

Belgium is Design
in collaboration with
New York Textile Month
presents the exhibition

Press kit



THE GIFT TO BE SIMPLE

October 3rd
> 10th 2022
138 Wooster Street,
New York, NY, 10012

Open daily from 11 AM to 7 PM
Opening: October 2nd, 4 to 8 PM
Press day: October 3rd, from 10 AM



DESIGNERS

Natalia Brilli

natalibrilli.eu

Emma Cogné

emmacogne.com

**Design for Resilience
– Vanessa Colignon**

designforresilience.be

Laure Kasiers

laurekasiers.com

Charlotte Lancelot

charlottelancelot.com

Geneviève Levivier

aplusdesign.eu

Pascale Risbourg

pascale-risbourg.com

Alexia de Ville

tenuedeville.com

Céline Vahsen

celinevahsen.com

BELGIUM IS TEXTILE

The visual and tactile experiences of textile designs are the iceberg tip of how they have come to life. From the past to the present day, textiles have literally been part of the Belgian landscape. For centuries the northern part of the country has been the perfect place to cultivate flax, its bright green stems giving way to a sea of blue flowers. Like many European countries the pressures of global economics have hit Belgium's textile industry, yet although there are no more spinning factories, linen production is very much alive in the farming of the raw materials, fibre processing and weaving. However, it would be misleading to think that linen was the only thread in the Belgian textile maze.

Belgium's association with textiles is an evolving story. Acknowledging the know-how of the past, a new generation of textile designers are creating works that very much embrace the future with their material research and experimental approaches. Textiles in Belgium are also responsive to the pressing issues of the day. Initiatives by the Centexbel research centre explore the circular recycling of textiles on an industrial scale, while in Liège, the TexLab aims to be a place of creation and emulation for textile designers and professionals, both for textile design and clothing.

Whether it is in furniture, wall hangings or artistic installations, traditional ideas of Belgian textile design are being confounded and recontextualised, with the event in New York showing that the discipline is spinning, weaving and meshing new stories.

THE CURATORS

LIDEWIJ EDELKOORT is a trend forecaster, publisher, humanitarian, design educator and exhibition curator. From 2015–2020 she was the Dean of Hybrid Design Studies at Parsons in New York where she founded a Textile Masters and the New York Textile Month festival. Her thought-provoking writings and podcasts have become increasingly popular at a time when she is regarded as an activist and champion for change. In 2020, she founded the World Hope Forum as a platform to inspire the creative community to rebuild a better society. Edelkoort is currently collaborating with Polimoda in Florence to establish an innovative new sustainable textile masters called From Farm to Fabric to Fashion, slated to open in autumn, 2022.

[@lidewijedelkoort](#)
[@worldhopeforum](#)

PHILIP FIMMANO is design curator and scholar who also serves as a creative partner at Edelkoort Inc. As co-curators, Edelkoort and Fimmano have created design shows for international venues, including Design Museum Holon in Tel Aviv, Artipelag in Stockholm, Moscow's Museum of Architecture and 21_21 DESIGN SIGHT in Tokyo. The pair also founded Talking Textiles, a multi-format initiative supporting textile awareness in fashion and interiors for professionals and students alike. Fimmano is also a mentor of Polimoda's forecasting and textile masters in Florence, and a board member for the International Folk Art Market in Santa Fe. He is also on the Creative Council for all of Gap Inc.'s fashion brands, advising the group on creative innovation and sustainable practice.

[@philipfimmano](#)
[@worldhopeforum](#)

New York Textile Month
Exhibition The Gift to be Simple
2–10 October 2022
New York City

THE GIFT TO BE SIMPLE

– An exhibition curated by
Lidewij Edelkoort and Philip Fimmano

Belgium Is Design is pleased to launch THE GIFT TO BE SIMPLE, a contemporary design exhibition curated by Lidewij Edelkoort and Philip Fimmano as part of the 7th annual New York Textile Month. Aimed at attracting interior architects and designers as well as a general audience, the textiles, furniture and objects on display embody an innate sense of simplicity, quality and originality.

Through the textile-based works of 9 talented women, the show investigates the straightforwardness of Belgian design and how it correlates to a more sober aesthetic today: discovering excellence in everyday items. This ethos is amplified by purist furniture from the manufacturer Atmosphère & Bois Home, partly fabricated from reclaimed woods.

