

An abstract painting featuring thick, textured brushstrokes. The central focus is a cluster of light blue and white strokes, possibly representing a face or a group of figures, set against a dark background. Surrounding this are various rectangular blocks of color, including olive green, dark red, and black. The overall style is expressive and gestural.

BRAFA ART FAIR 2026

Gallery
Sofie Van de Velde



Gallery Sofie Van de Velde

BRAFA 2026

ENG// Gallery Sofie Van de Velde (second-generation gallerist, daughter of Ronny and Jessy Van de Velde) is proud to present a selecting group presentation including both artworks from represented artists, as well as their historical predecessors and sources of inspiration. It is apparent that contemporary artists freely draw inspiration from historical and modern era, without being restricted by an idea of a linear development in the contemporary art discourse. Bringing together the work of Amber Andrews, Christopher Colm Morrin, Willy De Sauter, Ilse D'Hollander, Karin Hanssen, Pieter Jennes, Ives Maes, Heidrun Rathgeb, Eline Rausenberger, John Stezaker, Jesse Tomballe, Shirley Villavicencio Pizango and Cristof Yvoré with Marcel Broodthaers, Jean Brusselmans, Raoul De Keyser, Jean Dubuffet, Robert Indiana, Wassily Kandinsky, Paul Klee, Fernand Léger, René Magritte, Roger Raveel, Jules Schmalzigaug, Victor Servranckx, Jacques Villon, Andy Warhol and Ossip Zadkine, aims to highlight the cross referential nature of the contemporary practices represented by Gallery Sofie Van de Velde. If everything has already been done, a statement which is often proclaimed within the arts, this curated presentation aims to highlight the unrestricted possibilities this brings to dynamically combine various eras of artistic production.

NED// Gallery Sofie Van de Velde (tweede generatie galleriste, dochter van Ronny en Jessy Van de Velde) presenteert met trots een gecureerde groepspresentatie met zowel kunstwerken van kunstenaars vertegenwoordigd door de galerie, alsook hun historische voorgangers en inspiratiebronnen. Het is duidelijk dat hedendaagse kunstenaars zich vrij laten inspireren door voorgaande momenten van artistieke productie, zonder zich te laten beperken door het idee van een lineaire ontwikkeling in het hedendaagse kunstdiscours. Het samenbrengen van het werk van Amber Andrews, Christopher Colm Morrin, Willy De Sauter, Ilse D'Hollander, Karin Hanssen, Pieter Jennes, Ives Maes, Heidrun Rathgeb, Eline Rausenberger, John Stezaker, Jesse Tomballe, Shirley Villavicencio Pizango en Cristof Yvoré met Marcel Broodthaers, Jean Brusselmans, Pol Bury, Raoul De Keyser, Jean Dubuffet, Robert Indiana, Wassily Kandinsky, Paul Klee, Fernand Léger, René Magritte, Roger Raveel, Jules Schmalzigaug, Victor Servranckx, Jacques Villon, Andy Warhol en Ossip Zadkine, wil het dynamische karakter benadrukken van de hedendaagse artistieke praktijken die door Gallery Sofie Van de Velde vertegenwoordigd worden. Als alles al gedaan is, een stelling die vaak verkondigd wordt binnen de kunsten, wil deze presentatie de onbeperkte mogelijkheden benadrukken die dit met zich meebrengt.



MODERN ART

Gallery
Sofie Van de Velde

Marcel Broodthaers

1924, Sint-Gillis (Belgium) – 1976, Keulen (Germany)

Les animaux de la ferme (Farm Animals) (V. 22), 1975

The complete set of two color offset lithographs, one of which includes hand-applied pencil additions, on Schoeller-Parole paper, full sheets.
820 x 599 mm

The left sheet is signed, dated "1975," numbered XIV/XX, and inscribed in pencil "2 Teile" (two parts) (one of 20 proofs in Roman numerals; the edition size was 120)

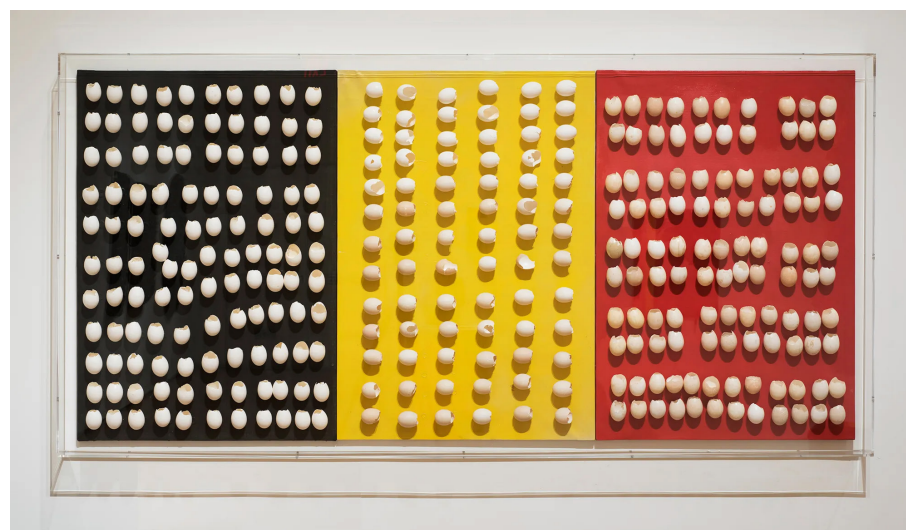
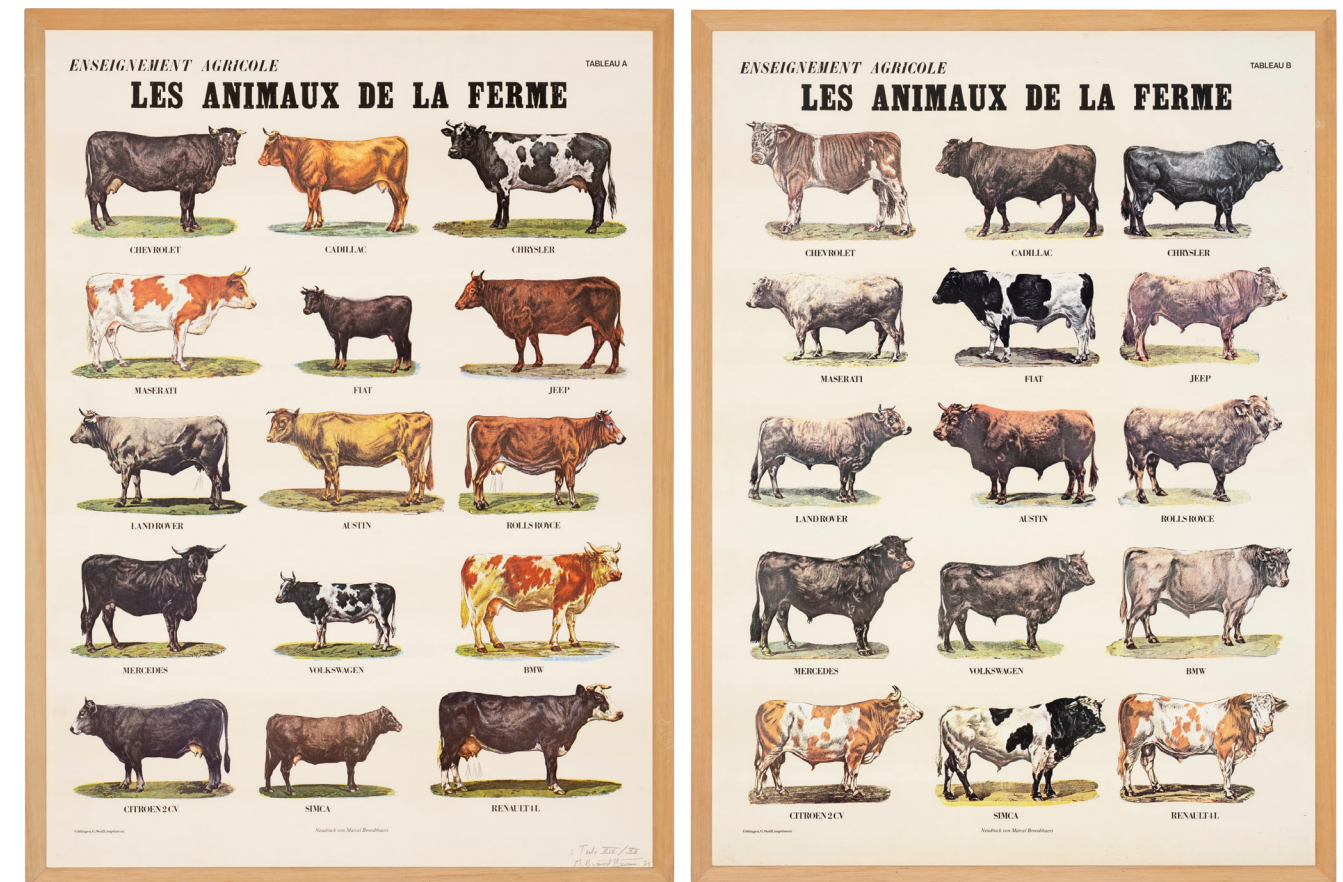
Published by Edition Staeck, Heidelberg, Germany

PROVENANCE

Private collection, London

LITERATURE

J. Ceuleers, Marcel Broodthaers: The Complete Prints and Books, Ronny Van de Velde, Antwerp, 2012, no. 22, pp. 52–53, ill.



Marcel Broodthaers
Untitled, (triptych), 1965-1966
Private Collection

Jean Brusselmans

1884, Brussel (Belgium) – 1953, Dilbeek (Belgium)

Luizenmolen in de winter, 1925

Oil on canvas
720 x 800 mm

Signed and dated 'Jean Brusselmans 1925.' bottom right

PROVENANCE

Arthur Caes and André Caillet, Brussels
Paleis voor Schone Kunsten, Brussels, auction in 1952, lot 126.
Private Collection, Brussels
Galerie Ronny Van de Velde

LITERATURE

R.-L. Delevoy, Jean Brusselmans: Catalogue Raisonné, Éditions Laconti, Brussels, 1972, no. 216, p. 224 and p. 326, ill.



Jean Brusselmans
Luizenmolen in de winter, 1925
Study drawing in pencil



Pol Bury

1884, Brussel (Belgium) – 1953, Dilbeek (Belgium)

Plans mobiles, 1953

Painted Masonite panels
1530 x 1530 mm

PROVENANCE

Claudine Strebelle, Paris
Calmels Cohen, Paris, Estate of Claudine Strebelle: Important Collection of Works
by Pol Bury, 15 November 2002, Lot 11
Private collection, Paris
Galerie Ronny Van de Velde, Antwerp

LITERATURE

G. Marquenie, "Plans mobiles, 1953 (R011)," in Pol Bury: Online Catalogue Raisonné,
Rosemarie E. Pahlke, Pol Bury avec catalogue raisonné, Snoeck, Ghent, 1994, no.
53–6, p. 119, ill.

EXHIBITIONS

Brussel, Galerie Apollo, Pol Bury. 10 plans mobiles, 4 – 17 December 1953



Pol Bury
Plans mobiles, 1953
Painted Masonite panels



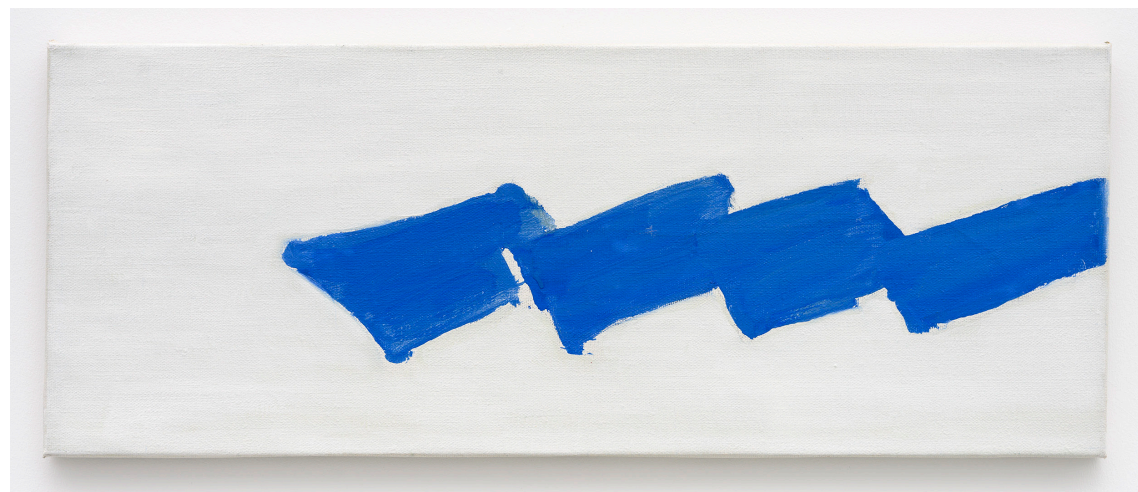
Raoul De Keyser

1930, Deinze (Belgium) – 2012, Deinze (Belgium)

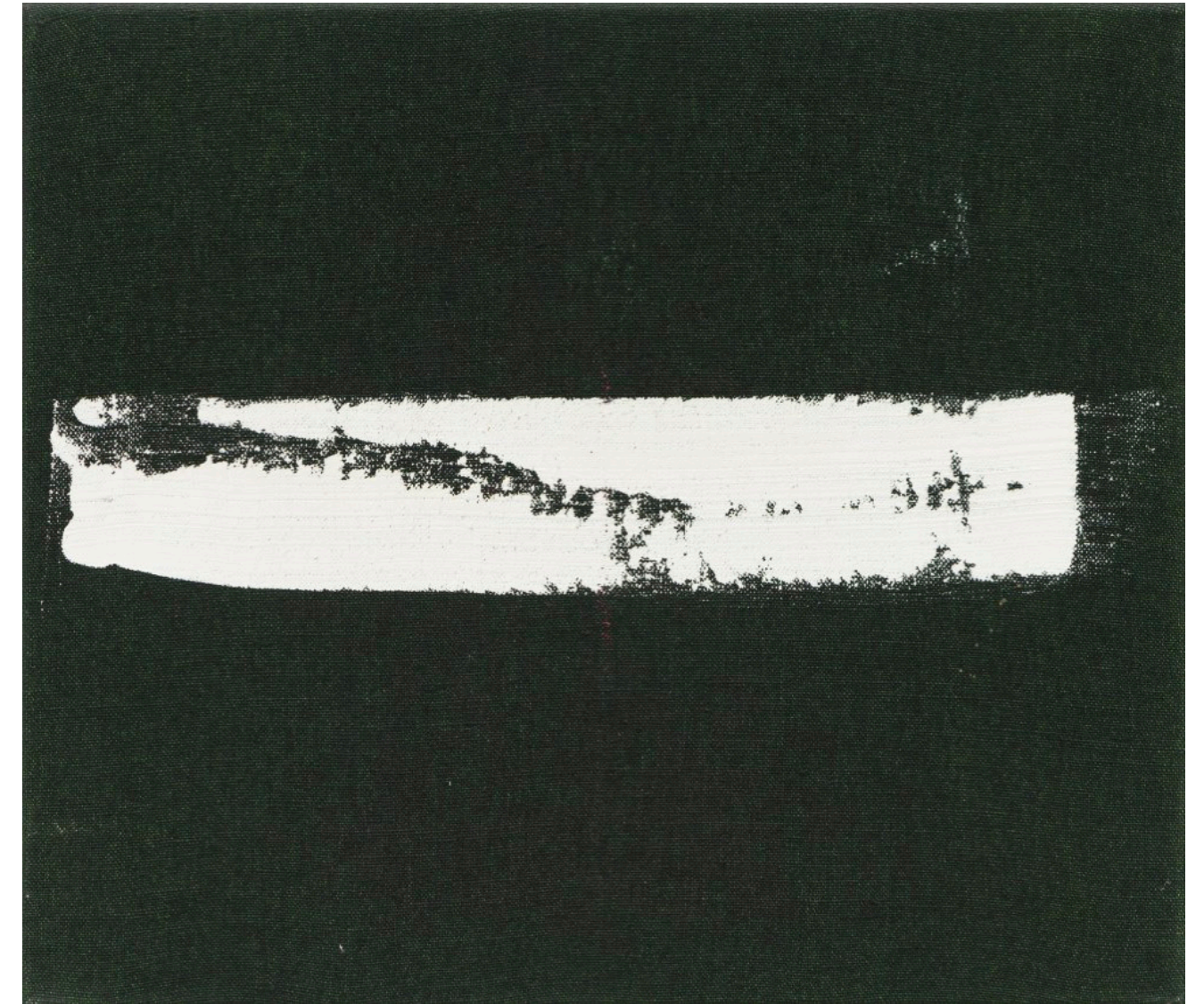
Solitaire, 1992

Acrylic on canvas
270 x 310 mm

PROVENANCE
Zeno X Gallery, Antwerp



Raoul De Keyser
Landing, 1996
Oil on canvas



Raoul De Keyser

1930, Deinze (Belgium) – 2012, Deinze (Belgium)

Drie Hoeken (II), 1971

Acrylic and dispersion on canvas
700 x 700 mm

PROVENANCE

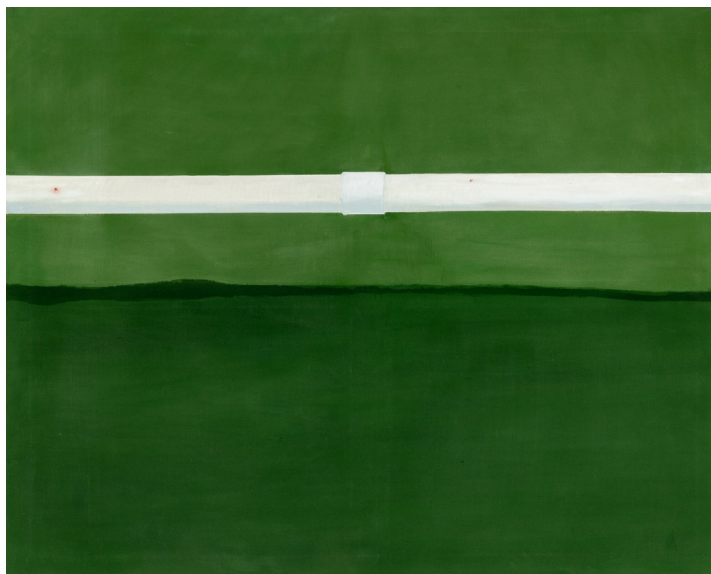
Zeno X Gallery, Antwerp

LITERATURE

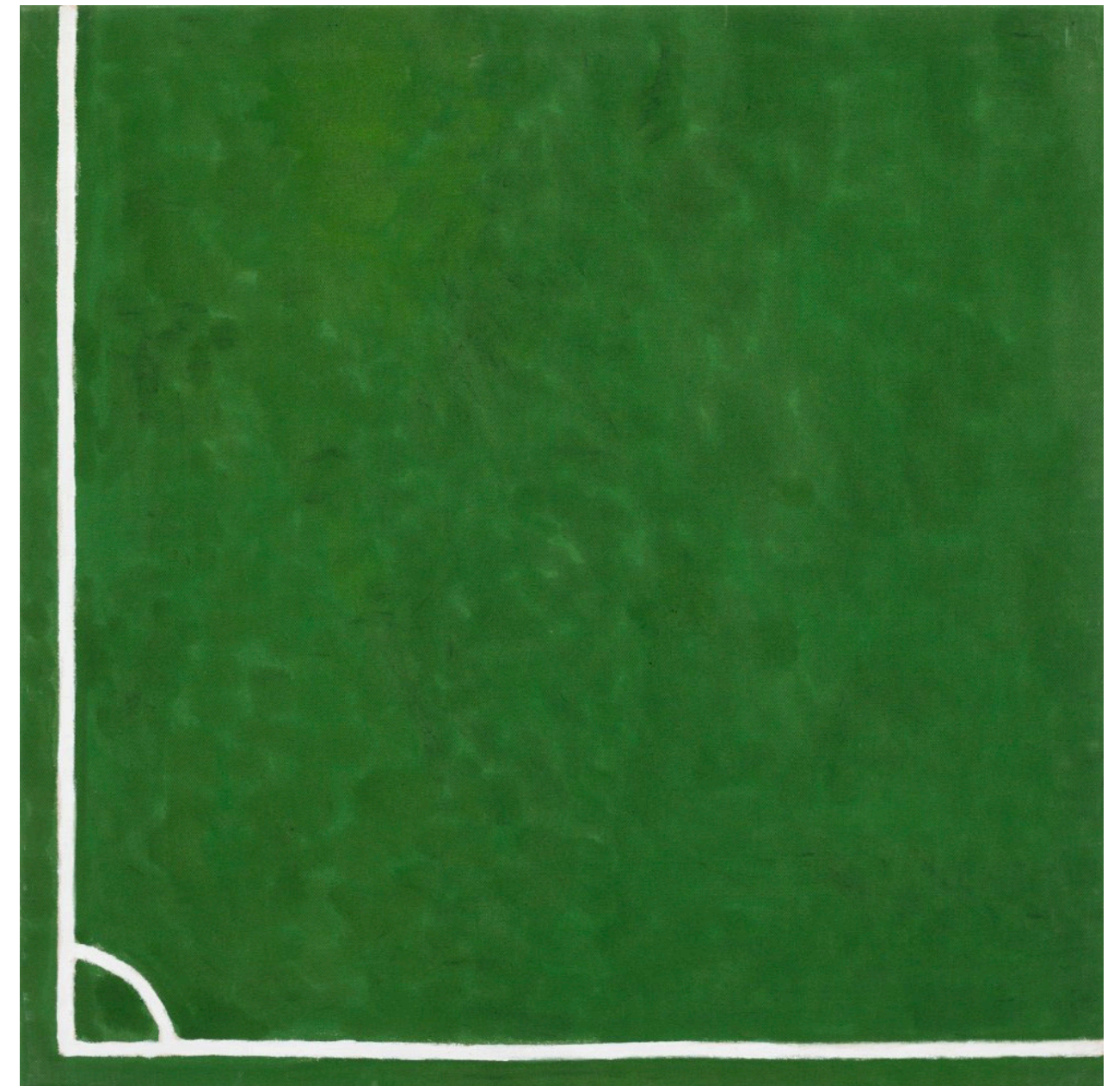
S. Jacobs and H. D'haeyere (eds.), Raoul De Keyser: Early Works. Catalogue Of Paintings 1964–1980, Walther und Franz König, Cologne, 2024, cat. no. RDK-200

EXHIBITIONS

Plus-Kern, 1972
Hasselt, 1973
Eindhoven, 1985
Revolver, 2003
Marseille, 2024



Raoul De Keyser
Hooker, 1972
Acrylic on canvas



Jean Dubuffet

1901, Le Havre (France) – 1985, Paris (France)

Éveil au sol, 1957

Assemblage of prints and Chinese ink on paper
704 × 500 mm

Signed and dated “J. Dubuffet 57” (lower left)

Signed, titled, and dated “ ‘Éveil au sol’ J. Dubuffet February 57” (on the verso)

PROVENANCE

Collection Lili Dubuffet, France

Galerie Beyeler, Basel

Anonymous auction, Me Calmels Chambre Cohen, 4 July 2000, lot 49

Collection Daniel Abadie, France

LITERATURE

P. Volboudt, *The Assemblages of Jean Dubuffet: Signs, Soils, Sorts*, Galerie René Drouin, Paris, 1958, p. 11, ill.

G. Limbour, H. Bouché, E. Ionesco, J. Dubuffet et al., *Cahiers du Collège de Pataphysique*, dossiers 10 & 11, Paris, 1960, p. 32, ill. (detail).

M. Loreau, *Catalogue of the Works of Jean Dubuffet, Fascicule XII: Assemblage Paintings*, Galerie Cordier, Lausanne, 1969, no. 127, p. 103, ill.

EXHIBITIONS

Amsterdam, Stedelijk Museum, *Jean Dubuffet: tekeningen, gouaches*, November 1964 – January 1965, no. 96

Basel, Kunstmuseum, *Jean Dubuffet, Zeichnungen, Aquarelle, Gouachen, Collagen*, June–August 1970, no. 53 (ill. in catalogue)

Basel, Galerie Schreiner, *Empreintes*, November 1974 – January 1975, no. 6 (ill. in catalogue)

Madrid, Fundación Juan March, February–March 1976, no. 15

Basel, Galerie Beyeler, *Jean Dubuffet: Retrospektive*, October 1985 – January 1986, no. 73
Hannover, Sprengel-Museum (February–May); Karlsruhe, Badischer Kunstverein (May–July); Salzburg, Rupertinum, Museum voor Moderne Kunst, July–September, *Die Erfindung der Natur: Max Ernst, Paul Klee, Wols und das surreale Universum*, 1994, no. 55

Bremen, Kunsthandel Wolfgang Werner KG, *75 Jahre Graphisches Kabinett, Bremen: Jubiläumsausstellung Teil III: nach 1940, Dubuffet, Fontana, Giacometti, Tàpies, Wols*, March–April 1996, no. 6

Punkaharju, Retretti Art Center, *Jean Dubuffet, 1901–1985*, August 2006 (ill. in colour in catalogue p. 62)

Paris, Galerie Boulakia, October–December 2007, p. 62 (ill. in colour in catalogue p. 63)

Barcelona, Galeria Marc Domènech (April–May); Madrid, Galeria Guillermo de Osma (May–July), *Jean Dubuffet: Pintures i dibuixos*, 2015, no. 12 (ill. in colour in catalogue p. 60)



Wassily Kandinsky

1866, Moscow (Russia) – 1944, Neuilly-sur-Seine (France)

Kleine Welten, 1922

Kleine Welten consists of twelve prints, including six colour lithographs, four etchings (drypoint), and two woodcuts on Japanese paper, accompanied by a title page and a colophon page.
364 x 278 mm (per sheet)

Executed in 1922, this is one of 30 deluxe copies on Japanese paper, published by Propyläen Verlag, Berlin, and printed at the Staatliches Bauhaus in Weimar.

Each print signed and numbered on the colophon page 30/30. (12 prints)

PROVENANCE

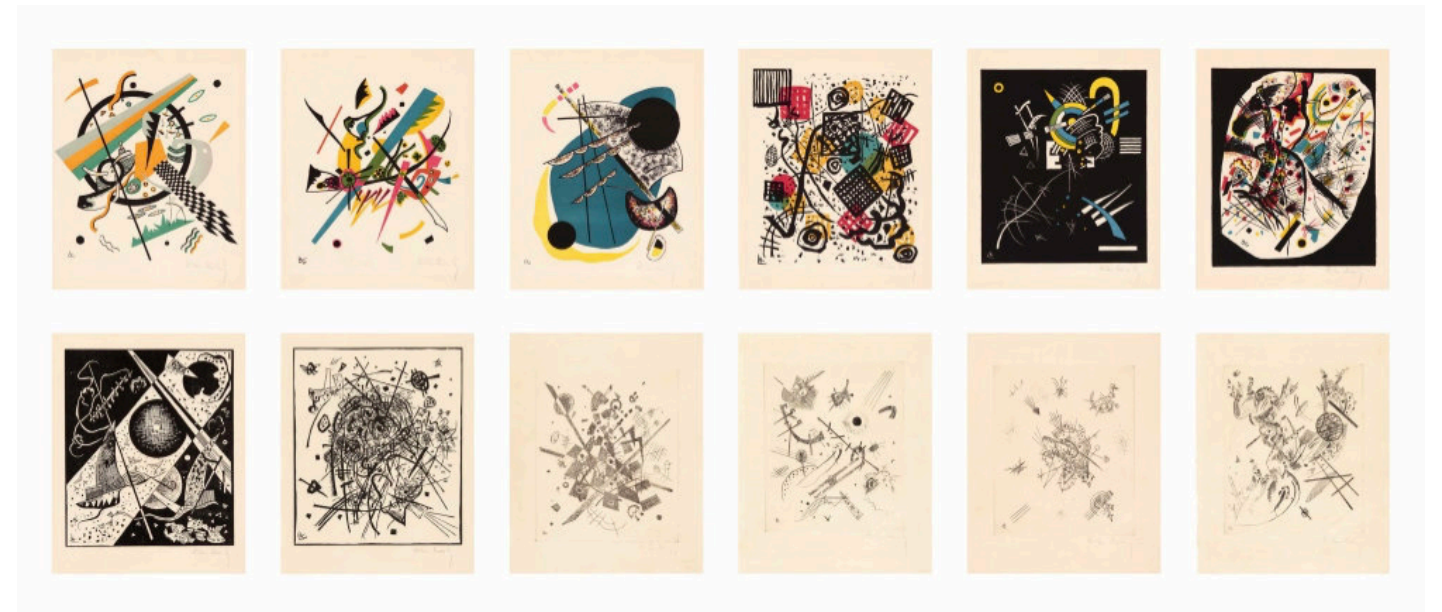
Niomar Moniz Sodré Bittencourt, Brésil — Paris

LITERATURE

H.K. Roethel, *Kandinsky: The Graphic Work*, DuMont, Cologne, 1970, pp. 164–175, ill.
H. Friedel and A. Hoberg, *Kandinsky: The Complete Prints*, Städtische Galerie im Lenbachhaus und Kunstbau, Munich, 2008–2009, pp. 225–237, ill.

EXHIBITIONS

Antwerp, Gallery Sofie Van De Velde, *Wassily Kandinsky / Jules Schmalzigaug*, 22 November 2025 – 11 January 2026



Wassily Kandinsky
Blue, 1922
Lithograph

Wassily Kandinsky

1866, Moscow (Russia) – 1944, Neuilly-sur-Seine (France)

Untitled, 1916

Ink on paper
345 x 260 mm

Signed with monogram and dated 'VK16'

PROVENANCE

Nina Kandinsky, Paris
Berggruen & Cie, Paris, 1972
Sotheby's, London, 4 July 1973, lot 242
Achim Moeller Ltd., London, purchased at aforementioned auction
Hauswedell und Nolte, Hamburg, 7 June 1974, lot 912
Leonard Hutton Galleries, New York
Kornfeld, Bern, 9 June 1977, lot 373
Claude Givaudan, Genève
Galerie Beyeler, Basel (no. 9522), 1981–1985
Loudmer, Paris, 22 March 1985, lot 99
Studio Simonis, Turin
Private collection, Turin

LITERATURE

M. Bill, *Kandinsky: Essays on Art and Artists*, Verlag Gerd Hatje, Stuttgart, n.d., p. 128, ill.
Berggruen & Cie, *Kandinsky: Watercolours and Drawings*, Berggruen & Cie, Paris, 1972, no. 5, ill.
Achim Moeller Ltd., *Selected Paintings, Drawings and Graphics of the 19th–20th Centuries*, Achim Moeller Ltd., London, 1973, p. 34, ill.
Marisa del Re Gallery, *Kandinsky: Russia and the Bauhaus 1912–1932*, Marisa del Re Gallery, New York, 1984, ill.
J.-J. Lebel, G. Mazzotta and E. Rathke, *Drawing of Our Century, Part I: From Klimt to Wols*, Mazzotta, Milan, 1994, no. 91, pp. 421–422, p. 173, ill.
V. Endicott Barnett, *Kandinsky Drawings: Catalogue Raisonné, Part I: Individual Drawings*, Lund Humphries, London, 2006, no. 431, pp. 144 and 218, ill.

EXHIBITIONS

Paris, Berggruen, 1972, no. 5, ill
London, Achim Moeller Ltd., *Selected Paintings, Drawings and graphics of the 19th and 20th Centuries*, Autumm
New York, del Re, 1984, ill
Milaan, Mazotta, no. 91, ill in colour
Antwerp, Gallery Sofie Van De Velde, *Wassily Kandinsky / Jules Schmalzigaug*, 22 November 2025 – 11 January 2026



Wassily Kandinsky

1866, Moscow (Russia) – 1944, Neuilly-sur-Seine (France)

Untitled, 1929

Ink on paper, mounted on cardboard
265 x 53 mm

Signed with monogram and dated 'VK 29' at the lower front; on the verso, a dedication by his wife, Nina Kandinsky

PROVENANCE

Nina Kandinsky, Paris
Louis Clayeux, Paris
Studio Simonis, Turin
Private collection, Turin

LITERATURE

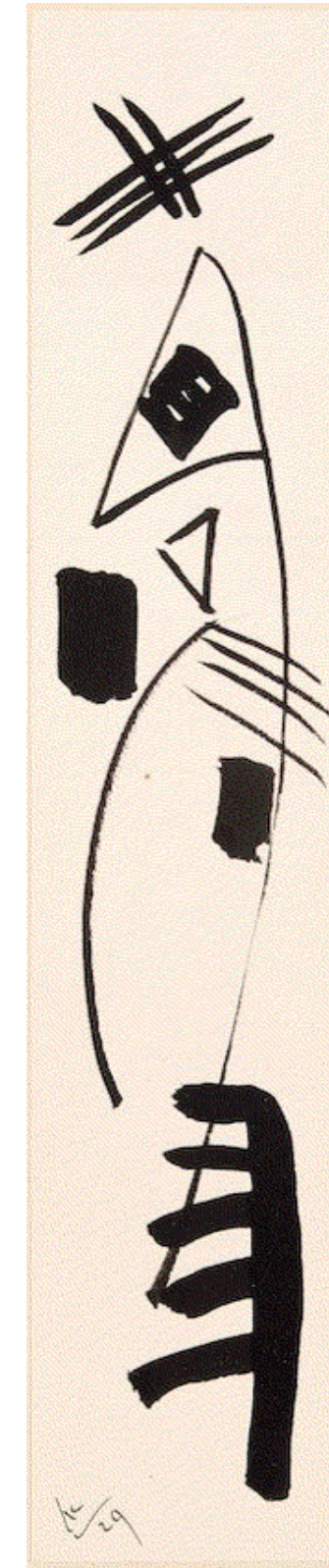
M. Bill, *Kandinsky: Essays on Art and Artists*, Verlag Gerd Hatje, Stuttgart, 1955, no. 10, p. 108, ill.
W. Grohmann, *Wassily Kandinsky: Life and Work*, Thames & Hudson, London, 1959, p. 201, ill. (and illustrated on the back cover).
V. Endicott Barnett, *Kandinsky Drawings: Catalogue Raisonné, Part I: Individual Drawings*, Lund Humphries, London, 2006, no. 717, p. 360, ill.
Fondazione Antonio Mazzotta, *Drawing of Our Century*, Mazzotta, Milan, 1994, no. 94, p. 422, p. 176, ill.

EXHIBITIONS

Mannheim (NK), 1932
Milan, Mazzotta, 1994, no.94, ill.
Antwerp, Gallery Sofie Van De Velde, *Wassily Kandinsky / Jules Schmalzigaug*, 22 November 2025 – 11 January 2026



W. Grohmann, *Wassily Kandinsky, Life and Work*, London, 1959, p. 201 ill. and on the back cover of the catalogue



Paul Klee

1879, Münchenbuchsee (Switzerland) – 1940, Muralto (Switzerland)

Drawing for KN der Schmid (sic), 1922

Pencil on paper, mounted under passe-partout by the artist
256 x 310 mm

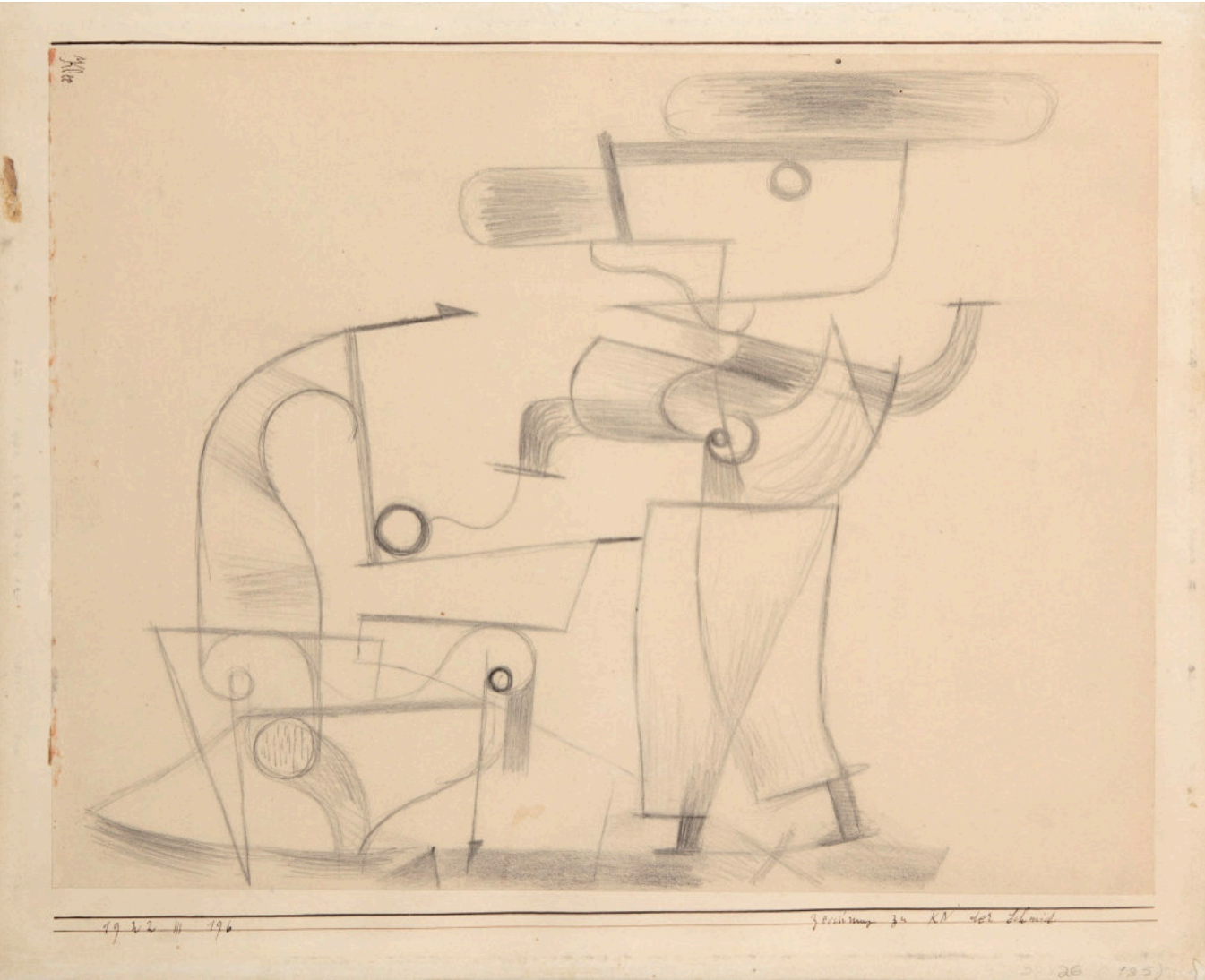
Signed at the top left corner of the frontside
Signed, dated, numbered en inscribed on the passe-partout of the artist

PROVENANCE
Gustav Kahnweiler (Mayor Gallery), London
Curt Valentin (Buchholz Gallery), Berlin – New York, 1952
Herbert Einstein, London
Galerie d'Art Moderne, Basel
Galerie Jean-Pierre Durand, Genève
Berggruen & Cie, Paris, January 1970
Notizie Arte Contemporanea, Turin
Private collection
Galerie Ronny Van de Velde

LITERATURE
W. Grohmann, Paul Klee: Hand Drawings 1921–1930, Kiepenheuer, Potsdam, 1934, no. 57, not ill.
The Paul Klee Foundation (ed.), Paul Klee: Catalogue Raisonné, Part III: 1919–1922, Paul Klee Foundation, Bern, 1999, no. 3020, p. 451, ill.



Paul Klee
KN der Schmied, 1922
Collection Centre Pompidou, Paris



Fernand Léger

1881, Argentan (France) – 1955, Gif-sur-Yvette (France)

Chandelier sur fond jaune (Le Chandelier à la fleur), 1950

Gouache on paper
230 x 310 mm

Monogrammed and dated bottom right

PROVENANCE

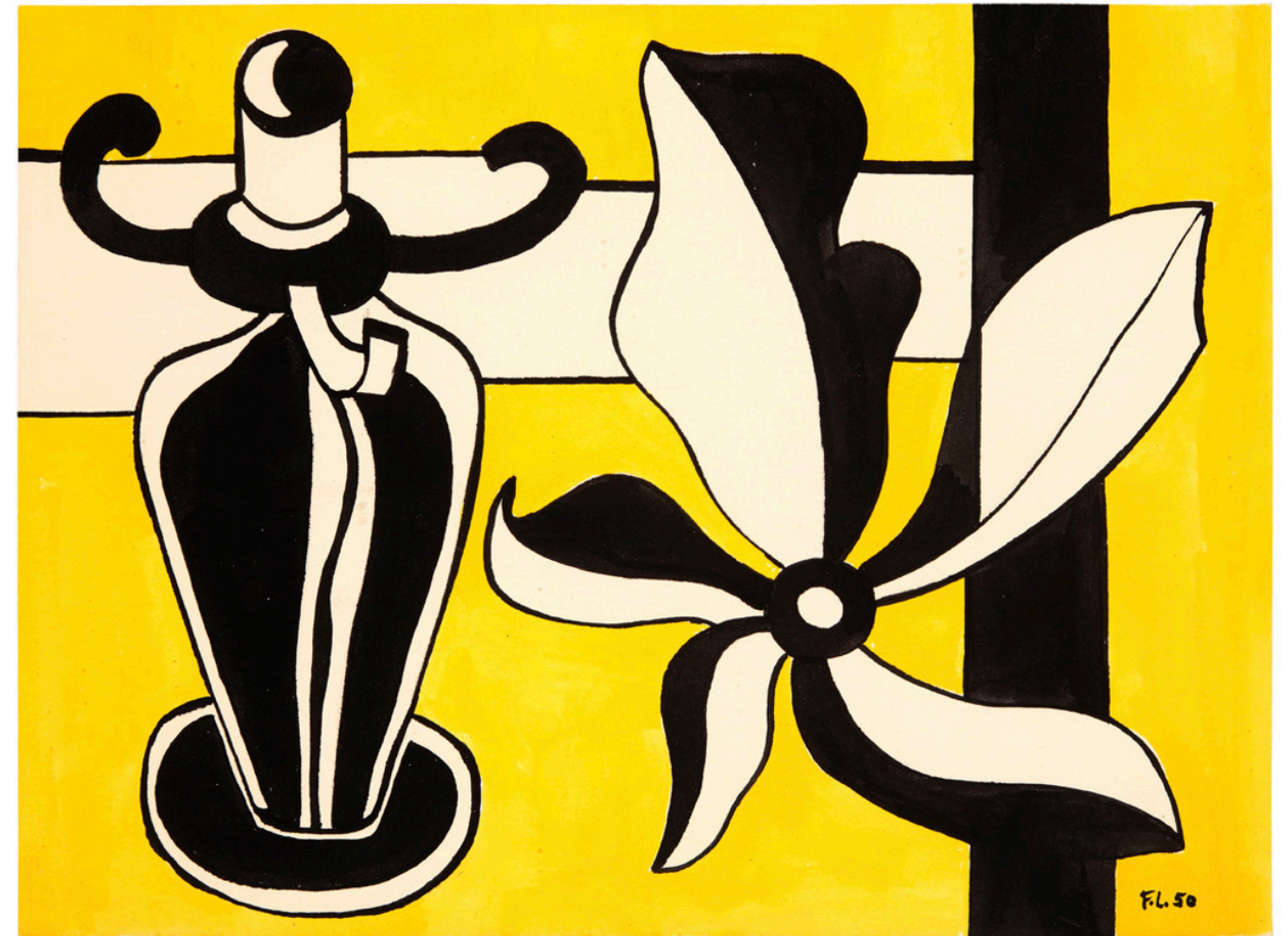
Galerie Renée Ziegler, Zürich
Private Collection, France

EXHIBITIONS

Zürich, Fernand Léger (1881-1955), Galerie Renée Ziegler, 2001

CERTIFICATE

Certificate of the Comité Léger, dated 24/03/2021



Fernand Léger
Chandelier sur fond jaune (Le Chandelier à la fleur), ca. 1954
Lithograph

René Magritte

1898, Lessen (Belgium) – 1967, Schaarbeek (Belgium)

La Gorgone, 1943

Coloured pencil on paper
140 x 188 mm

Signed bottom right corner

PROVENANCE

Private collection, Brussels

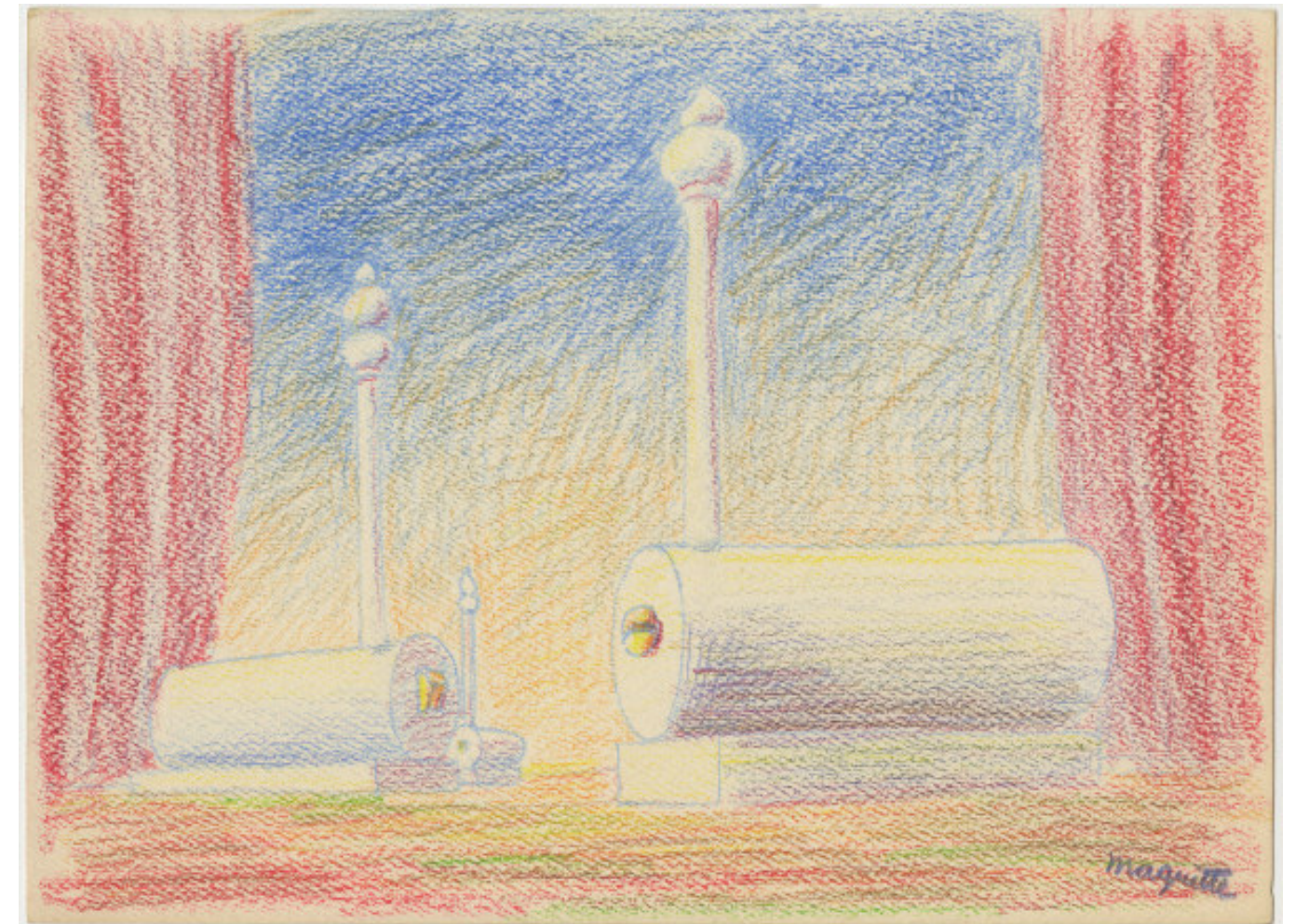
LITERATURE

M. Mariën, René Magritte, Éditions Les Lèvres Nues, Brussels, 1943, ill. (copy no. 9 of 25, with an original signed drawing by Magritte).

D. Sylvester, René Magritte: Catalogue Raisonné, Vol. II: Oil Paintings, Mercatorfonds, Brussels, 1993, no. 533, ill. (painting *La Gorgone*).

CERTIFICATE

Comité René Magritte CM 2021/2/18, d.d. 26 October 2021



René Magritte
La Gorgone, 1943
Oil on canvas

Roger Raveel

1921, Machelen-aan-de-leie (Belgium) – 2013, Machelen-aan-de-leie (Belgium)

Een uitstap, 1977

Pencil, ink, and opaque paint on paper
275 x 364 mm

Signed and dated bottom right

Sofie Van de Velde represents the estate of Roger Raveel, exclusively works on paper

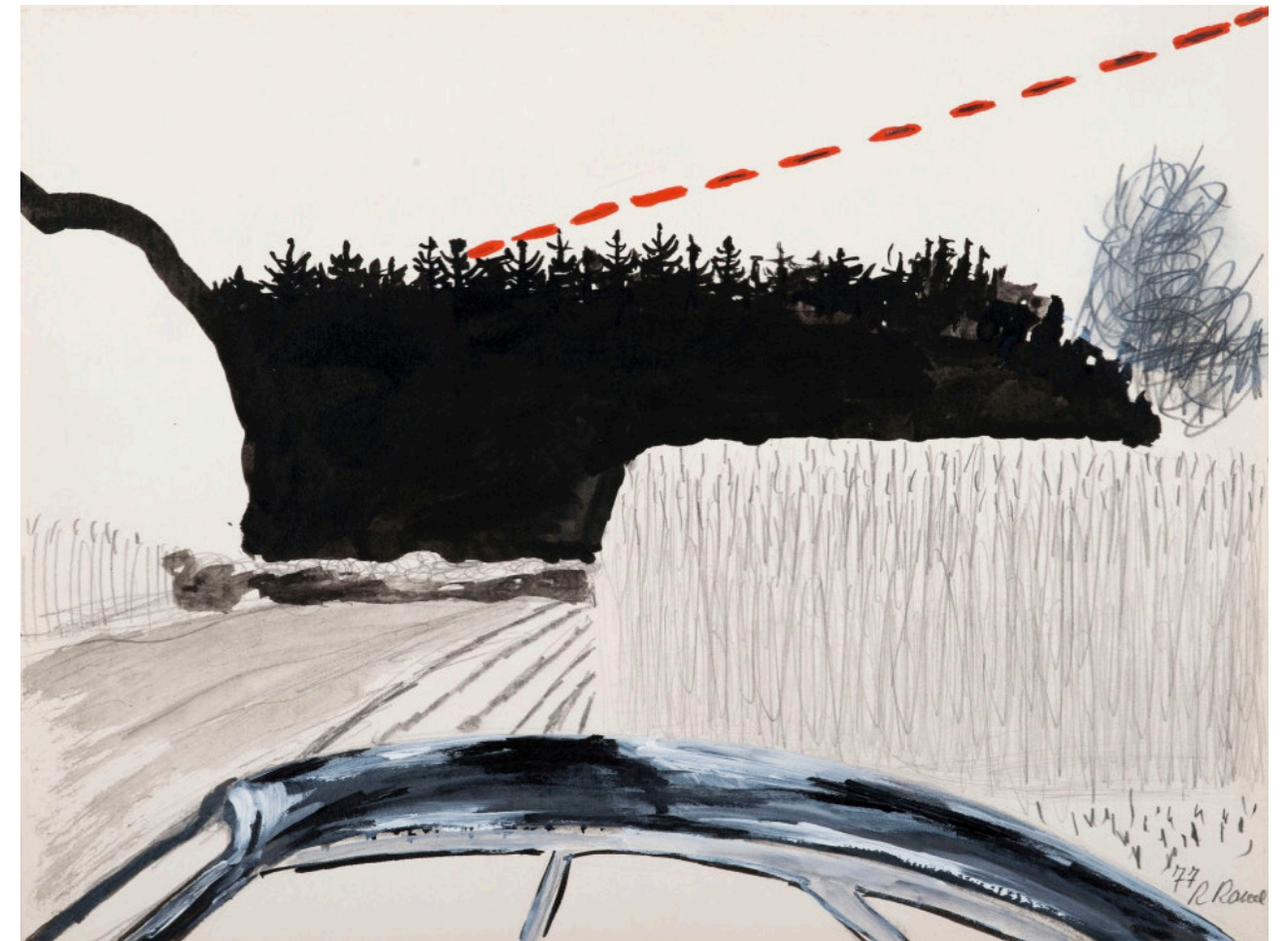
ABOUT

Machelen-aan-de-Leie, a small village near Gent, is a place cherished by Roger Raveel. Being born there in 1921, he stayed there his whole life, living and working, until he passed away in 2013. As a result, he drew a lot of inspiration from the garden and the living room of his own home, for the compositions of his work. For him, the village was the world, yet this did not imply that Raveel was tied down locally. For stylistic features, he looked further away, drawing inspiration from artists such as Giotto, Van Gogh and Karel Appel.

Cobra art was introduced to him by Hugo Claus, who he met at 1945 after finalizing his studies at the Municipal Academy of Deinze and the Royal Academy of Fine Arts of Ghent, where he was mentored by Hubert Malfait and Jos Verdegem. However, Raveel wanted to go in other directions with his art.

Raveel experimented with different styles and did not shy away from iterations of his own compositions. Thus, elements such as his hands, his cat, the kitchen table and pigeons take shape throughout his oeuvre. From these, he refined his own visual language with recognisable graphic elements, with which he tells the story of a modernising village. So, Raveel developed his “New vision”, by opting for the trivial aspects of everyday life and integrating these objects into his painting. Mirrors draw the viewer and the surroundings into the work. Art and life flows into each other, as if the two are intertwined.

The twists and turns that make Raveel’s work exciting are evidently found in his paintings, but even more so in his drawings. Drawings was a main practice in his atelier which fuelled his paintings, it is a practical form of thinking. Looking at Raveel’s works on paper, it becomes evident how his drawings discovered and explored motifs, and how he investigated compositions of forms on a white surface. His drawings are an important source of knowledge when looking at Raveel’s oeuvre. They feed off each other, as well as his other works does.



Jules Schmalzigaug

1882, Antwerp (Belgium) – 1917, The Hague (Netherlands)

Ponte de le Maravegie (Op de Rio di San Trovaso te Dorsoduro) Venetiaans voor Brug van de Wonderen Venetië, 1913

Oil on canvas
860 x 700 mm

Signed and dated 'Schmalzigaug 1913' at the bottom

PROVENANCE

Estate Jules Schmalzigaug
Walter Malgaud, Brussels
Collection Thierry Malgaud, Corroy-le-Grand
Galerie Ronny Van de Velde, Antwerp

LITERATURE

Kunst van Heden: Homage to Jules Schmalzigaug, Brussels, 1923, no. 184, p. 22.
P. Mertens, Jules Schmalzigaug (1882–1917), Ronny Van de Velde, Brussels–Antwerp, 1984, no. 40, p. 77, ill. (black and white).
Royal Museums of Fine Arts of Belgium (KMSKB), List of Exhibited Works, Brussels, 1985, no. 16, p. 3.
A. Gonnissen, Jules Schmalzigaug: Futurist, Mu.ZEE, Ostend, 2016, no. 10, p. 31, ill. (colour).
P.J.H. Pauwels, Jules Schmalzigaug 1882–1917, Galerie Ronny Van de Velde / Ludion, Antwerp–Brussels, 2020, p. 139, ill.
R. and J. Van de Velde, text by A. Gonnissen, Jules Schmalzigaug: Oeuvre Catalogue, Galerie Ronny Van de Velde / Ludion, Knokke–Antwerp–Brussels, 2020, no. 412, p. 135, ill.

EXHIBITIONS

Antwerp, Kunst van Heden, Hommage aan Jules Schmalzigaug, 1923
Brussels, KMSKB, Jules Schmalzigaug (1882–1917), 1985
Bergen op Zoom, Markiezenhof, Jules Schmalzigaug (1882–1917), 1985
Delft, Stedelijk Museum Het Prinsenhof, Jules Schmalzigaug (1882–1917), 1985–1986
Nijmegen, Commanderie van St. Jan, Jules Schmalzigaug (1882–1917), 1986
Brussels, KMSKB, Jules Schmalzigaug, een Belgische futurist, 2010
Ostend, Mu.ZEE, Jules Schmalzigaug en het kookboek van het futurisme, 2016



Victor Servranckx

1897, Diegem (Belgium) – 1965, Vilvoorde (Belgium)

Opus 31, 1922

Oil on canvas
460 x 850 mm

Signed and dated bottom left

The painting is mentioned in a letter from the artist to Maurice Van Essche, dated 31 January 1923, in which the sale price (500 Belgian francs) is also stated

PROVENANCE

Collection Fernand Smeulders

Collection Céline Smeulders-Servranckx

EXHIBITIONS

Antwerp, Cercle Royal Artistique, Ça Ira, 1923, nr. 91

Brussels, Galerie Royale, 1924, nr. 40

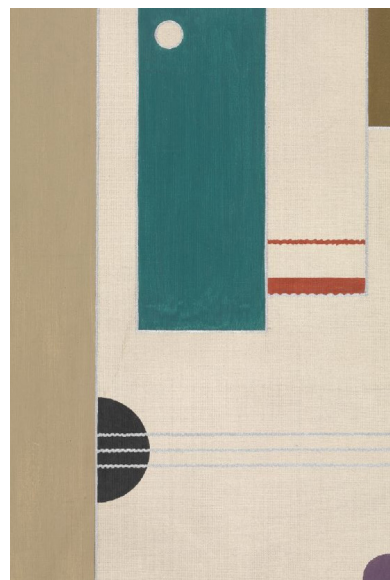
Brussels, Studio Rik Wouters, 1969, nr. 12

LITERATURE

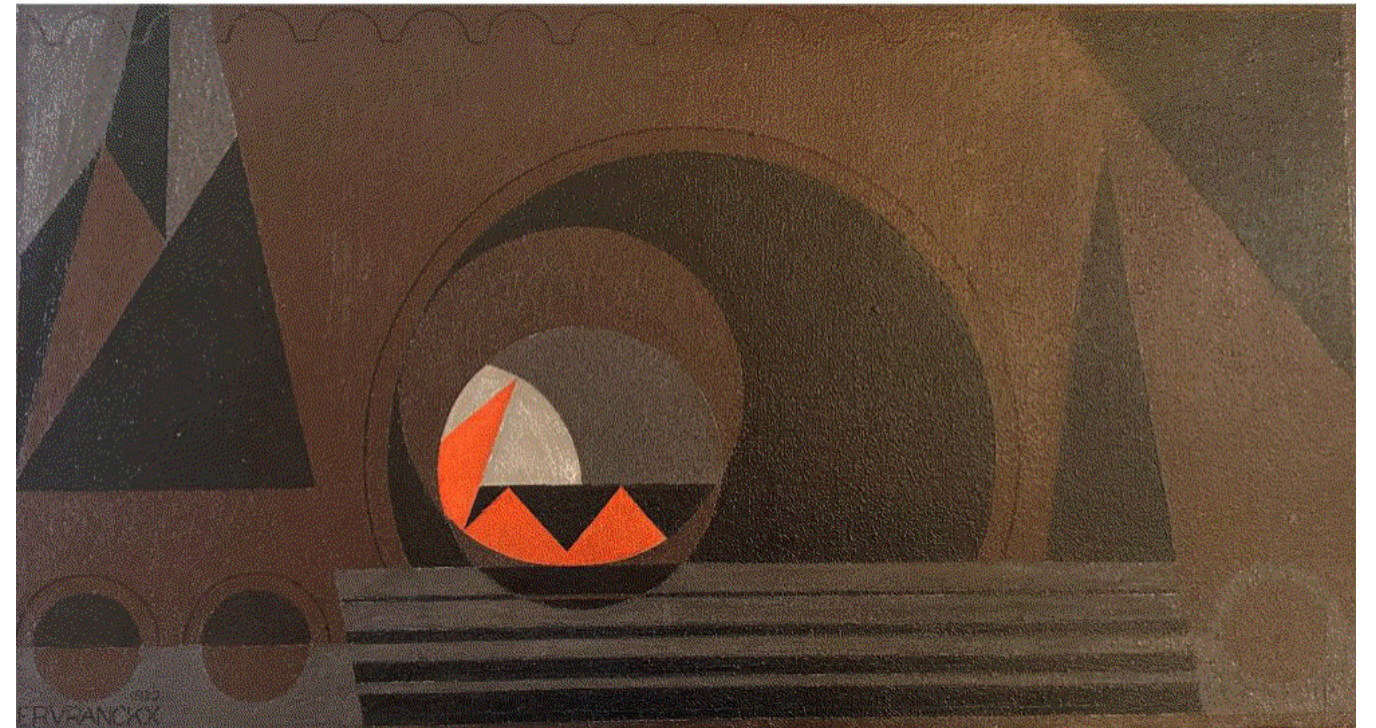
J. Hoet, 1976, ill.

Pil, no. W88087

The work will be included in the forthcoming Victor Servranckx: Catalogue Raisonné, compiled by X. Tricot



Victor Servranckx
Opus 20, 1922
Collection KMSKA



Jacques Villon

1875, Damville (France) – 1963, Putteaux (France)

Nature morte, 1920

Oil on canvas
500 x 730 mm

Monogrammed 'J.V.' bottom left
Signed and dated 'Jacques Villon 1920' and with annotation 'Nature Morte' on the verso

PROVENANCE

Albert Gleizes, Paris
Private collection, France
Artcurial, Paris, 3 June 2002, lot 68
Private collection, France
Artcurial, 29 October 2006, lot 177
Private collection, France
Galerie Ronny Van de Velde, Antwerp

EXHIBITIONS

Antwerp, KMSKA, Donas, Archipenko & La Section d'or, 2025

LITERATURE

A. Gonnissen and P.J.H. Pauwels, Donas, Archipenko and La Section d'Or, Ludion, Antwerp, 2025, p. 234, ill.

Authenticity was confirmed by Galerie Louis Carré & Cie



Jacques Villon
Color Perspective, 1921
Guggenheim collection, New York



Ossip Zadkine

1888, Vitebsk (Belarus) – 1967, Paris (France)

Le Bal du 14 juillet, 1922

Gouache, watercolour and pencil on paper
683 × 524 mm

Signed 'Zadkine' bottom left
Signed and dated 'Zadkine 22.' bottom right

PROVENANCE

Auction, Aguttes, Neuilly-sur-Seine, 18 June 2002, lot 20.
Galerie Natalie Seroussi, Paris.
Auction, Sotheby's, London, 9 February 2005, lot 303.
Galerie Ronny Van de Velde, Antwerp
Private collection, Europe
Auction, Tajan, Monte-Carlo, 30 July 2007, lot 34.
Private collection
Galerie Ronny Van de Velde, Antwerp

LITERATURE

Art in Our Times, Galerie Ronny Van de Velde, Antwerp, 2005, no. 32, ill.
La Gazette de l'Hôtel Drouot, Paris, 13 July 2007, no. 28, p. 5 and cover, ill. (colour).



Ossip Zadkine
Vue d'une Ville, ca. 1921
Private Collection





POP ART

Robert Indiana

1928, New Castle (US) – 2018, