem Koolhaas, Martin Margiela, Carlo Mollino and Future Beauty: 30 Years of Japanese Fashion at Haus der Kunst in Munich. At Tate Modern, Dercon was the Director of Tate Modern for five-years, during which time he contributed to an important publication, which includes conversations between Dercon and architects Jacques Herzog and Pierre de Meuron, as well as landscape architect Günther Vogt, and interior designer Jasper Morrison. At the Volksbühne in Berlin, Chris Dercon worked with architect Francis Kéré and graphic designers Manuel Buerger and Till Wiedeck. In Paris, Chris Dercon has worked with Francois Chatillon and Atelier Senzu on the renovation of the Grand Palais in Paris. He is currently working on the future building of the Fondation Cartier with Jean Nouvel, in the summer of 2024, the exhibition Design and Sport, initiated by Dercon and curated by Konstantin Grcic will open at Musée du Luxembourg.

Guest Editor: Chris Dercon, Managing Director
Fondation Cartier pour l’art contemporain

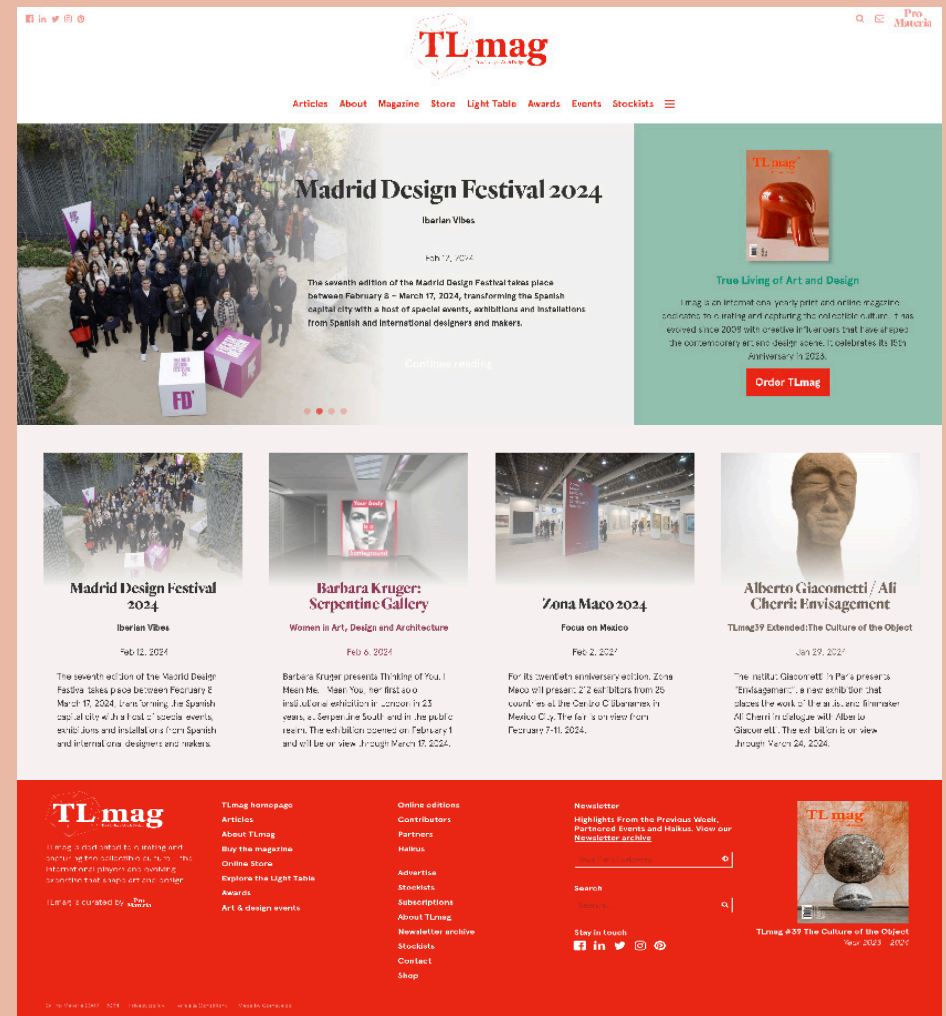
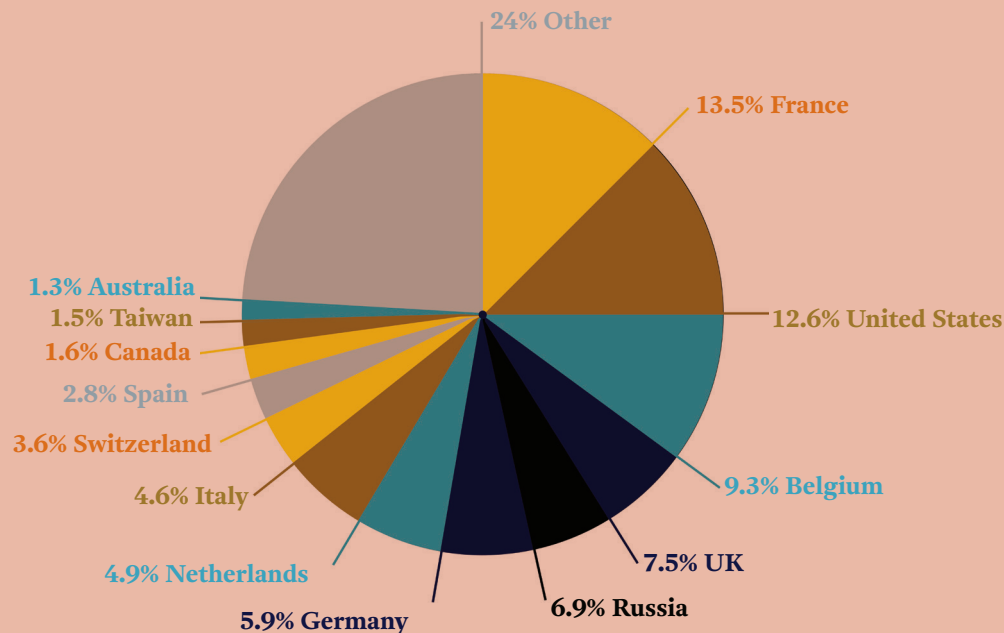
Photo by Thibault Voisin, 2023



TLmag Online Magazine

TLmag Online is a visually dynamic platform for the art and design world featuring previews and reviews about current exhibitions, new projects and collaborations, book or product launches, as well as interviews with important curators, directors and creatives. Through our ongoing Online Editions and Media Partnerships, TLmag Online includes the latest news in art and design fairs around Europe and beyond. With 2-3 posts per week as well as relevant social media content, TLmag Online remains current and thoughtful, and an important voice in the design and art media world. Visitors are able to order the latest print and digital issues or subscribe. In addition, they are able to explore the Gallery Online Store, featuring the various pieces and editions available at the gallery and studiolo in Brussels.

Monthly Visits : + 30.000, Yearly Visits: 360.000



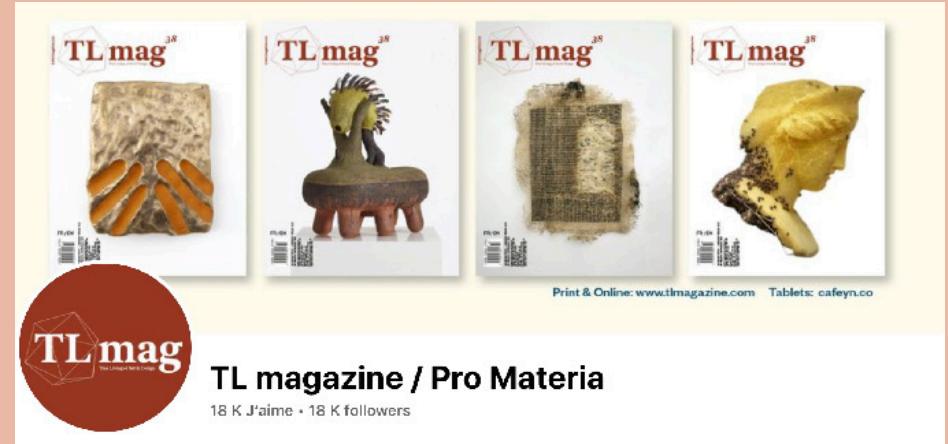
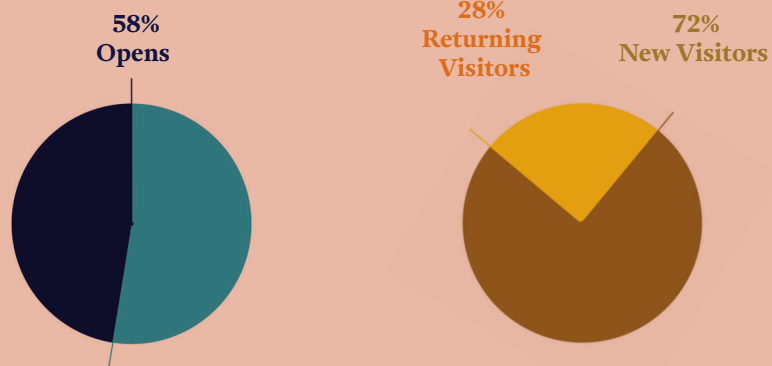
Newsletters & Social Media

TLmag sends out Monthly Digest newsletters, featuring top web and social media content. TLmag also reserves space for commercial and cultural partnerships. Visitors can subscribe to our Monthly Digest newsletters online.

TLmag Monthly Digest +30.000 subscribers

Facebook: facebook.com/TLmagazine +18K

Instagram: @tlmag +15,7K



Contributors

TLmag would be nothing without its network of talented contributors: journalists, editors, art directors and photographers. Together, they are instrumental in the curation of every new issue. TLmag contributors are essential resources in an ever-growing creative community – design-driven readers, creative professionals, designers and brands in search of precise, exceptional and unequalled creations.

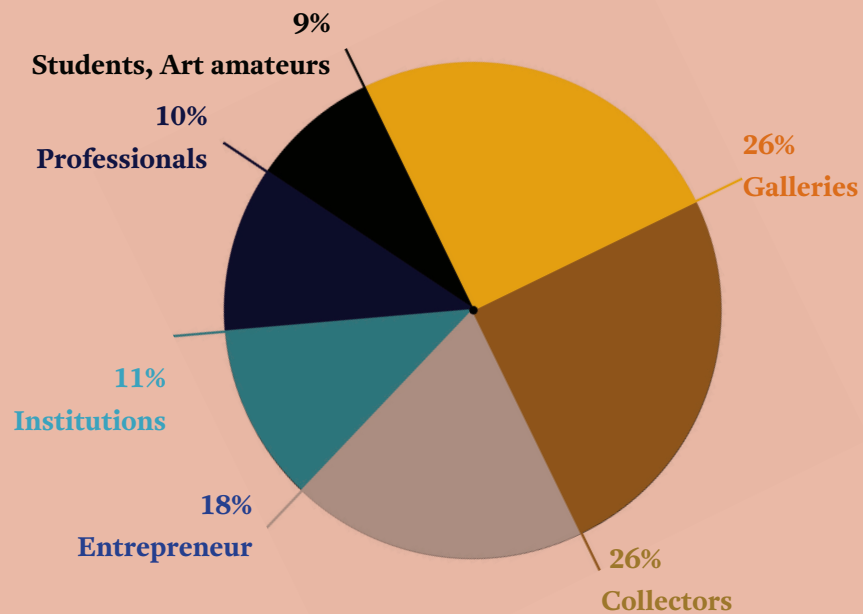
Adrian Madlener, Amy Hilton, Ananda Pellerin, Angela Rui, Anniina Koivu, Baudouin Oosterlynk, Bas Smets, Cecile Poignant, Costanza Rinaldi, Christian Larsen, Danica Wilcox, Emanuele Quinz, Eliseu Cavalcante, Formafantasma, Frederik Vercruysse, Giovanna Massoni, Glenn Adamson, Giulio Ridolfo, Hans Ulrich Obrist, Helen Jennings, Henriette Noermark, Jacqueline Greaves, Y-Jean Delsalle, Kathelin Gray, Katrien Lichtert, Lara Chapman Marc Feustel, Libby Sellers, Marie Ange Breyer, Marie Honnay, Marco Sammiceli, Martina Björn, Mechteld Jungerius, Melanie Huchet, Oscar Duboř, Oliver Basciano, Peter Novy, Petra Lafond, Rachel Morón, Rebecca Lewin, Ringo Gomez, Roberto Lopez Cervantes, Rossella Locatelli, Sarah Schug, Sibylle Grandchamp, Sophie Whettnall, Stefano Salis, Tracy Lynn Chemaly, Vincent Fournier, Yasmine Dainelli among others.

