



Season XIX
19.II.2021 - 16.I.2022

François Azambourg, Solo Show
Le Rameau de Verre : la nature d'un souffle
The Glass Pine: Blowing with Nature
en collaboration avec / in collaboration with CIAV Meisenthal

Vernissage
18.II.2021, 18-21.00
En présence de l'artiste-designer / in the presence of the artist-designer

SPAZIO
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CONTEMPORARY APPLIED ARTS, DESIGN, PHOTOGRAPHY

MEISENTHAL
FRANCE




François Azambourg explores the expressive potential of shaping materials and production processes, regardless of whether they are industrial or handmade, innovative or traditional. After training in electrical engineering in high school, he went on to study fine arts at the École nationale supérieure des Beaux-Arts (National Fine Arts grand school), and then applied arts at ENSAAMA – Olivier de Serres (National School for Applied Arts and Crafts), in Paris. With a technical and artistic education, François Azambourg's work is driven by research, an alliance between art and techniques, and a consideration for resources and streamlined design. His drawings are influenced by fabrication processes and the nature of the materials in use. While his production mainly focuses on designing furniture and lighting, François Azambourg also does scenography and theatre sets, and interior design for municipalities, hotels and individuals. Azambourg was a Laureate of the Villa Kujoyama in 2015, a recipient of the Grand Prix du Design de Paris in 2004, the Villa Médicis in 2003, the Prix de la Vocation of the Marcel Bleustein-Blanchet Foundation in 1993, the Fondation de France in 1988 and the Museum of Decorative Arts competition in 1985. The VIA has given him support through five project assistance grants, one Carte Blanche in 2005 and several Labels. His work has been exhibited several times, including at the Festhalle Frankfurt, Salone del Mobile in Milan, Maison & Objet, Paris Design Week D'Days, MAD - Musée des Arts Décoratifs de Paris, Villa Noailles, Palais de Tokyo and MNAM – Centre Pompidou (National Museum of Modern Art). Some of his work is included in the collections of the FNAC (French National Fund for Contemporary Art), the Centre Pompidou, and the Musée des Arts Décoratif de Paris. François Azambourg has taught design for 20 years in several Parisian design schools such as Ecole Boulle, Ecole Camondo, and since 2003, ENSCI – Les Ateliers, the French national higher school of design, an interdisciplinary school for industrial design.

Le Rameau de Verre *La nature d'un souffle*

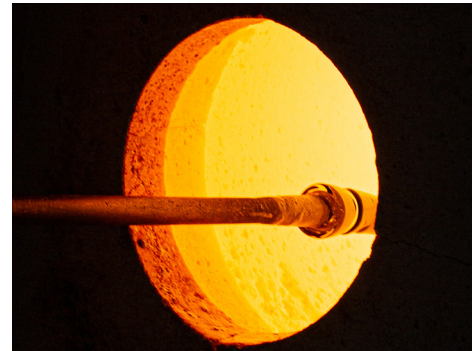
Au cœur des Vosges du Nord et sous le souffle de talentueux maîtres verriers sont nés les contenants sculpturaux Douglas et Brindilles du créateur français François Azambourg. Il les a dessinés en toute spontanéité, dans l'instant donné et dans la danse de l'atelier, tel un prestidigitateur suspendu à l'échelle de son esprit rêveur, inventeur dans l'âme. Pins, sapins, épicéas, mélèzes, cèdres... la famille des pinacées est universelle. Elle est d'ailleurs très présente sur ce territoire où la manufacture verrière du Centre international d'Art verrier de Meisenthal (CIAV) continue à en sublimer les ramages avec la création et l'édition de boules de Noël, nées de la maîtrise des techniques de soufflage et d'argenteure des boules de Noël de Goetzenbruck.



