

Designers
from Belgium

Textile Edition

This catalogue is a short selection of Belgian talented textile designers – new emerging signatures, as well as recognised and experimented names - who collaborate with international design companies in the field of furniture, interior, objects... Its ambition is to be a professional tool.

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.

Belgium's association with textiles is an evolving story. While historic masters of tapestries such as Bernard van Orley have been celebrated in a recent exhibition at the BOZAR in Brussels, it was contemporary imaginations, skills, materials, technologies, and production processes, which were the focus in *Soft? Tactile Designs* at MoMu in Antwerp and *Fibre-Fixed: Composites in Design* at the Design Museum Ghent.

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 a TexLab for textile prototyping and clothing has recently opened in Liège, equipped with specialised machinery including a computerised jacquard sampling loom.

The governmental initiative Belgium is Design has as main mission to offer an international window to Belgian design. The role of the institutions behind this label is to support, promote and advise companies and designers active in the fields of design and fashion.

Feel free to contact the designers directly or to address us for any inquiry.

Enjoy the book.

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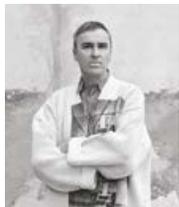
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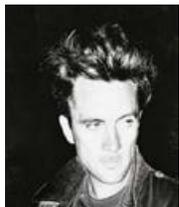
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FLAN
DERS DC FOR
DESIGN

MAD
BRUSSELS
FASHION AND DESIGN
PLATFORM

W3 WALLONIE
BRUXELLES
DM DESIGN
MODE.

A+Z Design by Geneviève Levivier

@apluszdesign.by.g.levivier

Geneviève Levivier's approach combines the sensibilities of a contemporary visual artist with personal innovative technologies. By mixing the artistic gesture, organic materials, pigments and eco-friendly self-invented paint binders and bio-sourced fibres, Levivier defends a creation freely inspired by a mix of textile know-how and pictorial techniques. The abstract coloured interlaces composing her works make echoes to the aesthetics of nature in its wild and poetic aspect. By integrating real roses and old species of medicinal plants to pigments and fibres, she reinterprets the art history theme of the Vanitas, as well as the symbols of tapestry, embroidery or lace, with a sense of surprise and poetry of the materials. This way of working is very much on show in her Eggshell Alchemy collection made of recto-verso translucent tapestries and circular translucent textile sculptures, that can be framed or suspended to enhance public or private areas. Playing with light such as textile stained glass, the rich sensory artistry of the series literally shines through and demonstrates Levivier's ability to perform a material metamorphosis (eggshells, flowers, ...).

After having created for 10 years, the most refined and surprising textiles for the most prestigious fashion houses, Geneviève Levivier is nowadays devoted to the creation of her contemporary tapestries and artwork in harmony with a theme, the surrounding architecture, the living nature and the natural light, performing the idea of synaesthesia. As such, she's regularly invited to present solo or group exhibition - Museum of Sculpture of Sao Paulo, Triennale and Universal Exhibition of Milan, Hong-Kong Design Week, Swiss and NY galleries...

1 Eggshell Alchemy floral - Eden, 2019

Double-sided translucent tapestry

PLA, tulle, eggshells, flowers, eco-friendly polymer (without solvent, without plasticisers)

made in-house; made to measure hooping in solid brass / Ø 90 cm

Manual weaving of multi-layered fibres, eggshells and flowers, combined with a personal technique for dyeing and the creation of random patterns

2 Eggshell Alchemy floral - Comète, 2019

Double-sided tapestry

PLA, tulle, eggshells, flowers, eco-friendly polymer (without solvent, without plasticisers)

made in-house / 200 x 120 cm

Manual weaving of multi-layered fibres, eggshells and flowers, combined with a personal technique for dyeing and the creation of random patterns

3 Eggshell Alchemy Floral - Luce II, 2019

Double-side semi openwork tapestry

Flax threads, PLA fibers, eggshells (recycled in the studio), flowers, eco-friendly paint binder

(without solvent, without plasticizers) made in-house / 160cm x 130cm

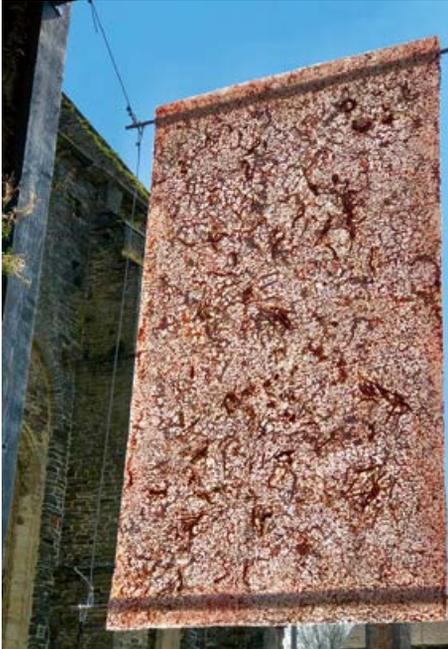
Manual interlacing of multi-layered threads, fibers, eggshells and flowers, combined with a personal technique for dyeing and creation of reliefs

Photo: © Geneviève Levivier

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Alice Leens

@alice_leens

Textile designer Alice Leens graduated from La Cambre (Brussels) in 2015 and has spent the last three years continuing her experimental work around the thread. The thread, the foundation of all textile manufacturing, frees itself from its utilitarian role to contemplate its own body, to feel its liberated presence. Leens' research renews the experience of our apprehension of reality: "If it were necessary to give meaning to my work, it would be this one: to allow the spectator to let themselves be touched, even if only for a moment, by the beauty of a banal object that they no longer see." Through the scientific study of the decomposition and composition of threads and their structures, Leens probes the universe, the infinite possibilities of creation and meaning from a filamentary DNA. In Leens' hands, textiles are definitely a plastic and semantic language.

1 Cône, 2015

Coils of cotton thread, resin
Various dimensions
Photo: ©Sofia Chalaguina

2 Archivolte, 2017

Private collection Galila Barzilai-Hollander
Cord and strap 100% cotton
Various dimensions
Photo: ©Sofia Chalaguina

3 Sans titre, 2015

Private collection Galerie Les Drapiers
Sculpture
Ø 83 cm
Cotton
Photo: ©Ludovic Beillard

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Alice Pilastre

@alice_pilastre

————— Alice Pilastre graduated from Brussels' La Cambre in 2010. Her approach involves taking the traditional uses of a material to reveal whole new aspects, challenging its codes and appropriating its tools. She recalls the memory of places, people and handcrafts by deconstructing, restructuring, reversing, weaving, unthreading and shredding.

Personal and poetic, Pilastre expansive work has seen the encoding of a graphic design initially destined for the weaving mill transposed as a musical score, what she calls 'resonant textiles', while another of her projects includes assigning fire hoses with new meaning by weaving and braiding them into contemporary patterns. In the same way that the reverse side of embroidery reveals its creator's inherent logic, such objects generate their own system of reading.

Pilastre is a player of proportions. Generally minutia supposes a tiny world, the size of a needle, of a thread. But for her it can also be scaled up, stretching from micro to macro, reaching urban and social dimensions. There is also a freedom of interpretation to Pilastre's work, the artist allowing unpredictability to provide the necessary poetry and letting life interfere.

1 Pin Pon, 2011

Sculptural door and cladding for the central pavilion of the former fire station at the Place du Jeu de Balle in Brussels that has been transformed into a public space.

Fire hoses, linen, rubber, steel

Weaving

Photo: ©Morgane Delfosse

2 Dentelle sonore, Ritournelles series, 2010

Sculptural object

Industrial lace, primers, metal, wood

Mixed manufacturing techniques

Photo: ©Alice Pilastre

3 Undone wallpaper, 2012

Sculptural wall

Partially shredded wallpaper

Wire drawing

Photo: ©Alice Pilastre





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amgs studio

Ana María Gómez NEW GEN

@anamgomezsuarez

amgs is a studio created by Colombian designer Ana María Gómez after finishing a Master's in Textile Design at La Cambre, Brussels (2015). She makes pieces that go from wearable items to eclectic functional furniture, often as result of collaborations. The core of amgs is to experiment with the visual, tactile, and spatial dimension of textiles. In addition, the studio has a particular interest in how craft and contemporary design intersect through co-productions with traditional textile artisans.

In 2014, Gómez was selected to participate in the two-month AAD residency in Benin, Africa. Two years later the Flemish Government awarded her a year-long grant. In 2018 amgs had an exhibition in Fracas Gallery with the artist Fanny Richard, and also took part in a group exhibition at the showroom of Daniel Perahia. And this year, for the first time, amgs participated in the Salone Satellite section of the Salone del Mobile in Milan. amgs is part of the organization le noeud, associated with Véronique van Lierde, joining forces to produce various artistic projects.

1 a boi, 2018 - ongoing

*In collaboration with William Contreras
Collection of blankets and scarves
95% alpaca, 5% polyester
Various dimensions
Unique woven pieces made in-between Belgium and Colombia (Cucunubá)*

2 Ciempiés, 2017

*Blanket / mattress / pouff
Knitted wool, padding
Variable dimensions
Knitting, made in Belgium*

3 Oruga, 2017

*Blanket / mattress / pouff
Knitted wool, padding
150 x 200 cm
Knitting, made in Belgium*

Photo: ©Alexandra Colmenares Cossio

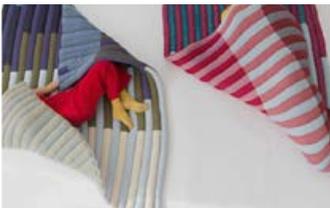
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anamariagomez.me

Anaëlle Renault NEW GEN

@anaelle_renault

@collectif.macocoi

Textile designer Anaëlle Renault is driven by experimentation, research and creative processes, which lead to new opportunities including exploration of forms and materials. With projects that allow her to develop a textile language and a repertoire of textured forms, one of Anaëlle's key interests is the interplay between art and design through the prism of textile materiality.

Building Shapes is a project that focuses on the meeting of two materials, concrete and textile, and employs the technique of lock stitching. It is about making these two materials resonate through various volumes, and has allowed Anaëlle to experiment and explore the different characteristics of both materials. A series of sculptural pieces were designed, where colours and materials interact together to create a language of textured forms, in order to better reveal the potential of each material and create a new context for them. These objects are the inspiration for a collection of tiles where concrete and textile combine to enhance the thermal and acoustic properties of each other. These tiles were developed in collaboration with the Brussels-based Centre for Collective Research (CRIC-OC-CN), whose expertise is in the fields of cement, concrete, and their constituents.