View more contributors on tlmagazine.com



Readers

TLmag attracts a vast international audience – from a French, Belgian and international vantage-point – tapping a rich community of contributing editors, journalists, photographers, art directors, groups urban and culturally engaged readers. As both an informative and inspirational resource, TLmag is appreciated by professional creatives, collectors, gallerists, influential taste makers, active trend watchers but also aspiring creatives and students.



TLmag Special Editions

TLmag Special Editions are spotlighting creatives and/or brands. Printed in custom batches and distributed at specific events and/or venues, the content from TLmag Special Editions can often be woven into articles for the Online Magazine and annual print issue. TLmag continuously reviews and accepts potential publication and exhibition proposals. Past Special edition projects have included Glass is Tomorrow, Nasza Polska, TLmag Istanbul, Norwegian Crafts, Cassina Authentic Icons, Atomium Intersections, Sèvres Cité de la Céramique, Stellar Works, NEARCH on Archæology and Contemporary Art, Studio MVW Shanghai...

Special Editions Rates

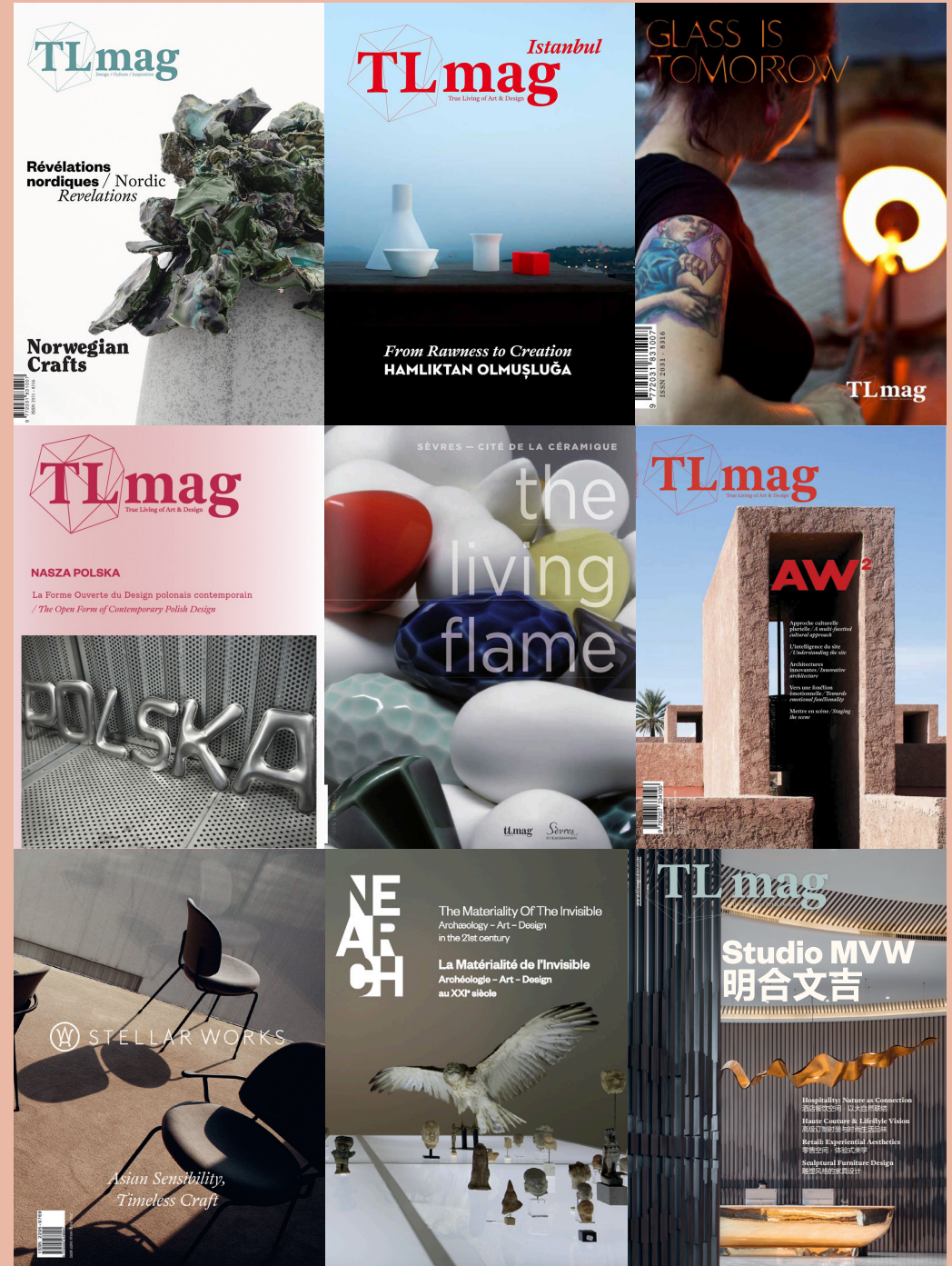
20 pages: 10.000€

32 pages: 15.000€

48 pages: 18.000€

64 pages: 22.000€

96 pages: 30.000€

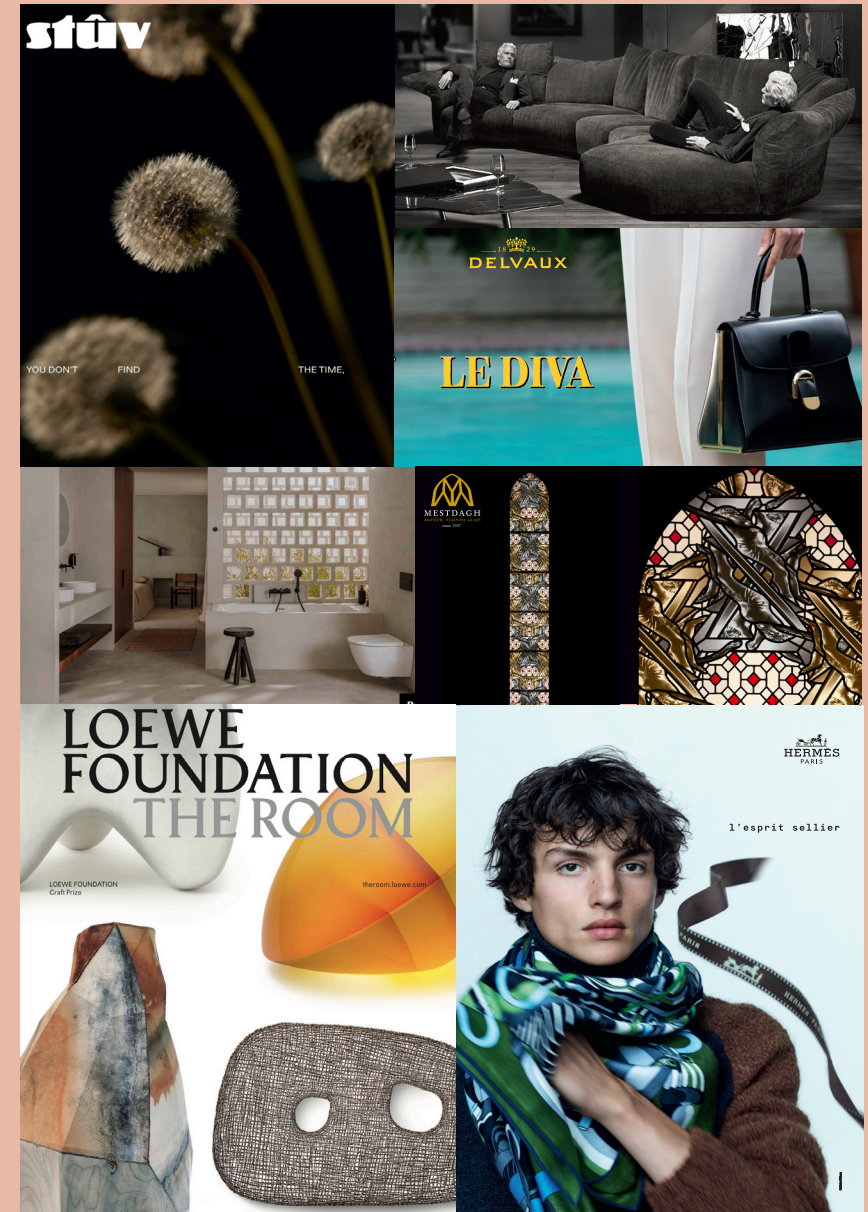


Brand Partners

Print advertisement is available in TLmag. TLmag collaborates with accessory, furniture, car, jewellery, watches, fashion, hospitality, lighting and textile brands appropriate for the focus of each issue. TLmag offers different levels of exposure: interior front cover, interior back cover, back cover, opening pages, double spreads, single-page campaigns and looks to integrate each artwork within the overall flow of each issue.

Main Brand Partners:

Alaïa, Armaggan, Chanel, Cromarbo, Delvaux, Diane von Furstenberg, Dice Kayek, Dior, Hermès, Guerlain, Shang Xia, House Hotels, Hussein Chalayan, Iittala, Issey Miyake, Karl Lagerfeld, Kenzo, Klaus K Hotel, Lempertz Auctions, Land Rover, Lasvit, Laufen, Limited Edition, Maison Martin Margiela, Maserati, Mini, Neotlith, Nude Glass, Nurus, Panerai, Paule Ka, Piaget, Pierre Bergé & Associés, Pulpo, Rado, Roca, Serax, Serge Lutens, Shiseido, Stellar Works, The Rug Company, Valerie Objects, Van den Weghe, Vipp, Vitra, Wästberg, 2tec2, Abet Laminati, Armaggan, Audi, BMW, Brokis, Bulo, Cromarbo, Desimpel, , Dice Kayek, Diptyque, Edra, Gaggenau, Guy Laroche Paris, Henrik Vibskov, Shang Xia, House Hotels, Hussein Chalayan, Iittala, Jaguar, Jean Paul Knott, Jovoy, Klaus K Hotel, Lempertz Auctions, Land Rover, Lasvit, Laufen, Limited Edition, Maison Dandoy, Maison Francis Kurdjian, Maison Kitsuné, Maserati, Mini, Neotlith, Nude Glass, Nurus, Panerai, Paule Ka, Piaget, Pierre Bergé & Associés, Pulpo, Rado, Serax, Serge Lutens, Shiseido, Stellar Works, TF Urban, The Rug Company, Thonet, Valerie Objects, Van den Wegh, Vipp, Vitra, Wästberg, etc.

