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BRAFA 2018, SHOWCASE OF THE ARTS

Brussels, Tour & Taxis – from 27 January to 4 February 2018

Will Brafa 2018 will be more 'rapturous' than ever? With Christo as the guest of honour, the wordplay was probably a natural one, since 'wrapping' is the term one automatically associates with this great artist of Bulgarian origin who takes the baton from Julio Le Parc, whose creations in glimmering colours and airy movements had, with their grace and flowing lightness, enchanted visitors to Brafa 2017. The 2017 edition, which as it happens attained a new record in terms of number of admissions (61,250), and probably also in the number of selfies, 'likes', posts, reposts, @ and hashtags on the sacrosanct social networks, which in the era of the smartphone play the role of the forums of antiquity. It is true that to be *rapt* also means being enchanted, enthused or filled with admiration: can there be a finer challenge for an art fair that aims to bring together the best and most beautiful of artistic creation?

And yet, it is not the state of 'rapture' that this 63rd edition of Brafa seeks to attain. Inspired by the gigantic *Three Store Fronts* (at 14m long, the largest installation ever exhibited at Brafa!), a work of Christo's youth chosen specially for the occasion by the master from Gabrovo, the fair seeks instead to **renew our gaze**: the one we turn on the works we think we know, those of the past, those we do not (yet) know, and appreciating them in their full dimension. For if art is creation, it is also gaze, it is also codes, and knowledge, and perception.

Once again, the work of art will be queen at Brafa and will incarnate with majesty more than four millennia of a history without borders, an overview that is rich in sculptures, paintings, tapestries, glasswork, porcelain as well as jewellery, furniture, clocks, chandeliers and drawings. With a more diverse range of works than ever, the 2018 vintage is filled of promise, with fifteen new high-level exhibitors out of a total of 134, and with sixteen countries represented. The level of quality imposed by the organisers is closely monitored by means of a vetting that is particularly rigorous, which Brafa was actually one of the first fairs to implement. Such a practice is made possible thanks to the contribution of some one hundred independent experts from across Europe.

As is customary, diversity will be one of the hallmarks of an event that has always succeeded in achieving a balance among different trends. Traditionally, tribal arts and archaeology enjoy pride of place, confirmed by the presence of a dozen renowned galleries each. The heightened interest in contemporary art has been met by the creation of an equivalent section in the last two editions, without neglecting ancient art, the Golden Age, the Renaissance, medieval art, classical furniture or the paintings of great masters who, in the land of Rubens, owes it to itself to maintain its position of honour! Asian art and 20th century design have an increased presence, modern art is present in full force, and niche specialities are legion: carpets and tapestries, ancient frames, icons, gold- and silverwork, ceramics, faience and porcelain and jewellery, not forgetting cabinets of curiosities past and present. By virtue of its diversity, Brafa also illustrates the capacity for reinvention exhibited by antiquarians and gallerists who are always in search of novelty, excellence and singularity.

Exceptional objects are to be discovered in abundance, in every speciality! Art lovers are invited to wander through the sumptuous décor of stands that have been wisely arranged, letting their gaze be drawn to the magnificence of a Roman bust, the drapery of a centuries-old tapestry, the sparkle of a work of marquetry, the force of an African mask, the finesse of a drawing, the colours of a canvas, etc. Brafa offers a voyage of encounter to five continents without leaving home – a veritable cultural tower of Babel where the common language is that of the arts.

If the art dealer's pleasure lies in the quest for the rare work, it also continues on through the sharing, the exchange that takes place with an art lover who has fallen in love with a work. As Harold t'Kint de Roodenbeke, President of the fair, enjoins upon the many visitors expected: *"Never be afraid to ask questions! This idea of sharing knowledge, of exchange is very important in my view. It lends the particular charm to a fair like ours, and contributes substantially to its conviviality."*

Anxious precisely to enrich its offering with a cultural segment, Brafa brings together under its auspices a cycle of lectures known as the **Brafa Art Talks**, which are particularly rich in the 2018 edition, offered as they are by museum directors, collectors, gallerists and major figures in the art world. This year, Angela Rosengart, Dominique Szymusiak, a Conservator at the Tretyakov Gallery in Moscow, as well as Anne Adriaens-Pannier, Michel Draguet, and Nicolas Cauwe will come to share their knowledge. Sharing: the keyword for the year!

SOME HIGHLIGHTS OF BRAFA 2018:

Pre-Columbian art

- **Mermoz Gallery** (stand 5c): a beautiful Mayan incense burner (Chiapas, Mexico) in terracotta with traces of polychrome, 500-900 AD.
- **Deletaille Gallery** (stand 40b): a small oxidized Olmec mask which captures the transition from person to jaguar. Of high quality, the representation of the jaguar is 'realistic', with great detail used to evoke the hair, lip, eyes and nose.

