



BRAFA 2026

Booth 88

January 25 – February 1, 2026

Exhibition Concept

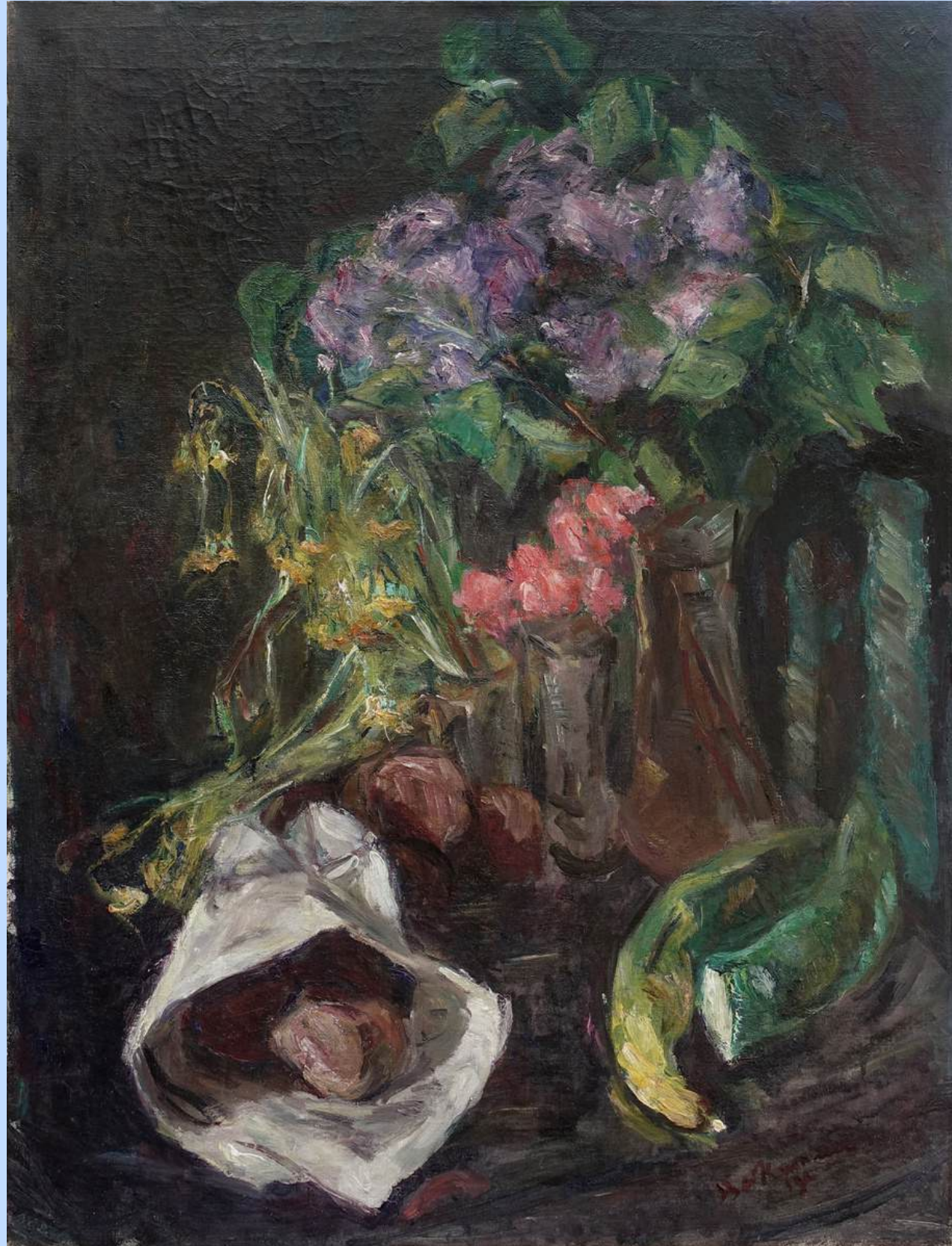
For its 12th participation at BRAFA, **DIE GALERIE** presents an exhibition that reflects the full scope of its vast gallery programme, showcasing a diverse selection of works ranging from Expressionism and Surrealism to CoBrA and contemporary art. The presentation brings together rediscovered masterpieces alongside exciting new highlights, making it an unmissable destination for collectors, professionals and art enthusiasts.