As a trend forecaster, Edelkoort has been observing the emergence of paired-back design for several years, noting that “In chaotic and fearful times, humanity will naturally look for answers and find solace in simplicity. People are trying to make the ordinary extraordinary.” Additionally, with many people relocating to rural regions during the pandemic, a more rustic approach is also impacting interiors, fashion and lifestyle. Therefore, upholstered furniture, tapestries and household items such as dish cloths, table linens, toweling and indulgent bedding formulate a trend towards more textiles and emotional tactility within the new home.

The honesty of natural materials is expressed by a new generation of Belgian designers, such as in an intriguing wild fiber rug by Emma Cogné or humble paper strips that are woven into wall hangings by Alexia de Ville de Goyet. Geneviève Levivier also expresses a connection to the essence of nature, mixed with poetry and prose, via lace-like felts and delicate sculptural works.

The pertinence of still lifes today is also represented in the show, evident in the archetypical design of Pascale Risbourg or the unbridled fantasy of soft curiosities and crafted rugs by Natalia Brilli. The muted palettes that Belgium is so renowned for permeate the installation, including the sensitive hues in panels and rugs by Céline Vahsen. Wellness forms part of our daily lives, such as in the ritual of cleaning, captured in woven bath products by Vanessa Colignon. Meanwhile, handcraft techniques inspire Charlotte Lancelot, such as in her linen bed quilts or a neutral knotted rug for Gan Rugs. Similar in approach is a round rug by Laure Kasiers; beautifully modest, like a brown paper package tied up with string. These are a few of our favorite things...

NATALIA BRILLI



nataliabrilli.eu
[@nataliabrilli_paris](https://www.instagram.com/nataliabrilli_paris)

NATALIA BRILLI worked for more than 20 years in the world of fashion with her own label as well as a set designer for theater and cinema. She is now starting a new chapter for her brand, creating objects sheathed in recycled leather, tapestries and raffia objects, ceramics and furniture. Since the beginning, her approach has been constant: oscillating between surrealist and symbolic influences, the designer proceeds daily, in the form of a cabinet of curiosities, to collect objects defined in turn as talismans or fetishes. These gris-gris, good luck charms or simply relics embody a sacred dimension and help defining a universe where everything is humanised by use.

"I try to give nobility to the simplest things, to transform these everyday objects into luxurious and rare objects, to make them true hybrids between crafts, sculptures and installations."

Natalia Brilli's approach is in keeping with the quality requirements and craftsmanship that are dear to her. Through her formal vocabulary, she attempts to offer a contemporary version of the vanity in minimal form, thus provoking a memento mori as disturbing as it is seductive.

THE COLLECTIONS

The tapestries and raffia objects are made in a family workshop in Madagascar. Natalia Brilli then works on the pieces to sheath them. All the leathers come from the dormant stocks of French and Italian luxury tanneries, which is why most of the creations are limited and numbered editions. For the furniture the designer collaborates with Belgian cabinet makers.



1 Paradise tapestry, 2022
Rug entirely hand-crocheted
in natural raffia
260 x 160 cm



2 Fatu huku mask, 2022
Mask decorated with shells
Hand-crocheted raffia
Real seashells covered
with recycled lambskin
in a tone-on-tone colour
Metal moulds covered with
recycled lambskin leather
in matching colours
35 x 25 cm



3 Lobster Basket, 2022
Limited edition 100 pcs
Hand-crocheted raffia,
underside of basket sheathed
in tone-on-tone recycled
lambskin, hemp rope handles
sheathed in tone-on-tone
recycled lambskin
40 x 22 x 10 cm

EMMA COGNÉ



emmacogne.com
[@cogneemma](https://www.instagram.com/cogneemma)

Designer and artist EMMA COGNÉ graduated from the textile design department of La Cambre in Brussels. Her body of work finds its process in the revaluation and transformation of craft techniques and used materials to highlight their intrinsic value. The textile medium is for her a means to widen the sensorial qualities that are specific to spatiality while engaging the personal experience of users. By showing our houses' bare structures and layers, she reveals the unique aspects of matter and color, claiming a bond with her everyday built environment. Her work gives rise to textile pieces of furniture and site-specific art installations that create transitions between the inside and the outside and echo what builds our intimacy needs.