Archaeology

- **ArtAncient** (stand 86d): Gold stater with the portrait of Alexander Macedonia, minted under King Lysimachos, circa 297-281 BC, Ø 1.86 cm. Struck with the image of the deified Alexander the Great, shown wearing a diadem and with the horn of Ammon emerging from his wild hair.
- **Galerie Harmakhis** (stand 76c): an exquisite relief depicting Ramses II in polychromed limestone, Egypt, probably from the temple of Abydos, New Kingdom, 19th Dynasty (1279-1213 BC).
- **Phoenix Ancient Art** (stand 8c): an impressive Roman head in bronze, Augustan, late 1st century B.C. – early 1st century A.D.
- **Gallery Desmet** (stand 11c): a Roman head in white marble, Julio-Claudian period.
- **Philippe David - Thomas Salis** (stand 10c): a superb athlete's head from the Hellenistic period, 2nd-1st century BC. of exceptional quality, the head is brilliantly sculpted and in excellent condition. A beautiful piece.

Asian art

- **Finch & Co** (stand 37b): a superb, rare pair of Chinese Canton carved ivory model Pagodas, Qing Dynasty, late 18th-early 19th century, excellent condition.
- **Gallery Desmet** (stand 11c): impressive Japanese 'Guardian' torches, polychrome lacquered wood. Japan, Edo period (19th century). Exceptional and extremely rare pieces with some wear, very good condition.

- **Éric Pouillot** (stand 26c): an exceptional dancer in grey terracotta with traces of pigments from the western Han dynasty, China (206 BC - 08 AD).
- On display on **Grusenmeyer-Woliner's** (stand 96d) is an imposing bust of Shiva from the late Shunga dynasty (the century BC), North India, Northern region of Mathura (Uttar Pradesh)
- **Steinitz** (stand 6c): an elegant pair of large lidded porcelain vases, China, 18th century.
- **Gallery Tanakaya** (stand 84c): an exceptional collection of 55 framed landscape prints from the series: Shokoku Meisho Hyakkei (100 Famous Views of the Provinces), Utagawa Hiroshige II (1826-1869). It is very rare to find prints in such excellent condition with such well-preserved colour.
- **Bertrand de Lavergne** (stand 3c): a pair of candlesticks from a service belonging to Louis-Jean-Marie de Bourbon, the Duke of Penthièvre, grandson of Louis XIV. Few pieces from this service commissioned by his father in 1725 have survived. His father, the Count of Toulouse, Duke of Penthièvre and Prince of France, was the son of Louis XIV. Export China, Yongzheng, 1723-1735.

Contemporary art

- **Gladstone Gallery** (stand 95d): 'the sun at 4 pm', 2016, a beautiful work by Ugo Rondinone, gilded brass, limited edition: 2 of 3.
- **Bernier/Eliades Gallery** (stand 110c): 'Purple Gobo', a unique, colourful work including video elements by Tony Oursler.
- **Maruani Mercier** (stand 69b) presents a wonderful collection of customised pieces signed Toilettepaper including two mirrors, a 1960s chest of drawers and a table by Ico Parisi. Toilettepaper is primarily a magazine but also a collaborative project created by its authors: Maurizio Cattelan and Pierpaolo Ferrari.

Tribal Art

- **Galerie Ratton** (stand 63a) : an exquisite 19th century Fang du Gabon sculpture of great beauty from the previous collection of the artist Arman. Also an Attie statue attributed to the Maître des Jolis Seins, Ivory Coast, Lagunaire Region. In wood, metal, pearls and fibres.
- **Didier Claes** (stand 94d): a beautiful collection of 14 Yaka masks in polychromed wood and raffia fibres, Democratic Republic of the Congo, late 19th - early 20th century.
- **Serge Schoffel – Art Premier** (stand 9c): a rare Jukun Figure from Nigeria, 18th-19th century.

Comics strips

- **Belgian Comic Strip Gallery** (stand 99d) offers a fine original plate representing Tintin, Snowy, Captain Haddock and Thomson and Thompson, 1968, by George Remi alias Hergé (Brussels, 1907-1983). Indian ink and graphite on drawing paper.

Jewellery

- **Epoque Fine Jewels** (stand 71b): a rare 'dog collar' illustrating the perfection of Garland style. Platinum and diamond. Signed 'Cartier Paris, Londres, New York', Paris, circa 1910. Exquisite design and craftsmanship.
- **Galerie Montaigne** (stand 44b): a bracelet bearing two panthers by Cartier. An exceptionally beautiful and rare piece.
- **Chamarande** (stand 141a): an exquisite wasp pendant by René Lalique. Exquisite craftsmanship and design. Rare.

Glass, porcelain and ceramics

- **Marc Heiremans** (stand 67b): 'Oriente Olaf', circa 1952, Corrado 'Dino' Martens (Venice, 1894-1970) for Aureliano Toso, Murano. Superb free-blown glass decorated with enclosed glass splinters, zanfirico canes and coloured glass pieces.