At its long-standing position in **booth 88**, visitors will have the opportunity to view an expressive early still life by the renowned Expressionist painter **Max Beckmann** (1884–1950). Having remained in a private collection for decades, this significant work is now being shown publicly once again. Standing guard over the booth is a monumental “guardian figure” by **Max Ernst** (1891–1976), titled *Séraphin le néophyte*. Additional works by major 20th-century artists such as **André Masson** (1896–1987) and **Marino Marini** (1901–1980) further enrich the presentation.

A particular highlight of BRAFA 2026 is an impressive relief created from folded mulberry paper by Korean artist **Kwang Young Chun** (born 1944). This piece captivates viewers with its powerful shade of red and the artist’s extraordinary technical finesse.

Max Beckmann

1884 – 1950



Still life as a pictorial genre can be traced throughout all phases of **Max Beckmann's** creative work. Its transformation from impressionistic, dynamic painting to symbolically charged arrangements of favored objects runs parallel to the development of his well-known large-scale narrative and mythological cycles. In Beckmann's early work, the number of still lifes remains comparatively modest, even though some are believed to be lost.

Painted in 1914, just before the outbreak of the First World War, ***Still Life with Lilacs*** was executed in the style of Beckmann's great German Impressionist role models. This impressive early still life — long hidden in a private collection — has only recently become accessible to the public again for the first time since 1982.

In ***Still Life with Lilacs***, the combination of flowers and vegetables is unexpected. The objects, arranged on a dark brown table, are separated from the undefined, dark background on the right by the backrest of a chair. Three early-summer flowers — purple lilacs, yellow columbines, and small-stemmed unidentified pink blossoms — stand in three glass vases of different heights, accompanied by several brown tubers placed before them. A white paper bag filled with potatoes, opened directly toward the viewer, and two cucumbers, one cut and the other already slightly yellowed, seem more evocative of autumn than of summer and are positioned prominently in the foreground.

The painterly quality of the work lies in the nervous dissolution of forms through animated brushstrokes, which reveal hardly any surfaces or precise details. Strong contrasts of light and shimmering reflections are embedded in an almost Mannerist darkness that conceals more than it reveals. It was not until 1917, after his military service, that Beckmann returned to the still-life genre — yet with strikingly different results. Nevertheless, even this early example reflects Max Beckmann's deeply sensual perception of the world.

Max Beckmann, *Stilleben mit Flieder*

1914

Oil on canvas

86 x 66 cm

Signed and dated lower right 'Beckmann 14'



Max Ernst

1891 – 1976



Conceived in 1967, at a pivotal moment in **Max Ernst's** career, in which the artist fully committed himself to sculpture, ***Séraphin le Néophyte*** is one of three monumental bronze sculptures belonging to the group ***Corps enseignant pour une école de tueurs*** (*Teaching Staff for a School of Murderers*). After being exhibited at Alexander Iolas' Gallery in Paris in 1968, the sculptures found their place near Max Ernst's last house in Seillans, in the south of France, where they acted as "guardians" for the artist's residence.

Séraphin le Néophyte is accompanied by her sister *Séraphine-Cherubin* – similar to her in name and shape – and together they flank their smaller *Big Brother*, seemingly keeping watch over him. Although both of *Big Brother's* chaperones appear almost identically in their simple, abstracted forms, caught in crouching poses with similar protruding tongues, slender faces, and tapered hoods, *Séraphin le Néophyte* is strikingly distinguished by its blindfolded eyes. Despite their names evoking angelic beings, it quickly becomes evident that they do not live up to their impressive names. With their impish, mischievous nature and their impudent expressions, the trio resembles a group of gigantic gargoyles on the verge of carrying out their latest scheme.

The iconographic title of the sculpture implies a heavenly creature of the highest ranks, directly attending to God, and can thus be understood – in the spirit of DADA – as a shining example of Max Ernst's masterful use of language and the witty humor pervading his oeuvre. By subverting the iconographic connotations of the group's supposed celestial guardians, the artist disrupts both pictorial and literal codes, thereby liberating his work from coherent and orthodox interpretations. In this sense, *Corps enseignant pour une école de tueurs* can be understood as a paradoxical anti-monument that exposes false authority and zealotry within social and clerical structures.