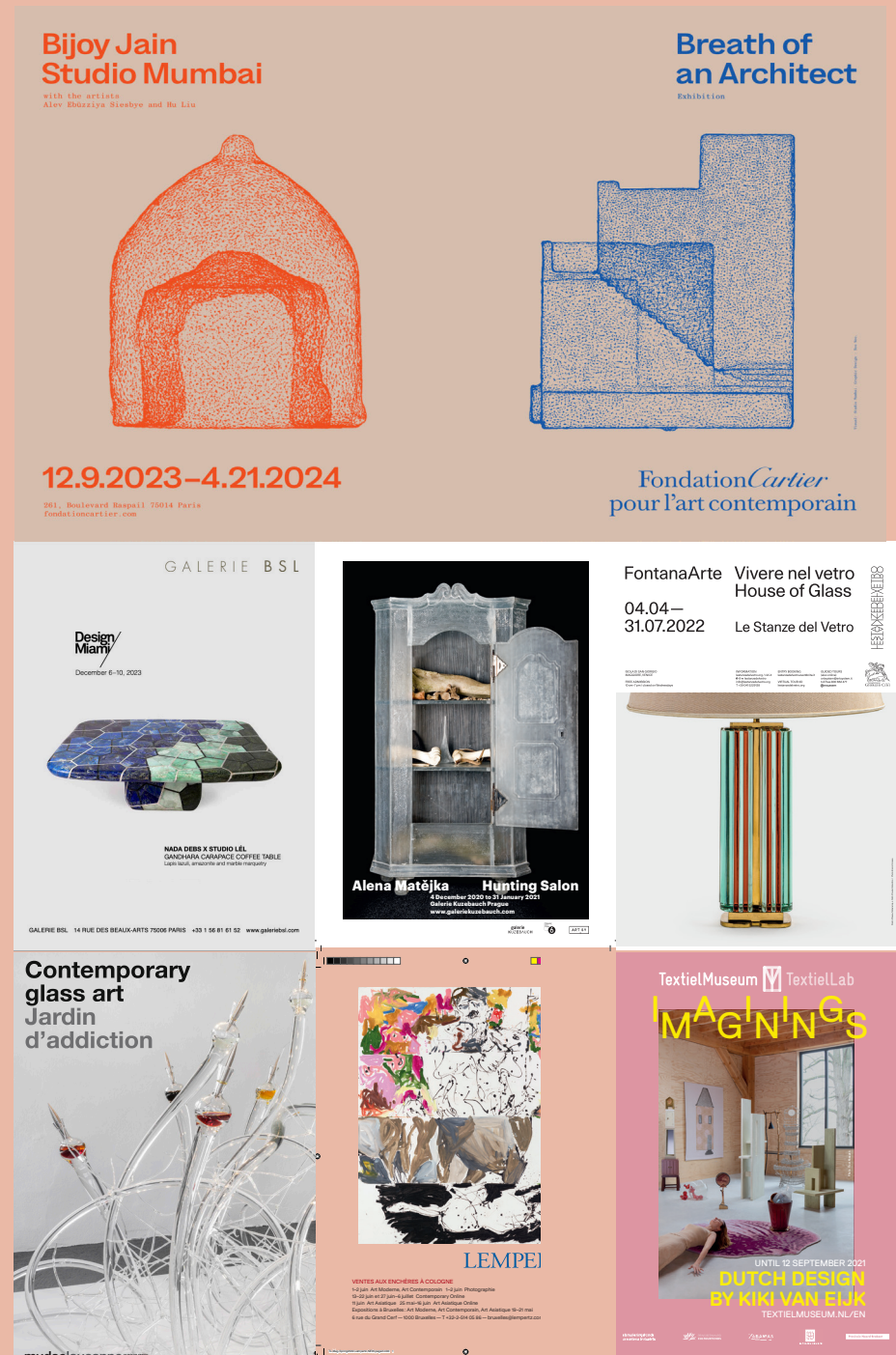


Gallery & Museum Partners

TLmag maintains strong relationships with design/art and art galleries throughout the world. A steady presence at major gallery fairs, such as Design Miami/Basel, PAD Paris & London, Art Brussels, makes TLmag a strong media partner for the creative industries. Positioned at the heart of a growing Brussels collectible art and design, the magazine frequently collaborates with of local and international galleries and art events. TLmag also develops partnerships with major museums and cultural institutions all around the world. TLmag has worked closely with organisations like the Finnish Cultural Institute to the Benelux, Norwegian Craft for Révélations Paris, Polish Cultural Institute and Culture.pl, IKSU Istanbul, Taiwan National Craft Institute...

Main Gallery & Museum Partners

Atomium, Ammann Gallery, James Gallery, Sarah Myercough, Gallery Kuzenbauch, Galerie Laffanour-Downtown, Galerie Maria Wettergren, MAD Paris, National Museum Finland, Institut finlandais, Galerie Gosserez, Galerie BSL, Galerie Mougin, Galerie Jacques Lacoste, Puls Gallery, Galerie Daniel Templon, Galerie Michel Rein, Galerie Lelong & Co, Triode Gallery, Spazio Nobile Gallery, Axel Vervoordt, Maison du Danemark, Institut suédois, MUDAM Luxembourg, MUDAC Lausanne, Musverre, Yigge Ceramic Arts Museum, CID Grand Hornu, National Museum Finland (30), Vessel Gallery, Maison Louis Carré, Carpenters Workshop Gallery, etc.



Event & Media Partners

Events, Fairs and Festivals

Ambiente, Art Brussels, Biennale Design Internationale Saint-Etienne, Biennale Interieur, Biennale Internationale de Vallauris, BRAFA, Brussels Art Days, Brussels I Love You, Business of Design Week Hong Kong, Collectible Design Fair, Design Days Dubai, Dubai Design Week, Design Junction, Design Miami/, Design September Brussels, Design Show Shanghai, Design Parade, DMY Berlin, Domotex, Dutch Design Week, FIAC, Heimtexil, Helsinki Design Week, Iconic House Network, imm Cologne, Istanbul Design Biannual, Istanbul Contemporary, London Design Festival, London Design Biennale, Lunch With An Architect, Maison&Objet, PAD Paris & London, Paris Design Week, Paris Photo, Texworld, Design Days Tokyo, Stockholm Furniture & Light Fair, Volta...

Media & PR

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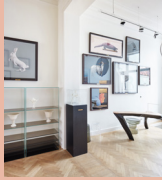
Spazio Nobile Gallery

By opening Spazio Nobile in 2016 in the very lively and cosmopolitan neighbourhood of Place Brugmann in Brussels, art historians Lise Coirier and Gian Giuseppe Simeone have united their passions for design and art history, initiating an erudite dialogue between contemporary applied arts, design and photography. With no boundaries between disciplines, the visual arts interact with the fine arts. Commissioning a collection of unique pieces, limited editions and installations both experimental and artistic, with a particular sensitivity to everything related to nature and minerality, each year the gallery organises five exhibitions and several events in art and heritage venues (Maison Louis Carré, Yvelines, France, arch. Alvar Aalto; Ancienne Nonciature, Grand Sablon; Lempertz (former galerie Leroy Frères), Brussels, etc). Spazio Nobile also takes part in Belgian and international fairs such as Art Brussels, Luxembourg Art Week, Art on Paper, Collectible Design Fair, PAD Paris and PAD London, Design Miami/Basel, Unique Design Shanghai, etc. The gallery is celebrating its 5th anniversary in 2021, and represents around 30 emerging and renowned artists and designers on an international scale, while promoting high-end craftsmanship and the cultures of East and West. Spazio Nobile also curates *TLmag True Living of Art & Design*, established by Lise Coirier in 2008; through this bi-annual art and design magazine, available in print and online, the gallery shares its selection and its artistic and cultural commitment to collectible art and design. Spazio Nobile has received the *Homo Faber* label of excellence, and continues exploring its *Glass is Tomorrow* international project. In 2020, Spazio Nobile Gallery opened Spazio Nobile Studiolo, a permanent exhibition space, across from the main gallery which is located at the 'bel étage' of a 1920s house.

Spazio Nobile Gallery & Studiolo
Rue Franz Merjay 142 & 169,
Brussels, Belgium

www.spazionobile.com
[@spazionobilegallery](https://www.instagram.com/spazionobilegallery)





Season I
20.4 – 11.9.2018

Post Natural History



Season II
15.9 – 20.11.2016

Forest of Lights

Group exhibition with, Jörg Bräuer, Kaspar Hamacher, Nathalie Dewez



Season III
25.11.2016 – 19.2.2017

Silver Edition



Season IV
23.11.2017 – 15.4.2017

Crystallized

Group exhibition with, Chen Chen & Kai Williams, Marie Dessant & Philip Bone, Studio GGSV, Taeg Nishimoto, Marlène Huissoud, Tom Joyce, Antonio Lampecco, Richu Lacquer Art Co, Isaac Monté, Frederick Vidal, Philipp Weber, Tomáš Libertíny



Season V
20.4.2017 – 23.7.2017

Chronosophia Tomáš Libertíny



Season VI
29.9.2017 – 4.2.2018

Blauw. Ceci n'est pas une couleur,

Piet Stockmans & Frederik Vercrusse



Art Elysées
23 - 27.10. 2017

Art & Design



Season VII
9.2 – 16.5.2018

Die Werkstatt

Damien Gernay, Kaspar Hamacher, Jonas Loellmann, Valentin Loellmann, Fabian von Spreckelsen



Collect, Saatchi Gallery (UK)
22–25.2.2018

Into The Stockmans Blue



Collectible, Vanderborght (BE)
7–11.3.2018

Phantasmagoria

Group show with Laetitia Bica, Chen & Williams, Alexia de Ville, Kaspar Hamacher, Isaac Monté, Kustaa Saksi, Bela Silva, Frederik Vercrusse



Art Brussels, 'Tour & Taxis' (BE)
19–22. 2018

The Random Collection Group exhibition



Season VIII
24.5 – 9.9.2018

Meisenthal *L'Âge du Verre* */The Age of Glass*



Design Miami/Basel (CH)
12–17.6. 2018

A New Layer Taiwan



Season IX
14.9 – 18.11.2018

Botanic Psyche Marlène Huissoud & Marcin Rusak



Kanal-Centre Pompidou
12.9– 4.11. 2018

Between Art & Design. *The Belgian Scene*

with Piet Stockmans, Damien Gernay, Kaspar Hamacher



Art On Paper, Bozar (BE)
6–9.9.2018

Dream Stones Amy Hilton



Interieur Biennial, Xpo Kortrijk
18–22 October 2018

The Random Collection



Season X
23.11.2018 – 17.2.2019

Land/Scapes

Group exhibition with Carine Boxy, Kaspar Hamacher, François Moret, Bela Silva and Piet Stockmans



IIDE, Hôtel de la Poste (BE)
17–25.11.2018

IIDE, The International Interior Design Exhibition



9 December 2018

TLmag Africas with *Spazio Nobile* featuring Olaw-Dele Kuku and Aimé Mpané Private House, Tervuren, with the AfricaMuseum



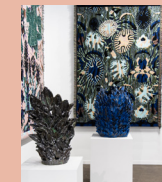
Collectible, Vanderborght (BE)
14 - 17.3. 2019

Blooming Blossom Group exhibition



Season XI
21.3–16.5.2019

Formosa: *A New Layer Taiwan* *meets Yii*



Art Brussels, 'Tour & Taxis' (BE)
25 - 28.9.2019

Kustaa Saksi Bela Silva

2016
— 2023

SPAZIO
NOBILE

Contemporary Applied Arts, Design & Photography



Season XII
17.5 - 15.7.2019
Kustaa Saksi
First Symptoms



Révelations, Grand Palais (FR)
22 - 26 May 2019
Keep Your Garden Alive
Group exhibition



Institut Finlandais (FR)
23.5 - 13.7.2019
Keep Your Garden Alive
Group exhibition



Season XII
5 - 8.9.2019
Subtles Bodies
Laura Laine
Brussels Gallery Weekend



Season XII
20.9 - 21.12.2019
The Finnish Season
Keep Your Garden Alive



Season XIII
9.1 - 8.3.2020
Insel der Zeit, solo show
Jörg Bräuer



Spazio Nobile & Ancienne Nonciature
3.3 - 15.10.2020
Le Sacre de la Matière
Jörg Bräuer, Sébastien Caporusso,
Anne Derasse, Kaspar Hamacher,
Silvano Magnone
& Fabian von Spreckelsen



Collectible, Vandenborgh, (BE)
5 - 8.3.2020
Ikebana
Group exhibition



Season XIV
13.3 - 23.8.2020
Despierta Corazón Dormido
Bela Silva



Season XV
4.9 - 8.11.2020
Les ignorants
Lionel Jadot & Serge Leblon,
Duo show



Season XVI
12.11 - 14.3.2021
The New Age of Humanism
Group exhibition



Season XVII
18.3 - 18.7.2021
Threads of Nature
Group exhibition



Spazio Nobile Studiolo
18.3 - 18.7.2021
Through the lookingglass,
Audrey Guttman



Season XVIII
10.9 - 14.11.2021
Windows,
Frederik Vercruysse



Spazio Nobile Studiolo
10.9 - 14.11.2021
Encres bleues,
Tomáš Libertíny



Art On Paper, Bozar (BE)
15-19.9.2021
Another Way to Draw,
Eva Le Roi
Pao Hui Kao



Spazio Nobile & Ancienne Nonciature
9.9-3.10.2021
Le Sacre de la Matière,
in collaboration with
l'Ancienne Nonciature,
Group exhibition with , Jörg Bräuer,
Anne Derasse, Ernst Gamperl, Kaspar
Hamacher, Amy Hilton, Silvano Magnone,
Élise Pérot, Paivi Rintaniemi, Bela Silva, Fabian
von Spreckelsen



Luxembourg Art Week
11-14.11.2021
*Entre deux feux, sois
celui qui éclaire,*
Group exhibition



Season XIX
19.11 - 16.1.2022
*Le Rameau de verre :
la nature d'un souffle*
François Azambourg



Spazio Nobile Studiolo
19.11 - 16.1.2022
Feu de Joie,
Kaspar Hamacher & Jo
Magrean



Tervuren
27.11 - 30.1.2021
Spazio Nobile At Home
Group exhibition with a selection of the
artists of the gallery



Spazio Nobile Studiolo
21.01 - 27.03.2022
Winter Selection -
Group Show
Mimosa



Season XX
21.01 - 27.03.2022
Éva García, Solo
Show
Cette lumière peut-elle

2016
— 2023

SPAZIO
NOBILE

Contemporary Applied Arts, Design & Photography



Season XII
05.04 — 10.04.2022
PAD Paris 2022
*Contemplative
Tactility/Tactilités*



Brussels Art Square
24.03 — 27.03.2022
BAS – Brussels Art
Square
Spazio Nobile & Bela
Silva



