

BRAFA ART FAIR



GALERIE ALEXIS BORDES

GALERIE ALEXIS BORDES

Participant in the BRAFA since 2004, the Galerie Alexis Bordes is happy to return for the 71st edition of this eclectic and fast-growing fair.

This year, we are offering an eclectic group of European works from the 17th to the 20th century. This selection does not reflect a theme chosen beforehand but a succession of favourites. As acquisitions unfold, trends nevertheless appear and naturally convey broad guiding lines.

Landscape appears under the brushes and pencils of artists working in the open air. Working from life, they manage to capture the essence of reality. Among them, Spillaert, Frank Boggs or Achille Laugé each have their own treatment of light and of the touch, reflecting the unique vision of their environment.

The genre of portraiture also occupies a decisive place in our hanging. It completes our understanding of an artistic movement and of an era, by revealing not only faces, but also ways of being and of representing oneself. Testimonies of past habits, our portraits illustrate social codes and aesthetic conventions. This dimension is found in the various genre scenes that we present.

These works ultimately draw an artistic portrait of Europe, at once geographical, historical and cultural.

A vertical poster for the BRAFA Art Fair. The background is a solid dark blue. At the top, the dates '25 JAN - 1 FEB 2026' are written in white, uppercase, sans-serif font. Below the dates, the word 'BRAFA' is written in a large, white, serif font with a thin underline. Underneath 'BRAFA', the words 'ART FAIR' are written in a smaller, white, serif font. Further down, 'BRUSSELS EXPO' is written in a white, uppercase, sans-serif font. Below that, 'GUEST OF HONOUR:' is written in a smaller white, uppercase, sans-serif font, followed by 'THE KING BAUDOIN FOUNDATION' in a white, uppercase, sans-serif font. At the bottom of the poster, the website 'www.brafa.art' is written in a small white, lowercase, sans-serif font. At the very bottom, the logo for 'DELEN PRIVATE BANK' is displayed, with 'DELEN' in a larger white, uppercase, serif font and 'PRIVATE BANK' in a smaller white, uppercase, sans-serif font below it, separated by a thin white horizontal line.

STAND 012

THE GALLERY

Located just a stone's throw from Place Vendôme, the Alexis Bordes gallery places its exhibition space in the heart of Paris and of the world of luxury. Our gallery, located on an upper floor, offers an intimacy conducive to the contemplation of paintings, drawings and sculptures dating from the 16th century to the beginning of the 20th century.

It is the search for a high quality of the works that guides us, with a particular requirement regarding the state of conservation, in keeping with our collector and institutional clients. Through this rigorous work, we offer quality works that have been able to join numerous French and international museums such as the Louvre Museum or the J. Paul Getty Museum.

The Grand Siècle touches us particularly, with a few emblematic masters who marked their era. Our preferred field nevertheless remains French 18th-century painting, illustrated by the great names of the Rococo and of the Enlightenment. In this continuity, the Neoclassical period naturally finds its place, as does Romanticism, which asserts itself with us through major works. Impressionism and Post-Impressionism then punctuate our eclecticism before our journey through time concludes, at the end of the 19th century, with Symbolism and its representatives.

For us, it is a matter of presenting works from different periods and making them converse with each other, between old masters and modern ones. Beyond the great names of painting, we also take part in the rediscovery of lesser-known artists who deserve to be brought forward.

Twice a year, we welcome the public to come discover a thematic exhibition with a selection of works, accompanied by a documented catalogue. Since 2004, we have also participated in the BRAFA ART FAIR which takes place in Brussels.

