

Éva Garcia

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“Cette lumière peut-elle”

Can the light render
a whole world to us?
Is it rather the fresh
shadow, quivering and tender,
that entangles us,
that so resembles us
and turns and trembles
about a strange support?
Shadows of frail leaves
on road and meadow.
sudden familiar gesture,
that adopts and melds us
to a too-fresh clarity.

Rainer Maria Rilke, from “Orchards”



Extract from the 500 series, 2018. Mixed media, typographic ink, varnish, sanding on paper

In a landscape strewn with light and shadows, darkness and clarity, the shapes and volumes engraved and painted in gouache by artist Éva Garcia blend with the paper. The fragility that emanates from her moving work reveals the uncertain and sometimes strange presence of our body and its connection with nature. The “frail leaves” of which Rainer Maria Rilke speaks connect us to this territory that is ours, to this landscape that man builds in a journey towards the other, “on road and meadow” which will offer him a framework and a better understanding of reality. Waiting between two worlds, there is the movement that gives life, the openness and the tracks so well represented by the incursions the artist makes on the paper. With gravure inks she makes impressions, and gouache, appositions on her engravings. The gesture becomes the vital momentum of a soul in search of the other, the silent rock or the dark forest are the personification of time and space inscribed within us. What is the linchpin that binds us to the world? Like the taproot at the heart of the tree. The strength, the calm and the storm. Condensation and dispersion. The man with his back against the rock looks up to the immense sky. Blue.

With her practice based on engraving, Éva Garcia makes use of multiple techniques. Engraving is a reservoir of possibilities. It proceeds from inscription, it penetrates the inversion, it changes, it is a mystery. How can an engraved matrix borrow different existences and constantly renew itself? How can one find the place of the work, its creative vitality, its active silence, this land of the finite and the infinite, where anything can happen? Her art reads like an attempt to perpetuate the emergence.

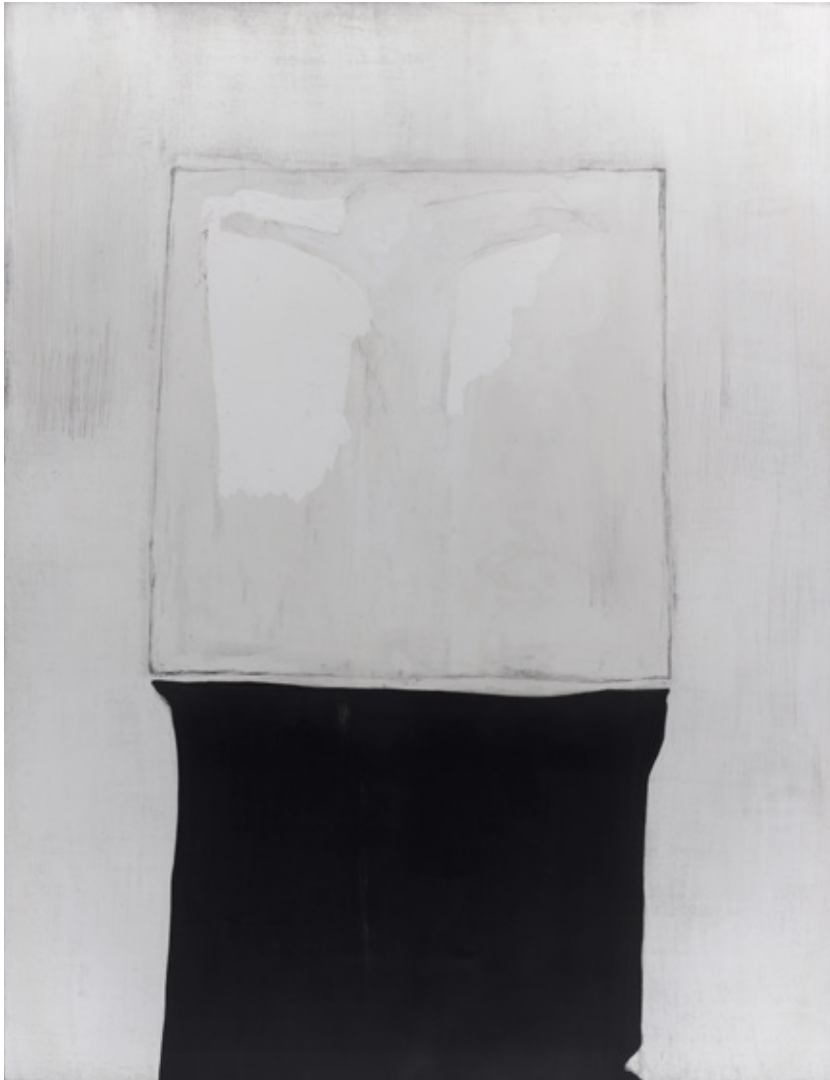
Éva Garcia questions the notion of narrative and circularity. Her work comprises repeated, transposed and multiple inscriptions, creating a transfer of language. It is not surprising that the artist opens her practice to painting and sculpture. “I started with engraving, which led me to painting, which led me to sculpture, in a continuous back and forth.” Through this to-and-fro, accumulations of layers, filters, overlaps and discoveries, through these interpenetrations of gestures, techniques and materials, through formats which impose a total investment, we are given an aesthetic of chaos in order to approach the passage from one state to another, from one reality to another, and perhaps to grasp what appears only once before disappearing. Gouache, reuse of proofs, archetypal shapes that are almost totemic, hesitating between falling and suspension, this is a variation on the theme of the body, between strength and fragility, on the importance of this linchpin of which Rainer Maria Rilke speaks, which allows us to welcome the new day.

Éva Garcia’s first solo exhibition gathered about twenty works on paper from various techniques and formats as well as a dozen sculptures in limestone carved by the artist.