Collectible Design Fair
20.05 — 22.05.2022
Collectible 2022
Earth, Glass & Fire



Seasons XXI
01.04 — 15.05.2022
Bela Silva & Vera
Vermeersch, *duo show
Arbre de Vie / Tree*



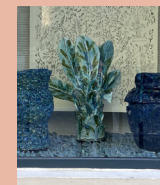
Spazio Nobile Studiolo
22.05 — 04.09.2022
Spazio Nobile & Cor
Unum
*Le Quattro Stagioni di
Tom*



Season XXII
17.05 — 04.09.2022
Kiki van Eijk & Joost
van Bleiswijk, Duo
show
Serendipity



NOMAD Capri
6.07 — 10.07.2023
NOMAD
*M'Illumino d'immenso,
Group Exhibition*



Brussels Art Square
22.09 — 25.09.2022
Spazio Nobile & Bela
Silva



Spazio Nobile Studiolo
09.09 — 06.11.2022
Group Exhibition
Geology Of Being



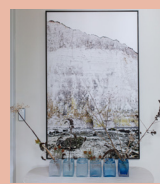
Season XXIII
09.09 — 06.11.2022
Amy Hilton, Solo Show
Subtle Energy



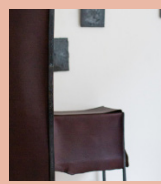
PAD London
10.10 — 16.10.2022
Group exhibition
The Painterly



Luxembourg Art Week
10.11 — 13.11.2022
Anima



Tervuren
11.12 — 22.01.2023
Living Ikebanas



Spazio Nobile Studiolo
10.9 — 14.11.2021
Fabian von Spreck-
elsen, Solo Show
Soul Memories



Season XXIV
18.11 — 01.03.2023
Jörg Bräuer,
Solo Show



Spazio Nobile Season XXV &
Spazio Nobile Studiolo
10.03 — 24.04.2023
Group Show
Interlude



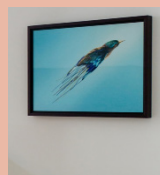
PAD Paris
29.03 — 02.04.2023
Jardin des Songes



Masterly Milano
17.04 — 23.04.2023
Kiki van Eijk &
Joost van Bleiswijk
*A Forest of Collision
& Raku*



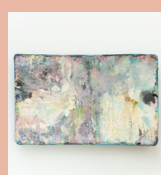
Spazio Nobile Studiolo
28.04 — 03.09.2023
Group Exhibition
Interlude II



Season XXVI
28.04 — 03.09.2023
Vincent Fournier
Solo Show,
*Super Specimens: Sensa-
tions of the Extraordi-
nary*



Spazio Nobile at Home
17.06 — 03.09.2023
Group Exhibition,
Plein Air



Season XXVII
08.09 — 09.11.2023
Ann Beate Tempelhaug,
Nord



Season XXVIII
24.11 — 17.3.2024
Pao Hui Kao
25 Seasons

2016
— 2023

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Tours & Taxis
Living with Flame, Group Show
25–28.1.2023

Spazio Nobile At Home Tervuren
The Dragon Eye, Group Show
10.2–23.6.2024

NOMAD St Moritz
Hotel Eden
Snowfield (Nevai), Group Show
22–25.2.2024

Collectible Vanderborght Building
Good Luck! New Experiments Group Show
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Spazio Nobile Gallery
Season XXIX–Åsa Jungnelius
Desire Matters: Utensil Container Solo Show
22.3–16.6.2024
Vernissage 21.3.2024

Spazio Nobile Studiolo
Spring Solstice, Group Show
22.3–16.6.2024
Vernissage 21.3.2024

PAD Paris
Les Tuileries
Primavera : A Window to the Soul Group Show
3–7.4.2024

Spazio Nobile Gallery
Season XXX–Frederik Vercruysse Solo Show
13.9–17.11.2024
Vernissage 12.9.2024

During Brussels Gallery Weekend
Spazio Nobile Studiolo
Jacqueline Surdell, *Solo Show* 13.9–17.11.2024
Vernissage 12.9.2024
During Brussels Gallery Weekend

PAD London
Berkeley Square
Spray the Color, Group Show
8–13.10.2024

Spazio Nobile Gallery
Season XXXI–Florence Coenraets
Feather Rituals, Solo Show
22.11.2024–2.3.2025



Photographic Portfolios



« Quelle pierrerie, le ciel fluide ! »

« Conflit » dans *Divergences*, 1997

Roger Caillois a compris les « premiers vers de la nature » non comme une projection anthropomorphe, mais bien comme « un des chiffres secrets de l'univers ». Il ajoutait qu'il admirait grandement la peine que les hommes ont toujours eue de vouloir saisir la signification de ces « premiers vers » qui apparaissent des montagnes vers leurs sommets, cascades, grottes, châteaux et principes cachés.

Il a aussi compris que les « premiers vers de la nature » sont des « premiers vers de l'homme » et qu'ils sont les signes et capables d'éveiller l'Imagination des objets depuis l'Antiquité. En Chine, la recherche de formes dans les courbes accidentelles du marbre était considérée comme la recherche de la vérité. Les géomètres géologiques étaient (et sont encore) sélectionnés pour leur capacité à stimuler la pensée, l'Imagination et l'émervaillement. Les motifs subtils et ambigus de ces « premiers vers de la nature » ont été utilisés pour les sages capables de les étudier pleinement.

Comme l'écrivit Roger Caillois dans « L'Écriture des pierres », « ces objets réduisent l'espace et conduisent à l'extériorité, à l'extériorité, à l'extériorité, à l'extériorité, à l'extériorité. Le sage les contemple et s'y avoienture. » Plus l'Imagination est inhabituelle et incontestable, plus la

pièce est précieuse.

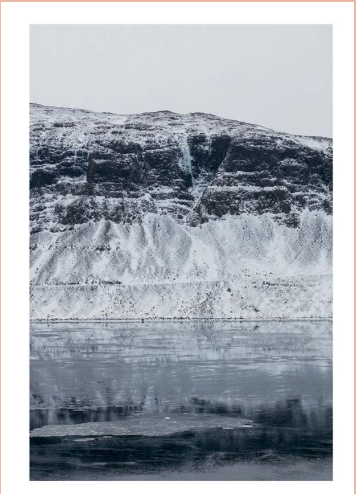
Le monde est un tissu de liens et de connexions, le présent et le passé, la société et la communauté, le matériel et le spirituel. La révérence embrasse l'univers tout entier dans ses images : à la fois naturelle et créative, elle présente une valeur indissolublement esthétique et ontologique.

La révérence nous orne comme un cosmos. À l'époque de l'anthropologie, à l'époque de la négligence spirituelle générale, nous sommes devenus des êtres déracinés. Les fragments de l'univers en redonnant notre lien avec la nature, l'un arrive à penser que ces pierres de rêve peuvent servir à révéler notre spiritualité et notre aspiration à l'harmonie et au devoir pour revenir à des sociétés archaïques, où l'homme considérait autrefois la pierre comme un être vivant.

La pierre est la partie de lui, où tous les éléments latents lui sont unis aux autres. Le cristallin symbolique de la pierre de rêve peut nous permettre de nous rapprocher à la fois du cosmos et de ce qui est profondément ancré en nous.

1 — Amy Hilco dans son atelier entourée de ses œuvres récentes. / In her atelier surrounded by some of her recent works, plus courtesy of Spazio Nobile

ed. In her atelier surrounded by some of her recent works, photo



Jörg Bräuer

L'Islande ou le chemin de soi
/Iceland: Beautiful and Sublime

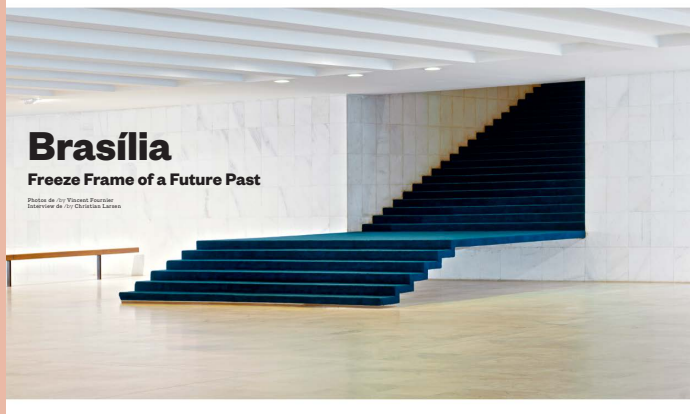
All photos courtesy of Jieg Bräuer

Attiré par ces sites recules et épargnés par l'act humanite, le photographe et peintre allemand Briuer a sillonné les lieux à la recherche de pays irradiant une beauté particulière liée à la fugacité vide ou au silence. La série de photographies qui a été créée en 2016, pendant son voyage en Islande, est le fruit d'une recherche constante et patiente avec ces paysages isolés avant que les photographes un processus profond de la méditation. Il explique attirance pour les îles de la façon suivante : « J'ai la possibilité de voyager dans le temps où l'effacement des choses est plus facile. Les paysages se transforment au fil du temps. Chacune d'entre elles offre une propre rythme, qui ajoute à son caractère et transforme le mode de vie du pays auquel elle se rattache. Je suis heureux de vivre dans un pays où je peux séjourner sur une île, et ainsi accepter des lieux isolés et recules. Je suis sûr que cela développe la sensibilité et à diminuer la créativité sur une île fait pas avec moi. » ♦ ♦ ♦

www.orgbrauer.com
@orgbrauer
www.sparionschile.com

A Jörg Meier is a German-born photographer and painter who has travelled the world drawn by places that are remote and less altered by humans. He seeks out landscapes that reveal a special type of beauty and relates to images of nature, emptiness and solitude. In 2007, Meier's first book, *The following photographic series was made. While photographing these isolated landscapes, it's important for Bräuer to observe, listen, connect to the place in silence before he can take a photograph. Bräuer is a landscape photographer. About his attraction to islands Bräuer explains, "I like the idea of travelling in time when I visit an island. I find islands manifest time differently than anywhere else. Islands are like a time capsule that adds to its character, and are mostly very different from what happens to the rest of the country it belongs to. Also going to an island is about accepting limitations. These limits force me to look closer, to sense more and to be more creative. On islands the given limits of an island less becomes more."*

www.pyrgbazaar.com
pyrgbazaar



Doris Kanner — 10a Grade — Brazil

25

Dans cet entretien avec Christian Larsen, Conservateur adjoint au Metropolitan Museum of Art à New York, l'artiste photographe Vincent Fournier s'exprime au sujet de la vision futuriste de la capitale brésilienne :

Temps : Comment est-ce que votre idée a germé ?
Brasilia : Ça m'est venu en 1980, pendant un voyage de plus d'un mois en photographie à travers l'Amérique latine. J'étais en Bolivie, au Pérou, au Brésil, dans les plus grands villages, au milieu indiens, dans les zones frontalières, dans les zones de violence, dans les zones de répression. Ça m'est venu à Brasilia en 1980, pendant un voyage de plus d'un mois en Bolivie, au Pérou, au Brésil, dans les plus grands villages, au milieu indiens, dans les zones frontalières, dans les zones de violence, dans les zones de répression. Ça m'est venu à Brasilia en 1980, pendant un voyage de plus d'un mois en Bolivie, au Pérou, au Brésil, dans les plus grands villages, au milieu indiens, dans les zones frontalières, dans les zones de violence, dans les zones de répression.



Ilha Grande,
Brésil / *Brazil*

« Pour distinguer les hommes, il a fallu les isoler. Mais après une longue expérience, il est juste de remettre en rapport les contemplations isolées et d'accompagner d'un regard parvenu à maturité leurs gestes plus amples. »

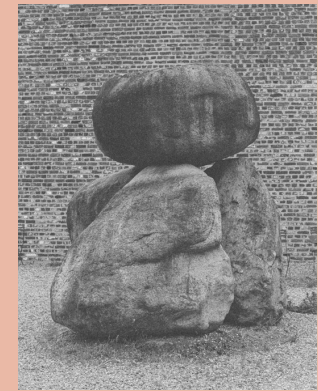
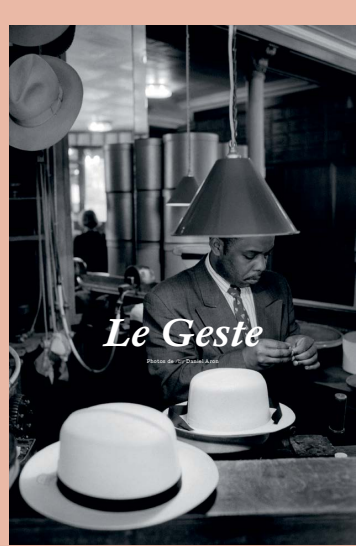
Année scribe et immuable sur le mode de l'altération, l'écriture de Rainer Maria Rilke intitulée « *Notes sur la mélodie des chœurs* ». À la lecture de cette phrase, je m'arrête pour méditer sur la « mélodie des chœurs » et sur la « mélodie des chœurs » des mots. Cette contemplation m'inspire une réflexion et nous partageons tous un même paysage personnel, l'écriture de Rilke, qui nous fait sentir la mélodie des chœurs sur le roc de la conscience de soi, balottée par un incessant remous d'idées et d'objets infiniment plus personnels que nous-mêmes. Cette contemplation m'inspire une réflexion et nous partageons tous un même paysage personnel, l'écriture de Rilke, qui nous fait sentir la mélodie des chœurs sur le roc de la conscience de soi, balottée par un incessant remous d'idées et d'objets infiniment plus personnels que nous-mêmes. Cette contemplation m'inspire une réflexion et nous partageons tous un même paysage personnel, l'écriture de Rilke, qui nous fait sentir la mélodie des chœurs sur le roc de la conscience de soi, balottée par un incessant remous d'idées et d'objets infiniment plus personnels que nous-mêmes.