CONTACT

+33(0)1 4770 43 30

+33(0)6 10 80 64 34

expert@alexis-bordes.com

4, rue de la Paix

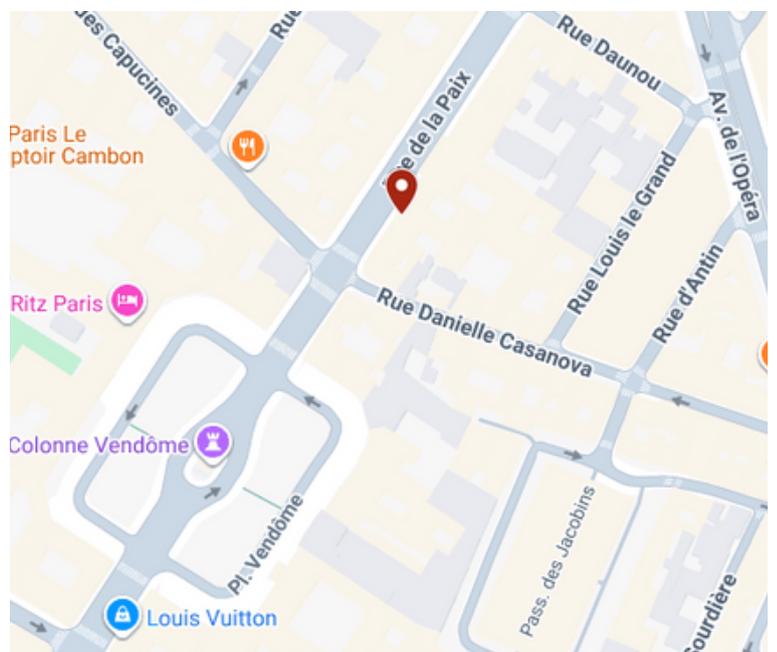
75002 Paris

2nd staircase, 2nd floor on the right

Open from Monday to Friday

from 10 a.m. to 1 p.m. and from 2 p.m. to 7 p.m.

On Saturday by appointment



ARTWORKS



Léon SPILLIAERT (Ostend, 1881 – Brussels, 1946)

Mothers and Children on the Quay of the Port of Ostend (1910)

Grease pencil and pencil on laid paper

50.2 × 32.2 cm

Signed "L. Spilliaert" lower right

Provenance:

- Louis Sneyers, Brussels
- Mr and Mrs Marcel Thomas, Brussels (by descent)
- Henriette Thomas-Bodart, Brussels (by descent)
- Onzea-Govaerts Collection, Belgium (acquired through Galerie Ronny Van de Velde in 1997)

Painter, draughtsman, illustrator and lithographer, Léon Spilliaert seemed destined for an artistic career. He grew up in a creative environment: his uncle Émile Spilliaert was a recognised painter, while his father, a hairdresser–perfumer, supplied the Belgian court.

Very early on, he showed a strong interest in drawing, which he briefly improved at the Bruges academy at the age of 18, training he had to interrupt due to his fragile health. In 1902, he obtained his first job with the Brussels publisher Edmond Deman, for whom he produced illustrations intended for rare books.

He recognised himself in the milieu of Belgian Symbolist artists and became friends with figures such as Émile Verhaeren, whose several publications he illustrated, as well as Camille Lemonnier and Fernand Crommelynck. His work remains deeply anchored in the life of Ostend, his native city, where he spent most of his existence.

ARTWORKS



Edgar MAXENCE (Nantes, 1871 – La-Bernerie-en-Retz, 1954)

Woman in Prayer

Oil and gold highlights on cardboard
Signed lower left Edgar Maxence
65 × 43.5 cm

Provenance:
France, private collection

Although nothing predestined him for an artistic career, the young rentier Edgar^[1] Maxence mentioned his vocation very early on. In Nantes, his native city, he studied brilliantly the rudiments of painting before joining the École des Beaux-Arts in Paris with the portraitist Jules-Elie Delaunay (1828–1891), until the latter's death a few months later. It was at this time that Maxence, then in his twenties, met Gustave Moreau (1826–1898), Delaunay's close friend, who would mark the rest of his career.

Through feminine faces, Maxence conveys a deep sense of inner journey. He draws inspiration from Celtic culture and medieval costumes taken from Breton legends, but also from the work of the Pre-Raphaelites with their famous impenetrable psychology. The troubadour spirit of the early 19th century is enriched with contradictions between inventions and traditional atmospheres: Maxence revisits past centuries and stands out as the most expressive of his generation.