Lise Coirier,
Art Historian

Works on paper

Christ #1



Homme

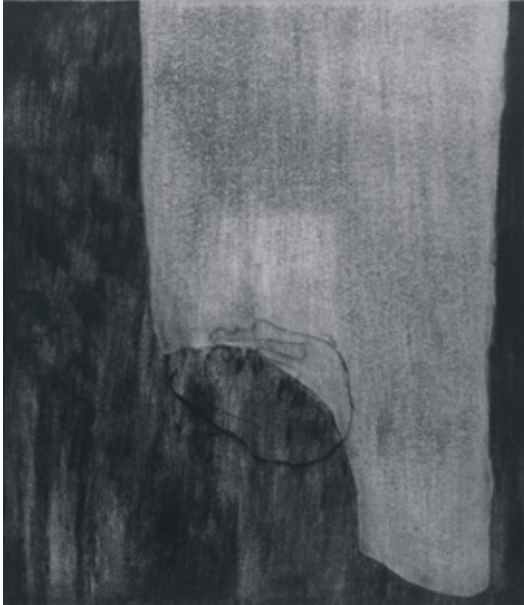


Rocher





Pensée



Torse



Levée



Corps



Présence #2



Présence #4



Présence #3



Présence #5





Horla



Visage





*Les Pierres
angulaires #1*



*Les Pierres
angulaires #3*



*Les Pierres
angulaires #2*



*Les Pierres
angulaires #4*



Quartz #6

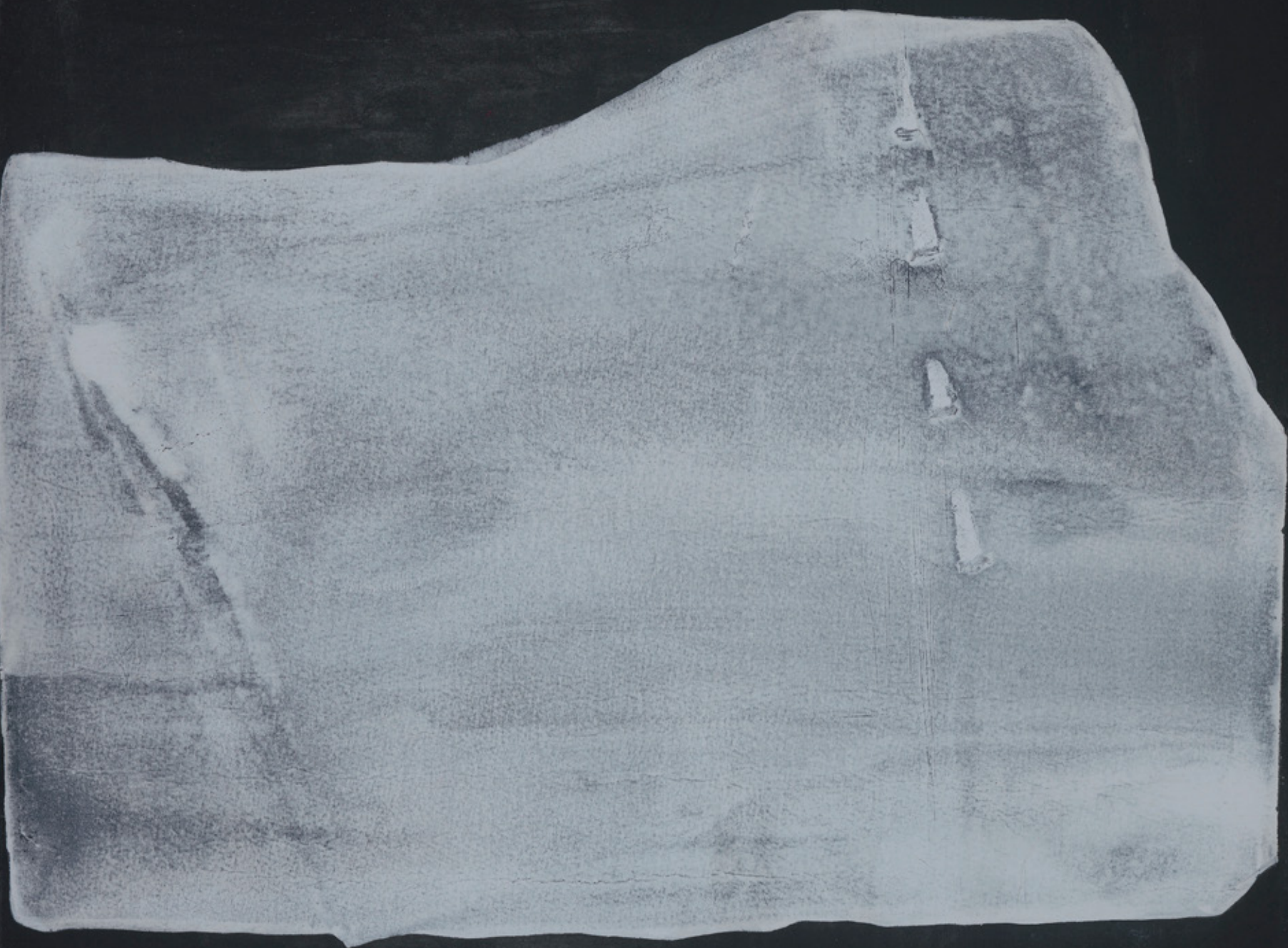


Quartz #7

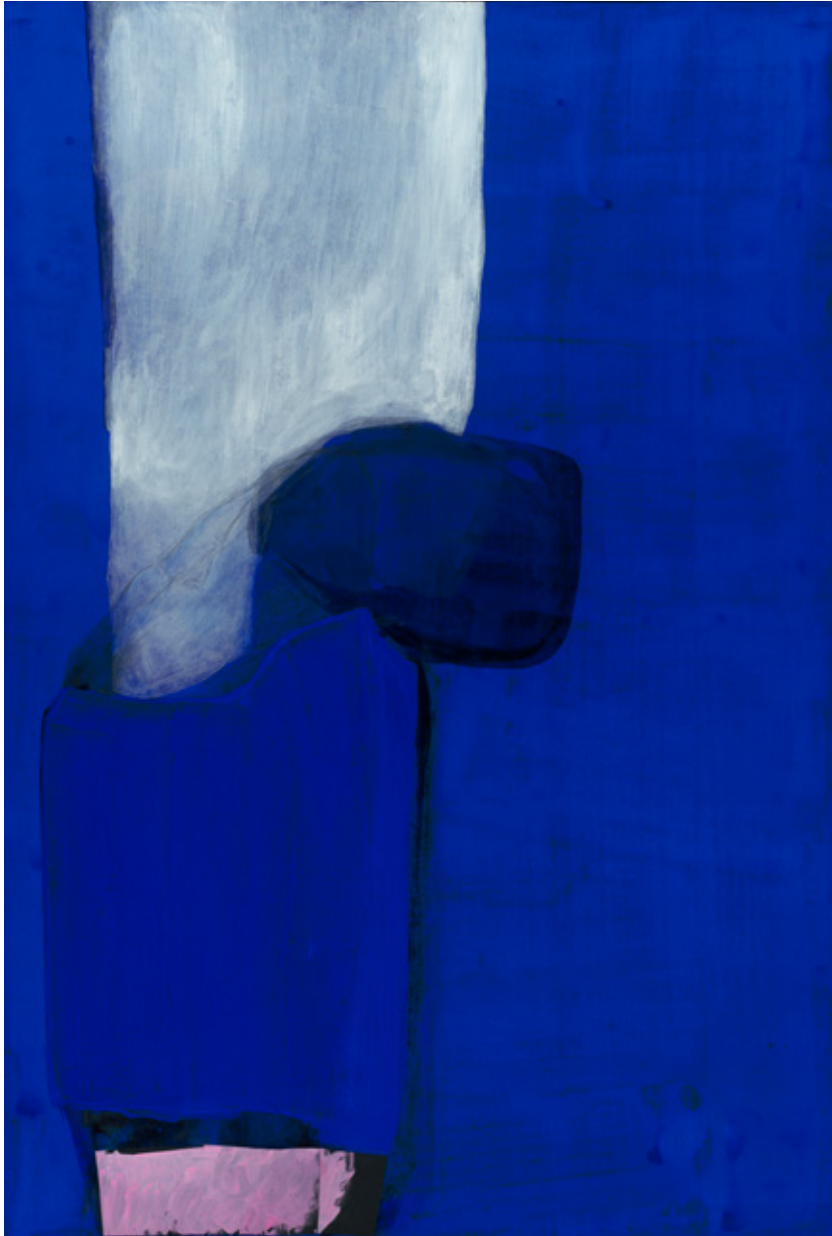


Quartz #8





Embrasse



Sculptures

Calcaire de Paris #1



Calcaire de Paris #6



Calcaire de Paris #5



Calcaire de Paris #7



Calcaire de Dordogne #8



Calcaire de Dordogne #I4



Calcaire de Dordogne #II



Calcaire de Dordogne #10



Calcaire de Dordogne #9











Engraving, she says

Carnelian beads.

Beads from the Harappan civilization, with geometric designs created by applying soda ash, then heated and marked with an indelible white imprint. Pearls encrusted with white alkali and engraved with infinite variations of lines and patterns.

Pearls like countless little jewels from the Bronze Age, like so many adornments and ornaments that play on beauty, seduction and spirituality, blending the material with the immaterial, the tangible with the abstract, the temporal with the spiritual.