Assise ici, je comprends que ces sensations précises d'isolement et de solitude figurent parmi les clés d'une créativité débordante. Seule cette capacité élémentaire à affronter en tête-à-tête notre propre expérience nous permet en effet de percevoir les profondes transformations qui interviennent dans notre cœur, autrement

■ *"To know people, we have to isolate them. But after experiencing them for a long time we have to put these isolated observations back into a relationship with each other, and follow their broader gestures with a fully ripened eye."*

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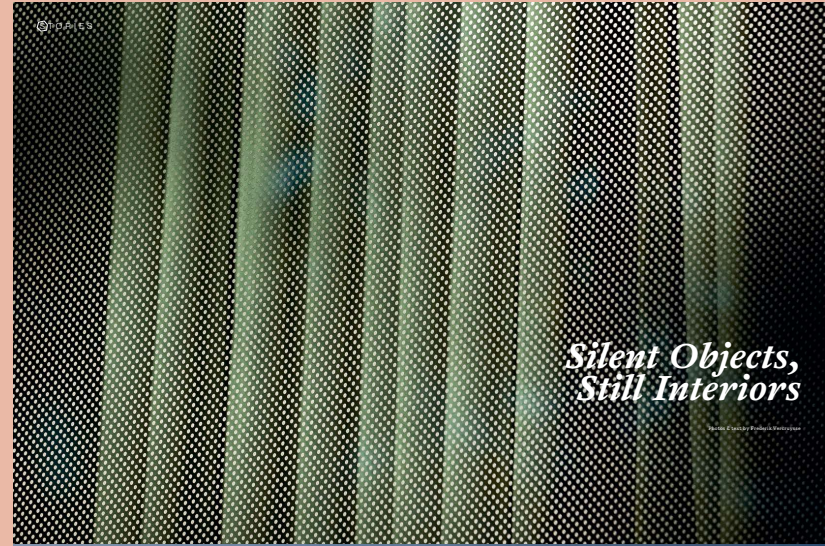
Photographic Portfolios



Insel Hombroich
Pierres & Jardins / Stones & Gardens
Texte et Photos par / by Martina Ritz



Insel Hombroich est à la fois une fondation et un musée à Neuss, en Allemagne, qui a été créé à l'origine par le collectionneur Karl-Helrich Müller. Insel Hombroich compte 21 hectares de paysages idylliques au sein desquels se trouvent dix pavillons qui jalonnent la promenade. C'est un espace où l'art et la nature sont subtilement liés l'un à l'autre, en parfaite symbiose. Ces sculptures en pierre sont l'œuvre de l'artiste allemand Anselm Kiefer.



Photographic Portfolios



Space Project dresse un inventaire subjectif des lieux, objets et situations les plus représentatifs de l'histoire spatiale. J'ai par exemple photographié le centre d'entraînement des cosmonautes Youri Gagarine dans la Cité des Étoiles en Russie, le cosmodrome de Baïkonour au Kazakhstan, les bases spatiales de la NASA à Cape Canaveral aux États-Unis, le centre spatial d'Alcázar de la fusée Ariane-5 en Guyane, les observatoires astronomiques du désert de l'Atacama au Chili, du Nouveau-Mexique et de Nevada, ou encore la Base de simulation de l'environnement martien dans le désert de l'Utah.

Comme toujours dans mes réalisations, c'est la part de rêve qui m'inspire. À la vue de mes clichés, on « se souvient » de l'avenir tel qu'on se le figurait dans son enfance. J'aime entretenir ce lien entre la réalité et la fiction. L'éclat de l'espace et l'inspiration d'autres planètes relèvent surtout du rêve d'enfant que de l'imagination collective. J'essaie de faire remonter des bulles de souvenir s'enfermant tout à la fois ma propre expérience et celle de l'humanité. La Terre vue de la Lune, où l'homme a posé le pied en 1969, était une image que nous n'aurions jamais vue : cette rupture de point de vue a définitivement modifié la conscience que nous avions de nous-mêmes et de notre planète. ☺

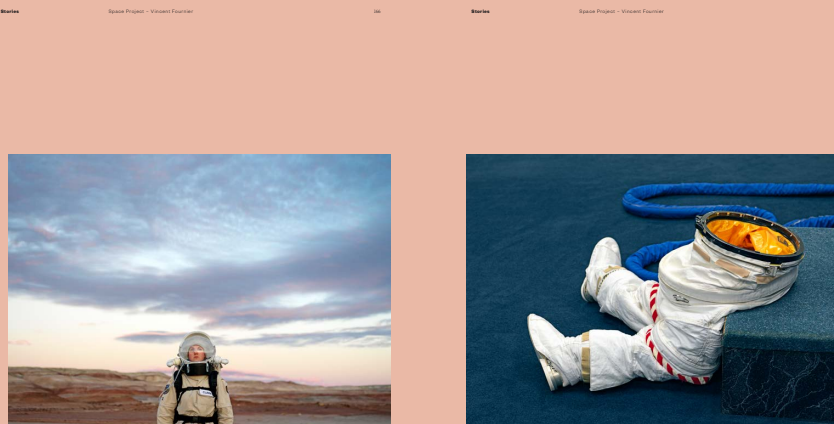
■ *Space Project* is a subjective inventory of the most representative places, objects or situations regarding space exploration. I have photographed the Yuri Gagarin Cosmonaut Training Center of Star City in Russia, the Baïkonour Cosmodrome in Kazakhstan, the Space Centers of the NASA in Cape Canaveral in the United States, Ariane Space in Guiana, the observatories in the Atacama Desert in Chile, in New Mexico, and in Nevada; the Mars Desert Research Station of Mars simulation in the Red Desert of Utah.

As usual, it is the dream part which interests me. My images make our childhood - memories - of the future come back to life. I like when the border between reality and fiction remains vague. To travel in space or to explore other planets is as much a collective dream as a desire of a child. I try to make bubbles of memories resurface which carry at the same time my own experience and universal memories. When in 1969 we were able to see for the first time photographs of the Earth from the Moon, it was a cognitive breaking point that forever modified our consciousness of ourselves and our planet. ☺

— Vincent Fourrier

spaceproject.com
spaceproject@orange.fr

— Apollo 16/17 ACS spaceport, Johnson Space Center, Houston, (NASA), USA, 1971
— ISS/ISS, STS Space Dock, KAZISS and from a ferry vessel, Portsmouth, London, United Kingdom, 2003
— Apollo 16/17 ACS ISS, Johnson Space Center, Houston, USA, 2003
— Mars Desert Research Station #1 (MSDS), Mars Society, San Rafael, Utah, USA, 2008
— Lower Venus section of the VAS, ISS, Space USA, 1997
— Space Station (Skylab), Launch Entry, Shuttle, Johnson Space Center, Houston, (NASA), USA, 1977
— Space Station (Skylab), Launch Entry, Shuttle, Johnson Space Center, Houston, (NASA), USA, 1977



Season XVII
18.3.2021 - 18.7.2021

Threads of Nature

Group exhibition with Eric Bacher, Nathalie Campion, Lili Papp, Erno Gergely, Kaspar Hanauer, Amy Hiron, Sany Bels-Nova, Jacqueline Sandell & Philipp Weber

Open Hours on Saturdays 6h - Sundays 9h June 2021, 10-19h 2021

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Eric Bacher, Nathalie Campion, Lili Papp, Erno Gergely, Kaspar Hanauer, Amy Hiron, Sany Bels-Nova, Jacqueline Sandell & Philipp Weber

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TLmag

**Eco-Warriors :
Precy Numbi
& Flory Sinanduku**

Sébastien Van de Walle capture le puissant mouvement d'art performatif à Kinshasa, RDC
Sébastien Van de Walle Captures the Powerful Performance Art Movement in Kinshasa, DRC

Photographie de Sébastien Van de Walle
 (Art by Flory Sinanduku)

Sébastien Van de Walle capture le puissant mouvement d'art performatif à Kinshasa, RDC
/Sebastien Van de Walle Captures the Powerful Performance Art Movement in Kinshasa, DRC

Photographs by *Dirk Schaefer*, Van de Walle
and *Dirk Hagen*, Dusseldorf

In 2014, Belgium photographer Sébastien Van de Walle went to Kinkshale, Democratic Republic of Congo, for a week where he was able to meet and photograph, in a hotel and at artists' private work spaces, two brothers who, as a result of the war, have been brought with them to Kinkshale, particularly to the village of Kinkshale, where this is the only operating clinic. Nsumbi (engaged with Walle to make portraits) is a young man who has been sitting along the Kallala river, an area where there are many plastic bottles and other debris, and he is also making drinking water. This is where Nsumbi takes inspiration and materials to make his work. He is a young man whose costume is made with recycled waste – from car tires to defunctive wires and other materials – and he is a person that means a great deal. When Nsumbi takes on the role of Kinkshale, he is making a statement about the role of a person whose presence raises awareness of the impact experienced by millions of residents who live in Kinkshale. He is extremely sensitive to the environment and is constantly performing challenges to the local authorities who have allowed the situation to become increasingly dangerous. Kinkshale has been here since the 1970s, and it is a place where, for generations, like a natural forest from Mad Max, but his work is a warning. It is a way to make a statement about the justice and an effort to help change that bad situation. (see www.kinkshale.com)

Yves Sirey (born 1954) is a French artist who has been painting for drawing and animation. Sirey studied at the Académie de la Grande Chaumière in Paris. He is Nsumbi, has been a critical artistic voice in the community. He is the curator of the Kinkshale Festival, a performance art festival. Kinkshale Festival is a performance art festival that has been in his work as well as publicly held standards. His mother, who was very supportive of his creative process, was a woman who was and increasingly while receiving treatment for a long time after the war.

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Mik & Match Precy Nambi & Flory Sinanduka

A photograph of a man with a beard, looking upwards with an open mouth. He is wearing a costume made of numerous white syring needles attached to his shirt. He is holding onto a dark, textured ledge. The background is a plain, light-colored sky.

Mia & Match Frey Nambi & Flory Sinandika

A sculpture of a seated figure, possibly a child, holding a red object, surrounded by a dense arrangement of small, colorful, bottle-like objects. The figure is made of a textured material, possibly wood or plaster, and is dressed in patterned clothing. The surrounding objects are small, colorful, and resemble bottle caps or small containers, arranged in a dense, vertical column on either side of the figure. The background is a plain, light-colored wall.