Max Ernst, ***Séraphin le Néophyte***

1967, posthumous bronze from 2001

Bronze

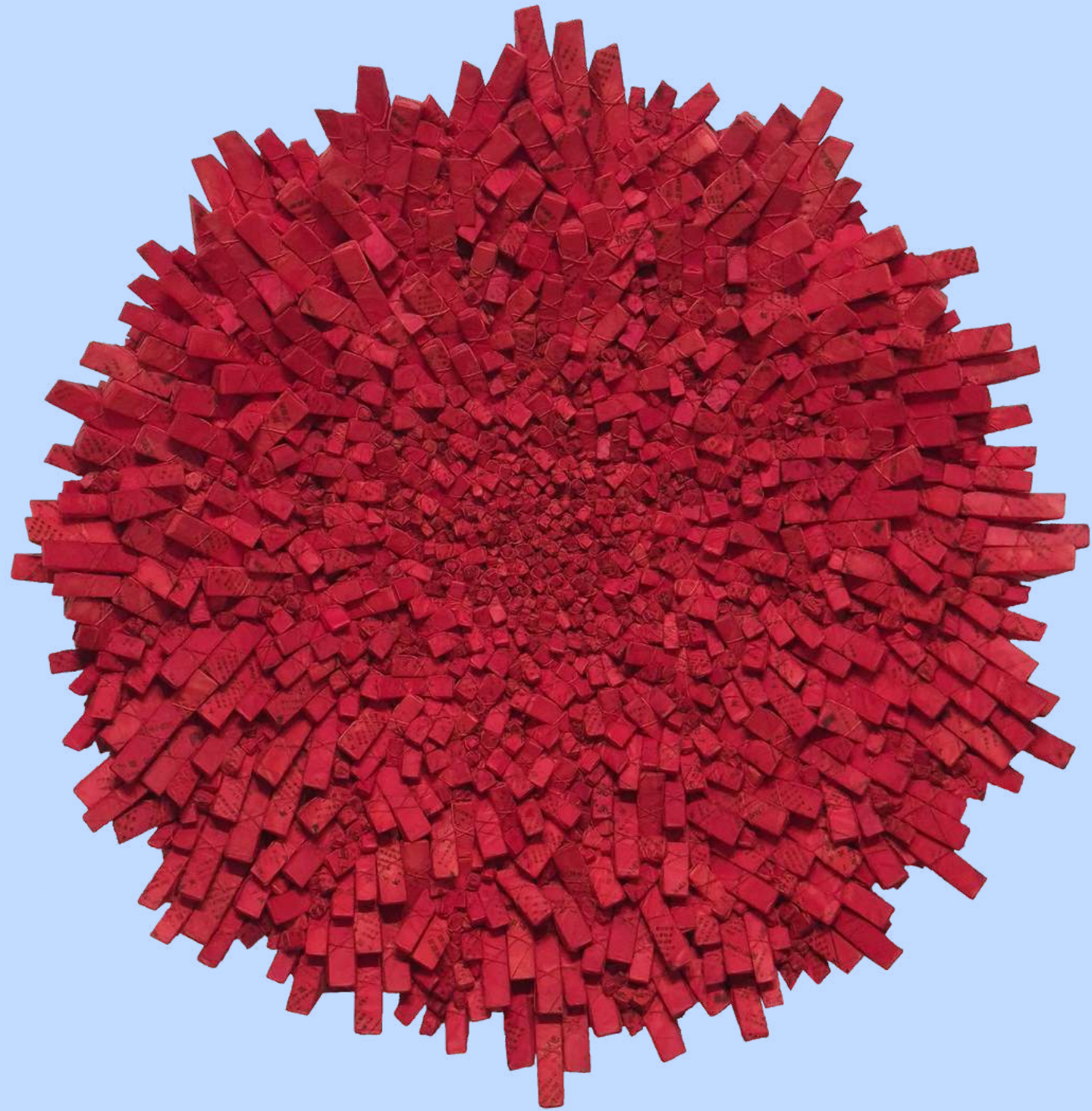
203 x 75 x 75 cm

Signed and numbered 'Max Ernst 3/8'



Kwang Young Chun

1944



The Korean artist **Kwang Young Chun** was born in Hongcheon in 1944 and is known for his aesthetic, sculptural assemblages made of *hanji* paper, through which he bridges Korean tradition and contemporary abstraction.