Anaëlle Renault is one of the co-founder of MACOCOï, a group made up of seven textile designers that experiment with materials and processes that relate to both the art and design worlds.

1 Building Shapes, 2017

Mortar, wool, cotton

Lock stitching, moulding

2 Building Shapes - Tiles, 2018

Mortar, Dickson fibres

Tufting, moulding

Photo: ©Christophe Bustin

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anaellerenault.com
macocoi.com

Anita Evenepoel & Tine De Ruysser

————— Make Space for the Little Black Dress is the first collaboration between Anita Evenepoel and Tine De Ruysser, based on a shared love for experimenting with materials and techniques. For this project they played with the qualities of spacer fabrics and the possibilities of laser cutting, heat forming, and embossing. This led to the creation of both subtle and expressive details and shapes. The result is a vision of futuristic clothing: an innovative collection of tactile little black dresses. Each dress can be scaled up to a wearable version, or as a collection they come together as an installation and form one large ballgown.

1 Make Space for the Little Black Dress, 2017

Designers: Anita Evenepoel & Tine De Ruysser

Installation

Polyamide spacer fabrics

Laser cutting, embossing, heat forming

Photo: ©Carlos Dekeyrel

2 Ladycake, 2015

Designer: Anita Evenepoel

Clothing

Spacer fabrics

Heat forming

Photo: ©Evy Raes

3 Wearable Metal Origami, 2009

Designer: Tine De Ruysser

Shoulder Cape

Polyester fabric, copper

Electroforming, pleating

Photo: ©Tine De Ruysser

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anitaevenepoel.be
tinederuysser.com

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Anita Kars

@anita.kars

————— Anita Kars has evolved a strong sense and fascination for colour and texture, highlighting the beauty of both. She likes to work with natural materials and gives them a special touch by developing new combinations with different materials like paper, rubber, printed yarn, etc. Kars' desire is to give fabrics an authentic patina and an irregular feel. Creating woven designs for an international clientele in interior textiles, the diversity of her work extends to textile design, trend research, photo styling, product design, set design and art directing. Intrigued by the entire story, from thread to end product, Kars loves to focus on how the product adds value and fits into our daily lives.

1 Waves

*Curtain
Waxed cotton
Dobby weaves*

2 Forest collection

*Produced by Manifattura Testori
Contract upholstery fabric
Polyester, Trevira CS
Double weave*

3 Inspiration for upholstery

*Acrylic, cotton, PA, PC
Dobby weave*

Photo: ©Anita Kars

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anitakars.com

Anne-Sophie Muller NEW GEN

[@annesophie.muller](#)

[@collectif.macocoi](#)

————— Anne-Sophie Muller sees textiles as a space where shapes, colours, and materials combine to then take on another form. Her creative process is always based on a playful approach to materials, cutting allowing her to play with forms and transform the original fabric. Attracted by geometry and architecture, Muller looks for a rhythm and a structure in all her work. Geometrical forms are key to her research, repeated and different symmetries offering an array of possibilities. The pieces are built by an assembly system, which for her is a simple and logical way of shaping the textile medium. A material interplay of composition and recomposition, Muller's textiles invite the user to interact and have a visual experience within their living space.

Muller is a member of MACOCOï, a group that is made up of seven textile designers that experiment with materials and processes that relate to both the art and design worlds.

1 Variable geometry, 2017

Textile wall

Polyester, 3D stitch

Laser cutting, heat sealing

Photo: ©Christophe Bustin

2 Variable geometry, 2019

Textile wall

Polyester, 3D stitch

Laser cutting, heat sealing

Photo: ©Anne-Sophie Muller



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annesophiemuller.com

macocoi.com

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BedrossianServaes

Ani Bedrossian & Flavien Servaes ^{NEW GEN}

@bedrossianservaes

Based in Brussels, BedrossianServaes (Ani Bedrossian and Flavien Servaes) carry out research in the field of textile and product design. Both graduates of La Cambre (Brussels), their work can be interpreted as the plastic result of investigations that are always closely linked to creative actions, from the structure of the thread and its movements and weaving, to the reasoned changes in materials and tools put in place to draw the objects.

1 A traverser, 2018

Textile wall

Wool, linen, cotton, Mohair

Woven in the Tilburg TextielLAB on a jacquard loom

2 A traverser, 2016

Textile wall

100% wool

Handweaving (frame loom)

Sponsored by the Mefil company (Belgium)

3 A traverser, 2016

Textile wall

100% wool

Jacquard weaving

Sponsored by the Jarilux company (Belgium)

Photo: ©BedrossianServaes

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[@bram.van.breda](#)

————— Textile has always played a crucial role in social and cultural changes – it's part of our daily lives and makes it a rich medium to work with. Today, textile craft and industry is changing rapidly. As a designer living and working in Belgium, Bram Van Breda strives to build a bridge between local industry and craft. He wants to propose a more sustainable way of thinking about, creating, and producing textiles, by letting local culture and the human hand interfere with industrial manufacturing processes. This mind-set is at the core of his Gathering series, made in collaboration with TASIBEL, a natural fibre flooring company. Each carpet is made using the transition zones of the production process, a hand-knotted piece that is cut out and usually thrown away. Its unique, unpredictable and irregular character shows the human side within industrial production. Van Breda believes that the tactility of textile can make the hidden visible.

1 Gathering, 2018

In collaboration with TASIBEL natural fibre flooring

Carpet

Sisal

Weaving

Photo: ©Bram Van Breda

2 a small revolt, 2016

In collaboration with Limited Edition

Carpet

Wool, linen

Weaving

Photo: ©Bram Van Breda

3 Reconnaissance, 2019

Installation

Cotton, silk

Digital printing

Photo: ©Roeland Hermans



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bramvanbreda.be

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Céline Vahsen

@celinevahsen

————— Céline Vahsen explores the visual and haptic perceptions of fabrics. Colours, textures, and fluid shapes, created using artisanal processes (dyeing, printing, finishing, etc.), set the fabrics in motion by using overlaps that form depths and multiple layers of visibility. Dependent upon light and movement, outlines fuse, halos appear or fade, and reliefs assert themselves and disappear back into the drawing. Liquid-like surfaces lead the observer from the physical matter into an imaginary world. The patterns in these fabrics are determined by the technique itself, created with hand movements, gestures and simple actions: folding, reserves or capillary dyeing. Vahsen provokes chemical reactions with the ingredients and via colour dissolving, resulting in interplay between various techniques and physical responses. By introducing human intervention during the process of the fabrics' creation, she interacts with coincidence and takes back control by guiding the pattern effects.

1 Scheinbar, 2011

Fabric by the metre

Silk

Manual dyeing by capillarity

Photo: © Florian de Brün

2 Entfaltung, 2012

+ *Fabric by the metre*

3 Cupro

Manual screen-printing with a flat frame

Photo: © Laetitia Jeurissen



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Charlotte Jonckheer NEW GEN

@charlottejonckheer

Charlotte Jonckheer conscientiously unfolds a design practice where every creation resonates with a personal encounter, emotion or memory – an idiosyncratic understructure inspiring her to formulate the objects, surfaces, and forms, which will then allow her to share those unique and private moments outside of their initial positions in time and space.

Through her design process – and led by her commitment to research and material study – Jonckheer embeds her original way of working in a network of cultural and historical associations, both preceding and defining the materiality and aesthetics. She strives for intriguing and affecting designs that reinforce the relationship between user and object, and could become the heirlooms for future generations: cherished and dear.

1 Pas Perdue, 2015

Rug for floor or wall hanging

Wool, cotton, chenille (cotton), jacquard (wool & viscose), horsehair, sisal

Various lengths and patterns

Handtufting (Textiel Museum, Tilburg), jacquard weaving (EE Labels), knotting

Photo: ©Valeriane Lazard

2 Insomnia, a Triptych on Sleeplessness, 2018

In collaboration with Nel Verbeke & Verilin

Edited by Verilin

Bed linen, spread and voile

Linen, cotton, mohair

Weaving

Photo: ©Alexander Popelier

3 Souffle, 2019

Rug

50% Handspun Linen, 50% Handspun Bamboo Silk

Handknotten by Ateliers Serge Lesage (155.000 knots/ m2)

Photo: ©Eline Willaert

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charlottejonckheer.com

Charlotte Lancelot

Trained as an industrial designer, for the last 15 years Charlotte Lancelot has been creating accessories and furniture collections. She gradually specialised in the creation of ranges of colours, textiles, and textures on different media while being aware of usage and spatial impact. She practices design as research in partnership with the client, ensuring a balance between human requirements, the viability of the products, and social and environmental issues. Mainly using natural or recycled materials, she looks for harmony and refines her design in order to convey the essence of the project. Since 2012, she has collaborated with Gan Rugs, which has released three of her collections of oversized embroidery, highlighting the traditional manual work while modernising it. The Silaï collection received several international prizes, such as the Red Dot Design Award 2016 for the most innovative collection.

1 Silaï, 2015

Produced by Gan Rugs

Collection of rugs, cushions, pouffes and low tables

Felt, plastic

Hand-made embroidery

2 Canvas, 2018

Produced by Gan Rugs

Collection of rugs, cushions, pouffes

Felt

Hand-made embroidery

3 Geo Canvas, 2012

Produced by Gan Rugs

Collection of rugs and cushions

Felt

Hand-made embroidery

Photo: © Gan Rugs



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Chevalier Masson

Anne Masson & Eric Chevalier

————— Anne Masson and Eric Chevalier have collaborated since 2006. Both trained in textile design, their material experiments sees them exploring different ways of working on the design of textiles, from the raw material to the finished product and its multiple facets. They mostly deal with knitted structures and with processes that reveals unexpected views of materials. Radical and employing precise gesture changes, they sometimes use what are considered waste materials and transform their shape, functionality and context. In line with this approach, they often combine craft-related and industrial processes on the same piece.

Alongside self-edited products, Chevalier Masson also work on projects associated with architects, designers, choreographers or fashion designers. Their work is part of private and public collections, such as Gent Design Museum, CID Grand Hornu, Brussels Mode et Dentelle Museum, and CNAP in Paris. Masson runs the Master's programme in the Textile Design department at La Cambre (Brussels) and Chevalier also teaches there in the Textile Design and Fashion departments.