5 — Performance de Precy Numbi dans les rues de Matongé
Performance by Precy Numbi in the streets of Matongé

6 — Habillage de Precy Numbi en Kimbalaaba dans les rues de Matongé
Dressing Precy Numbi as Kimbalaaba in the streets of Matongé

7 — Performance avec les enfants de Matongé
Performance with the children of Matongé

8 — Photo de groupe avec les enfants qui ont participé à la séance
Group photo with the children who participated in the session

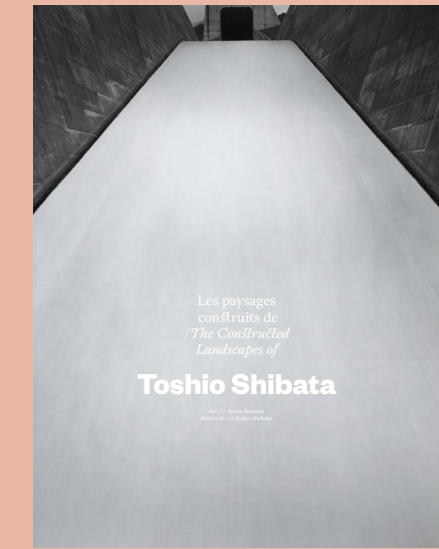
Aux pages suivantes / Following pages:

- 9 — Floxy Sisanduku après sa performance / Floxy Sisanduku after his performance
- 10 — Artiste nouvellement née de Ndaku ya la vie est belle / Newly born artist of Ndaku ya la vie est belle
- 11 — Kimbalahala et l'homme-seringue / Kimbalahala and the syringe man

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Photographic Portfolios



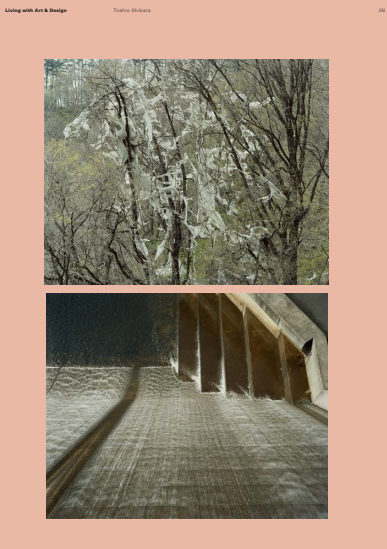
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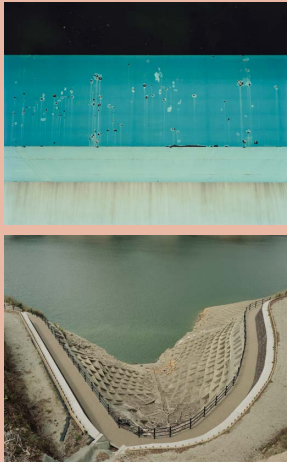
Living with Art & Design Toshio Shibata 279



Living with Art & Design Toshio Shibata 280



Living with Art & Design Toshio Shibata 281



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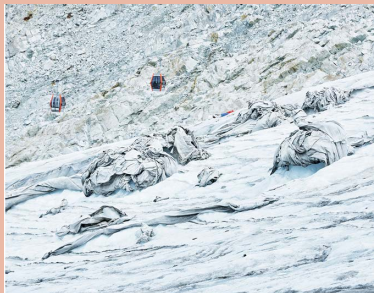
1 — Kawasaki Town, view, courtesy of the Artist and Shisho Gallery
2 — San City, courtesy of the Artist and Shisho Gallery
3 — San City, courtesy of the Artist and Shisho Gallery
4 — San City, courtesy of the Artist and Shisho Gallery
5 — San City, courtesy of the Artist and Shisho Gallery
6 — San City, courtesy of the Artist and Shisho Gallery
7 — San City, courtesy of the Artist and Shisho Gallery
8 — San City, courtesy of the Artist and Shisho Gallery
9 — San City, courtesy of the Artist and Shisho Gallery
10 — San City, courtesy of the Artist and Shisho Gallery

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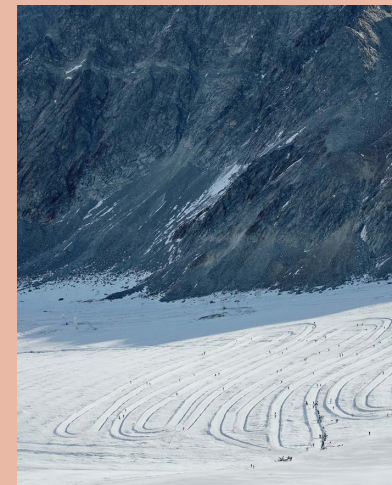
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Photographic Portfolios

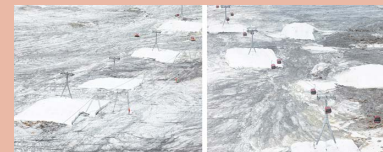


Le pergélisol imprégnait environ 25 % de la surface de la Terre. Le sol dégelé lentement mais sûrement, avec des conséquences dramatiques pour le climat et la Terre. Le pergélisol est un sol gelé en permanence, présent dans les montagnes et les régions polaires, pendant plus de deux ans de l'année. Au cours des 20 dernières années consécutives, D'énormes quantités de dioxyde de carbone (CO2) sont stockées dans le pergélisol, comme dans un congélateur. Le dégel du pergélisol libère du méthane et du dioxyde de carbone libérant du dioxyde de carbone (CO2) et du méthane (CH4). Ceux-ci agissent comme des gaz à effet de serre et intensifient le réchauffement de la planète. Selon les scientifiques, les quantités de dioxyde de carbone libérées par le dégel du pergélisol pourraient constituer un point de basculement possible dans le système climatique mondial. Il y a deux ans, les Nations unies ont déclaré que le dégel du pergélisol était l'une des menaces environnementales les plus

Permafrost regions occupy roughly 25 percent of the Earth's surface. The ground is thawing slowly but steadily with drastic consequences for the climate and the Earth. Permafrost is permanently frozen ground that occurs in the mountains and polar regions. It remains constantly frozen for at least two consecutive years. There are enormous quantities of carbon dioxide (CO₂) stored in permafrost. As the permafrost thaws, it releases CO₂ into the atmosphere. This, in turn, accelerates climate change by releasing trapped carbon dioxide (CO₂) and methane (CH₄). These act as greenhouse gases and intensify global warming. According to scientists, the amounts of carbon dioxide and methane constitute a possible tipping point in the global climate system. Two years ago, the United Nations declared thawing permafrost to be one of the most underestimated environmental threats.



perçigieux (un phénotype qui a une voyelle pas car il se produit dans le son ou dans le rythme). Comme les langues, le périgéol peut servir d'outil de communication et de reconnaissance. On peut alors observer que la forêt vivante des arbres paléogènes est en raison de la rigueur de la période, le périgéol est un langage qui a été forgé par la sélection naturelle, constituant un facteur décisif, mais encore largement méconnu, de la formation de la forêt. Les habitants de haute montagne. Selon les scientifiques, nous ne connaissons que une fraction des fonctions des arbres. Les arbres ont des propriétés médicinales, des invulnérables du périgéol influencent grandement le climat. Les arbres ont des propriétés médicinales, nous ne considérons comme des capteurs climatiques et ils ont engendrés les changements relativement rapides du climat. Les arbres ont des propriétés médicinales, nous ne considérons comme des capteurs climatiques et ils ont engendrés les changements relativement rapides du climat. Les arbres ont des propriétés médicinales, nous ne considérons comme des capteurs climatiques et ils ont engendrés les changements relativement rapides du climat.

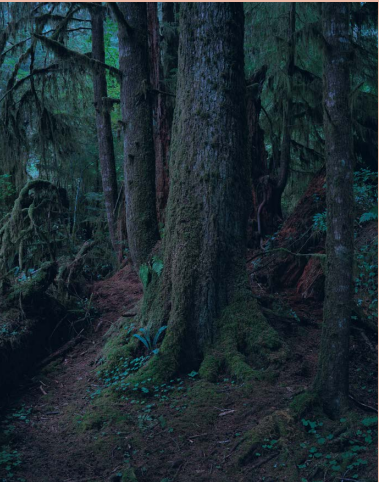
[illegible]

Dans ce cadre, l'artiste imagine et conçoit un espace-image dans le cadre desquels les observateurs peuvent définir eux-mêmes leur point de vue. Différentes approches sont possibles, par exemple la perception de l'espace, la perception du temps, les sociétés, les questions esthétiques en rapport avec la conscience du paysage et de l'espace, la conscience de la nature, l'écologie, la réalité perceptivo-théorique de l'image et la réalité spatiale. Aucune manière de regrouper ces approches n'est possible. Les quelques vagues références dans ce cadre ambigü. A cet égard, l'auteur n'est pas, au premier abord, clairement apparemment, même si elle peut sembler l'être. Elle oscille entre le verbiage et une tentative d'élucidation de l'image, mais elle clôt, sans véritablement saisir la perception, du support, les exigences de la perception et la précision perceptive. Les auteurs abordent les problèmes sociaux et montrent des systèmes instables et fragiles, mais ils ne traitent pas des conditions sociales et politiques qui en découlent.

example landscape-specific, societal processes, aesthetic questions in connection with landscape and spatial consciousness, nature awareness, ecology, perceptual-theoretical image reality, and spatial reality. There is no prescribed way of viewing; each person can create his or her own references in the ambiguity. In this respect, the work is not, at first glance, clearly apparent, though it might seem to be. It oscillates between the venter of a so-called reality and the reality of the image. On the one hand it is aimed at revealing the mechanisms of the medium, on the other at the demands of perception and perceptual precision. The works address social processes and show unstable, fragile systems in open space and the social and political conditions these give rise to. ♦

3 — *Bruchstücke* 99, 2001, courtesy of Galerie Nordenhake Berlin, Noontemporary Milan
4 — *Schneidglatzer* 99, 2001, courtesy of Galerie Nordenhake Berlin, Noontemporary Milan
5 — *Ich kiffe* 20, 2005, courtesy of Galerie Nordenhake Berlin, Noontemporary Milan
6 — *Schneid Glatzer* 99, 2001, courtesy of Galerie Nordenhake Berlin, Noontemporary Milan

Photographic Portfolios



Real Life Yoshihiko Ueda



- 1 — Quinault, 1991, No.31, Washington, USA
- 2 — Quinault, 1991, No.4, Washington, USA
- 3 — Quinault, 1991, No.3, Washington, USA
- 4 — Quinault, 1991, No.29, Washington, USA
- 5 — Quinault, 1991, No.12, Washington, USA

POTRAITS OF TREES, THE BIRTH OF A NEW PHOTOGRAPHY

"In the spring of 1991, I found myself traipsing through deep forests on the Olympic Peninsula of Washington State on the American West Coast, shouldering a large 8 x 10. It all started from taking a single image of a tree: I sensed a fleeting presence and instinctively pointed my camera, then what should emerge from the black box but an original photograph, something truly my own. I knew for certain it was a new beginning, without exaggeration, the birth of a new photography. I wasn't just saying this, it was a new experience, a new sensation I was feeling. As if the tree had whispered to me. Look this way. A powerful commanding force had held me there in a trance. From then on until the final photograph, I took pains trying to repeat the experience, but no matter how I wandered about that same overriding power eluded me. Then at the very last, upon shooting my last tree photo, I knew, Enough, it's time to leave the forest.

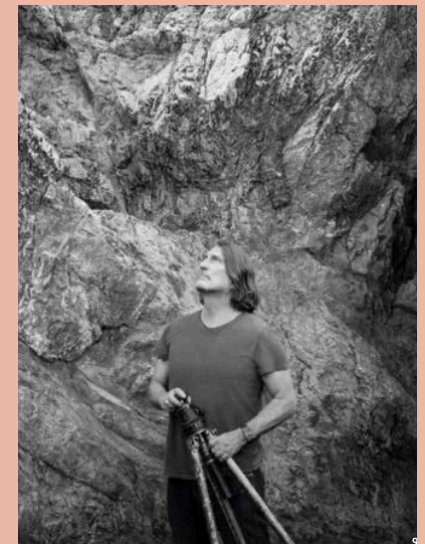
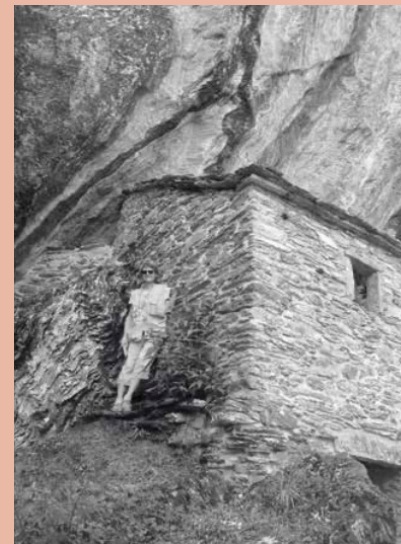
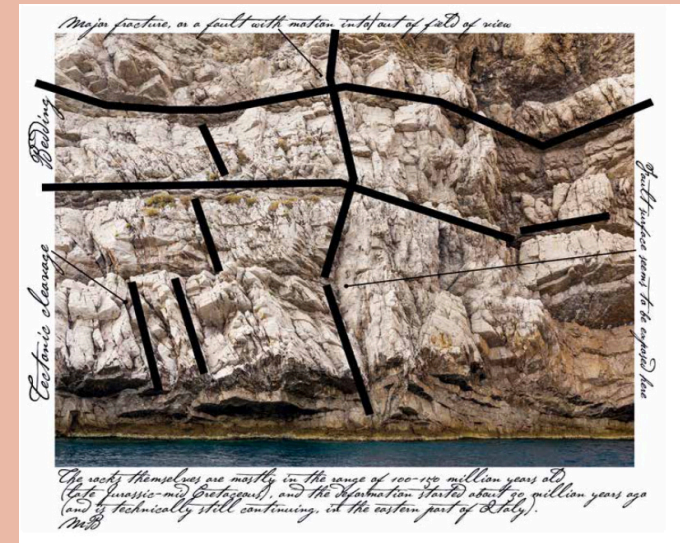
"I do believe I photographed the forest as a 'force,' something completely different than merely shooting scenery. Or to put it rather strangely, I seem to have been taking portraits of trees. A year later the book was published under the title Quinault, the Native American name for that wooded sanctum."♦

Photographer/Professor of Department of Graphic Design, Tama Art University

Yoshihiko Ueda was born in 1957 in Hyogo Prefecture. Among his many awards are the Photographic Society of Japan Lifetime Achievement Award, the Tokyo Art Directors Club Grand Prize, and the New York Art Directors Club Photography Award. In 2011 he launched Gallery 916.

