

Galerie

Greta Meert

BRAFA 2026

25.01.26 - 01.02.26

Booth 061



13 rue du Canal
1000 Brussels

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For its first participation in BRAFA, Galerie Greta Meert presents a carefully curated selection that reflects the core of its artistic vision. For more than thirty-five years, the gallery has profiled itself as a space where the historical and the contemporary engage in dialogue, not from a position of opposition but from a shared sensitivity to ideas, formal issues and continuity within art history. The stand at BRAFA is therefore not merely a collection of representative works of art, but a concentrated exploration of the way in which generations, media and artistic approaches question and enrich each other.

The presentation is based on a strong historical foundation, with works by artists who played a significant role in shaping the second half of the twentieth century. The focus is on both crucial pieces from defining periods in their oeuvre and more intimate works that are less well known but all the more insightful. Carla Accardi's selection, with works from the 1960s, 1970s and 1980s, shows the evolution of her characteristic writings and her exploration of the boundaries of the pictorial plane. John Baldessari is represented with exceptionally rare studies that reveal the often overlooked steps in his conceptual process. Enrico Castellani is represented with a monumental *Superficie Bianca*, in which the tension between light and relief unfolds on a larger scale. The presentation also includes unique works on paper by Sol LeWitt (Tangled Bands series), an exceptional *Frame Painting* by Robert Mangold, alongside contributions by Shirley Jaffe, Lee Mullican and Antonio Sanfilippo, all artists who explored the vocabulary of modern abstraction in their own way.

Parallel to this historical chapter, the gallery presents a contemporary selection that reveals the continuity of artistic questions. Although the artists vary greatly in terms of geography, generation and form, they share a sensitivity to materiality, temporality, image construction and the positioning of the artwork in space. Edith Dekyndt explores subtle phenomena and fragile material conditions, while Noam Rappaport questions the language of form and architectural logic. David Claerbout introduces a temporal dimension that challenges the very idea of the image itself. James White focuses on the intensity of still life, Magali Reus on the sculptural potential of objects, and Didier Vermeiren on the reflection of sculpture on its own carriers and supports. Finally, Louise Lawler places the institutional context at the centre, showing how artworks function within broader systems of presentation, value and interpretation. This diversity underlines how contemporary practices, despite their diverse forms, continue to resonate with the structural questions that also preoccupied older generations.

A third essential pillar of the presentation is formed by Donald Judd's furniture. The choice to display a desk set and a metal bookcase, objects distributed by the gallery out of a passion for this artist's entire oeuvre, is not a mere addition but a conscious continuation of the discourse that underpins the stand. Judd's furniture embodies his pursuit of radically pure design, in which functionality and sculptural clarity coincide. In the context of the broader presentation, these pieces reinforce the idea that art and design are not separate domains, but that they both start from questions about space, material, proportion and use: questions that transcend generations of artists.

A pertinent and important element in Galerie Greta Meert's decision to participate in BRAFA is the way in which it focuses on dialogue. Not as an abstract concept, but based on a concrete visual and substantive principle. Bringing together historical icons, subtle studies, contemporary pieces and objects shows that artistic ideas are rarely tied to a single moment in time. On the contrary: they move, shift, echo and find new expression in unexpected combinations. In this sense, the stand does not form a linear overview, but a network of relationships that invites the visitor to see connections between generations, between media and between ways of looking. This interaction embodies precisely what has defined the gallery's DNA since its inception: the belief that art, in all its shifting forms, carries a fundamentally universal dimension.

Selection of works

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Ref. 0678

Carla Accardi
Untitled
1964

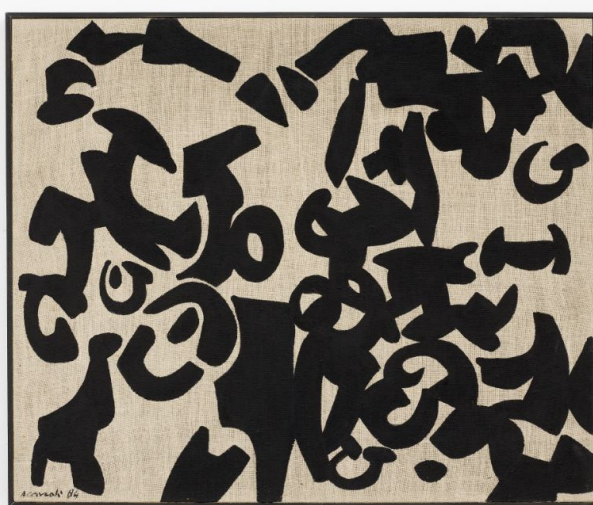
acrylic on paper
36,5 x 64 cm

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Ref. 3635

Carla Accardi
Frammenti
1984

acrylic on canvas
50 x 60 cm

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Ref. 1010

Enrico Castellani
Superficie bianca
2002

acrylic on shaped canvas
200 x 200 cm



Ref. 5375

Edith Dekyndt
Fogo 01
2024

3D print on driftwood
30 x 12 x 12 cm

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Ref. 5437

Edith Dekyndt
Escandell
2025

3D print on wood branch
in collaboration with
Unfold Studio
28 x 20 x 11 cm

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Ref. 5361

Nathalie Du Pasquier
Untitled
2024

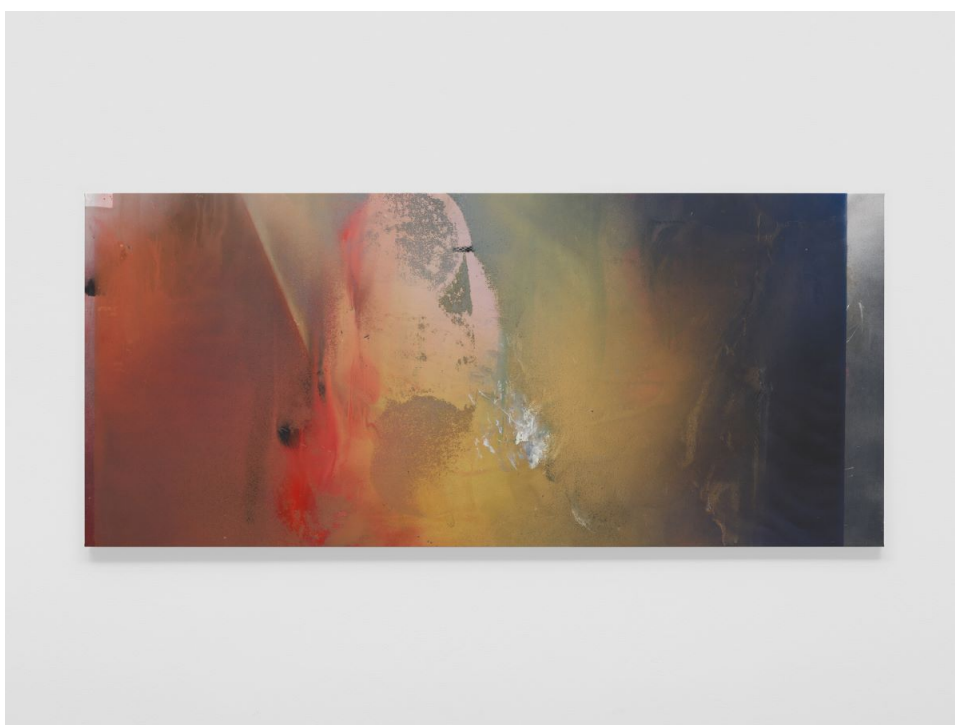
oil on canvas
50 x 50 cm

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Ref. 5466

Liam Everett
*Untitled (one from
another)*
2025

ink, oil, sand on linen
89 x 201 cm

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Ref. 4433

Shirley Jaffe
Untitled
1985

oil on canvas
27 x 22 cm
40,3 x 35 cm

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Ref. 1537

Donald Judd
Desk Set 33/97
1978

walnut desk
76,2 x 121,9 x 83,8 cm
+ two Side Shelf Chairs 84
76,2 x 36,1 x 36,1 cm



Ref. 3132

Donald Judd
Bookshelf 14
1984

aluminium / mint green
RAL 6029
100 x 100 x 50 cm



Ref. 3166

Donald Judd
Chair #84
1982

plywood
76,2 x 36,1 x 36,1 cm



Ref. 3849

Louise Lawler
Painting and wall (pink)
1988

C-print in artists frame
39,5 x 58,5
42,4 x 61,6 cm
1/5



Ref. 4351

Louise Lawler
*Andy in L.A. (distorted for
the times, three)*
2004/2016/2019/2020

digital Fujiflex mounted
to Plexiglas on museum
box
114,3 x 91,4 cm / 45 x 36
inches
1/5 +1 AP

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Ref. 1886

Sol LeWitt
Tangled Bands
2002

gouache on paper
120 x 82 cm
133 x 93.5 cm

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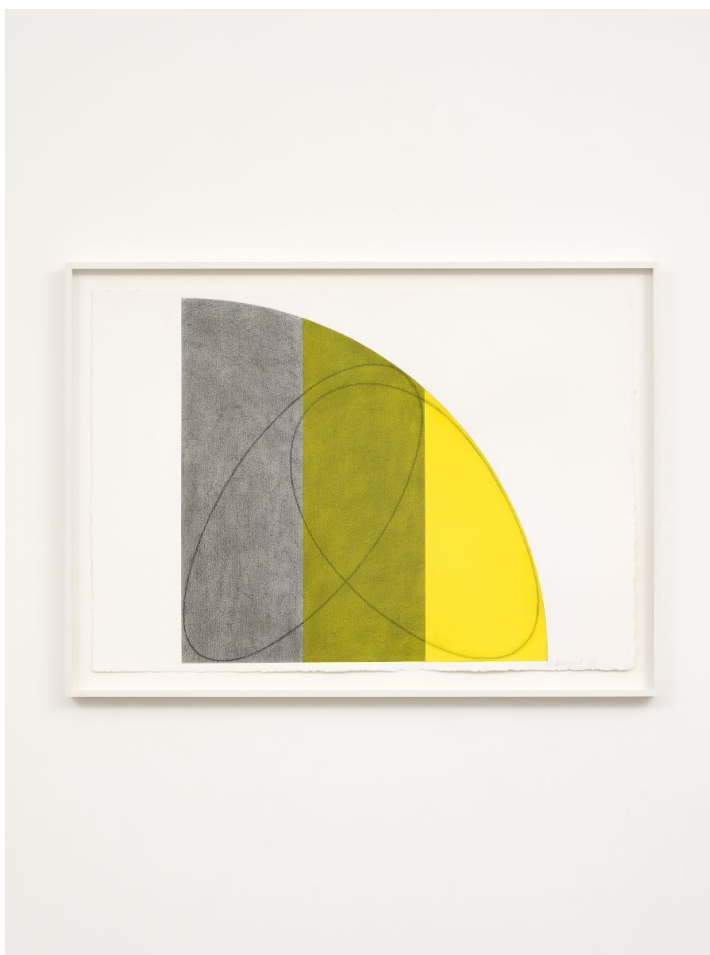
Ref. 1884

Robert Mangold
Frame Painting #4
1984

acrylic and pencil on
canvas
133,5 x 91,7 cm

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Ref. 3630

Robert Mangold
Curved Plane/ Figure X
1995

acrylic and pencil on
paper
74,5 x 105,5 cm

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Ref. 5347

Lee Mullican
In the Waters and Trees
1962

oil on canvas
127 x 152,4 cm

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Ref. 5459

Noam Rappaport
Pink Swath
2025

oil, acrylic and mixed
materials with artist's
frame
47,5 x 61,5 x 5 cm

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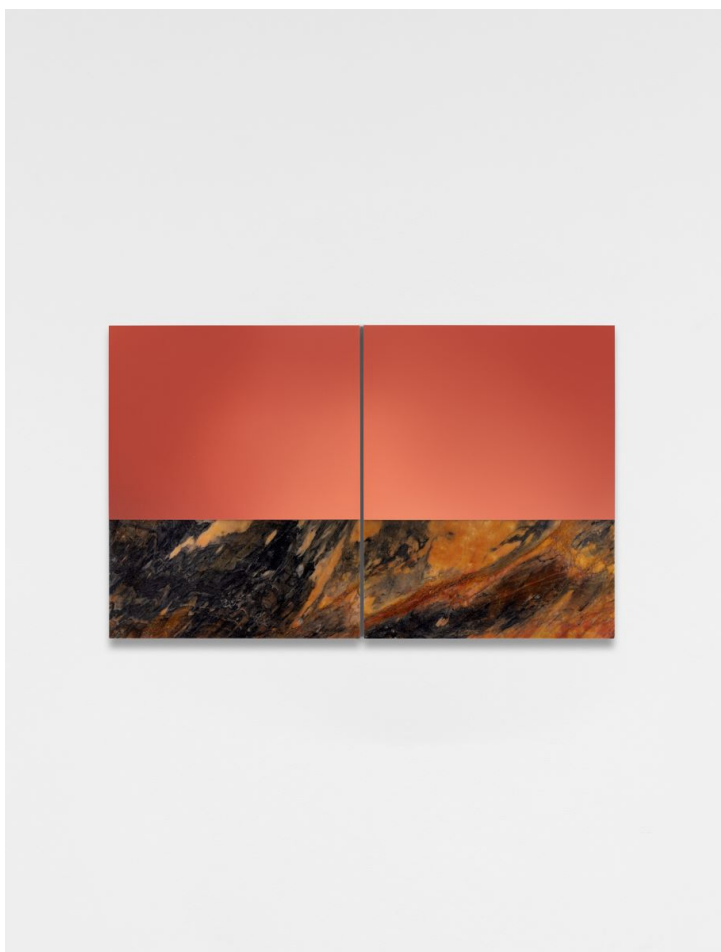
Ref. 4599

Thomas Struth
*42nd Street from Tudor
City, New York 1978*

silver gelatin print
55,9 x 39,8 cm
84 x 66 cm
3/10

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Ref. 5121

Pieter Vermeersch
Untitled
2024

oil on marble
36,8 x 59,5 x 2,2 cm

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Ref. 3802

Didier Vermeiren
Atelier Brancusi (II)
2015

archival colour print
29 x 22 cm
40 x 32,5 x 3,5 cm
ed. of 5

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Ref. 4673

Didier Vermeiren
Vision lente, Adam
1995

silver gelatin print
53 x 40,2 cm



Ref. 5485

James White
H.P. 14
2024

oil and varnish on dibond
faced panel in Perspex
box frame
42,5 x 49,5 x 2,5 cm

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Ref. 5486

James White
Indoor Nature 10
2023

digital pigment print,
clear acrylic gesso and oil
on paper
50 x 57 cm (framed)