1 **Mediathèque, Cappelle-en-Pévèle (France), 2018**

Commissioned by HBAAT architects in Lille (France) / Heleen Hart, Mathieu Berteloot & Jean-Philippe David

Double-sided hangings made of woven carpets produced in a local weaving mill

Wool, jute, wood

Assemblages of coloured wool with a jute reverse (dim-out and acoustic properties)

Photo: © Frederic Delesalle

2 **Tapa Daybed, 2015**

Design in collaboration with Erwin De Muer

Steel bench covered with a double-sided thick felt fabric made out of waste fibres from a local weaving mill

Mixed felt fibres, steel

L 210 x W 65 x H 39 cm

Collection Centre National d'Arts Plastiques, Paris

Photo: © Christian Aschman

3 **Echo, 2017**

*Design and production in collaboration with Diane Steverlyncx
Edited by lænd (laend.be)*

Tufted rug

100% wool

Echo is the result of long-standing research, in which the invention of a thread explores its rhythmic potential. Producing effects that are never identical, the chromatic graphic identity offers subtle and sensitive surface variations.

Exhibition Valerie Traan gallery

Photo: © Miles Fischler

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Chris Mestdagh

@chrismestdaghdesign

————— The inspiration for all Chris Mestdagh's designs come from experiences that have given him joy: the richness of traveling the world, seeing great architecture of the past and of today, shopping in interesting places or the adventure of great-tasting new foods and wines. As a conceptual designer, when he embarks on a collection there is always a singular idea driving the result. With textile collections, Mestdagh loves to work with textures and incredible colour combinations that are both a visual and tactile delight.

1 2014

Edited by Chris Mestdagh / Twenthe
Bed linen and towels
 Cotton
 Printing
 Photo: © Lenzer

2 2012

Edited by Designs of the Time
Interior fabrics
 Linen, cotton
 Print and yarn-dyed
 Photo: © Jeffrey Van den Houtte

3 2012

Edited by Designs of the Time
Interior fabrics
 Linen, cotton
 Print and yarn-dyed
 Photo: © Jeffrey Van den Houtte

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Christoph Hefti

@C_hefti_2017

————— Textile designer and artist Christoph Hefti divides his time between Brussels, Zurich, Paris and Stockholm. Parallel to a career in fashion textiles and print, Hefti is also active in the performing arts, where he combines music, costume design, video and live art. His love for crafted textiles has taken him to Nepal, where he designs and develops his own series of hand-knotted rugs. Fascinated by the use of traditional crafts in a contemporary context, he approaches the mystical and even spiritual tradition of storytelling textiles through very personal yet worldly themes.

1 Swiss Mask, 2019

Wool & Silk
168 x 115 cm
Maniera Gallery (Brussels)
Private collection

2 Insect, 2018

Wool & Silk
170 x L 230 cm
Maniera Gallery (Brussels)

Photo: © Jeroen Verrecht

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Claire de Quénétain

@clairedequenetai

After having studied Visual Arts at the Lausanne University of Art and Design (ECAL) in Switzerland, Claire de Quénétain continued her artistic studies at the Royal College of Art in London in textile prints. During her studies she developed a passion for gardens, which led to the development of a personal expression of painting and drawing. Quénétain paints spontaneously in order to capture the generosity of shapes, colours, and the movement of nature. She draws her inspiration from her childhood spent in Normandy, where the garden surrounded by the forest was home to many plant and animal species. Today, her inspiration includes a series of gardens where she continues to carry out her visual research.

Since 2015, Quénétain has built up her upholstery brand. Printed in England on linen and cotton, the fabrics are ideal for making curtains, tapestries and cushions. The fabrics are also regularly used as artistic pieces, in panels or stretched on a frame because fabric printing reproduces a similar visual quality to the original painting. At the same time, Quénétain is also developing a mural painting practice for individuals and interior designers. She also creates paintings for different interior design and fashion brands such as Heals, Maison Thevenon, Jim Thompson, Anthropologie and Chatelles.

1 In the Woods, 2018

Edited by Claire de Quénétain

Furnishing fabrics

55% linen, 45% cotton

Width 142 cm, weight 288 gm

Digital printing

2 Les Vagabondes, 2019

+ Edited by Claire de Quénétain

Furnishing fabrics

50% linen, 40% cotton, 10% nylon – rub 40,000

Width 142 cm, weight 349 gm

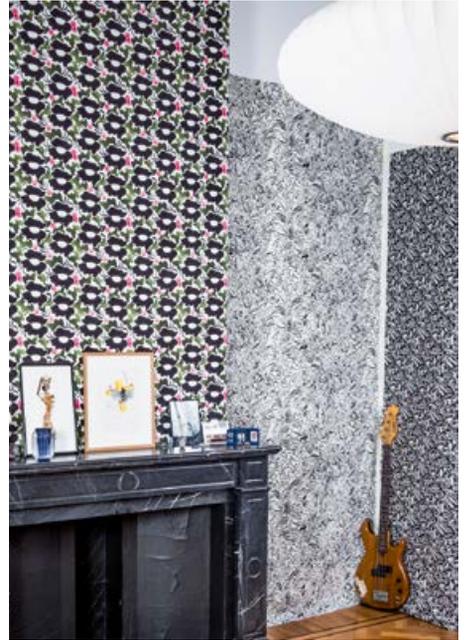
Digital printing

Photo: ©Andrey Zouari



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Based in Belgium, the textile designer Coralie Miessen is not only interested in the creative process of her work or in the final products she develops for herself or within larger collaborative projects. Very much involved in research and development processes, the scope of her work includes the selection of yarns up to the final product or material. Focusing on the idea of bringing a clear added value to her products, the designer has developed a style that can be described as pure, versatile, and sophisticated enough to provide comfort to the users. The double-sided aspect of the fabrics, the sense of elasticity or the use of volumes allow her to play with elementary, yet rich surfaces, which she considers as mobile and multi-purpose.

1 Moving Matters collection (Smock, Home: A place where one lives), 2015-2016

*Blanket
Wool, Lycra
Knitting*

2 Résonances project, 2017

*In collaboration with Caroline Guerriero
Prototype – material research
Cotton, acrylic
Cordage, lace work*

3 Smock, 2015-2016

*Produced by Ligne Roset
Mustard-yellow blanket
Wool, Lycra
Knitting*

Photo: ©Héloïse Rouard



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coralie-miessen.be

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Daniel Henry

@daniel.henry.studio

————— The Daniel Henry Studio based in Tournai, Belgium, was founded in July 2000. It is a research and development laboratory and a textile-producing workshop. Rather than the classical approach to screen printing as a technique to apply pattern and colour, Henry uses it as a way to create texture and to modify or transform the appearance of a fabric. The Studio is well known for its innovation and mastery of a cross-section of techniques, acquiring a high level of expertise in the design and production of unique and original projects.

Henry has worked internationally for a wide range of applications: textile industry (fashion, deco, automotive), luxury houses, costumes and visual arts. The transmission of knowledge is essential for him and he regularly gives workshops and takes part in conferences at leading colleges in Europe and beyond.

1 Articulated textile, know-how created in 2008

*Similar versions edited by Boussac, Pierre Frey
Fashion, decoration and costume
Silk
Pearlescent screen print*

2 3D screen print, know-how created in 2013

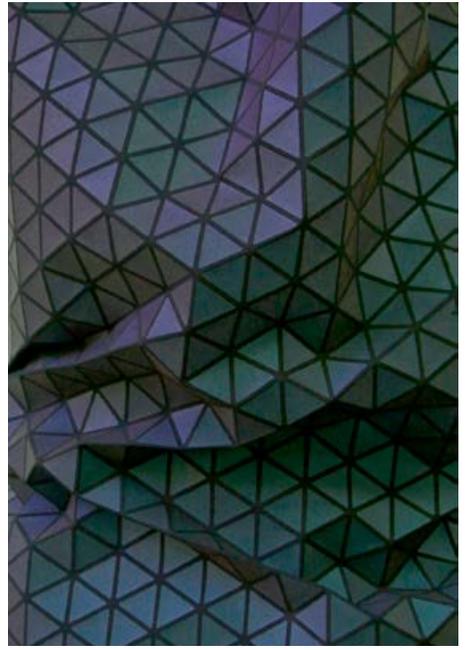
*Fashion, decoration and costume
Polyamide tulle
Super matte 3D screen print*

3 Wavy lace, since 2015

*Similar versions edited by Bennett Silks / Daniel Henry Studio collection
Fashion, decoration and costume
Linen
Transparent screen print and manipulation*

Photo: ©Daniel Henry Studio

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danielhenry.eu



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Diane Steverlynck

After studying visual arts and then textile design, in 2003 Diane Steverlynck opened a studio for the development of textiles for functional objects such as carpets, curtains, blankets, wallpaper, furniture and accessories. She follows a specific approach centred on the potential and transversal nature of textiles. Her work focus includes research on very different kind of materials and structures, investigating their influence and involvement in the use and identity of everyday objects. Behind each of her creations, there is a story, one that involves material, people and collective memory.

Steverlynck works for manufacturers as well as on diverse projects together with designers, artists and architects. In 2014 she founded the label Lænd together with Chevalier-Masson, exploring how a rhythm or a chromatic sequence in the thread produces repercussions in the designs and motifs of the fabric that they compose. In collaboration with visual artist Vincent Meessens and scenographer Émilie Lecouturier, she recently designed a modular and immersive textile display for the Ultramarine film installation.

Since 2006, Steverlynck has taught in the Textile Design department at KASK / School of Arts, Gent. Her work is represented by the Valerie Traan Gallery in Antwerp.