ARTWORKS



Nicolas LANCRET (Paris, 1690–1743)

The Hurdy-Gurdy Player in Gallant Company in a Park

Oil on canvas

94 × 74 cm

Louis XV period carved and gilded roccaille wooden frame with a décor of shells, acanthus leaves and small flowers

Provenance:

- France, private collection

Trained early in artistic practice — “he was placed, to learn the first principles of drawing, with a drawing master, whose name is unknown [...]” — Nicolas Lancret joined the Academy at the age of 18. After an initial failure in the competition for the Grand Prize of the Academy, the young man naturally abandoned the path of history painting and developed a growing interest in the work of Watteau, six years his elder, following his example and in turn joining the studio of Claude Gillot (1673–1722), who passed on to him the taste for the Comédie-Italienne.

The work we are presenting to you joins the few rare easel paintings that have come down to us in a very beautiful state of preservation. In the shade of trees in a park, a couple has stopped near a pond. Seated on a rock, a young man dressed in the Italian fashion tunes his hurdy-gurdy between his fingers. In vogue during the 18th century, the hurdy-gurdy accompanies the pleasant gatherings of young people in many of Lancret’s paintings.

ARTWORKS



Frank Myers BOGGS (Springfield, Ohio, United States, 1855 – Meudon, 1926)

View of Paris from the Banks of the Seine at Quai Malaquais, revealing the Pont des Arts and the Institut de France

Oil on its original canvas

Signed and located Frank Boggs Paris lower left

60 × 72.5 cm

Provenance:

- France, private collection

Born in Ohio, on the other side of the Atlantic, Frank Myers Boggs chose to come to France at the age of 21. Seduced by the modernity of the Impressionists, he drew his inspiration in Paris, where he joined the École des Beaux-Arts as soon as he arrived, in the studio of Jean-Léon Gérôme. On the sound advice of his master, Boggs quickly left the studio to paint from life. The evolution of equipment and modes of transport indeed allowed a generation of artists, from the 1830s onwards, to leave the studio.

His views of the Seine are imbued with a desire to convey truth, without artifice. His deep sensitivity to light, combined with a constant concern for clarity, testifies both to the influence of the masters he admired and to his personal approach aimed at rendering urban perspectives as they appeared to him. He was particularly fond of grey-blue and ochre tones, inherited from the work of Jongkind and Boudin, which make it possible to render transparency, water reflections and the fluidity of air.

ARTWORKS



Jacob Gerritz CUYP (Dordrecht, 1594 - 1652)

Portrait of a Lutheran Pastor Aged 46

Oil on oak panel (three un-cradled planks)

90 × 70 cm

Signed and dated 'Ætatis . 46
,, / JG cuyp . fecit / Ano . 1648 ,,'

Provenance:

- Victor Trossarello (1794–1882), Huisbewaarder of the Royal Palace on the Kneuterdijk, The Hague, Personal Curator of the King's Art Collection, Amsterdam, around 1872 (according to the 1872 exhibition catalogue, see below)
- Anonymous sale, auction house 'De Brakke Grond', Amsterdam, 14 and 15 November 1883 (Muller et al.), lot 35 (sold for 1,425 florins – sale probably cancelled thereafter).
- Mevrouw S. Muysen, probably Sarah Louise Jeanette Cathérine Muijser née Trossarello (1837–1906), The Hague, in 1888 (according to the 1888 exhibition catalogue, see below).
- Private collection, The Hague, until 1892 (according to a label on the reverse of the panel);
- Acquired from this owner by Ralph Brocklebank (1840–1921), Esq., Houghton Hall, Cheshire (according to a label on the reverse); his sale, Christie's, 7 July 1922, lot 81.
- Acquired at that sale by Max Rothschild, Sackville Gallery, London.
- E. Boross, New York, in 1930.

ARTWORKS



Attributed to Paul Friedrich MEYERHEIM (Berlin, 1842 – 1915)

Locomotive Charging into a Carnival Crowd

Oil on its original canvas
69 × 130 cm
Monogrammed lower right F.M

Provenance:

- France, private collection



ARTWORKS



François FLAMENG (Paris, 1856-1923)

Portrait of an Elegant Young Girl with a Basket of Roses Holding Her Dog on a Leash at the Entrance of a Farm

Oil on its original canvas

Signed and dated lower right François Flameng 1909

92 × 73 cm

Provenance:

France, private collection

Collected by the greatest museums in the world, the painter, draughtsman and pastellist François Flameng is a leading artist of the Belle Époque. Trained by his father, the painter and engraver Léopold Flameng (1831–1911), the young man began a rigorous apprenticeship before joining the prestigious École des Beaux-Arts in Paris. Under the guidance of Alexandre Cabanel (1823–1889), he perfected his line and developed his mastery of colour. His training concluded under Edmond Hédouin (1820–1889) and then Jean-Paul Laurens (1838–1921) who, while advising him to study the great masters, encouraged him toward the liberation of his brushwork and colour.

On a canvas of ambitious format, Flameng chooses to illustrate a slice of rural life. Against a landscape background framed by trees, with a building resembling a farmhouse, a little girl appears in the foreground. Leaning on a barrier that seems to delimit the property behind her, the young girl fixes her gaze on the painter. The image is powerful; the viewer is confronted with this figure holding the gaze.

ARTWORKS



Paolo ANESI (Rome, 1697 – 1773)

View of the Ponte Cestio from the Isola Tiberina

Oil on canvas
28 × 48 cm

Provenance:

- Anonymous sale, Paris, Hôtel Drouot, (Maître Baudoin), 31 May 1919, lot no. 98 (Vanvitelli, “View of a city – Houses rise on both banks of a watercourse crossed by a stone bridge. On the ground, in the foreground, right, a fragment of a fluted column and a broken capital.”)
- France, private collection

Praised in his lifetime as one of the most brilliant masters of 18th-century Italian vedute, Paolo Antonio Anesi nevertheless remains a figure whose life and work have been little studied. Like his eminent contemporary Panini, Anesi began his artistic training at an early age with Bernardino Fergioni, called “Lo sbirretto” (1674–1738). In his studio, he met Andrea Locatelli, two years his senior, which probably sparked his interest in architectural representations.

Like most landscape painters of his time, many of his canvases were intended for Roman high society but also for a foreign clientele, Grand Tour travelers seeking souvenirs. Even more prestigious, the painter was commissioned by the House of Savoy: his idealized landscapes served to assert the cultural and political power of the influential dynasty.

Active in Rome, Anesi never left his native city. The panoramas offered by its hills constitute remarkable viewpoints. For the execution of our canvas, Anesi went to the Isola Tiberina, a small island located in the middle of the Tiber. From this viewpoint, the Ponte Cestio crosses it at the center of the composition. Built during the Roman Republic, it is one of the oldest bridges in the city, designed to connect the island to the Trastevere district.

ARTWORKS



Jacques-Émile BLANCHE (Paris, 1861 – Offranville, 1942)

View of a Longère at the End of a Tree-Lined Lane, in the Surroundings of Offranville

Oil on its original canvas

38.3 × 46.2 cm

Signed lower right J E Blanche

Provenance:

- France, private collection

Jacques-Émile Blanche was born into a fortunate family. His father, Dr. Émile Blanche, a psychiatrist, took over after his own father the management of a clinic surrounded by a large park in Auteuil. It was in this strange environment, between restless patients and peaceful retirees, that the young artist grew up. Among Manet, Degas, Renoir, but also Berlioz and Gounod, he encountered on a daily basis the most eminent painters, writers and musicians of their generation.

SELECTION OF ARTISTS PRESENTED

Paolo ANESI
Pauline AUZOU
Paul-Albert BAUDOUIN
Jacques Émile BLANCHE
Frank BOGGS
Jacques BONVIN
Jean-Baptiste Arthur CALAME
Joseph CHINARD
Jacob Gerritz CUYP
Eugène DELACROIX
Gustave DORE
Ernest FAUT
François FLAMENG
Alexandre-Evariste FRAGONARD
Eugène GALIEN-LALOUE
Gaspard GOBAULT
Eugène ISABEY
Johan Barthold JONGKIND
Hippolyte LALAISSE
Achille LAUGE
Nicolas LANCRET
Léon LHERMITTE
Louis MAES-CANINI
Edgard MAXENCE
Charles PARROCEL
Gen PAUL
Léon SPILLAERT
Pieter VERDUSSEN
Antoine WATTEAU

Price range : 3 500 to 250 000 €

GALERIE ALEXIS BORDES

TABLEAUX & DESSINS ANCIENS