THE COLLECTION

Clareira is a rug created in the Museum of Popular Art in Lisbon. It was born from a collaboration between designer Mariana Campos and Portuguese weaving craftswoman, Ana Paula Abrunhosa. It is made of reed, the «Stipa Gigantea», a natural fiber from the Beselga area located in the northeast of Portugal. Clareira creates a space of intimacy, as an invitation to relax in the context of a shared environment. Its name, «clearing», refers to the idea of openness and light. The team used a braiding technique, called «Ponto», traditionally made by women, to weave a dense and solid weft. The three circles merge into a sensual shape that protects and embraces the body. Around this shape, the fibers emerge in their raw form. They draw soft and sensory borders while creating personal proximity with the user.



1 Clareira, 2021
Rug
Stipa Gigantea, thread linen
173 x 115 x 51 cm

DESIGN FOR RESILIENCE

– Vanessa Colignon



designforresilience.be
[@Design_for_resilience](https://www.instagram.com/Design_for_resilience)

DESIGN FOR RESILIENCE is a textile research studio for sustainable living. Since 2009, Vanessa Colignon has set herself a goal: transform the textile industry to make it more sustainable. She studied fashion and textile design combined with a training in agroecology and naturalism. To meet her requirements, she embarked on textile research by placing the work of natural materials at the heart of her project. In 2019 she launched Design for resilience with a very first flagship product: the resilient sponge. Today, the brand offers more than 12 textile products for domestic use. As a pioneer in the creation of completely biodegradable everyday objects, Design for resilience would like to enable everyone to protect their health and reduce their environmental and social footprint via the creation of natural, resistant objects, product with respect for workers and living things.

THE COLLECTIONS

The studio works with two naturally eco-responsible materials: linen and hemp. They are declined in knitted textile products for cleaning, body care and bulk bags. Hemp is naturally anti-bacterial and gently scrubs. The resilient sponge is a range of natural, washable and compostable sponges for dishes and cleaning. Linen is naturally hypoallergenic which makes it perfectly suited to sensitive skin. It is a high absorbent and soft material you can use to clean or dry your skin. Labels, threads and fabrics are fully biodegradable. Ethically and eco-responsibly made in Belgium.

- 1 Douceur – Body care collection, 2022
– Washable face wipe
Linen, labels and sewing yarns: Egyptian cotton, Oeko-tex Standard 100, Masters of Linen (European linen)
9,2 x 9,2 cm
– Lina
Washable wipe or towel
Unbleached linen, labels and sewing yarns: Egyptian cotton, Oeko-tex Standard 100, Masters of Linen (European Linen)
24 x 28,5 cm



- 2 Resilient sponges, 2020
Hemp, labels and sewing yarns: egyptian cotton
Oeko-tex Standard 100
12 x 17 cm

- 3 Linette, 2022
Bulk bag (small)
Linen, labels and sewing yarns: egyptian cotton
Oeko-tex Standard 100, Masters of Linen (European Linen)
Anti-bacterial and anti-fungal.
Overcycled unbleached cotton cords made by inhouse
100% natural
12 x 17 cm



LAUR€ KASIERS



Textile designer by training, LAUR€ KASIERS creates and manufactures carpets and other textile objects in her studio in Brussels. Thanks to her unconventional and artisanal technique, she creates shapes and patterns that are often organic, as if they came from nature, from a microscope or an aerial view, opening our imagination.

Laure Kasiers offers a constantly growing collection of models, always unique and available for individuals or professionals. Eco-responsible and local, the production is made in Belgium from yarns spun in Europe.

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

THE COLLECTIONS

The simple linear structure of SHADES is enlivened by the vibration of the shading that subtly interferes with it. The mix of different linen yarns creates textures that play with the light, producing a piece that is both soft and sophisticated.

The vibrant pattern appearing in the SLOW series comes from the material itself in the structure of its manufacture, and evokes a movement. Here, the combination of bleached and unbleached linen with small silver accents creates an almost tone-on-tone ensemble that beautifully reveals its design in the light. Linen is a natural and ecological material. It is locally produced, requires little water to grow, and undergoes very light chemical treatments. Linen also has practical advantages: it is a good acoustic insulator, dustproof and regulates the temperature and humidity of its environment.

1 Slow, 2022
Rug
95% linen, 5% lurex
Ø 100 cm



Shades, 2022
Rug
90% linen, 10% other fibers
120x180 cm

CHARLOTTE LANCÉLOT



Behind bright objects prevails a designer's vision lead by profound considerations on ethics, ecology and social engagement.

CHARLOTTE LANCÉLOT holds a degree in industrial design but navigates fluently between neighbouring disciplines like illustration, interior architecture and product design. Over the last years, her output has materialised primarily in textile design, a domain she cherishes for its potential to create narrative, intimate and universal environments.

charlottelancelot.com
[@charlotte.lancelot](https://www.instagram.com/charlotte.lancelot)

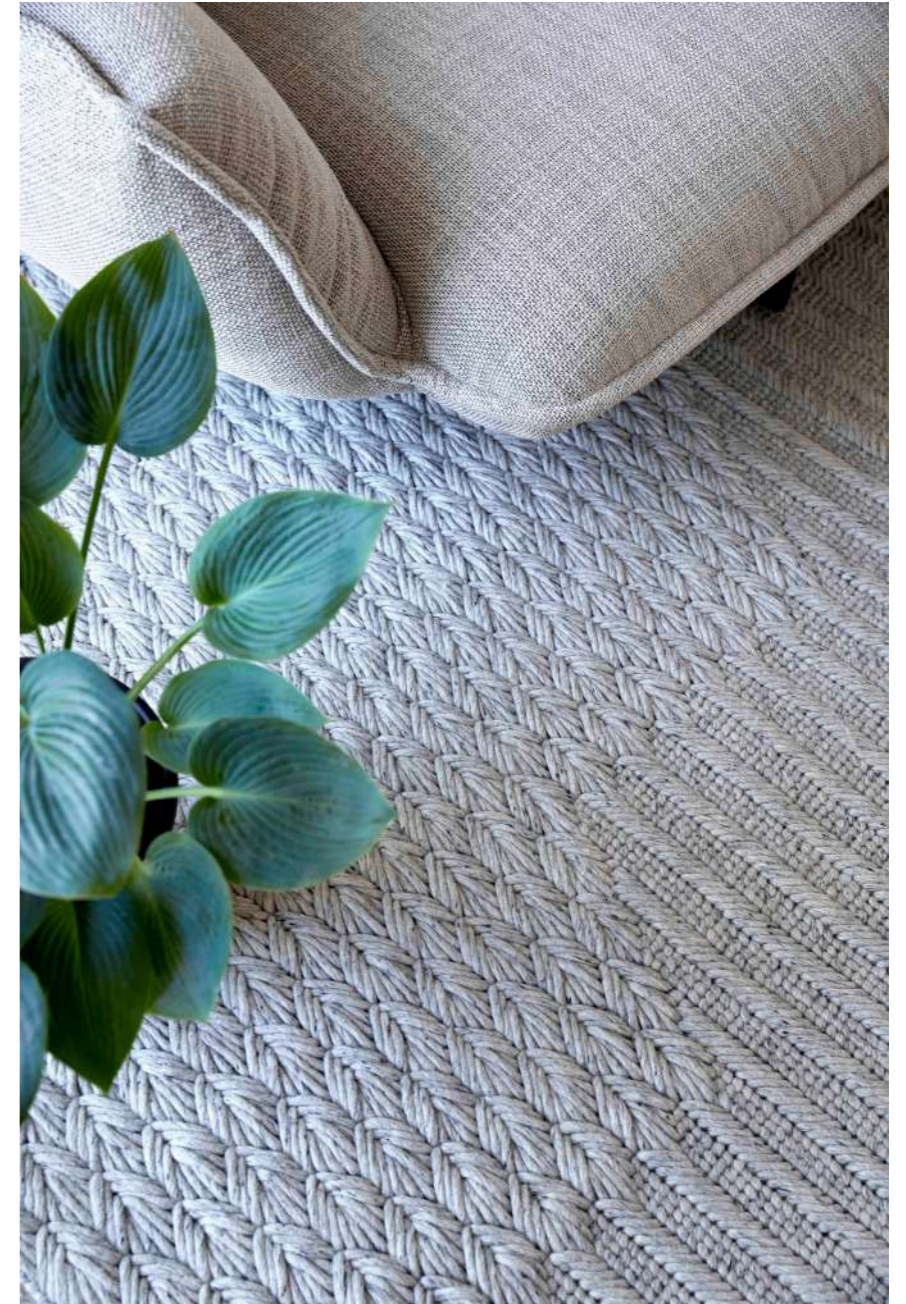
[@gan_rugs](https://www.instagram.com/gan_rugs)
[@case_furniture](https://www.instagram.com/case_furniture)

Since 10 years, she has revisited Indian handicrafts with Gan through many different collections. More recently, she has explored the quilt and Jacquard technique with Case for a collection of bedspread inspired by the ripples found on the sand.