- **Jean Lemaire** (stand 120b): a three-sided salt box from the service of the Duke of Orleans. Commissioned in 1787 from the porcelain factory of Tournai by the Duke of Orleans. Circa 1787. Height: 11 cm. Rare piece from the most important Tournai service.
- **Gallery Desmet** (stand 11c): an exceptional frame made up of a garland of fruit, vegetables and flowers by Giovanni Della Robbia (1469 – 1529/30), Italy (Florence) circa 1520-1525. Polychromatic glazed terracotta. Impressive for its size and rarity.
- **Laurence Lenne** (stand 128b): a rare pot pourri holder in Rouen porcelain, late 17th century. In excellent condition.

20th century decorative arts

- **Galerie Le Beau** (stand 102d): beautiful pieces by George Nakashima (USA, 1905-1990), including a large conoid bench made in 1974 from American black walnut and East Indian Rosewood. Also a sit' armchair, 1990, by Ron Arad (Tel Aviv, 1951) in tempered, patinated and polished stainless steel.
- **Futur Antérieur** (stand 113c): an elegant desk by Jacques Adnet (Châtillon-Colligny 1900-1984 Paris). Patinated iron and glazed lava stone, circa 1955.
- **Robertaebasta** (stand 130b): a desk designed by Gio Ponti and Piero Fornasetti in 1950 decorated with the 'Coromandel' pattern.
- **Galerie Mathivet** (stand 4c): a pair of 'Ski' armchairs in sycamore and iron by Henri Rapin (1873-1939). Realised in 1933 this very rare pair of armchairs was made for the imperial house of Prince Asaka in Tokyo.

Old Masters paintings

- **Tornabuoni Arte** (stand 93d): a magnificent pair of large paintings 'The Martyrdom of St. Lawrence' and 'The Crowning of Thorns', by Jacques de l'Ange active in Flanders and Italy from 1640 - 1650. Remarkable for its quality and rarity, the beautiful facial expressions and powerful construction suggest inspiration from Caravaggio.
- **Klaas Muller** (stand 104c): 'Diana and Nymphs Hunting Deer', a spectacular work with figures painted by Rubens, animals by Paul De Vos and the landscape by Jan Wildens, 1635-40. Possibly commissioned by Gian Francesco Guido di Bagno (1578-1641), the papal nuncio in the Netherlands at the time.
- **Costermans** (stand 121b): a remarkable still life of fruit and vegetables on a terrace with a parrot and a monkey by Adriaen van Utrecht (Antwerp 1599-1653).

Clocks

- **Galerie Berger** (stand 105c): an exceptional Louis XV elephant clock, an unusual model with remarkable movement and quarter striking. Very rare.
- **La Pendulerie** (stand 111c): an exquisite pendulum clock, remarkable for its rarity and complexity, showing Gregorian and Republican calendars. Paris, early Empire period, circa 1805. An extremely fine, unusually shaped piece by one of the most famous clockmakers.

Gold and silverware

- **Dario Ghio** (stand 106c): a rare historical casket in silver, vermeil and polychromed enamel containing a royal relic in its original case in the form of royal arms. Paris, 1852. Given to Queen Marie-Thérèse of Eastern Austria. Another exceptional piece is a 17th century chalice in vermeil from Gènes.
- **d'Arschot & cie** (stand 42b): a Flemish tea caddy in silver and mahogany, tea boxes by Jacobus Vollaert and silver mounts by Jacobus Van Hoorebeke, Ghent, 1769

Furniture

- **Steinitz** (stand 6c): an exceptional and unique chest of drawers 'with snakes' by Pierre Garnier (1726/27-1806, master in 1742), made in accordance with designs by Charles de Wailly (1730-1798), Paris, Louis XVI period, circa 1765-1170. Stamp: P. Garnier visible in two places beneath the marble top.
- **Costermans** (stand 121b): an exceptional Louis XV Chinese lacquer and vernis martin writing desk, circa 1750, stamped F. G. for Francois Garnier.
- **Berger Gallery** (stand 105c): a French centre table in ebony with fruitwood marquetry. France, Louis XIV period, circa 1680. Attributed to Pierre Gole (Bergen, Holland 1620-1684 Paris), an important cabinetmaker who became official furniture maker under King Louis XIV. He was the first to create marquetry in tortoiseshell and brass, a technique made famous by André Charles Boulle (1642-1732).