His most noted series/monographs include *QUINAULT*, a meditation on the eponymous sacred Native American rainforest; *AMAGATSU*, a backstage study of Sankai Juku dancer-choreographer Ushio Amagatsu; *at Home*, intimate snapshots of the artist's family; *Materia*, capturing primeval sources of life; and *A Life with Camera*, a collection of works from his massive oeuvre spanning over 30 years. Recently published are *FOREST: Impressions and Memories 1989-2017*, capturing the three primeval forests of Quinault, Yakushima, and Nara Kasuga Taisha shrine, and *64TH STREET*, a memory of light and shadow falling on a single sheet of white paper. In 2019, he wrote, directed, and filmed the movie *A Garden of the Camellias*, the story of a woman who loses her husband and is confronted with the inheritance tax on her home, depicted through the changes of the seasons of a traditional Japanese house and its garden. Released in April 2021.

Photographic Portfolios



Artists' “Carte Blanche”

Ronan Bouroullec



Appareils

Carte Blanche à Ronan Bouroullec

À Ronan Un continent dévoilé, une péninsule

Le trait mince glisse vers l'horizon et s'arrête sur le papier brillant et lisse.
Dessinant des formes abstraites et colorées, dans le regard se sent convulsif.
C'est le temps du patient, laissant libre cours à son imagination.
C'est un dessin simple qui donne, sur une feuille blanche, dans un lieu de libération.

Une réflexion de vent sur les côtes bretonnes,
Un paysage qui ne sera jamais réinventé,
Une route baignée entre la Manche et l'Atlantique.
Une machine pensée face à la mer, une voie agitée, loin d'être pacifique.

C'est la fin de la ville, prendre l'air du large, pleurer.

À bord des bateaux, hors du monde, au large et en silence,
Naviguer au gré de la mer et du vent, à l'écoute.

En plongeant dans une vague de couleur, loin de la terre.

Les premières formes géométriques se dessinent sur les bords, s'évalent.

Le trait large et s'empare de la feuille d'un trait et d'un trait.

Celle d'une chambre aquatique ou végétale, d'un monde et d'un monde.

Le trait large, toujours glissant et enroulé, d'une première expérience.

Enroulé, arête, déviation, enroulé, déviation, enroulé, déviation.

Une forme de la main, une forme, les formes marines deviennent des formes architecturales.

Regardant du fond de son cœur pour devenir, à l'écoute.

Les formes et mythologies se dessinent dans un vent d'ouest.

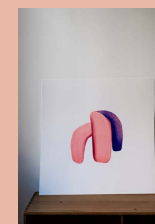
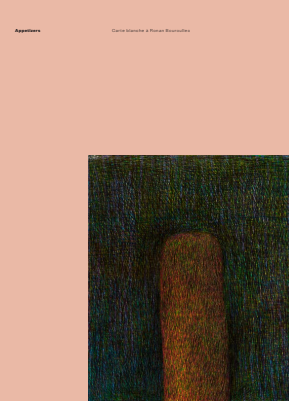
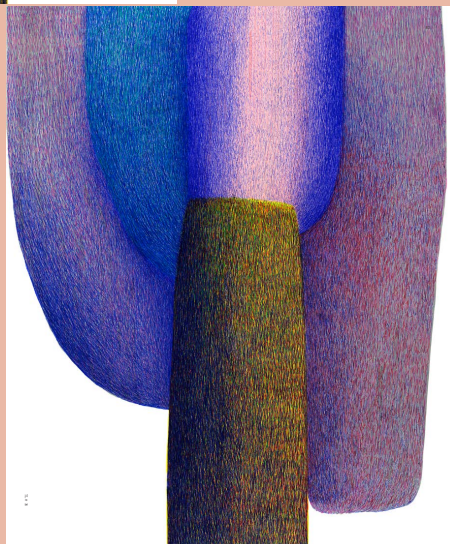
Sur le papier, le trait devient parallèle, le trait partant des bords de couleur.

Assimilant le monde géométrique dans la couleur d'un trait.

Le trait se déviant, tout l'espace se déviant de plus en plus.

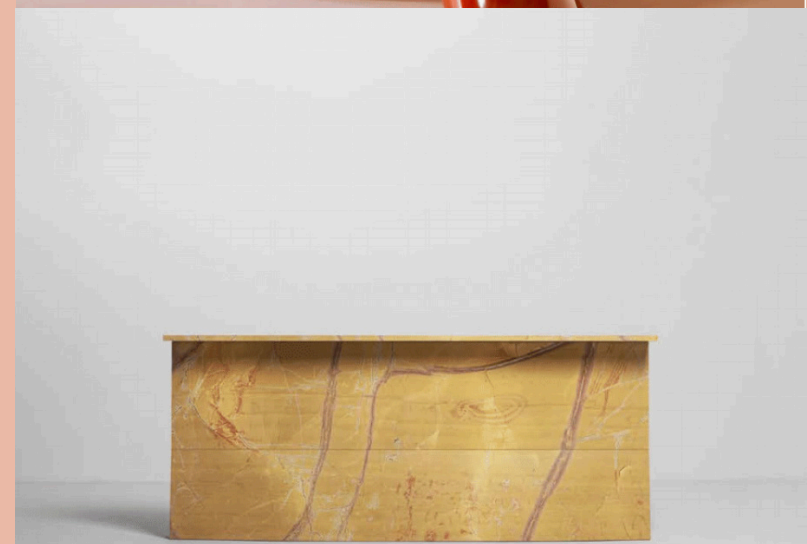
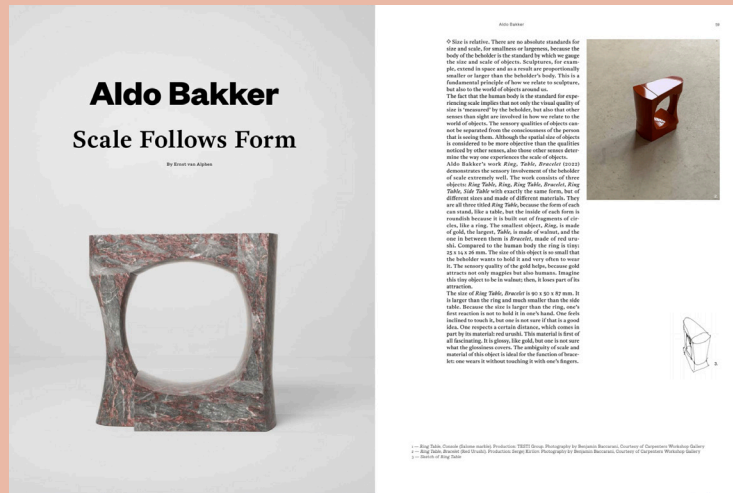
La forme se déviant, la forme devient forme couleur et l'espace se déviant.

— Lisa Collier
Bouroullec - Paris, printemps 2011



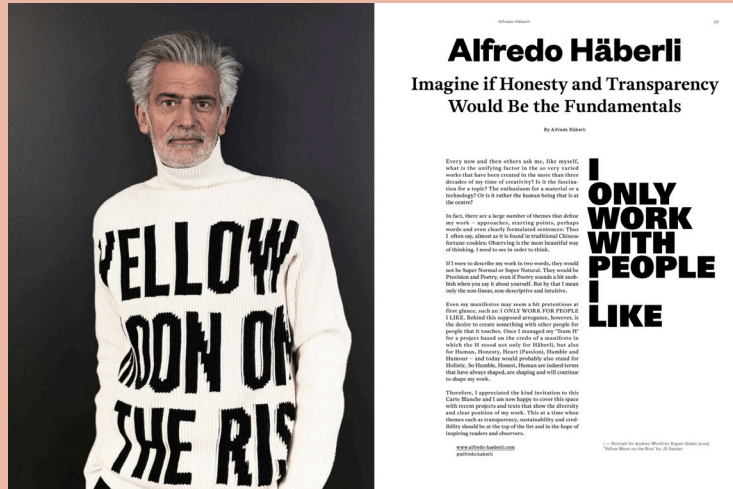
Artists' “Carte Blanche”

Aldo Bakker



Artists' “Carte Blanche”

Alfredo Häberli



Artists' "Carte Blanche"

Andreas Eriksson



Andreas Eriksson - Carte Blanche

Andreas Eriksson - Carte Blanche

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I saved the small birds who crashed into my studio window and died, mistaking the reflection for a real landscape. They were cast in bronze and the space for the melted bronze were kept, showing the process in which their new state of being was made.



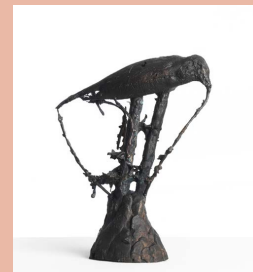
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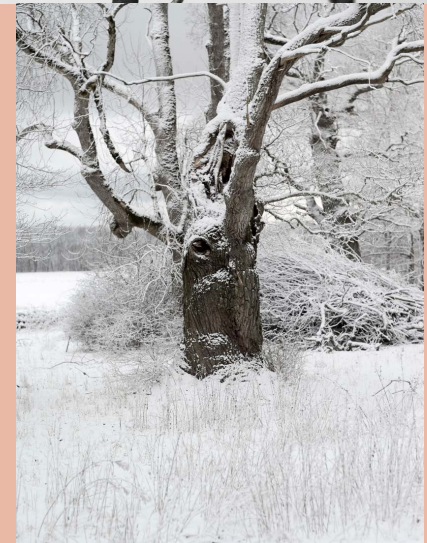
Andreas Eriksson - Carte Blanche

Andreas Eriksson - Carte Blanche

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Artists' "Carte Blanche"

Sophie Whettnall

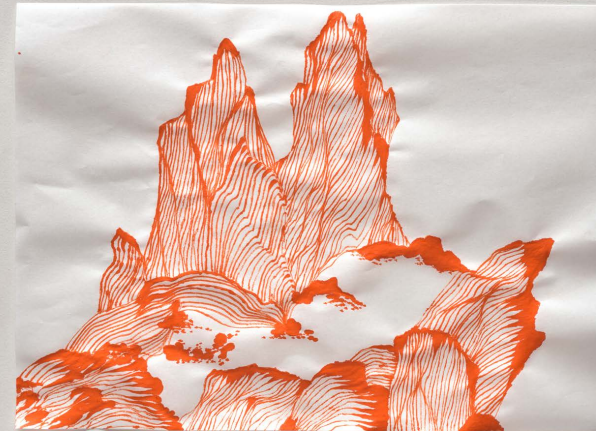
Sophie Whettnall Notebook

My Quick
Little Story
About
Landscape
Painting

Courtesy of the artist.
© 2019 Sophie Whettnall.
Paris, France.



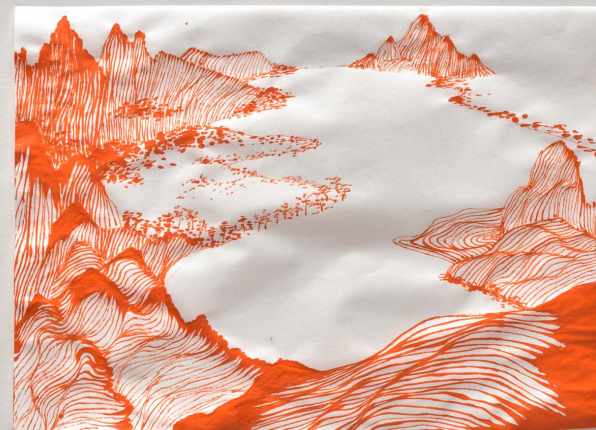
1 — Drawing in the French Mountains, Hong Kong, 1987.
Chinese red ink on one page, 100.



2 — Drawing from Saint-Jacques, French Pyrenees, 1987.