THE COLLECTION

CHADDAR is a collection of rugs, poufs and cushions designed by Charlotte Lancelot for the Spanish brand Gan and handmade in India. Its purposeful monochrome and oversized design brings out the irreplaceable value of handwork and the perpetual reinvention of the ancient art of embroidery. Sublimely, the natural wool colors selected for the range are undyed to reduce the impact of dyeing.

1 Chaddar, 2020
Charlotte Lancelot for GAN
Rug
Handmade embroidery
100% new wool. PVC net base
170x240 cm / 5'7"x7'11" and
200x300 cm / 6'7"x9'10"



2 Chaddar Pouf, 2021
Charlotte Lancelot for GAN
Ottoman
Handmade
100% wool. PTFE coated fiberglass
mesh. Filling: 100% foam rubber
52x52x35h / 21"x21"x14"h

GENEVIEVE LEVIVIER



www.apluszdesign.eu
[@geneveve.levivier](https://www.instagram.com/geneveve.levivier)

GENEVIEVE LEVIVIER's approach combines the sensibilities of a contemporary visual artist with personal innovative technologies, evidenced by her laboratory-like studio A+ZDesign® after having created for 10 years the most refined and surprising textiles for the most prestigious fashion houses - Dior, Alaïa, Gaultier, Balenciaga. By mixing the artistic gesture, organic materials and bio-sourced fibres, Levivier defends a creation freely inspired by a mix of textile know-how and pictorial techniques. Through a meandering alchemy of sustainable materials and slow processes of creation, she creates openworks textile and projected shadows which together evoke a play of light and natural elements, offering a unending contemplative vision, referring to the intrinsic link between Man and Nature.

THE COLLECTION

Magic Lace, is an acoustic lace & digital creation. It is the result of several years of development in Digital Craft within a slow inhouse design process where the laser is used by the artist as a creating tool, like a paintbrush. Moreover, this refined development, adorned with sustainable and resistant textiles - European jute, Texel wool and PLA - has insulating qualities. No waste, glue, or colorant are used in the production: the laser process plays the role of agglomerating the textile composite as well as the aesthetic final aspect.

Magic Lace remains delicate with its contemporary and unique tone-on-tone patterns. As such, Geneviève Levivier's work reinterprets the symbols of tapestry, embroidery or lace, with a sense of surprise, poetry and sensuality of the natural materials.



1 Magic Lace, 2022
Acoustic Sustainable
Lace & Digital Creation
European jute, Texel
wool and PLA
120 x 120 cm
Custom made panels
or sheets available

PASCALË RISBOURG



pascale-risbourg.com
[@pascalrisbourg](https://www.instagram.com/pascalrisbourg)

PASCALË RISBOURG is a textile designer at heart. She now works mainly on wallpaper and rugs. Her terracottas are a 3D version of the patterns she designs. Indeed, she imagines singular creations with an assumed audacity that borrow from nature and diverse artistic movements, their subjects and motifs magnified by a remarkable work of research. With her designs she reinvents tapestry: lush vegetation, graphic forms, Art Deco motifs, dreamlike worlds...

Whether she is working on bespoke wallpaper, hand-tufted carpets or artistic ceramics, the textile designer always offers exceptional pieces designed through a creative and intuitive process.

Pascale Risbourg belongs to this generation of designers, curious and connected, who continue to develop a plural and open-ended artistic language.



- 1 Antonio, 2022
Vase
Spain Black Clay
H 39 cm L 33 cm P 17 cm
- 2 Paola, 2022
Lamp
white Spain clay
H 45 cm - L 25 cm - P 18 cm



ALEXIA DE VILLE



Launched in 2014, TENUÉ DE VILLE is a creative studio and a high end brand of wallpapers, created by the artist ALEXIA DE VILLE DE GOYET. Curiosity and passion are the key words driving the creative approach at Tenue de Ville. Each design is the conclusion of a long artistic research, a history of intern collaboration, a new perspective for your interior, hand drawn by Alexia and her team. Tenue de Ville's production is always part of a local and environmental approach. All products are made in Belgium, using waterbased inks, and FSC certified papers.

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

THE COLLECTION

Born from the desire to recycle the waste created for her wallpaper collections, Alexia de Ville started to collect her production scraps and sought a way to reuse them around a project that made sense and met her deep ecological values. She then started to assemble these strips of wallpaper in the form of weavings. These strips were sometimes tinted with natural pigments or used as such. Working these paper weavings as in textile, patterns appear thanks to the rhythms of weavings and the colors of the strips. Handmade in Belgium, the result offers unique tapestries, to frame or hang, generally in soft tones and sober design.



1 Papiers tissés (Woven papers)
Waste from Tenue de Ville
wallpaper collection
Non woven fiber paper tinted
with natural pigments
Handmade in Belgium, this
local and artisanal production
is by definition respectful
of our environment

CÉLINE VAHSEN



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

A fabric is never empty, it contains story and storytelling. CÉLINE VAHSEN is interested in the cultural dimension of textiles, by their emotion.

The textile medium consists of infinite possibilities for expression; thanks to techniques rooted in the history of design, linked to regional communities, combined with know-how enriched by long-term exchange via trade routes and transmitted by using the hand as a tool.

She uses methods of hybrid cultures by integrating them within a personal approach. Her compositions of traditional methods, open up textile craftsmanship towards contemporary art.

- 1 Untitled, 2020
Cotton, linen & copper
280 cm x 120 cm, 360 cm x 120 cm
- 2 Untitled 3, 2020
Cotton, linen, wool
94 cm x 94 cm





NEW YORK TEXTILES MONTH was founded by Lidewij Edelkoort in 2016 to investigate and celebrate the survival of creative textiles. Each September, the city-wide festival brings together around 100 events, talks, walks, demonstrations and exhibitions concerning cloth. The grassroots structure of NYTM involves the city's design and textile community, coordinated with the help of volunteers and interns and directed by Ragna Froda of Edelkoort Inc.

[@newyorktextilemonth](https://twitter.com/newyorktextilemonth)
www.textilemonth.nyc



Belgium is Design is a declaration of passion for design, highlighting the unique characteristics of Belgium's creative production. Wallonie-Bruxelles Design Mode is one of its founding partners along with Flanders DC and MAD – Home of Creators. This joint approach has been active since 2011, stimulating and developing initiatives to showcase Belgium's designers, manufacturers and producers in foreign markets. Belgium is Design's strategy takes shape through recurring presentations at key events, such as the Milan Design Week or Maison&Objet fair in Paris. In 2019, Belgium is Design presented Textiles Revealed at Unix Gallery in New York, curated by Edelkoort and Fimmano.

info@belgiumisdesign.be
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[@belgiumisdesign](https://twitter.com/belgiumisdesign)

Embodying Belgian creativity in the design sector and promoting dynamic young businesses that will be the key figures of the future: that is the mission of Wallonie-Bruxelles Design Mode (WBDM), the public agency for the promotion of design and fashion which seeks to improve the international visibility of designers from Wallonia and Brussels. Since 2006, WBDM has given its support to these creative industries, mainly achieved through collective stands at international trade fairs, exhibitions, B2B events, and meetings with the press and other international opinion makers. Through these activities and close supervision, WBDM continues to witness the flourishing of business in this sector.

info@wbdm.be
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Giorgia Morero, Leslie Lombard

PRACTICAL INFORMATION S

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The press kit and high-definition images are available on the Belgium is Design website:
belgiumisdesign.be/press

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Atmosphère & Bois Home

Upon meeting with a salvager of century-old loft barns in Canada, the idea of Atmosphère & Bois was sparked along with its unique concept: salvaging and restoring old barn wood and putting the beauty and charm of its colours aged over the last century for the purpose of construction and decoration.

SC E N O G R A P H Y PARTN E R

GRAPHIC D E S I G N

Kidnap Your Designer

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THE ≡ GIFT TO B&E SIMPLℓ

Coming next:
Maison&Objet
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