1 Court-circuit, 2017

In collaboration with Chevalier-Masson/Lænd

Oval-shaped rugs drawing circular patterns

100% wool

Tufting, each piece is unique, using the remains of previous productions

Photo: © Miles Fischler

2 Leaning, 2009

Textile version produced by Objekten Systems

Wall storage

Oak, polyester fabric, metal

Assembly without wood glue and coated fabric

Photo: © Diane Steverlynck

3 Ultramarine, 2018

Designed in collaboration with visual artist Vincent Meessens and scenographer Émilie Lecouturier

Modular textile display

Polyester fabric, painted metal suspension system

Textile composition of different shades of blue, finishing: frayed borders

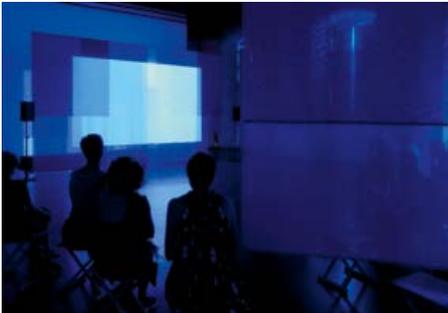
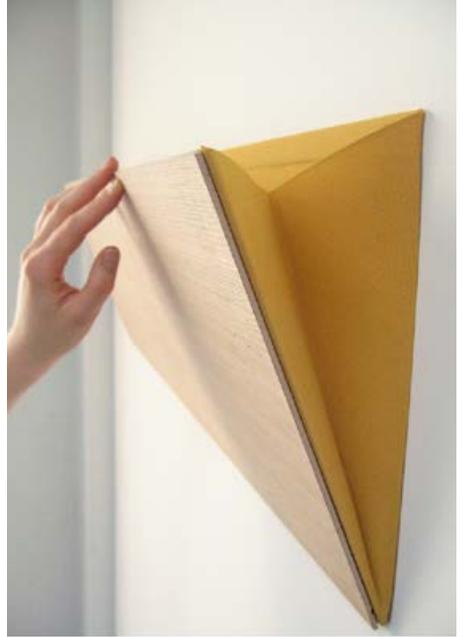
Photo: © Les Printemps de septembre

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dianesteverlynck.be
laend.be

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Dolorès Gossye

————— Inspired by the time and place in which she lives, Dolorès Gossye's approach to all stages of the creation and design of textiles is a broad artistic and artisanal one. As opposed to current global consumer trends, through the tradition of textile expertise she conveys the symbolic and sacred dimension of the materials that nature provides us with. Gossye's work is rooted in basic observation and research, materialised through drawing, and taking shape with textile research and the study of volumes. Describing her output as 'free, rich and comprehensive', Gossye individualises her creations by manual and age-old expertise, results that express themselves in artistic and cultural realms.

1 Diptych – *Se dresser Avancer (Rise up Advance)*, 2017

Tapestry

Sole skins, horsehair canvas

Created from discarded fish skins, mummified using a natural and ancient process, and handsewn on a horsehair canvas

Photo: ©Bernard Legrand

2 *Travail Peau, 3*, 2016

Sole skins

Research work in terms of unit area, carried out using discarded fish skins, mummified using a natural and ancient process, and manually sewn

Photo: ©Barthelemy Decobeck

3 *Travail Peau, 4*, 2016

Salmon skins

Research work in terms of unit area, carried out using discarded fish skins, mummified using a natural and ancient process, and manually sewn

Photo: ©Barthelemy Decobeck



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@eefoost

————— A couple of years after Eef Oost graduated from architectural studies in Louvain, she moved to Ghent to study textile design. Attracted by the tactility of the latter, the combination of architecture and textiles fascinates her. For Oost, drawing textiles into a space contributes to the awareness and the function of a place where people dwell. The architectural setting is both a daily inspiration and confrontation to translate both space and image into the more compressed scale of a woven fabric.

Oost sees designing textiles as a thrilling quest for a balance between the graphic image, the uniqueness of the material, and the technical nature of the weaving process. It is a challenge that consists of joining together not entirely obvious combinations that reflect the specificity of the moment.

Having gained experience with Betet Skara (Antwerp) and during a number of years with a Belgian linen-weaving mill, in 2015 Oost felt the urge to start her own design shop in Antwerp. As such, she is, working on hand-woven samples with different types of materials for diverse applications. Research to add a kind of spatial value to a digital pattern is also a guiding element and in her design process she thinks about functional textiles which can give an artistic value to everyday objects.

1 Uitgelijnd, 2017

Curtain fabric - decorative fabric
Cotton, wool, printed cotton
Handwoven

2 Duo, 2018

Curtain fabric, semi-transparent
60% linen, 40% wool (70% WV, 30% bamboo)
Handwoven

3 Marmertime, 2018

Curtain fabric, semi-transparent
100% cotton, 75g/m²
Digital printed

Photo: © Eef Oost

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@eliseperoi

————— Elise Peroi is a textile artist and performer, her work has been shown in Belgium, France, Hong-Kong and Morocco. Questioning the status of the woven piece and re-visiting the relationship with the loom as a supporting structure, Elise Peroi provides interplays of contrasts between empty and full in her installations. She approaches textile materials in an intimate way, considering them as a living entity with which she interacts. Her creations and installations are at a crossroads of disciplines, performative interactions that often take ritualised forms, evoking emotions and knowledge that the artist imprints with poetry.

1 Diem, 2017

Sculpture

Linen, painted silk, steel, brass, plants

Weaving

2 Hélios, 2018

Sculpture

Wool, cotton, polyester, Lurex, brass, steel

Handtufted

Photo: ©thomas jean henri

3 Monolithe, 2019

Textile work for Alta performance by choreographer Louise Vanneste in the frame of Kunstenfestivaldesarts

Polyester, cotton, wool

Handtufted

Photo: ©thomas jean henri

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eliseperoi.com

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Els Jacobs

————— Els Jacobs' work searches and investigates, it starts and keeps moving: 'la boucle continue', interlooping.

Knitting consists of one thread that makes connections through loops. The work's process is vital to its identity. Jacobs' gestures are an interface, a process of creating a dialogue between the inside and outside. Characteristics and properties are studied simultaneously through the use of various tools and fast and spontaneous actions. Interventions are not designed to impose but expose what's inside. This becomes the motive for multiple transversal projects, series which range from clothing (scarves, blankets and carpets) to free work without any specific application.

1 Stelsels, 2010

Cape

Wool

Knitting

Photo: ©Els Jacobs

2 Archipels, 2013

Plaid

Wool

Knitting

Photo: ©Els Jacobs

3 Bezinksels, 2014

Scarf

Wool

Knitting

Photo: ©Ruth Wytinck

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elsjacobs.be



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@esthervanschuylenbergh

————— Esther Van Schuylenbergh is a designer with a Master's degree in Textile Design from the School of Arts in Ghent, Belgium. After her graduation in 2014, she worked as a textile designer for a Belgian wall-covering company until setting up her own Ghent-based design studio in 2016.

Van Schuylenbergh develops woven textiles suitable for interior design applications on her handloom, striving to push the boundaries of the weaving technique and exploring the possibilities of yarn and construction to create innovative structures.

1 Bloom, 2017

*Research into three dimensional weave structures
Cotton, paper yarn
Handwoven on a computerised dobby loom
Photo: ©Tom Callemin*

2 Distortions, 2017

*Handwoven samples
Cotton, wool, linen, Lycra
Handwoven on a computerised dobby loom
Photo: ©Alexander Meeus*

3 Flux, 2018

*In collaboration with Lanificio Leo
Plaids
Wool
Woven on an industrial dobby loom
Photo: ©Andrea Caligiuri*

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esthervanschuylenbergh.be

Gilles Werbrouck NEW GEN

@studiogilleswerbrouck

————— Studio Gilles Werbrouck creates high-end, unique, and innovative pieces for the interior using various knitting techniques. From the choice of yarn and colour to the knitting technique, production and finishing, everything has been thought through and created by the expert hands of the designer himself.

The development process of a collection is initiated by a mental image of different ideas, created around a monochromatic color scheme, using different textures. From there sampling starts, whether it's crochet or made on a domestic knitting machine using synthetic and natural fibres and trying out different patterns. Once the sampling is over, the production stage begins. A problem-solving phase caused by the technical issues involved in the making of each piece.

For Werbrouck, the end result needs to showcase an interesting technical research and range of textures to demonstrate the strengths of knitting and its place in the interior. All works are handcrafted in Brussels using luxury yarn.

1 Bring nature inside, 2018

Armchair

Vintage armchair, merino, linen, polyester

Knitting

2 Bring nature inside, 2018

Lamp

Wood, aluminium, vintage glass flask, linen, merino

Knitting

3 Bring nature inside, 2018

Knitted canvas

Linen, merino, polyester

Knitting

Photo: ©Layla Serrano Rodriguez

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gilleswerbrouck.com

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Jente Hendrickx NEW GEN

@jente_hendrickx

————— Jente Hendrickx is a textile designer who creates her own collections, works as a freelance designer, and collaborates with architects on various projects. She experiments with different weaving techniques to increase the visibility of the horizontal and vertical threads and their crossings. By allowing the threads more freedom the fragility of the fabric is shown. Achieving a balance between functionality and beauty is one of the biggest challenges in her work.

Hendrickx designs unique binding patterns and uses contrasts in material to emphasise the line visually as well as tactually. Different characteristics such as smoothness and stiffness, softness and roughness, and transparency and opacity, play with each other. The interplay of these elements creates an interesting dialogue between two separate layers formed by weft and warp.

1 Okumi, 2017

Applied textile – fashion

Mohair, linen

Handweaving

2 Balance, 2016 – 19

Applied textile – interior, architecture

Linen

Handweaving

3 Lines, 2017-2019

Applied textile – interior, architecture

Linen, cashmere, mohair, merino

Handweaving

Photo: © Eefje de Coninck

jentehendrickx.be

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Julie Menuge

@julie_menuge

————— Come see the Batman Kimono of the Maharaja firsthand. Recount the Thousand and One cowries of Sarouel Dasadi. Gaze in awe at the surprising Nintendo-logo jewellery of the Miao people... Come be enchanted by this rigmarole of multicoloured shibori. Take flight in this imaginary journey in a bazar with brightly-coloured bazins, dotted super wax and legendary synthetics, a place where tulle, tweed and tartan, ikat, batik and embroideries all blend together in even the smallest fold. In the heart of these treasures of skill, imitated with love, begins my Odyssey of Folkloric Fantasies, stamped 'Industrisanat Veritable' ['True Industcraft'] and 'Commerce Etiquetable' ['Labelled Business']. Textile designer Julie Menuge explores the world and travels in her mind through the fabrics and clothes she has always collected. For her work in embroideries and contemporary blends, she desecrates with humour and pays tribute with love to the skills of different cultures, to their various, complex and cosmopolitan identities.

1 Du monocycle entre les vagues du bazin (Unicycling in waves of bazin), 2015

Unique composition

Boubou - gown from West Africa

Synthetic neon gos windcheater, bazin handcrafted tie-dye from Bamako.

The hood and the ventral pocket from the windcheater were placed offset to the side as on a traditional men's boubou. The decorative finishing touches on the edges were embroidered in inlays with a sewing machine following the patterns of the bazin.