After receiving his BFA from Hongik University in Seoul (1968) and his MFA from the Philadelphia College of Art (1971), Chun was strongly influenced by American Abstract Expressionism. He later sought to reconnect with his cultural roots and, in 1995, developed his signature series “*Aggregations*.”

These works consist of triangular parcels meticulously wrapped in Korean mulberry paper (*hanji*). The often more than 100-year-old papers were historically used for books and records and therefore show remnants of Korean characters. Stained with tea and natural pigments, Chun’s compositions possess an organic quality that reveals traces of transience while simultaneously creating something new.

Drawing inspiration from childhood memories of the *hanji*-wrapped herbal packages in his great-uncle’s traditional apothecary, Chun transforms humble materials into monumental wall-based and free-standing structures that evoke both natural formations and historical relics. Through his nuanced working process, he brings past and present into resonance, folding the souls and stories of his ancestors into the present within each parcel.

Created in 2025, his relief ***Aggregation25-MA023*** once again combines his iconic style with explosive energy. With its circular shape and vibrant red hue, this piece evokes images of pyrotechnics and fireworks powerfully bursting into the sky.

Kwang Young Chun, *Aggregation25-MA023*

2025

Relief in mixed media with mulberry paper

Diameter: 100 cm

Pierre Alechinsky

1927



"Everything happens while working — that's one of the secrets of painting." This motto has been the driving force behind **Pierre Alechinsky**'s artistic vision ever since he joined the international **CoBrA** art group in 1949. The group's heretical, non-conformist and imaginative ideas remain a lasting influence on his depictions of the unreal, the subconscious and recurring themes of chance up to this day.

His main sources of inspiration include myths, folk art and the visual world of children, as well as the formal language of artists such as Paul Klee and Joan Miró, with their sense of the primordial. Alechinsky's painting style has also been deeply influenced by Asian calligraphy, a form of art he studied intensively in his early years and which has never ceased to fascinate him. His love of literature is reflected in the numerous wordplay in the titles of his works as well as hidden literary references.

Pierre Alechinsky's 1966 canvas ***Le Point du Jour*** does not display the artist's trademark style of bordering his paintings with a frame made up of small graphic scenes. Instead, the colourful brilliance and eruptive power of pieces from the 1960s, such as this one, are reminiscent of the surface of glazed ceramic, gleaming and shimmering with an array of vibrant hues. The gestural flow of brushstrokes in warm rose and brown colour fields spread like cascades on the blue background.

Pierre Alechinsky, *Le Point du Jour*

1966

Oil on canvas

130 x 81cm

Signed lower right; signed, dated and entitled on reverse



Archie

Roberto Matta

1911 – 2002



Roberto Matta is widely regarded as one of the most influential and unconventional artists of the 20th century. In his 1940s paintings, he created visions of inner worlds: apocalyptic and cosmological landscapes of crystalline transparency. His working process combined Surrealist automatic structures with flowing colour gradients in the background and imaginary, abstract landscapes. Following his return from exile to Europe after the Second World War, anthropomorphic machine figures began to populate these spherical, technoid environments. Matta's engagement with the fast pace of scientific developments, alongside his open political and philosophical views, resulted in even more complex, large-scale and spatially expansive compositions.

Through his unique visual language, Matta brought together influences from architecture, the natural sciences, politics, literature, poetry and religion, seeking to achieve a unity between art and science, human beings and their environment, as well as rationalism and spirituality.

Created in the mid-1950s, the painting ***L'Inentrevu*** is a prime example of the Chilean artist's distinctive style. At its centre stands a totem-like figure in rusty brown. This half-human, half-robotic being is positioned diagonally opposite three red, blue and light yellow structures — forms reminiscent of boomerangs or insects. They appear to be floating or flying, yet they are not clearly separated from the surrounding spatial architecture. The entire environment — foreground and background alike — is characterised by structures resembling architectural scaffolding that conjure up the idea of three-dimensional space.

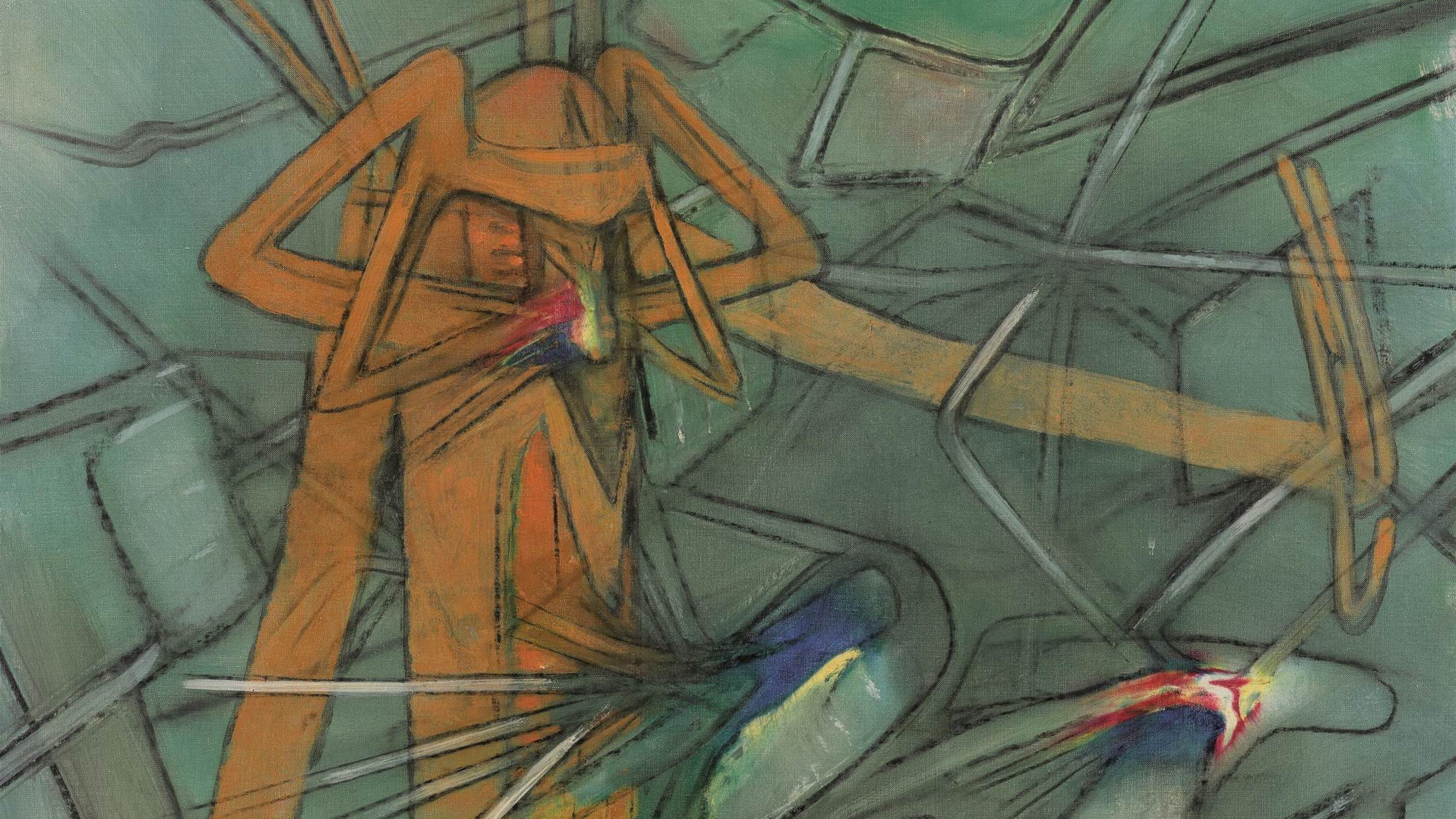
Influenced by non-Euclidean geometric ideas, Matta attempted to bring the conceptual structures he envisioned to life, creating a space that transcends conventional perspective. He believed that the fourth dimension was essential for capturing the constant, irreversible process of change in the world, where every moment is different from the one before.

Roberto Matta, *L'Inentrevu*

ca. 1955

Oil on canvas

102 x 93,8 cm



BRAFA ART FAIR

DIE GALERIE at BRAFA 2026

Booth 88

Brussels Expo, Heysel, Halls 3 & 4
Place de Belgique 1, 1020 Brüssel, Belgium

January 25 – February 1, 2026

Contact: Elke Mohr
Elke.mohr@die-galerie.com
T. +49 69 971 4710



Grüneburgweg 123
60323 Frankfurt am Main
Germany