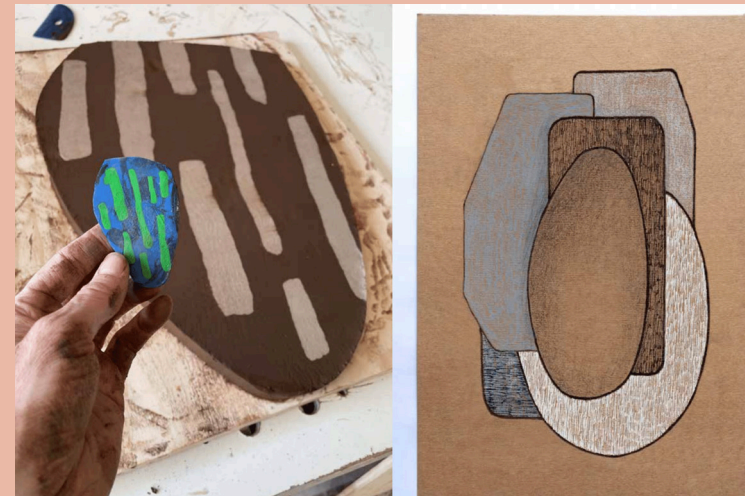
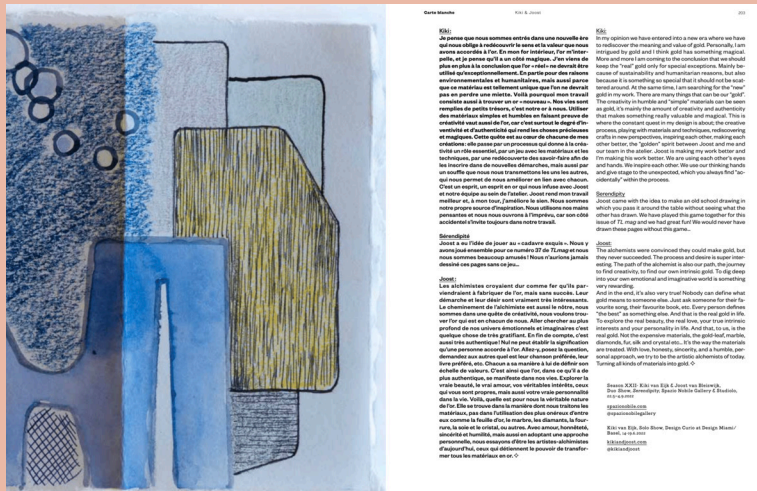
3 — La Vallée des Alpes, 1987, André Montagne, 100.



4 — La Vallée des Alpes, Pierre Brouillet (1987), 100.

Artists' "Carte Blanche"

Kiki van Eijk & Joost van Bleiswijk



Artists' "Carte Blanche"

Tomas Libertiny



Museums’ “Carte Blanche”

Guimet

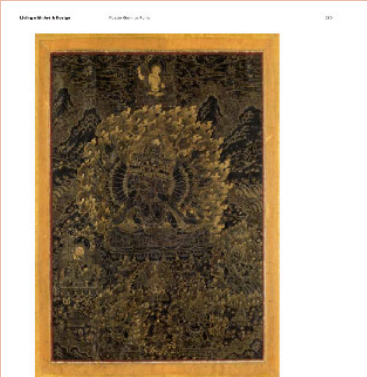


Guimet

Guimet's collection of Indian art is one of the most important in the world. It includes a wide range of objects, from ancient sculptures to more recent works. The collection is housed in the Guimet Museum, which is one of the largest and most important museums of Indian art in the world. The collection is the result of Guimet's passion for Indian art and his efforts to collect and display it in France.

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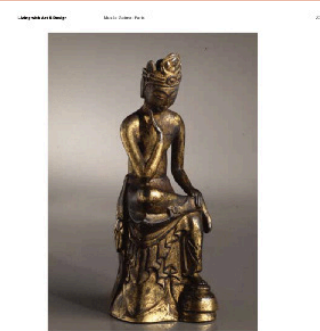
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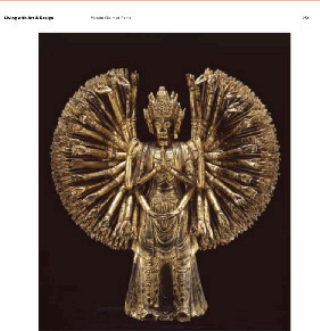


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Golden statue of a seated figure, possibly a deity or a royal figure, with a large, ornate headdress and jewelry.

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Large, ornate golden statue of a seated figure, possibly a deity or a royal figure, with a large, ornate headdress and jewelry.

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Large, ornate golden coin or medallion, featuring a central figure and intricate carvings.

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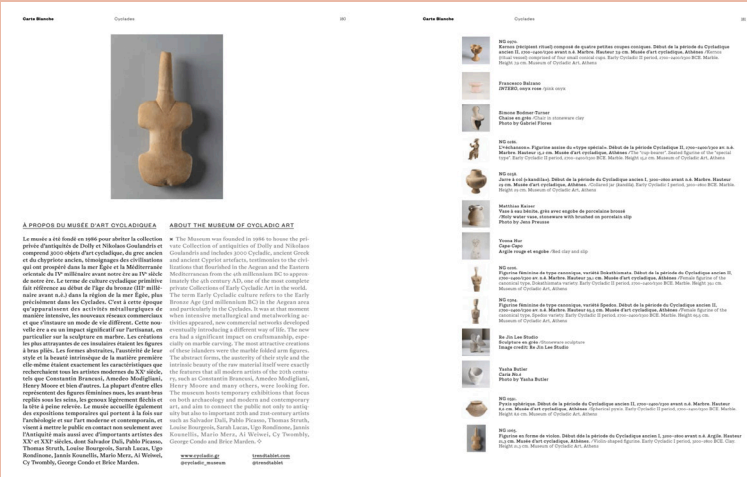
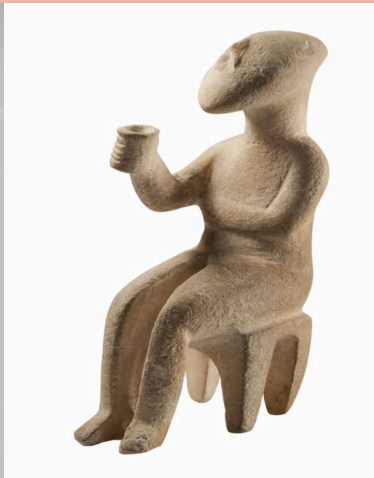
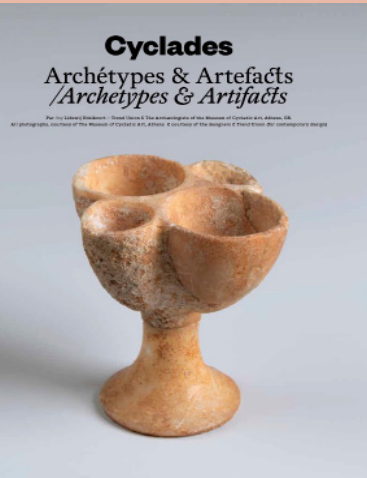


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Museums’ “Carte Blanche”

Cycladic Museum Athens



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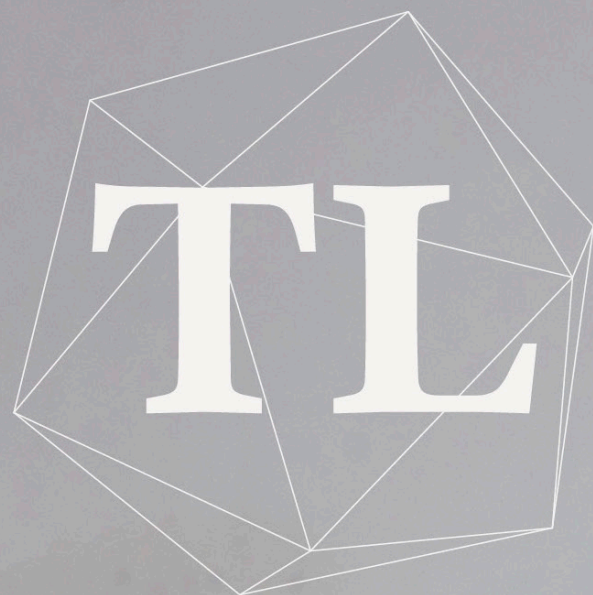
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True Living of Art & Design

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AH/AW 2020-21:
Précieux, Une Géologie de l'Être
/Precious, A Geology of Being
Guest Editor: Amy Hilton

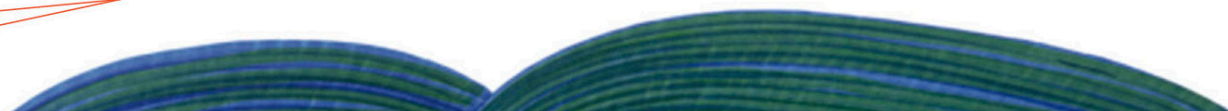




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PE/SS 2021: *Textile/Tactile/Texture*
Guest Editor: Annina Koivu





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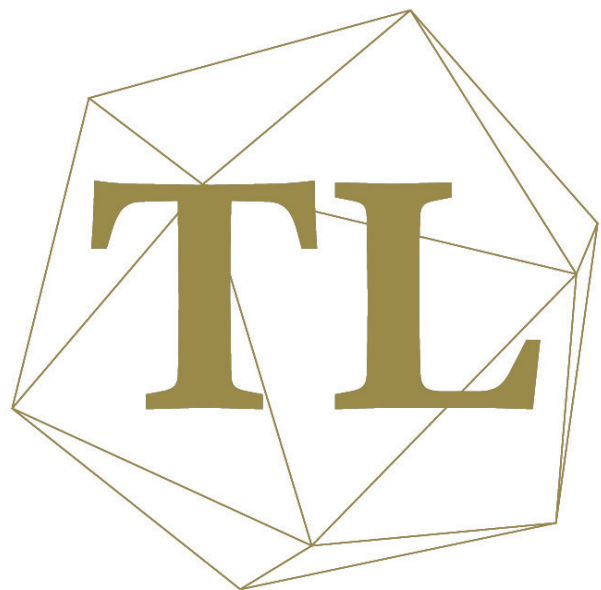
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AH/AW 2021:

Tout est Paysage / All Is Landscape

Guest Editor: Bas Smets





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PE/SS 22:

L'Âge d'Or / The State of Gold

Guest Editor: Marco Sammiceli



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AH/AW 23:

Origine / Origin

Guest Editors: Lidewij Edelkoort
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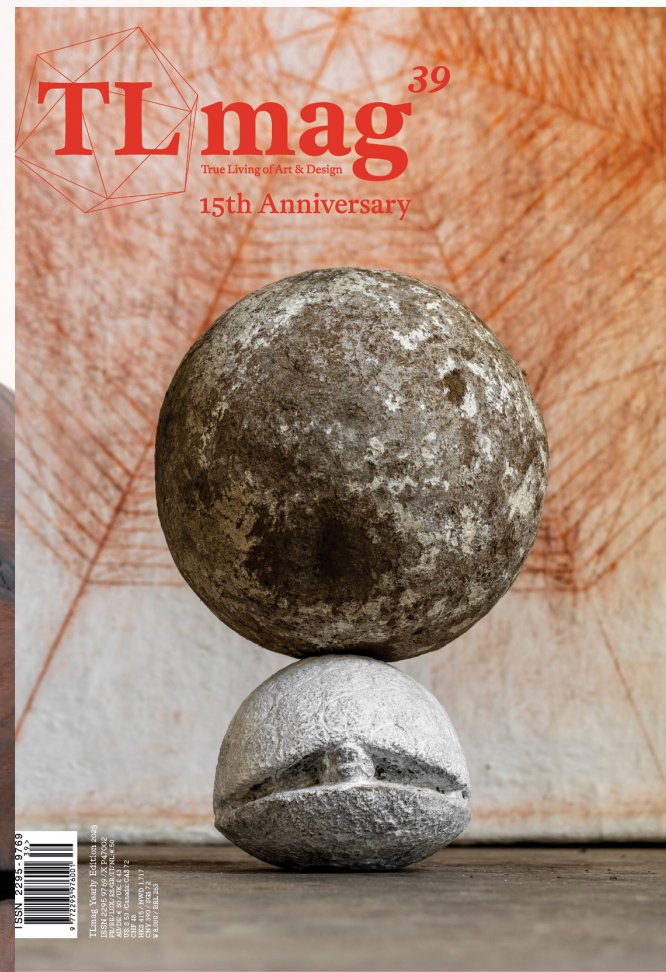




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