And putting into action contemporary issues that are still relevant today.

From the orange pearls of the Indus Valley to modern and contemporary engravings, from this primitive art connected to our modernity: the temporary crossing will have lasted millennia.

Yet long before the Indus Valley, as far back as the Neanderthals, millennia before Homo sapiens, the act of engraving was already at work.

And it was in this act of creation, in this act of digging, scratching, engraving and also using solid colours, that Neanderthal men and women were already intensely involved.

After making their lithic tools, digging and engraving the walls of their caves, after observing the world around them, they took the time to conceive the lines and took the time for thought, questioning and reflecting before the gesture.

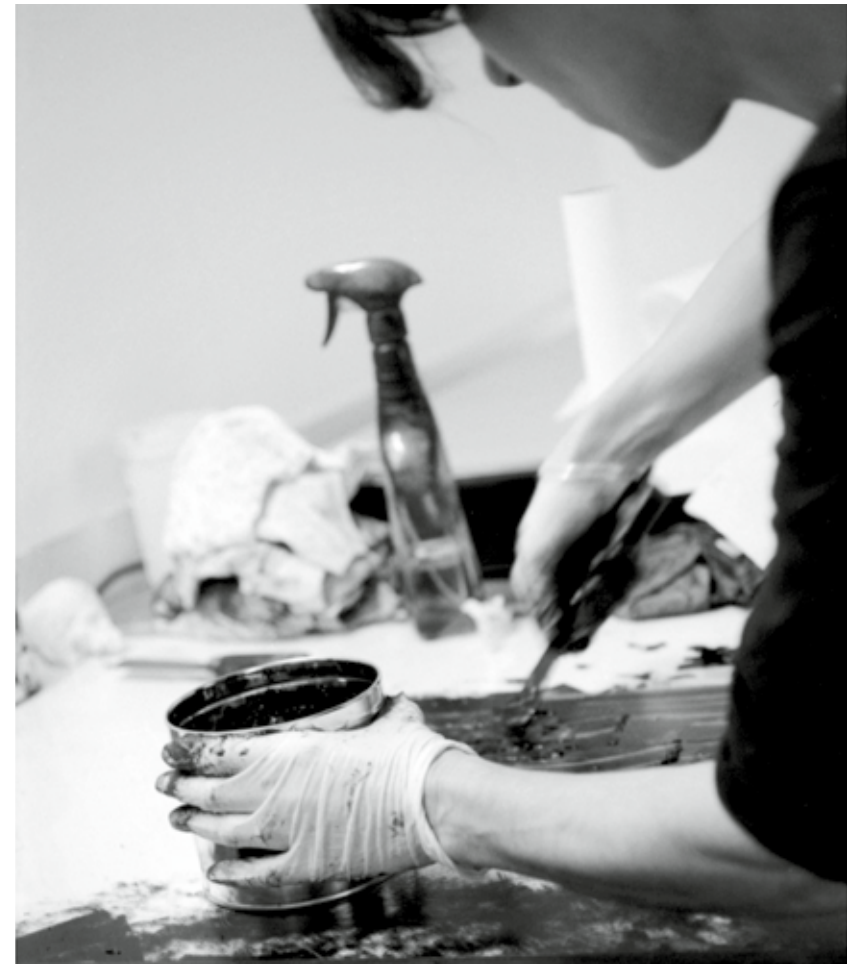
And it was by consciously and willingly combining the time for imagination and abstraction with the time for elaboration, without which nothing is possible, neither content nor form, that they generated their engraved images.