2 Du monocycle entre les vagues du bazin (Unicycling in waves of bazin), 2017

Unique composition

Yukata - swimwear from Japan

Printed cotton with Japanese waves, bazin handcrafted tie-dye from Bamako, vintage cotton bed sheets from the 80s and 90s.

Deconstructed and reconstructed yukata integrating lengths of bazin and vintage geometric shapes from the 80s. Power Rangers characters embroidered with a sewing machine.

3 Du monocycle entre les vagues du bazin (Unicycling in waves of bazin), 2017

Unique composition

Gandoura - long sleeveless tunic from Maghreb

Bazin handcrafted tie-dye from Bamako, children's bed sheets from the 80s, vintage embroidery from Rajasthan, Thai pompoms.

Textile composition created by following the cut of a gandoura. Sewing and embroidery techniques.

Photo: © Ilan Weiss



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@klaasrommelaere

————— Klaas Rommelaere (°1986) grew up in the Belgian town of Roeselare and graduated from the fashion department of the Ghent School of Arts where he nurtured his passion for textiles and knowledge of analogue techniques. In his art practice, Rommelaere creates textile sculptures, populated by images from his personal life, stuff he sees on the internet and scenes out of films and series such as Donnie Darko and Dawson's Creek. All these influences find their way as psychic objets trouvés into a range of neo-folkloristic canvases, flags, tapestries and objects. They are the result of a slow filtering process of Rommelaere's inner maelstrom, then embroidered, knotted, crocheted or knitted by one of his collaborators, ladies who go to a service center in Antwerp and ladies who help him in Roeselare. These women choose the color compositions of the yarns and people Rommelaere's universe with their memories through interviews, making them not just catalysts but also co-producers of the work.

1 Clues: Ladies, 2018

*Cotton on flax and crochet on the sides with cotton
Handembroidery / crochet
140 x 167 cm*

2 Escape Route: I Have Better Things To Do Then Run Around A Gym, 201

*Cotton threads on cotton fabric
Handembroidery*

3 Future, 2018

*Cotton embroidery on acrylic knit and cotton embroidery on cotton
Handembroidery and crochet*

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Krjst Studio

Erika Schillebeeckx & Justine de Moriamé

@krjststudio

————— KRJST Studio has a triangular structure composed of Justine de Moriamé, Erika Schillebeeckx, and their art. The whole forms a magnetic field of experimentation which attracts and digests its surroundings.

Four hands, four eyes, and two souls, are tuned together to invoke a collective memory, to alter it, and to pass it on. The weavings serve as witnesses of their era, survivors of a narrative, oscillating between past and future, embodying our roots, expanding the present.

KRJST puts colours to express what words fail to describe; they paint with weaving threads imaginary landscapes of a poetic, calm, and yet tormented realm, the chaos where emotions are born.

These weavings are the result of research anchored in our time and of a constant development around drawing, painting, 3D drawing, as well as chemical research on conductivity. The weaved pieces stem from a research work that is rooted in our time, mixing influences of classical and modern art with traditional techniques, which are then adapted and deformed with new technology in order to reinvent a format, tapestry, and push forward its visual and formal boundaries.

1 Orion, 2016

Florebo Quocumque Ferar collection

Wall tapestry

Cashwool, mohair, acrylic, polyester

Jacquard weaving

Melancholia exhibition, Villa Empain, Brussels

Photo: © Lola Pertsowsky

2 A Silento, 2016

Florebo Quocumque Ferar collection

Wall tapestry

Cashwool, mohair, polyester, cotton, linen, acrylic, raffia

Jacquard weaving

Photo: © Art Sablon, Brussels

3 Underwater, 2019

Awe collection

Wall tapestry

Merino wool, mohair, polyamide, Elirex, polyester, acrylic,

monofil, bio-cotton

Jacquard weaving

Itinérance exhibition by Atelier Jaspers, Bozar, Brussels

Photo: © Jeroen Verrecht

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studiokrjst.com

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KVP - Textile Design

Kim Vande Pitte

@kvp.textiledesign

————— KVP - Textile Design is above all a love story, a constant vibration for patterns and their power, for a graphic universe and balanced arrangements, for the passion of the creative process; it's a fascination for the final touch and the sense of wellbeing that textiles bring to an interior. Kim Vande Pitte creates graphic patterns and develops them into collections of fabrics, home linen, decorative objects and furniture. Her textile creations are silkscreened in her workshop or digitally printed and woven via subcontractors. She also uses the sewing machine to make quilted fabrics. All the production is 100% made in Europe.

The graphic universe of Vande Pitte's brand explores the infinite possibilities of geometrical shapes and lines. From basic movements to complex ones, growing as a structure, she uses construction and deconstruction to define her patterns, as well as structured and random movements. These works create a sense of optical illusion and vibrant graphism with expressive colours that speak to you and your home.

1 Soft Vibration, 2018

*Cushions & Blanket
Knitted acrylic, cotton blend
Digital printing, knitting
Photo: © Kim Vande Pitte*

2 Soft Vibration, 2018

*Cushion
Wool blend
Silk-screen printing, quilting
Photo: © JuH Photography*

3 Coll. II, 2017

*Placemats - table linen
100% cotton
Digital printing
Photo: © Kim Vande Pitte*





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kvp-textile-design.com



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La Gadoue Atelier

Eloïse Maës & Audrey Werthle ^{NEW GEN}

Both graduates of the Design Academy Eindhoven, Eloïse Maës and Audrey Werthle call themselves ‘designers that work with our bare hands.’ In an increasingly dematerialised world their aim is to reconnect people to their environment, reinventing techniques and processes that can create bridges between industry and crafts. Forging sustainable objects that are free from ephemeral trends, the pair develops creative solutions and products for companies, architects, individuals, other designers and artists.

Maës and Werthle have developed a plant and natural textile that is akin to leather. This textile is the result of research into a natural latex-based coating on linen, jute and hemp canvases. This composite material is a plant alternative to synthetic fabrics (PU type), but also an alternative to animal leather and can be qualified as vegan leather. Creating their own artisanal coating technique, the material is distinguished by the uniqueness of its appearance: patterns, stripes, smooth, satiny or glossy. Full of possibilities, the material is flexible, waterproof, very solid, and can be used for interior furnishings, ‘leatherwork’ and fashion pieces.

1 La Marée Bleue (Blue Tide), 2018

Tapstry created during a performance

2 La Gadoue backpack

Linen hevea canvas

3 Length of hevea canvas, blue stripes on a green background

2 x 4 m

Detail is a sample from Spring collection 2020

Photo: ©Audrey Werthle

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Laure Kasiers

[@laurekasiers](#)

————— Laure Kasiers made her first rugs when she was expecting her eldest son, about 12 years ago. For her there was a link: nesting, gestation, creation... Laure Kasiers' had long been fascinated by textile and its manufacturing processes, in particular rugs, and their age-old and social culture, their warmth, and their presence, which accompanies us in our daily lives.

All Laure Kasiers' rugs are handmade in her studio in Brussels, where she focuses on quality, durability, a voluntarily slow rhythm, limited series, and local production. Taking an alternative approach to production techniques, the rugs aren't woven, nor knitted, knotted or tufted, but are assembled by fringes (called 'marabout') in different ways. The results are organic shapes and patterns reminiscent of nature, a microscopic or aerial view of earth or space, which reflects Laure's desire to make creations to open the imagination.

1 Waves, 2017-2019

Rug / wall decoration

Linen, cotton, Lurex, other materials

Fringe assembly

2 Slow, 2018

Rug/wall decoration

Linen, wool

Fringe assembly

3 Strata, 2019

Rug / wall decoration

Wool, recycled yarn

Fringe assembly

Photo: ©Serge Brison

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laurekasiers.com

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LcD by Luc Druez

@decluuz

First launched in 1992, the LcD hand-made textile collection by Luc Druez is composed of technical fibres given a new jacquard 'spin': fishing lines, raffia, rubber, copper and horse hair. The fabrics are produced in small-scale workshops in Belgium and sold as limited edition pieces. All the textiles are translucent and can be used either as spatial elements or applied to various furnishing settings and design objects. Featured in various fairs such as Paris' Maison et Objet, Milan' Salone del Mobile, the LcD textile collection is also part of public and private art collections, such as the Textile and Decorative Arts Museum in Lyon, La Piscine in Roubaix, and the Ichinomiya Fashion Design Centre in Japan.

DeCluuz is the latest project by Luc Druez. A series of large-scale tapestries of seven female portraits in which we the viewer is invited to exchanges glances with young 'ladies of metal'.

Proposing a bridge between the technical appropriation of unexpected fibres and time-honoured methods of production, the works are made from a combination of biodegradable synthetic fibres and 100% recyclable enamelled copper, realised by handmade jacquard weaving with polychrome wefts.

1 Ecailles «T» ambrées

Metal mesh: synthetic horse hair & copper

Photo: ©LcD

2 Tiles covered with metallic gold copper structure

Photo: ©LcD

3 Lady III 2, 2019

Hand-weaving (jacquard) with polychrome weft

Patina applied manually

Lacquered copper (100% recyclable without loss of property) and synthetic horse hair (biodegradable)

Photo: ©Decluuz

lcd-textile-edition.com
decluuz.eu

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Lili Desrues

@madame_therese_embroidery

————— With a degree in textile, material, and surface design from Paris, Lili Desrues continued her studies at La Cambre (Brussels). It was her eagerness to find common ground between pattern creation and materials that led her to embroidery, and in 2014 she specialised in Luneville embroidery alongside Manuel Rodriguez (Lesage, Paris). Parallel to her work in stage costume, Lili continued learning various techniques of embroidery at the Royal School of Needlework in London.

In 2018, Lili Desrues launched Madame Thérèse. The embroidered accessories brand gives a new energy and perspective to traditional embroidery techniques such as Luneville hook beadwork, gold embroidery, and the embossed embroidery known as stumpwork. Imbued with traces of modernity and humour, Lili Desrues develops designs and embroidered surfaces that aim to combine technical excellence with creativity.