Haute Epoque

- **De Backker Medieval Art** (stand 126b): an impressive 'Virgin and Child' in limestone with remnants of the original and later polychrome. France / Lorraine, circa 1330. Architectural fragment of a Ciborium, oölitic limestone, Italy, 8th century.
- **Mullany** (stand 33b) : a delicate Relief with the Adoration of the Magi Alabaster, with original polychrome and gilding, England, Nottingham, 15th century
- **Galeria Bernat** (stand 41b): a very fine Nazarene chest, 15th century, Spain, Granada, in wood with inlaid decoration (fine wood and bone).
- **Galerie Sismann** (stand 66a): 'Saint Paul', a rare example of Northern Italian gothic sculpture in marble, Ferrara, mid - late 14th century. Probably originally part of a larger architectural ensemble.

Modern drawings, photographs and paintings

- **Galerie de la Béraudière** (stand 87d): 'Tigerbird', 1952, a stunning work by Karel Appel (Amsterdam 1921-2006 Zurich).
- **Galerie Alexis Pentcheff** (stand 58a): a beautiful Kees Van Dongen painting entitled 'Les Parisiennes ou Le Sentier de la Vertu', 1908.
- **DIE GALERIE** (stand 56a): an important painting of Robert Matta (Santiago de Chile 1911-2002 Rome) intitled 'The Contrarian' from 1945.
- **Galerie Ary Jan** (stand 2c): an exquisite 'Annunciation', 1923, by Antoine Carte (Mons 1886-1954 Brussels). Graphite pencil and watercolour on paper mounted on canvas.
- **Samuel Vanhoegaerden Gallery** (stand 142a): an intriguing Cy Twombly (USA, 1928-2011), 'Untitled Ramifications', Rome, 1971. Oil paint, pencil, and wax crayon on paper.
- **Harold t'Kint de Roodenbeke** (stand 27c): a colourful Sam Francis (San Mateo 1923-1994 Santa Monica), untitled, 1975. Acrylic on paper.
- **Galerie Schifferli** (stand 108c) drawings including an ink on paper work by Victor Brauner (Piatra Neamt, Romania 1903-1966 Paris), dating from 1926-1929, and 'Santa Conversazione', a photograph of a collage, 1921, by Max Ernst (Brühl 1891-1976 Paris).

Belgian Art

- **Boon Gallery** (stand 78c): 'L'Oracle', circa 1931, a work by René Magritte (Lessines 1898-1967 Brussels).
- **Francis Maere Fine Arts** (stand 55a): a stunning Léon Spilliaert (Ostend 1881–1946 Brussels) 'Hofstraat, Ostend', 1908. Gouache, watercolour, pastel on paper.
- **Galerie Oscar De Vos** (stand 117c), 'The rest after the haymaking' by Emile Claus (Sint-Eloois-Vijve 1849 – 1924 Astene), June 1902.

Sculpture

- **Univers du Bronze** (stand 59a): 'L'homme à l'outre', 1897, a stunning work by Georges Minne (1866-1941). In bronze with a rich brown patina, it was exhibited at the Salon de La Libre Esthétique, Brussels (1898).
- **Xavier Eeckhout** (stand 29c): an elegant puma by Rembrandt Bugatti (Milan, 1884 – Paris, 1916), plaster edition, circa 1911. Most certainly offered by Hébrard, there are two in the edition, the other in Rome in the collection of the Galleria of Arte Moderna e Contemporanea (inv. n. 2672). Also a 'Jabiru', 1925, by Albéric Collin (Antwerp, 1886-1962). Bronze. Signed and bearing the foundry stamp C. Valsuani.
- **Galerie Cento Anni** (stand 101d): 'Thais', an exquisite sculpture by Demeter Chiparus. Gilded bronze, ivory and onyx, circa 1930.
- **Osborne Samuel Gallery** (stand 79c): several works by Lynn Chadwick including an exceptional and unique work entitled 'Dance XII', 1958, in plaster and iron; several Henri Moore sculptures, such as 'Reclining figure: Holes', 1975; a sculpture by Barbara Hepworth and several surreal historical collages by Erwin Blumenfeld.
- **Galerie Maeght** (stand 39b): a rare sculpture created in 1968 by the Belgian artist Pol Bury from sixty-nine tubes arranged in a circular form. Stainless steel. Also a rare 'Woman' in bronze, 1970, by Joan Miro (Barcelona 1893- Palma de Majorque 1963).
- **Axel Vervoordt** (stand 73b): an extraordinary 'sculpture', *Intimation*, 2014 by El Anatsui (Anyoko, 1944), Ghanaian sculptor in aluminium and copper wire, circa 261 x 332 cm

Textiles and carpets

- **De Wit Fine Tapestries** (stand 107c): a 16th century armorial tapestry in wool and silk, the southern Netherlands, Brussels or Bruges
- **N.Vrouyr** (stand 31c): a magnificent hand knotted European rug in Art Deco and Art Nouveau style commissioned by Ameublements Franck for the CMB (Compagnie Maritime Belge) headquarters in Antwerp.

BRAFA - Brussels Art Fair - 27/01 → 04/02/2018

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