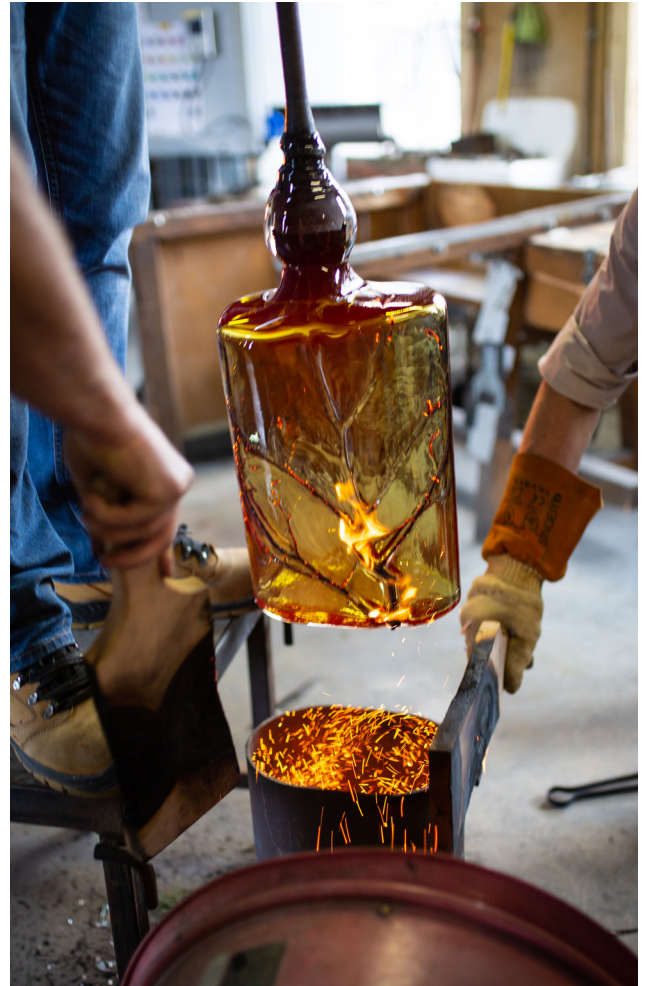
The Glass Pine *Blowing with Nature*

In the heart of the Northern Vosges and under the breath of talented glass masters, the sculptural containers Douglas and Brindilles by French designer François Azambourg were born. He designed them spontaneously, in the moment and in the dance of the workshop, like a magician suspended on the ladder of his dreaming mind, an inventor at heart. Pines, firs, spruces, larches, cedars... the Pinaceae family is universal. It is also very present in this region where the glass factory of the Centre international d'Art verrier, in Meisenthal (CIAV) continues to sublimate its branches with the creation of Christmas ornaments, born from the master blowing and silvering techniques of the Goetzenbruck factory.

Dans l'univers féérique de l'atelier verrier du CIAV, ancré sur un territoire ancestral marqué par une épopée industrielle remontant au début du XVIII^e siècle, Azambourg fait renaître de ses flammes la beauté sylvestre des pins élancés et des brindilles légères. Célébrant la grandeur d'un paysage s'épanouissant entre Rhin et Moselle aux confins de l'Alsace et de la Lorraine, le designer devient l'artiste et le chef d'orchestre d'une chorégraphie hypnotique. Le regard se perd dans la danse incroyable du soufflage de verre : la boule de feu épouse, fait crépiter et consume le feuillage persistant de ces résineux dont les rameaux sont préparés avec grand soin par François qui les a recueillis quelques heures plus tôt dans la forêt domaniale de Lemberg ou de Saint-Louis.



In the magical world of the CIAV glass workshop, anchored in an ancestral territory marked by an industrial era dating back to the beginning of the 18th century, Azambourg brings back to life the sylvan beauty of slender pines and light twigs. Celebrating the grandeur of a landscape blossoming between the Rhine and Moselle, on the borders of Alsace and Lorraine, the designer becomes the artist and conductor of a hypnotic choreography. The gaze is lost in the incredible dance of glass blowing: the ball of fire hugs, crackles and consumes the evergreen foliage of this coniferous tree, whose branches are prepared with great care by the artist, who collected them a few hours earlier in the Lemberg or Saint-Louis forest.







Lors de notre séjour et workshop initiatique passé à Meisenthal au printemps 2021, en compagnie du grand maître, les promenades et cueillettes quotidiennes ont été autant de respirations que des observations rapprochées de la nature. En sélectionnant et amassant les feuilles très linéaires des pins Douglas, il fallait déjà imaginer le brasier brûlant du feuillage à l'assaut des flammes ; il s'en dégageait une odeur agréable, un peu semblable à la citronnelle. Le résineux épineux s'ennoblit dans la chaleur du four. Moule ou moulé dans un geste artistique, le Douglas redevient l'écorce texturée d'un tronc élançant vers le ciel, présence fragile, colorée ou argentée, parfois déformée, ou prématurée. Les rameaux élégants d'un branchage aérien sont encapsulés dans la matière ou laissent leur trace légère et indélébile sur la surface transparente du vase. Contenants et contenus se confondent dans la clarté du sous-bois, la trace de la nature devient le réceptacle de notre propre culture, la forme surgit comme valeur symbolique d'un sujet – le pin, l'arbre à résine, l'arbre à sève, l'essence des Vosges, le conifère à feuillage résistant, l'arbre à aiguilles – qui devient l'objet de tous nos désirs.