In desire, in awareness and in will: it is in this dynamic, in this gesture and in this creative process that Eva Garcia finds herself.

Engraving, she says

Engraving or tracing, biting, digging, digging with claws, with fangs, digging with tools, cutting, carving: *Intaglio*.

Engraving with tools, sumptuous extensions of the hand, with burins, castors, agates, burnishers, scrapers, needles and the press.



Engraving with ink, solvents and mordants, with acid, pigments, binders and etching.

Engraving on countless media such as stone, wood, copper, zinc, glass, metal and also paper, all kinds of paper.

Engraving bodies with scalpels, scissors, needles and knives: *Scarification*.

Engraving bodies by tattooing, yesterday with bone needles or quills, with animal teeth, metal awls or stone blades, with ink and pigments.



Engraving the earth with pruning shears, pickaxes, spades, hoes, harrows, claws and fangs, grelinettes and scrapers.

So many surfaces worked or decorated with marks, hollows, striations, lines and grooves, wrinkles and grooves.

All of these practices echo those of modern and contemporary engravers, and are directly linked to the work of Éva Garcia, whose path has taken many twists and turns.

From her native Dordogne, she retains the freedom and violent beauty of shapes and colours. At the age of 17, she left for the United States, returned, found herself in hypokhâgne, arrived in Paris at the age of 20 and enrolled at the Sorbonne.

Initially self-taught, it was drawing and reading that captivated her. She then moved on to textiles, furniture and lighting, and it was while working with brass, glass and mirrors that she began to explore the question of how to create light from opacity. Initiated by Mireille Baltar and Bo Halbirk, the answer was obvious: engraving.

And it is now in an intense *corps à corps*, the body of the artist, the body of the etching, that she sets into motion a choreography that plays with the weight of her large-format metal plates.

Éva Garcia is an engraver who handles her tools with dexterity and reflection: drypoint, burin, coloured pencils, graphite and the heaviness of the press.

And who, with method and spontaneity, juggles her media and materials: tinted paper, Japanese paper or cotton paper, zinc, and always typographic ink and again ink in washes and sometimes gouache and charcoal.

Not forgetting carborundum, the black of black, an almost living material whose grain creates depths of tone, nuances, gradations, half-tones and tremors of colour.

Radical and determined, Garcia plays with a chromatic range of greys, blacks and whites, punctuated by a blue that resonates in infinite variations, syncopations and jerky rhythms, as if echoing Brahms and his *Variations on a Theme* of Paganini.

And to the graduated half-tones of Tony Cragg's *First Era* or the blacks, whites and greys of the zips engraved on copper plates in *Notes*, and Barnett Newman's *Untitled #1* and *Untitled #2* series.

Engraving, then, is the main focus, but also, in resonance and dialogue, stone.

Criss-crossing the Dordogne, a land as raw as it is gentle, made up of rocks and forests, ravines, valleys and limestone cliffs where Lascaux meets Bara Bahau, Éva Garcia discovers



raw blocks or blocks that have had a function, like old door lintels, remnants, fragments of stories and narratives that have gone before us and that are still here in other ways.

Recovered block-sculptures that bring into play almost the same processes as the act of engraving. From directly carving onto limestone blocks, to the engravings *Temps du ver-tige*, *Corps lourds*, *Pierres angulaires*, *No Lasting Forms* and *Enjambées*, not forgetting the *Présence* series, Éva Garcia develops sequences, plays on and with the principle of repetition, and creates series that she unfolds like so many musical movements.

In her two practices: weight, density and texture.

In her two visions of the world: the presence of the cut-up, fragmented, disjointed body, and always the presence of stone.

As in Giovanni Anselmo's granite *Untitled*, Richard Long's *Cornish Stone Circle*, Ulrich Rückriem's *Menhirs* or Andy Goldsworthy's *Nettle Stalks Wall*.

From engraving to sculpture, from solid colours to volume, there is always a relationship to the body, to gesture, to the hand, all at the same time. And at the same time, Garcia sets in motion a relationship with the cerebral, with questioning and analysis.

Moving from one to the other, she moves from spontaneity to reflective thought, from the impulsive and improvised to the precise and focused gesture. It is in these constituent movements of her production and in these shifts from one state to another, from one reality to another, that Garcia situates herself. As much as in her relationship with the written word and literature.

And in this in-betweenness, she finds a point of balance, a point of convergence in which the craftsman and the artist merge to form a single body, a single mind: a single being.

Gaya Goldcymer,
Art critic and exhibition curator a-Topos'
January 2025













Tadrart

I remember those forests of basalt-coloured magmatic rock, those soils strewn with stones in the shape of body fragments, which from one moment to the next, in the blindness of the micas, reveal a red sand underneath, so red, like a decisive flash that takes everything with it and starts all over again.

Like sands that consolidate into sandstone and sandstones that disintegrate into sand.

I remember those great monolithic masses of granite where the men and women of yesteryear painted and carved the walls and built their tools.

In these landscapes crushed by orogenesis, tilts and tectonic movements, shaken by volcanism, swept and nourished by marine transgressions and regressions, crushed by glaciations and sculpted by erosion, there is this impression of the world's first morning and the presence of Titans.