1 Shoulder Pad, 2018

Shoulder pad, accessory

Miyuki delica pearls, gold lamb leather

Pearled Luneville embroidery and stumpwork

2 Les bouches de Madame Thérèse (The mouths of Madame Thérèse), 2018

Pins

Cotton thread, felt, wool, Miyuki delica pearls, jaseron

Embroidery needlework, stumpwork, gold embroidery

3 Cells, 2018

Embroidered cushion

Silk, cotton thread, metallic thread

Luneville crochet embroidery

Photo: © Lili Desrues

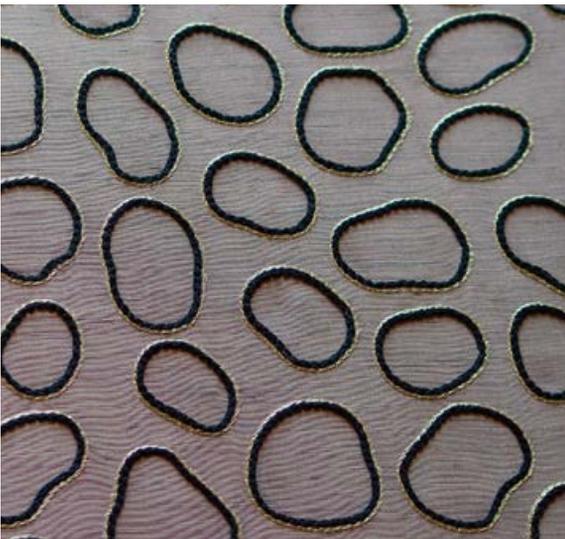
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madametherese.com



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Linda Topic

————— Linda Topic focuses on revealing materials through simple and careful gestures. Whether using artisanal or industrial techniques (felted, silk-screen printing, jacquard weaving, laser cutting, etc.) her work defines a dynamic space where materials and colour are investigated and meet.

Topic's different projects are invitations to an open and intuitive use of our daily environment, making these explorations alongside collaborators across a range of disciplines – artists, artisans, editors, design studios, and interior designers.

1 Leaves, 2010

Prototype produced by Parqueterie du Hainaut in 2013

Puzzle-like floor / wall parquetry

Oak, marple, rosewood, ipe, iroko

Laser cutting

Photo: ©Linda Topic

2 Opération Leopard, 2018

Ephemeral performance by Linda Topic & Léa Ricorday

Water, sponge

Pattern drawing with water

Photo: ©Ricorday-Topic

3 Fléché Rugs, 2011

Design: Linda Topic & Antonin Bachet

Edited in collaboration with Samare Studio

Rug, tapestry

Sheep wool

Handcrafted felt

Photo: ©Samare Studio



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lindatopic.com



Louise Limontas NEW GEN

————— People adorn themselves according to the soul of the societies in which they live. Having a particular interest for cultural usages and facts through textile, Louise Limontas creates textiles and accessories that are significant elements for human groups, urban or religious identities, ritual or folk signs. Combining different personal and industrial or hand-made techniques such as bobbin lace, embroidery, printing, weaving, knitting or laser cutting, for her the entire process of creating and making is important. This approach can be seen in various ways, from the repetitive gestures of threads crossing, conducting, and mixing, to the print making and assembling of the fabrics, and the space in which they will fit in.

Limontas has a particular interest in the veil, embracing the face and influencing the status and posture of the people wearing them. She creates volumes that are difficult to define as an object, a garment, an accessory or finery. They represent identities, ambiguous creatures bound by time.

1 **Où es-tu mon homme parfait?, 2014**

Artwork

Dried flowers, various fabrics

Embroidery, stitching

Photo: ©Marie Tancré

2 **A fleur de, 2016**

Clothing

Silk, various yarns

Hand-drawing and digital printing on silk, cordage, embroidery, bobbin lace

Photo: ©Theodor Markovic

3 **Afro de Bruxelles, 2016**

Cord creation in collaboration with RUBIS Nv

Jacquard knit in collaboration with Knitoffice Cousy

Clothing / artwork

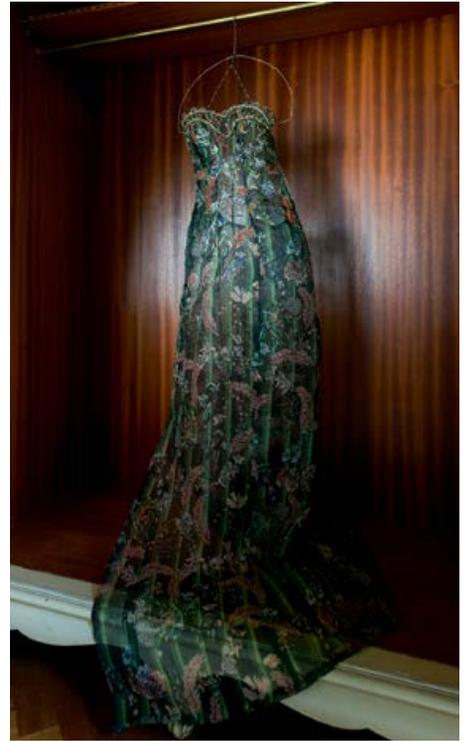
Various yarns

Embroidery, stitching, jacquard knit, 'Brussels lace' with cordage (skirt)

Photo: ©Coppens/Laureys



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Maison Marie Mees & Cathérine Biasino

@thealfredcollection

————— With their label The Alfred Collection, Marie Mees and Cathérine Biasino make a conscious reference to their timeless ambition and passion for textiles. To reach a refined and sustainable end product each link in its development is crucial, the same energy and care directed to the originality of the first drawings through to the high-quality process of making. There is no question of a disconnection between creation and execution, but by seeing the entire process as equal, there is the possibility of creating a unique product.

If you look carefully at the designs, you discover a world intense with detail. All too often the detail is seen as an incidental feature. But for Mees and Biasino it is precisely in the detail that the essence of what does not stand out in the first instance can be found. The care and attention to refinement is difficult for many to understand in a world of superficial images – meticulous intent for the previously hidden qualities of the product is not evident.

The lifeblood of The Alfred Collection is quality and durability. More and more a conscious consumer is starting to realise that a limited number of items, whether it is textiles or other products, are preferable to a reduction in quality. It is a collection that seeks the beauty of the essence, an almost invisible perfection between order, proportion and rhythm.

1 ALIX (bed) and ELLEN (table), 2018

Edited by The Alfred Collection

Bed- and table linen

100% linen

Loom weaving

2 Ivy, 2017

Edited by Valerie_Objects

Rug

100% wool

Handweaving

3 Maniera 16, 2017

Edited by Maniera Gallery

Cushions

100% felted wool

Knitting

Photo: © Filip Dujardin



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thealfredcollection.com



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Martine Geladi

@martinegeladi

————— Weaving threads into textile is of all times and cultures. After completing her textile studies Martine Geladi started to study weaving, and what really sparked her enthusiasm was hand weaving. For her, weaving is playing with threads. In all her work she is looking for structures and composition, the challenge being to come up with creations that can be much more than textiles.

1 Scarf Graph, 2017

Scarf

Bamboo, merino wool

Handweaving

2 Scarf Square, 2018

Scarf

Cotton, merino wool

Handweaving

3 Scarf 3D, 2016

Scarf

Mercerised cotton, colcolastic yarn

Handweaving

Photo: © Marro Geladi



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10spotting.be

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————— Mathilde D'hooge spent five years studying Textile Design at Arba-Esa (Brussels), time and space that enabled her to work materials for their own sake. She questions and investigates the discipline from the perspective of different techniques (weaving, tapestry, bobbin lace, embroidery, etc). As her research developed D'hooge found her favoured techniques, weaving, cutting (manual or laser), folding and tapestry, from which she has created her own textile language: a language based on the rhythm dictated by the set of cuts or folds. The cut and the fold that sometimes splits, sometimes is lacy, sometimes modulates, provides a rhythm, a pulse.

D'hooge's plays on the unity in multiplicity through interplay of form and counterform, openings, transparency, disassembly and reconstruction. The fragment pattern repeated infinitely is expressed through different symmetries that each provides a new look at a field of endless possibilities. At this stage in her career, simplicity as complexity is all for D'hooge.

1 Slit, 2019

*Mural piece
Wool, cotton
Tapestry*

2 Alhambra, 2015

*Plaid
Wool, cotton
Weaving*

3 Modulation, 2016

*Mural piece / design object
Steel, nylon, tracing paper
Folding, weaving*

Photo: © Mathilde D'hooge

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mathildedhooge.be



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Meisterwerke

Isabelle Torrelle & Christian Otto

With a love of art and textiles, each limited piece that Meisterwerke creates is not only designed, woven and embroidered in the grand tradition of Flemish artisanship and innovation but also has a distinctly modern face. Slow living objects, art as craftsmanship, the room dividers and panels of the company are defined by both their technique and aesthetic elegance.

Inspiration for its woven art comes from the historical portraits of noblemen and ladies of the Middle Ages. But this is not an exercise in nostalgia; the image and tensions of the past and present come to the fore with these figures given a decorative but contemporary sleeve tattoo. It is as though you are drawn into the presence of an imaginary construct that cannot possibly be real.

The long forgotten craft of tapestry holds the unique possibility of interweaving its own five warp and four weft yarns into over 90 different bindings, different colours shades or different structures. One could compare it to the art of pointillism where every colour is created by a mixture of small dots intermingling before one's eyes. Meisterwerke's talented designers, who possess skills handed down over generations, are masters of this technique and give the yarns and therefore the cloth a refined and unique dimension.

Offering bespoke services and room dividers and panels that meet the challenge of reducing the level of noise in our private and more public spaces, the company's ancient artistic values combine with the best modern practices.

1 The Historians, 2017

Edited by Meisterwerke

Acoustic panel

Cotton and linen gobelin woven and embroidered

Weaving, embroidery

2 Les Femmes de Delft - Gilga Delft, 2018

Edited by Meisterwerke

Acoustic panel

Cotton and linen gobelin woven and embroidered

Weaving, embroidery

3 Zaru, 2019

Edited by Meisterwerke

Acoustic panel

Cotton and linen gobelin woven and embroidered

Weaving, embroidery

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meisterwerke.be

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Nathalie Van der Massen NEW GEN

@nvandermassen

————— Nathalie Van der Massen is a Belgian designer working in the fields of textile, graphic design, architecture and interior design. In 2016, she was commissioned by the Flemish Architecture Institute to research the archive of Belgian interior architects Bataille-Ibens and develop materials to showcase during Ensembles, an exhibition on architecture and craftsmanship. This assignment became highly influential on Van der Massen's later work.

Primarily focused on interior textiles and autonomous pieces or commissioned work, Van der Massen's work is characterised by a fascination and sensitivity for (natural) materials, surface and technicality. She explores the possibilities of weaving and tries to find a balance between intuitive design, industrial techniques and craftsmanship. In 2018, she opened her own studio and showroom in Antwerp and launched her first collection of interior fabrics mostly using linen, a tactile, sustainable and biodegradable fibre. As textiles and linen are a great part of Belgian and European heritage, the collection is developed and produced in Belgium (and the Netherlands) to guarantee the best know-how and quality possible.

Collaboration and co-creation is key to the designer. In her latest piece Aki, Van der Massen works together with interior architect Charlotte Vlerick to create a textile paravent. The divider was designed with respect for traditional craftsmanship and the choice of pure materials in mind.

1 Aki, 2019

In collaboration with Hija Studio

Paravent

Bio-cotton, linen, rubber, merino, wool, Trevira, walnut frame

Jaquard weaving, woodwork

Photo: © Jeroen Verrecht

2 Sverige, 2017

Divider

100% linen

Jaquard weaving

Photo: © Senne Vanderven & Eeffe De Coninck

3 Avalon, 2018

Divider

Trevira, mohair, linen, Elirex

Jacquard weaving

Photo: © Maarten Janssens

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nathalievandermassen.com

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No More Twist

Marie Beguin

@nomoretwist_textile

————— Weaving and working with noble textile materials is the essence of NoMoreTwist. The qualities of thread – and its intrinsic beauty – represent the starting point for an intense creative quest for fabric that unites tactile sensation and experimentation. The throws, scarves, and cushions made by the company are designed and produced in Belgium, and the goal is to mix different collections from year to year, thus making it possible to yield a sense of continuity. This year, the collection bears the name Lumen, inspired by the movement of light, shadows and the diffraction of light waves. The search for innovative textures gives the product range a strong personality, creating unexpected effects with the material on the loom.

NoMoreTwist has developed a consulting activity for editors and manufacturers, mainly in the furnishing and decoration sector. Managing the technical requirements related to industrial production, the studio adapts to various demands for the design of custom-made textile.

1 Lumen collection, Reflet, 2019

Edited by NoMoreTwist

Cushions, plaids

78% wool, 16% viscose, 6% silk

Jacquard weaving

Photo: ©Nathalie Noël

2 Lumen collection, Clapotis, 2018

Edited by NoMoreTwist

Cushions, plaids

75% wool, 20% viscose, 5% silk

Jacquard weaving

Photo: ©Nathalie Noël

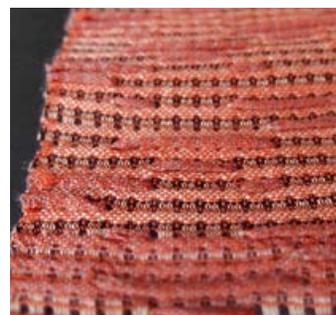
3 Echantillons libres à l'édition (samples), 2019

Upholstery textile

Cotton, wool

Dobby weaving

Photo: ©Marie Beguin





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nomoretwist.be



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Objects.projects.

Cenk Kivrikoglu & Katrien Rondelez

objects.projects. is the partnership of Cenk Kivrikoglu and Katrien Rondelez. Kivrikoglu is a design and textile specialist whose expertise focuses on weaving, materials and colours, while textile designer and consultant Rondelez has worked extensively in the automotive sector and has gradually shifted to more experimental projects, specifically towards using contrasting materials like cotton, flax, rubber and plastic in contemporary woven carpets.

The pair's aim is to provide a full range of services for customers in the field of design and development of textile materials – upholstery, wall coverings, carpets and curtains, furniture and soft furnishings. From idea through to solution implementation, the pair's expertise combines a think-tank approach, including research and problem solving for their clients projects, colour development, woven and print design development, product design, and collection creation.

1 Yer, 2015

Rug objects

Wool

Wilton weave

Photo: ©Alain Janssens

2 Usak&Kasu, 2015

Rug

Wool

Handtufted

Photo: ©Alain Janssens

3 Sofra, 2015

Rug objects

Wool, polyamide

Handtufted

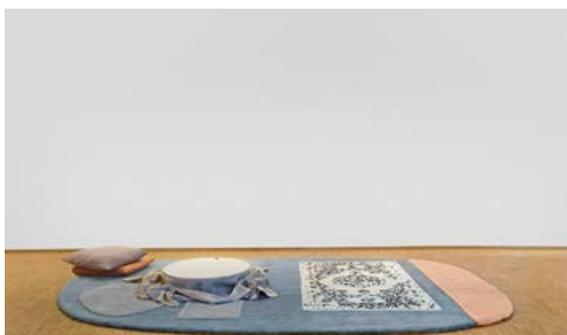
Photo: ©Laurent Brandajs



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objectsprojects.com

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PieceofChic

@pieceofchic

————— Founded in 2010 by Barbara Repole and Sebastien Pescarollo, Pieceofchic is a Brussels-based studio that creates exclusive prints for fashion brands as well as designers.

With a decade of experience working with clients in the US, Japan and Europe, they create strong urban graphic patterns inspired from lifestyles. As part of their printmaking service, the pair also developed an interior collection patterns for Home industry.

The philosophy of Pieceofchic is to image without limits and to focus on what they love create. It is a personal approach that allows them to come up with strong and recognisable digital graphic patterns.

Translating the chic and luxurious to create design with an original contemporary vibe is one of their creative goals; a way of working and thinking that keeps inspiring them.

1 Digital pattern design for Azzaro, 2018

2 Digital pattern design for Shhhowercap, 2018

3 Digital pattern design for Mz Wallace, 2017



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pieceofchic.com



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Raf Simons

Since 2014, the collaboration between Kvadrat and fashion designer Raf Simons has brought a fresh sensibility to textiles for the home. Drawing on his innate sense of style as well as wide-ranging interests in modern art, design, music, graphics and architecture, Simons has developed a distinctive vision for the interior. His bold and sure-handed explorations of colour, texture and pattern have extended across an expanding suite of textiles and accessories created with Kvadrat. Harmonious colour themes – be they bold, muted or neutral – have built up across the range as it has evolved. Distinctively textured designs include long fibred mohairs reminiscent of sheepskin, short pile velour, and soft irregular bouclés. Bright colours appear as highlights within flecked and thinly striped designs, as well as solid, single-colour textiles and in soft throws. Patterns range from bold stripes to subtle pointillist-inspired dots. Cushions in a variety of sizes and textiles make it easy to achieve rich combinations of complementary and contrasting elements.

1 ATOM

Coarse bouclé upholstery textile with a three-dimensional aspect. Two voluminous bouclé yarns – one unicoloured and one containing up to three shades – comprise the weft and work through a monochrome warp.

90% wool, 8% nylon, 2% polyester

150 cm wide

Six colourways

2 NOVUS 1

Jacquard-woven bouclé upholstery textile that takes inspiration from the Eiffel Tower series of furniture by Jean Royère.

Features an abstract fading grid pattern to create a vibrant surface texture that has both depth and complexity.

91% wool, 8% nylon, 1% polyester

150 cm wide

12 colourways

3 PHLOX

Upholstery textile that is Raf Simon's own take on a classic corduroy. The ribbed structure is sensuous and tactile with its velvety handle and amped-up scale whilst the soft, short-cut pile reflects the light, giving the colours an almost iridescent richness.

90% cotton, 10% polyester

140 cm wide

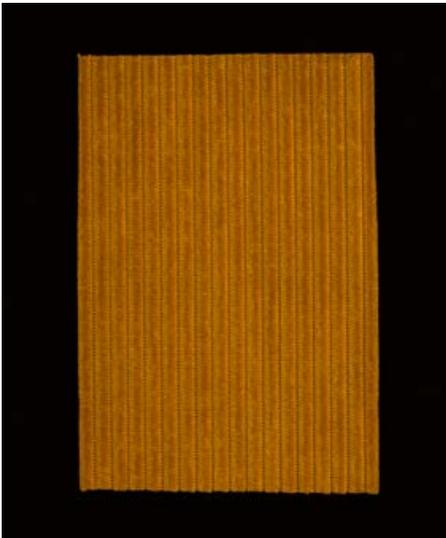
17 colourways



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Sennes

Nele de Block

@sennes_neledeblock

Nele De Block studied Textile Design at La Cambre, Brussels. She first developed her passion and technical skills for weaving as a textile designer in the automotive sector. After this she became Art Director for BETET SKARA (Antwerp, 1999-2007), a project originally created as a social integration programme for political Assyrian refugees. In this weaving studio she conducted woven prototyping and production for fashion designers, artists and architects such as Haider Ackermann, Bernhard Willhelm and Dries Van Noten. Parallel to this she taught Textile Design at Saint-Lucas School of Arts Ghent and also worked as a trend forecaster for the textile industry (2001-2010).

In 2010 De Block travelled to Portugal on the search for new design influences. It was there that she met one of the last remaining traditional wool producers of the Serra da Estrela mountain region and SENNES, a Flemish brand with Portuguese accents, was born. De Block combines Portuguese and Belgian know-how to create a continuously developing collection in highly sustainable Portuguese wool and Belgian linen. The choice of these two noble ecological fibres, with opposite natural characteristics, perform as guiding principles for the function and form of the end products.

1 Avesso, 2015

Edited by SENNES

Large (travel/weekend) bag

Sustainable woven Belgian linen & waterproof woven Portuguese wool, shoulder straps and handle in braided linen & leather

50 x 35 x 20 cm

Weaving, braiding, handcutting, handsewing

2 Tote, 2017

Edited by SENNES

Plain tote in linen with wool-lined pockets

Sustainable woven Belgian linen & waterproof woven Portuguese wool, shoulder strap in braided linen

34 x 34 x 12 cm

Weaving, braiding, handcutting, handsewing

3 Maré, 2018

Edited by SENNES

High-sustainable coat with large patch front pockets, press studs for closure

Belgian linen, wool woven blend

Weaving, handcutting, handsewing

Photo: © Nele De Block

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sennes.org



3

Sylvain Willenz

@sylvainwillenz

After graduating from London's Royal College of Art with a Master's in Product Design in 2003, a year later Sylvain Willenz opened his design studio in Brussels and was named Belgian Designer of the Year in 2009.

Renowned for his strong yet simple graphic aesthetic, Willenz is fascinated by production and manufacturing and pays great attention to detail. Originally wanting to be a cartoonist, Willenz turned towards product design and over the years developed a singular style of clear lines, which instils his simple, elegant and graphic designs with a unique recognisability.

Valuing industry as well as craftsmanship and innovative techniques, the practice focuses on quality and intelligent use of materials. As well as furniture and lighting, Willenz gives his graphic touch to textiles and prints, creating distinctive and commercially powerful designs. Willenz also works on limited edition projects in collaboration with established galleries and for private customers. Among his clients are Arpel (FR), DWR (US), Established & Sons (UK), Febrik (NL), Hem (SE), Kvadrat (DK), Hay (DK), Ligne Roset (FR), Menu (DK), Stattmann (DE)...

1 Scribble, 2013

Produced by HEM
Collection for home linen and accessories
Linen, cotton mix

2 Razzle Dazzle, 2014

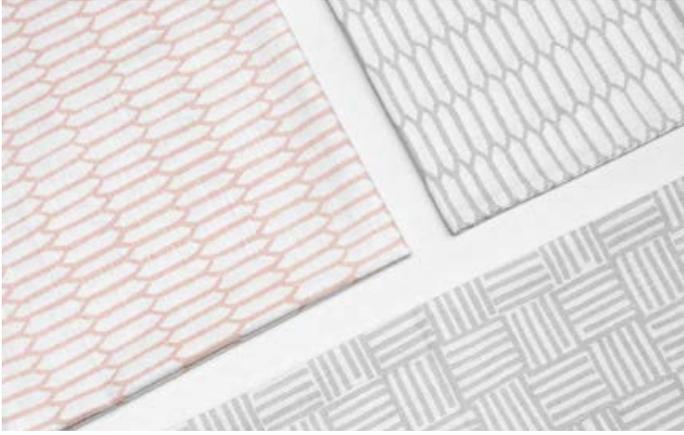
Produced by Febrik / Kvadrat
Upholstery fabric
Wool 60%, polyamide 20%, polyester 20%
W160 cm / 600 gm/m²
Three versions - uniform, dual-tone, mélange / various colours

3 Scribble, 2019

Produced by Hem
Rug
100% tufted pure New Zealand wool
300 x 250 cm, 240 x 170 cm

Photo: ©SWDO

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Tenue De Ville

Alexia de Ville

@tenuedeville

————— First undertaking multidisciplinary artistic training in Brussels and London, Alexia de Ville then launched her Brussels-based creative workshop in 2014. An accomplished visual artist, she takes on all mediums to give substance to her ideas, moving freely from engraving to collage, from drawing to photography, etc., before refining her research with graphic programmes. Each year, she brings to life a new collection of high-end wallpapers made in Belgium.

Educated in Fine Art and Scenography, de Ville's main preoccupation was to tell stories. Whether she was using video, photography or drawing, this has crystallised over time in the creation and construction of patterns. Tenue de Ville is an ecological and local concept, with production always part of a local and environmental approach. As with previous collections, all of the work in the Saudade collection is undertaken in Belgium. The inks used are water-based, and the paper is FSC certified to ensure sustainable forest management.

1 MONOÍ Ghost White – SPICE collection, 2019

Edited by Tenue de Ville

Wall covering

Non-woven fibre wallpaper 130g/m²

Screen and foil printing

2 PALMAROSA Ghost White – SPICE collection, 2019

Edited by Tenue de Ville

Wall covering

Non-woven fibre wallpaper 130g/m²

Digital printing

3 PANACHE Tangerine – SPICE collection, 2019

Edited by Tenue de Ville

Wall covering

Non-woven fibre wallpaper 130g/m²

Digital printing

Photo: ©Laetitia Bica



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Tom Tosseyn

@tomtosseyn

Antwerp-based graphic artist Tom Tosseyn has garnered a cult following with his concept-led work, the art of elevated subculture. Having over 15 years of experience in fashion, he is renowned for delivering a distinctive aesthetic defined by complex lines, research-based typography, and directional messages. Throughout the art, fashion and music industries, Tosseyn fuses graphic detailing, the hallmark of his identity, with innovative design to create statement artwork such as logos, typography and total concepts.

Whilst studying at the Antwerp Royal Academy of Fine Arts and Higher Institute for Fine Arts in Antwerp, Tosseyn designed graphic prints, posters and flyers, collaborating with visual artists for guerrilla arts events and shows. After six years at DIESEL and Hugo Boss, he has built up his (independent) artistic career working with international high-end fashion brands like Raf Simons and McQ (Alexander McQueen) as well as lecturing at the Antwerp Royal Academy of Fine Arts and the graphic design conference, Us By Night.

In Tosseyn's latest work, a progressive and cultural aesthetic has been infused with his graphic expertise that represents a modern take on varied areas including record labels and corporate design in addition to his discrete work offering a contemporary and experimental twist.

1 TIM COPPENS, FW 2013

Edited by TIM COPPENS

Spray paint + digital

Digital printing

Photo: © Jason Kim, photographer / Tom Van Dorpe, fashion editor-stylist

Sarah Sibia, hair stylist / Ian Sharp, model

2 MYAR - RE - CAMOUFLAGE, SS 2018

Edited by MYAR

Hand-drawn + digital

Screen printing

Photo: © Joinmyar

3 Raf Simons SS 2010

Edited by Raf Simons

Digital collage

Digital printing

© Raf Simons



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Belgium is design is a common label that unites the actions of the following regional organizations: Flanders DC, MAD Brussels and Wallonie-Bruxelles Design Mode (WBDM). This joined-up approach has been active since 2011, stimulating and developing initiatives to showcase Belgium's designers, manufacturers and producers in foreign markets.

info@belgiumisdesign.be
www.belgiumisdesign.be



Flanders DC stimulates the creative sector to turn its skills into business. It aspires to increase stronger and more future-oriented creative entrepreneurship in the whole of Flanders. Flanders DC reaches this goal by strengthening, connecting and promoting the Flemish creative economy. Flanders DC works for the whole of the creative sector, with special focus on design, fashion and gaming. One of its most significant actions is the Henry van de Velde Awards, the Flemish design prize that has acknowledged the achievements of design and designers since 1994.

info@flandersdc.be

www.flandersdc.be



MAD – Brussels Fashion and Design Platform is a platform for expertise in the fashion and design sectors. It is a unique shop window in which the values of Brussels fashion and design are showcased. Looking towards the future and with innovation at its heart, its mission is to promote (young) entrepreneurs. Both inside and outside Brussels, the Centre encourages new initiatives and supports those passionate about fashion and design in order to strengthen their development and growth in these fields. MAD main partner for international activities is hub.brussels, the Brussels Business Support Agency.

contact@mad.brussels
www.mad.brussels



Promoting Belgian creativity and dynamic young businesses in the design sector 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

www.wbdm.be

Textile-related initiatives in Belgium

BeCraft

Professional association promoting applied arts professions in Wallonia and Brussels
www.becraft.org

Cefret

Training centre for the textile industry
www.cefret.be

Centexbel

An initiative of Fedustria to strengthen the competitiveness and sustainability of the Belgian textile industry through research and development, product certification, analysis and testing, and dissemination of knowledge
www.centexbel.be

Cityfab1

Digital manufacturing workshop
www.cityfab1.brussels

Creamoda

Professional federation for the Belgian apparel and garment sector
www.creamoda.be

Fedustria

Federation representing Belgian textile, wood and furniture industries
www.fedustria.be

Irec

Training centre for companies and employees working in the Belgian fashion and clothing industry
www.irec.be

Laine / Die Wolle

Transnational reference website for the sustainable development and status of locally produced wool in regions of Belgium, France, Luxembourg and Germany
www.laines.eu

Materio

Independent global watch on innovative materials and technologies
www.materio.com

MIA-H Hasselt MAAKLABO

Fashion incubator for start-ups and young companies in the accessory and fashion industries
www.mia-h.be

TexLab de Liège

Textile design and fashion fablab
www.texlabliege.be

TIO3

Textile design fablab
www.tio3.be

Schools with a textile design department

Academy of Fine Arts Brussels - Arba-Esa
www.arba-esa.be

Academy of Fine Arts Liège
www.academieroyaledesbeauxartsliege.be

Academy of Fine Arts Tournai
www.actournai.be

ENSAV - La Cambre - Brussels
www.lacambre.be

Haute École Francisco Ferrer - Brussels
www.he-ferrer.eu

KASK Conservatorium & School of Arts - Ghent
www.schoolofartsgent.be

LUCA School of Arts - Ghent
www.luca-arts.be

Museums and galleries

Bokrijk - Centre and museum focusing on the development of expertise in craftsmanship, techniques and its applications
Bokrijklaan 1 - 3600 Genk
www.bokrijk.be

Fashion and Lace Museum - Brussels
Rue de la Violette, 12 - 1000 Brussels
www.fashionandlacemuseum.brussels

Les Drapiers - Art gallery and library
Rue Hors Château, 68 - 4000 Liège
www.lesdrapiers.be

MoMu - Fashion and textile museum
Nationalestraat, 28 - 2000 Antwerp
www.momu.be

Museum of Industrial Archaeology and Textiles Ghent
Minnemeers, 10 - 9000 Ghent
www.industriemuseum.be

Museum Rubanerie Cominoise
Rue des Arts, 3 - 7780 Comines
www.larubanerie.be

MUST - Museum of Textiles
Hoge Mote, De Biesestraat, 2 - 9600 Ronse
www.ontdekronse.be

TAMAT - Centre for Tapestry, Wall and Textile Arts - Wallonia-Brussels Federation
Place Reine-Astrid, 9 - 7500 Tournai
www.tamat.be

TEXTURE, Museum of Flax and river Lys
Noordstraat, 28 - 8500 Kortrijk
www.texturekortrijk.be

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Stoëmp studio

Lithography:
Terre Neuve

Production:
Olivier Mary

Printing services:
Cassochrome

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- 08 . amgs studio
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- 10 . Anaëlle Renault
anaellerenault.com
- 12 . Anita Evenepoel & Tine De Ruysser
anitaevenepoel.be - tinederuysser.com
- 14 . Anita Kars
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coralie-miessen.be
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danielhenry.eu
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doloresG.be
- 44 . Eef Oost
eefoost.be
- 46 . Elise Peroi
eliseperoi.com
- 48 . Els Jacobs
elsjacobs.be
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esthervanschuylenbergh.be
- 52 . Gilles Werbrouck
gilleswerbrouck.com
- 54 . Jente Hendrickx
jentehendrickx.be
- 56 . Julie Menuge
juliemenuge.com

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- 60 . Krjst studio
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kvp-textile-design.com
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lagadoueatelier.com
- 66 . Laure Kasiers
laurekasiers.com
- 68 . LcD by Luc Druez
lcd-textile-edition.com
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