Lise Coirier
mars-octobre 2021



During our first visit and workshop in Meisenthal in the spring of 2021, in the company of the master artist, the daily walks and encounters were as refreshing as our close observations of nature. When selecting and gathering the very linear leaves of the Douglas fir, one had to imagine the burning inferno of the foliage in the flames; it gave off a pleasant odour, a little like citronella. The thorny coniferous tree is ennobled in the heat of the oven. Moulded or cast in an artistic gesture, the Douglas fir becomes once again the textured bark of a trunk reaching for the sky, a fragile presence, coloured or silvered, sometimes deformed, or premature. The elegant twigs of a branch are encapsulated in the material or leave their light and indelible trace on the transparent surface of the vase. Containers and contents merge in the clarity of the undergrowth, the trace of nature becomes the receptacle of our own culture, the form emerges as the symbolic value of a subject – the pine, the resin tree, the sap tree, the essence of the Vosges, the conifer with resistant foliage, the needle tree – which becomes the object of all our desires.

Lise Coirier
March – October, 2021





















Réinventer la tradition sans la trahir

Depuis 2007, le créateur François Azambourg aime pousser les matières, les outils et les techniques artisanales dans leurs derniers retranchements. Il conduit à ce titre, épisodiquement, de multiples recherches autour des techniques verrières dans les ateliers du Centre International d'Art Verrier (CIAV) de Meisenthal en Moselle, France. Partant du principe que les points de ruptures sont des points de départ, Azambourg mène depuis lors d'épiques expérimentations s'émancipant des processus déterministes de la production verrière traditionnelle. Le vase « Douglas » par exemple, enfanté par un moule qui brûle lors de sa production en est une illustration parfaite. Cet objet désormais iconique, décliné dans différents formats, couleurs et formes, porte dans sa chair les stigmates de sa matrice de bois : des veines sinuuses, des nœuds tourmentés et d'infimes crevasses. Dans la même veine, le vase « Brindilles », quant à lui, fige à jamais dans le verre soufflé les délicates empreintes d'éléments puisés directement dans la nature environnante (feuillages, brindilles et autres épines de sapin...). Ces démarches quoique peu académiques, mais si innovantes, confèrent à chacune des pièces enfantées un caractère unique et non duplicable. Une manière innovante de réinventer la tradition sans la trahir et de comprimer dans le volume modeste d'un objet domestique la force des paysages et des forêts qui enlacent le village de Meisenthal.



Reinventing Tradition without Betraying It

Since 2007, the designer François Azambourg has enjoyed pushing materials, tools and craft techniques to the limit. As part of this process, he has occasionally conducted research into glassmaking techniques in the workshops of the Centre International d'Art Verrier (CIAV) in Meisenthal in Moselle, France. Based on the principle that points of rupture are points of departure, Azambourg has been making epic experiments that liberate him from the deterministic processes of traditional glass production. The Douglas vase, for example, born of a mould that burns during production, is a perfect illustration. This now iconic object, available in different formats, colours and shapes, bears the scars of its wood matrix in its flesh: sinuous veins, twisted knots and tiny crevices. In the same vein, the vase Brindilles, freezes forever in the blown glass the delicate imprints of elements drawn directly from the surrounding nature (foliage, twigs and other fir thorns...). This approach, while not specifically academic, is so innovative that it gives the work created a unique and non-duplicable character. It is an innovative way of reinventing tradition without betraying it, and of compressing into the modest volume of a domestic object the strength of the landscapes and forests that surround the village of Meisenthal.

Yann Grienberger, directeur/head of CIAV, Meisenthal (FR)

Info

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Vernissage

18.11.2021, 18-21.00

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Sunday Brunch

21.11.2021, 12 - 16:00

All photos © Margaux Nieto, courtesy of Spazio Nobile



Save the date

Spazio Nobile Studiolo

Feu de Joie / Fire of Joy

Kaspar Hamacher & Jo Magrean, Duo Show

19.11.21 - 16.01.2022

Luxembourg Art Week

Entre deux feux, sois celui qui éclaire

Group Show: Garnier & Linker, Pao Hui Kao, Ernst Gamperl,

Kaspar Hamacher, Amy Hilton, Noro Khachatryan, Isaac Monté,

Mathieu Peyroulet, Paivi Rintaniemi, Kustaa Saksi, Bela Silva,

Jacqueline Surdell, Ann Beate Tempelhaug,

Fabian Von Spreckelsen

12 - 14.11.2021

Spazio Nobile & Bela Silva

Petalouda Collection

Pop-up store with Rianna + Nina, luxury fashion brand from Berlin

19-20.11.2021

Contact

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Contemporary Applied Arts,
Design & Photography

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Me - sa / wo - za / Wed - Sat,
11.00-18.00

& sur rendez-vous /

op afspraak / by appointment

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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.

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