And yet, this area of the Algerian Sahara, the driest in the world, was once a savannah. The crossing will have taken thousands of years.

And it is in these murmurs of vestiges from another time, in this crossing of time and cataclysms, in this biosphere today of extreme fragility where every drop of water is a source of life that my recent work has taken shape.

Tadrart, the title of my latest series of large-format etchings, with its burnt Sienna paper and carborundum applied to a metal plate, modulates the forms, sculpting the imprints, inscribing memory in this authority of impermanence.

The work to come is set in the long term and in the logical continuity of what has taken shape through this walk and this spiritual discovery passed on by the Ajjjer Tuaregs.

It is the culmination of the experiments and creative directions I worked on during my residency at the Fiminco Foundation in 2023.

Éva Garcia



Aluminium Matrices

Matrice Tadrart #5



Matrice Tadrart #6



Works on paper

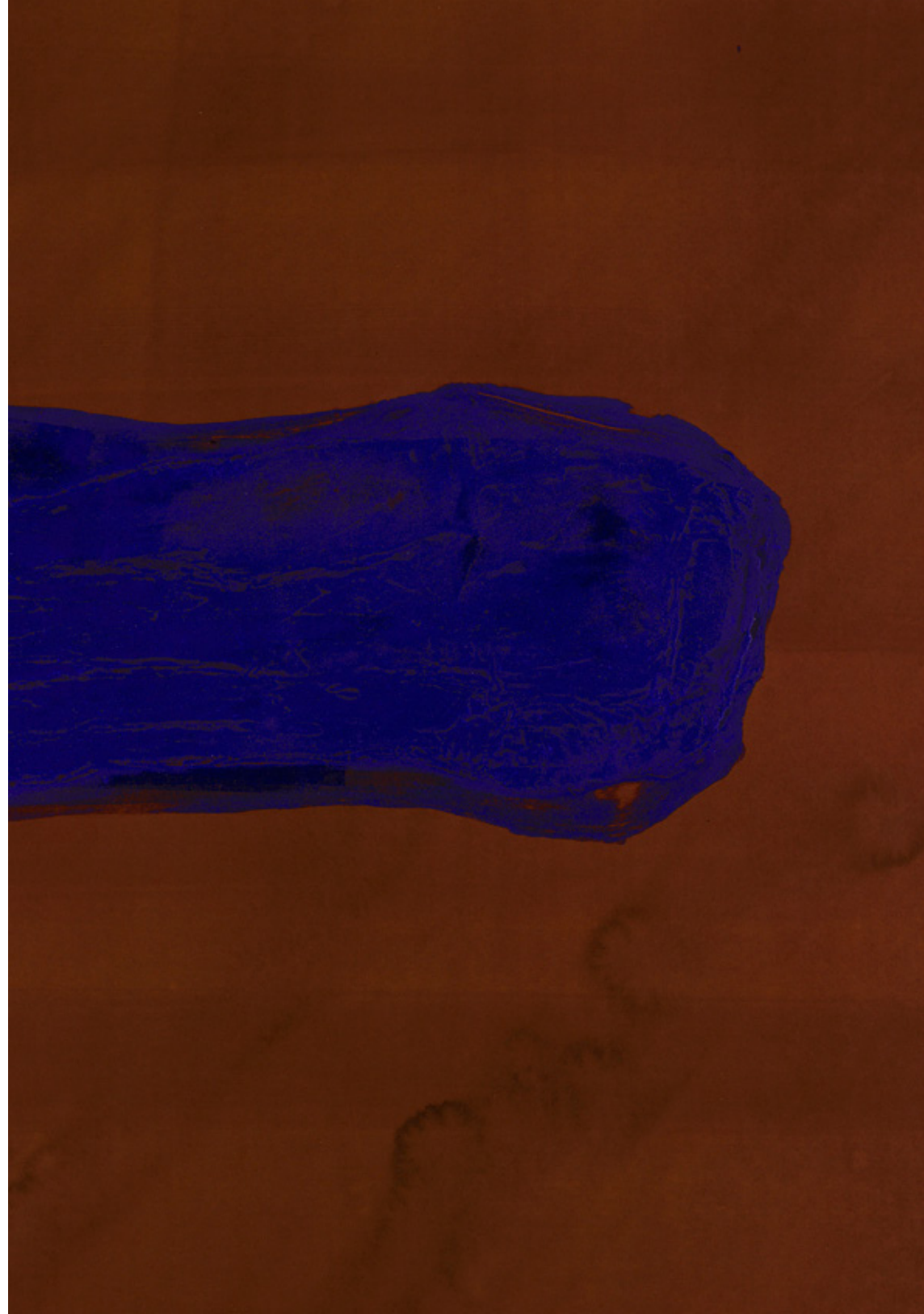
Tadrart #5



Tadrart #6



Tadrart #3



Tadrart #4



Tadrart #1



Les Enjambées #5



Latomies #3



Latomies #4



Latomies #5



Sculptures

Calcaire de Dordogne #17



Calcaire de Dordogne #18



Works at International Fairs



PAD Paris 2025, *Beaux Rivages* Group Exhibition

Posés les uns à côté des autres #1



Posés les uns à côté des autres #2



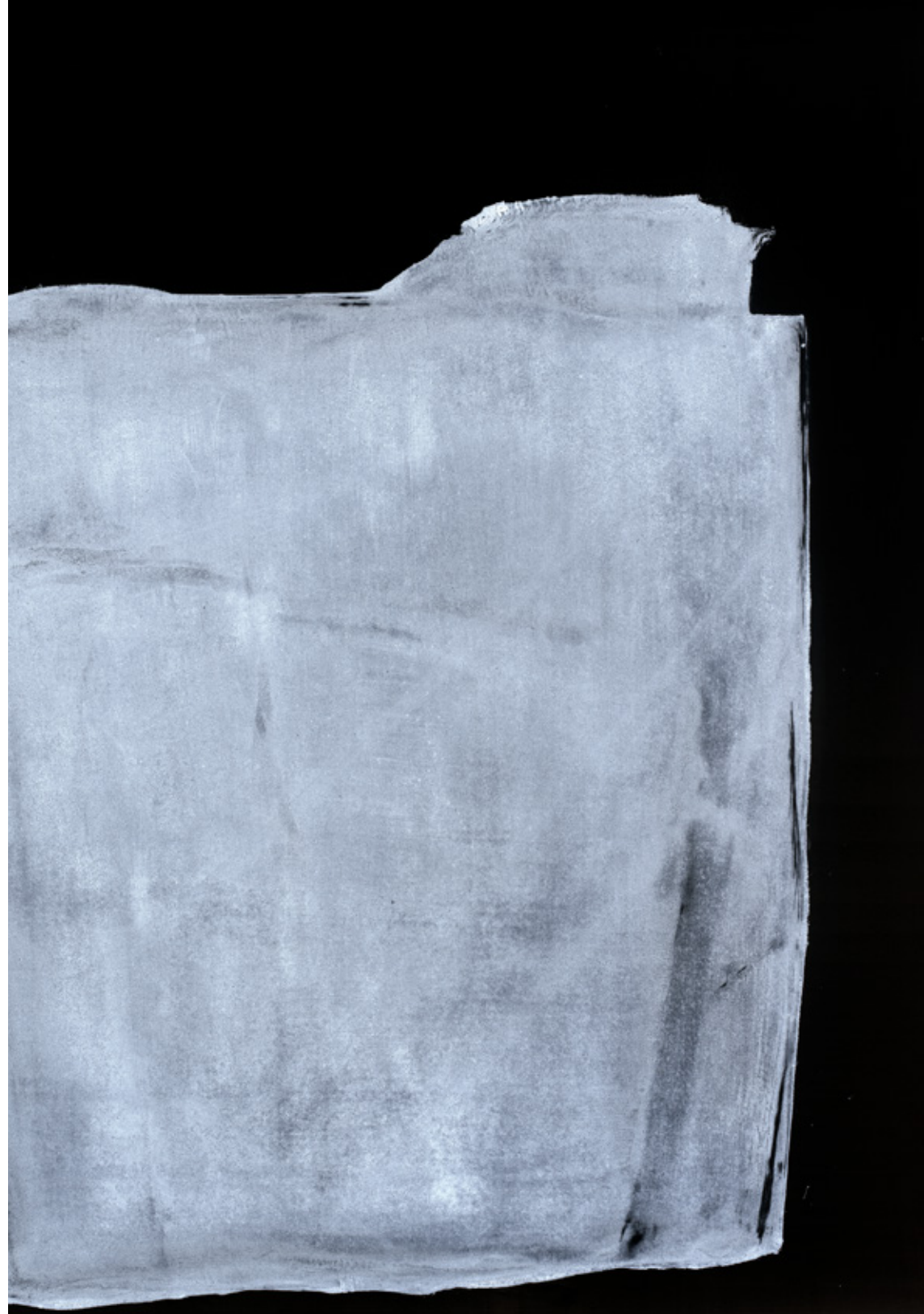
Posés les uns à côté des autres #3



Posés les uns à côté des autres #4



Posés les uns à côté des autres #5



No Lasting Form #1



No Lasting Form #0



No Lasting Form #2



No Lasting Form #3



No Lasting Form #5



Corps et Âme



Biography

Éva Garcia

Born in the Dordogne in 1980, Éva Garcia lives and works in Paris. She joined the Paris workshops in 2010 under the guidance of Mireille Baltar. Continuing her research, she joined Bo Halbirk's workshop in 2014. 2019 marks a turning point in her artistic career with her first solo exhibition at the Schumm-Braunstein gallery in Paris. In 2020, her work is recognised by the Académie des Beaux-Arts, which awards her the Frédéric and Jean de Vernon Prize. Her works are included in the contemporary print collections of the Bibliothèque Nationale de France and the Académie des Beaux-Arts, as well as in major private collections in Europe. *Le Temps des Vertiges*, the exhibition that resulted from her artist residency at the Fondation Fimenco in 2023, led Éva Garcia to produce large-format paper engravings in 2023-2024. Focusing on the medium of engraving, Éva Garcia explores periods of discovery, reflection and experimentation, giving free rein to her imagination. She reimagines stories through myths and creates archetypal forms by engraving on metal plates. In her engraving practice, she uses all the techniques, as well as sugar, burin, point, cradle, progressively favouring the direct size. She offers us visions that are both ethereal and tangible, impressions with an experimental character, beyond the usual codes of the medium. She is interested in the image, which is multiple in its essence, evolving from its inscription to its inevitable dissolution. Although she begins her work by engraving a matrix, the artist plays with the principle of printing and its identical multiplication by intervening in the print itself or by working on the printing supports. It is not a matter of variations in series, but of repeated, transposed, multiple writings, a transfer of language. Through these games, these experiments, these interpenetrations of gestures, techniques and materials, through formats that require a physical investment of the whole body, the confrontation with the material is at once rough, harsh, but also subtle. It is not surprising that the artist now opens up her practice to painting and sculpture, always remaining at the crossroads of engraving, in a circular relationship. Spazio Nobile presented Éva Garcia's first solo exhibition *Cette lumière peut-elle* in 2022, and hosted her second solo exhibition *Taille Douce* in Spring 2025.



List of Works



- p. 6 *Christ #1*, 2020
Varnish, typographic black ink, graphite, pencil and sanding on Fabriano paper
175 × 135 cm
Unique piece, signed, dated and framed
Collection of Alain and Gudrun Conte



- p. 8 *Homme*, 2021
Varnish, typographic black ink, graphite, color pencil and sanding on Fabriano paper
175 × 135 cm
Unique piece, signed, dated and framed in maple wood
Collection of Antonella Michelino



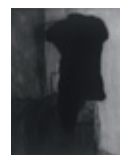
- p. 9 *Rocher*, 2021
Varnish, typographic black ink, graphite, color pencil and sanding on Fabriano paper
175 × 135 cm
Unique piece, signed, dated and framed in maple wood
Collection of Antonella Michelino



- p. 12 *Pensée*, 2021
Dry point on zinc, glued China paper
73,5 × 58 cm
Artist's proof, signed, dated and framed in maple wood



- p. 12 *Levée*, 2021
Dry point on zinc, glued China paper
73,5 × 58 cm
Artist's proof, signed, dated and framed in maple wood



- p. 13 *Torse*, 2021
Dry point on zinc, glued China paper
73,5 × 58 cm
Unique in an edition of 4, signed, dated and framed in maple wood



p. 13 *Corps*, 2021
Aquatint and dry point on zinc, glued China paper
71 × 55 cm
Unique in an edition of 8, signed, dated
and framed in maple wood



p. 14 *Présence #2*, 2021
Aquatint and dry point on zinc, glued China paper
71 × 55 cm
Artist's proof, signed, dated and framed in maple wood



p. 14 *Présence #3*, 2021
Aquatint and dry point on zinc, gouache
71 × 55 cm
Unique in an edition of 4, signed, dated
and framed in maple wood



p. 15 *Présence #4*, 2021
Aquatint and dry point on zinc, gouache
71 × 55 cm
Unique proof 1/1, signed, dated and framed in maple wood



p. 15 *Présence #5*, 2021
Aquatint and dry point on zinc, gouache
71 × 55 cm
Unique proof 1/1, signed, dated and framed in maple wood



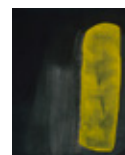
p. 18 *Horla*, 2021
Gouache on state print
59 × 40,5 cm
Unique piece, signed, dated and framed in maple wood
Collection of Dominique et Marianne Frachon



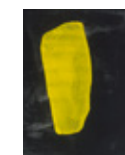
p. 19 *Visage*, 2021
Gouache on state print
63 × 61,5 cm
Unique piece, signed, dated and framed in maple wood



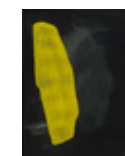
p. 22 *Les Pierres angulaires #1*, 2020
Gouache on state print
63 × 52 cm
Unique piece, signed, dated and framed in maple wood
Private Collection



p. 22 *Les Pierres angulaires #2*, 2020
Gouache on state print
58 × 48 cm
Unique piece, signed, dated and framed in maple wood
Private Collection



p. 23 *Les Pierres angulaires #3*, 2021
Gouache on state print
58,5 × 41 cm
Unique piece, signed, dated and framed in maple wood
Private Collection



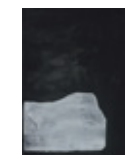
p. 23 *Les Pierres angulaires #4*, 2021
Gouache on state print
59 × 40,5 cm
Unique piece, signed, dated and framed in maple wood
Private Collection



p. 24 *Quartz #6*, 2021
Gouache on state print
58,5 × 41 cm
Unique piece, signed, dated and framed in maple wood



p. 25 *Quartz #7*, 2021
Gouache on state print
58,5 × 41 cm
Unique piece, signed, dated and framed in maple wood



p. 25 *Quartz #8*, 2021
Gouache on state print
58,5 × 41 cm
Unique piece, signed, dated and framed in maple wood



p. 28 *Embrasse*, 2021
Gouache on Indian ink, glued China paper,
graphite and varnish on paper
107 × 73 cm
Unique piece, signed, dated and framed in maple wood
Private Collection



p. 30 *Calcaire de Paris #1*, 2019
Direct carving on Paris limestone, black oil painting
42 × 23 × 23 cm
Unique piece, signed



p. 31 *Calcaire de Paris #6*, 2019
Direct carving on Paris limestone, black oil painting
44 × 31 × 34 cm
Unique piece, signed



p. 32 *Calcaire de Paris #5*, 2019
Direct carving on Paris limestone, ink and pencil
50 × 20 × 31 cm
Unique piece, signed



p. 34 *Calcaire de Paris #7*, 2019
Direct carving on Paris limestone, pencil
54 × 20 × 41 cm
Unique piece, signed
Collection of Lou de Vitry



p. 35 *Calcaire de Dordogne #8*, 2020
Direct carving on Dordogne limestone
34 × 25 × 39 cm
Unique piece, signed



p. 36 *Calcaire de Dordogne #14*, 2021
Direct carving on Dordogne limestone
56 × 25 × 21 cm
Unique piece, signed
Collection of Lou de Vitry



p. 37 *Calcaire de Dordogne #11*, 2020
Direct carving on Dordogne limestone, black oil painting
47 × 24 × 19 cm
Unique piece, signed
Collection of Lou de Vitry



p. 38 *Calcaire de Dordogne #10*, 2020
Direct carving on Dordogne limestone, black oil painting
43 × 24 × 31 cm
Unique piece, signed



p. 39 *Calcaire de Dordogne #9*, 2020
Direct carving on Dordogne limestone, black oil paint
39 × 32 × 37 cm
Unique piece, signed



p. 66 *Matrice Tadrart #5*, 2024
Carborundum on aluminium plate
Inking, Ultramarine blue typographic ink
160 × 125 × 5 cm
Unique piece signed and dated. Framed at the back
Private Collection



p. 67 *Matrice Tadrart #6*, 2024
Carborundum on aluminium plate
Inking, Ultramarine blue typographic ink
160 × 125 × 5 cm
Unique piece signed and dated. Framed at the back



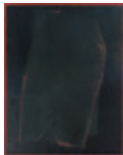
- p. 68 *Tadrart #5, 2024*
 Carborundum on aluminium plate
 Printed in Ultramarine blue typographic ink
 on burnt Sienna-tinted Fabriano paper
 174 × 135.5 × 5 cm
 Unique print signed and dated, framed in cherry wood
 Collection of Carol and Claude Serra



- p. 69 *Tadrart #6, 2024*
 Carborundum on aluminium plate
 Printed in Ultramarine blue typographic ink
 on burnt Sienna-tinted Fabriano paper
 174 × 135.3 × 5 cm
 Unique print signed and dated, framed in cherry wood
 Collection of Carol and Claude Serra



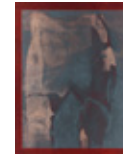
- p. 72 *Tadrart #3, 2023*
 Carborundum on aluminium plate
 Printed in Ultramarine blue typographic ink
 on burnt Sienna-tinted Fabriano paper
 178 × 140 × 5 cm
 Unique print signed and dated, framed in cherry wood
 Collection of Carol and Claude Serra



- p. 74 *Tadrart #4, 2023*
 Carborundum on aluminium plate
 Printed in black typographic ink
 on burnt Sienna-tinted Fabriano paper
 163 × 128 × 5 cm
 Unique print signed and dated
 Framed in cherry wood



- p. 76 *Tadrart #1, 2023*
 Carborundum engraving on zinc plate
 Printed in black typographic ink
 on burnt Sienna-tinted Hahnemühle paper
 105 × 69.5 × 5 cm
 Unique in an edition of 5, signed and dated
 Framed in cherry wood
 Collection of Laura and Sylvan Engelmeier



- p. 78 *Les Enjambées #5, 2023*
 Carborundum on aluminium plate
 Printed in grey typographic ink with graphite
 on burnt Sienna-tinted Fabriano paper
 175 × 137 × 5 cm
 Unique print signed and dated, framed in cherry wood
 Collection of Carol and Claude Serra



- p. 80 *Latomies #3, 2024*
 Typographic ink, Indigo colour pencil,
 sanding and varnish on Fabriano paper
 175 × 135 × 5 cm
 Unique piece signed and dated
 Framed in maple wood



- p. 82 *Latomies #4, 2024*
 Ultramarine blue gouache, charcoal, glued China paper,
 varnish on Fabriano paper
 105 × 69.3 × 5 cm
 Unique piece signed and dated
 Framed in maple wood



- p. 83 *Latomies #5, 2024*
 Ultramarine blue gouache on black Indian ink,
 charcoal on Fabriano paper
 105 × 72.4 × 5 cm
 Unique piece signed and dated
 Framed in maple wood



- p. 84 *Calcaire de Dordogne #17, 2022*
 Direct carving on Dordogne limestone
 79 × 23 × 30 cm
 Unique piece, signed



- p. 85 *Calcaire de Dordogne #18, 2023*
 Direct carving on Dordogne limestone, sealed in red wax
 121 × 84 × 38 cm
 Unique piece, signed



p. 88 *Posés les uns à côté des autres #2*, 2023

Carborundum on aluminium plate, white typographic ink on black-tinted Fabriano paper
180 × 140 × 5 cm
Unique piece, signed and dated, framed in maple wood
Private Collection



p. 89 *Posés les uns à côté des autres #1*, 2023

Carborundum on aluminium plate, white typographic ink on black-tinted Fabriano paper
180 × 140 × 5 cm
Unique piece, signed and dated, framed in maple wood
Private Collection



p. 90 *Posés les uns à côté des autres #3*, 2023

Carborundum on aluminium plate, white typographic ink on black-tinted Fabriano paper
180 × 140 × 5 cm
Unique piece, signed and dated, framed in maple wood
Private Collection



p. 91 *Posés les uns à côté des autres #4*, 2023

Carborundum on aluminium plate, white typographic ink on black-tinted Fabriano paper
180 × 140 × 5 cm
Unique piece, signed and dated, framed in maple wood
Private Collection



p. 92 *Posés les uns à côté des autres #5*, 2023

Carborundum on aluminium plate, white typographic ink on black-tinted Fabriano paper
180 × 140 × 5 cm
Unique piece, signed and dated, framed in maple wood
Private Collection



p. 94 *No Lasting Form #1*, 2023

Typographic black ink, Indigo colour pencil, varnish and sanding on Fabriano paper
184,5 × 145 × 5 cm
Unique piece, signed and dated, framed in maple wood
Private Collection



p. 96 *No Lasting Form #0*, 2022

Typographic black ink, Indigo colour pencil, varnish and sanding on Fabriano paper
184,5 × 145 × 5 cm
Unique piece, signed and dated, framed in maple wood



p. 97 *No Lasting Form #2*, 2023

Typographic black ink, Indigo colour pencil, varnish and sanding on Fabriano paper
184,5 × 145 × 5 cm
Unique piece, signed and dated, framed in maple wood



p. 98 *No Lasting Form #3*, 2023

Typographic black ink, Indigo colour pencil, varnish and sanding on Fabriano paper
184,5 × 145 × 5 cm
Unique piece, signed and dated, framed in maple wood
Collection of Carol and Claude Serra



p. 99 *No Lasting Form #5*, 2023

Typographic black ink, Indigo colour pencil, varnish and sanding on Fabriano paper
184,5 × 145 × 5 cm
Unique piece, signed and dated, framed in maple wood
Collection of Carol and Claude Serra



p. 100 *Corps et Âme*, 2019

Typographic black ink, varnish and sanding on Fabriano paper
180 × 140 × 5 cm
Unique piece, signed and dated, framed in maple wood

Colophon

Spazio Nobile

Spazio Nobile is a contemporary applied & 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 applied arts. When art historians Lise Coirier and Gian Giuseppe Simeone founded Spazio Nobile in 2016, they combined their passion for 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 15 years with creative influencers, collectors, curators, artists, designers and architects who have shaped the contemporary art and design scene. The magazine and artist monographs are published by *Spazio Nobile Editions*. *Spazio Nobile Studiolo*, a permanent showcase in front of the main gallery, has been curated by the gallery since 2020. Lise Coirier and Gian Giuseppe Simeone have also extended the gallery experience to their private villa in Tervuren, on the outskirts of Brussels, with *Spazio Nobile At Home*, and in Sweden, at *The 25 Columns*, built by OFFICE Kersten Geers David Van Severen, overlooking Lake Siljan from the heights of Plintsborg, Dalarna.

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