

19 — 26 JUNE 2022

# BRAFA ART FAIR

BRUSSELS EXPO | HEYSEL

## Press release 22/04/2022 : The stories behind the remarkable artworks

From Sunday 19<sup>th</sup> to Sunday 26<sup>th</sup> of June 2022, BRAFA will host 115 galleries at Brussels Expo, selected with care for a circuit that will retrace more than 5000 years of history. 10,000 to 15,000 works ranging from archaeology to contemporary art and design will be offered to collectors. Some of them have a distinctive story, be it their provenance, a connection to another artist, or a particular anecdote.

### RUEB MODERN AND CONTEMPORARY ART (AMSTERDAM)



William Degouve de Nuncques (1867-1935), *Côte aux Baléares* (Majorque, Cala San Vicente)

William Degouve de Nuncques, a Belgian Symbolist, exhibited regularly with the famous group of artists “Les XX” and La Libre Esthétique. From 1900 to 1902, he lived in Majorca and became friends with the Catalan artists Santiago Rusiñol and Joaquín Mir, which led to important exchanges between Spanish and Belgian artists in the following years. It was in Majorca that the artist created his most colourful landscapes. He was fascinated by the beautiful coast of Cala San Vicente with its pink and white rock formations, so brilliantly rendered in the painting presented above.

## BRUN FINE ART (LONDON, MILAN, FLORENCE)

This ensemble, bearing the coat of arms of King Victor-Emmanuel III of Italy (1869-1947) and Princess Elena of Montenegro (1873-1952), was made for the baptism of their first child, Princess Yolanda (1901-1986). On the neck, the ewer also displays the coat of arms of the House of Savoy, which ruled the Kingdom of Italy from 1861 to 1946.



Eugenio Bellosio (1847-1927), silver baptism set, 1901

## CHIALE FINE ART (RACCONIGI, PARIS)



Saint George killing the dragon, made of wood painted in gold and silver, Spain, late 16th century

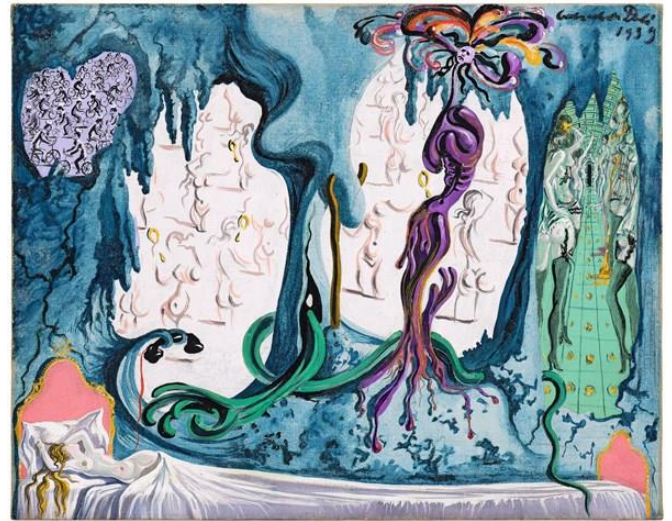
The Saint George is a tribute to the King of Spain, Philip II, who reigned from 1556 to 1598. The artist represented Saint George in his effigy, in the armour of a warrior, stabbing and killing the dragon.

This piece symbolises the strength of the King of Spain. Philip II was an uncompromising Catholic who defeated the Ottomans at the Battle of Lepanto.

This sculpture comes from the collection of Baron Rothschild.

## GALERIE ALEXIS PENTCHEFF (MARSEILLE)

In June 1939, at the request of Julien Levy, an American art dealer open to Surrealism, Salvador Dalí imagined a pavilion called "Dream of Venus" for the New York World's Fair. It was accessed through columns made of two female legs. The cash register to buy one's entrance ticket was located in a fish head placed between them. It was in this context that he conceived a project for a living painting entitled "The Dream of Venus," representing femininity and the art of seduction by means of nude busts where the woman touches up her appearance with the help of a mirror.



Salvador Dalí (1904-1989), project for a living painting,  
*The Dream of Venus*, 1939

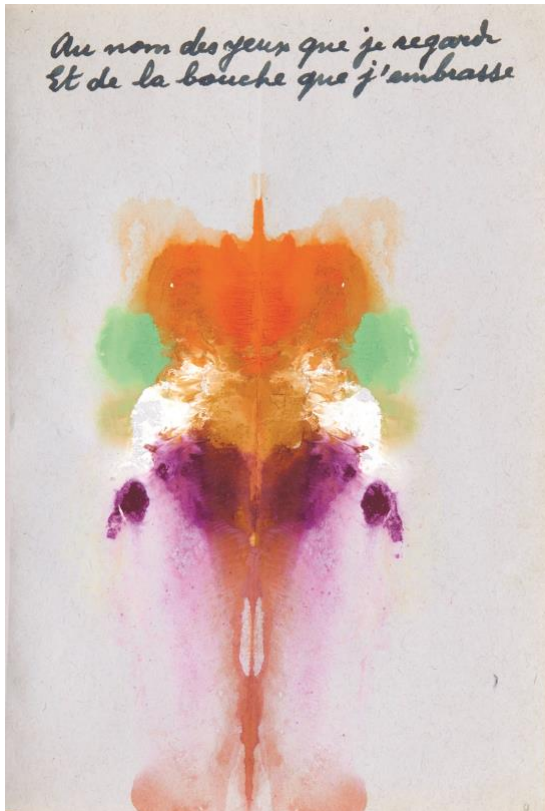
## IGRA LIGNUM ANTIQUITÉS (MARNAND)



Pierre I Roussel (1723-1782), chest of drawers without  
crosspiece, in rosewood veneer, gloss and violet wood,  
Louis XV era

Specialised in French furniture and art objects from the 18th century and the Empire period, Igra Lignum Antiquités presents this chest of drawers, stamped by Pierre I Roussel (Paris, 1723-1782), bearing the trademark of the castle of Châteauneuf-sur-Loire of Louis Jean Marie de Bourbon, Duke of Penthièvre (grandson of Louis XIV and grandfather of Louis-Philippe). Before moving to Châteauneuf-sur-Loire, it furnished the Château de Rambouillet, a princely, royal, imperial and even presidential mansion.

## CHAMBRE PROFESSIONNELLE BELGE DE LA LIBRAIRIE ANCIENNE ET MODERNE (BRUXELLES)



This illuminated manuscript by Paul Eluard is composed of eight original abstract and symmetrical gouaches, obtained by means of folds, in the manner of Rorschach's ink blot tests. Each gouache is accompanied by one or two autograph verses, written in ink, from "Sept poèmes d'amour en guerre," a collection of resistance poems, which had been clandestinely published by the French poet under the pseudonym Jean du Haut in late 1943.

Paul Eluard (1895-1952), *Plus tendre qu'un seul brin d'herbe...*, signed and dated "1 January 1944" on the back of the 8th sheet of the manuscript

## DIDIER CLAES (BRUXELLES)

This Kongo Yombe or Vili statue was carved in honour of a high-ranking chief. It pays homage to a perfect beauty.

The sculpture comes from the collection André Gide, a French writer and a committed anti-colonialist. In the 1920s, he made a trip to the Congo with his companion Marc Allégret, where he was struck by the contempt and condescension towards black people on behalf of the majority of whites. His daughter, Catherine Gide, inherited this effigy of a Kongo chief.

Wooden Kongo Yombe or Vili statue and glass paste eyes, Democratic Republic of Congo, circa 1908



## COLLECTORS GALLERY (BRUXELLES)



Claude Wesel (1942-2014) for the Fernand Demaret studio, unique piece, circa 1960

A beautiful artistic collaboration began in Belgium at the end of the 1950s, based on the encounter between goldsmithery students from the Ecole des métiers d'arts de l'Abbaye de Maredsous, and the Belgian jeweller Fernand Demaret and his wife Liliane, based in Brussels. They hired the brightest of these students, giving them free rein to create. This 18ct gold necklace of abstract bio-mechanical design, set with a large opal doublet, diamonds and a pearl, is one of the masterpieces executed by Claude Wesel, the most talented student from this school.

## AXEL VERVOORDT (WIJNEGEM)

José Zanine Caldas' work bears witness to the power of natural wood and its beauty as a material. His chairs are cut from solid wood, like a classic sculptor turning a marble block into a statue. A pioneer in the preservation of forests and ecology, his desire was to plant a new tree each time another was felled for one of his projects. He wrote several essays about the relationship between forests and the people of Brazil, drawing his inspiration and knowledge from the history of architecture, philosophy and local folk tales.



José Zanine Caldas (1918-2001), wooden chaise longue, Pequi, Brazil

## GALERIE TAMÉNAGA (PARIS, TOKYO, OSAKA)

Marie Laurencin, a French figurative painter whose style is described as “nymphism,” favoured graceful poses in the 1920s for her delicate portraits. This one, entitled “Céleste,” comes from the collection of the famous French art dealer Paul Rosenberg, who represented Georges Braque, Pablo Picasso and Henri Matisse. Marie Laurencin was the first artist to sign a contract with him in 1913.

Marie Laurencin (1883-1956), *Céleste*, 1927



## GALERIE KEVORKIAN (PARIS)



Bronze standard, Western Iran, Luristan, Iron Age II, beginning of the 1st millennium BC.

The Galerie Kevorkian, specialised in the arts of the Ancient East and Islamic Civilization, proposes “a standard” representing two winged ibex standing on either side of two horizontal rings through which a bronze rod or pin was placed to hold them on a stand. It is one of the most characteristic forms of Luristan art; the work of a civilization of nomadic horsemen and bronzesmiths established in the region – the Zagros mountains in Western Iran.

This bronze jewel is very representative of the artistic production of this region in the Iron Age.

## BAILLY GALLERY (GENEVE)



Emile-Othon Friesz (1879-1949), *Le port d'Anvers*, 1906

In the summer of 1906, Georges Braque and Emile-Othon Friesz decided to go on holiday to Belgium and it was during this trip that the expressive principles characteristic of Fauvism began to be affirmed in their work. They then stayed in Antwerp on the banks of the Scheldt, at the entrance of the port, and became exclusively interested in maritime views, directing their artistic research towards the emancipation of colour. Filled with bright light, this painting is characterised by free gestures and an explosion of pure colours. Emile-Othon Friesz presents a unique view of the port of Antwerp as observed from the terrace of the old casino “Le Kursaal.”

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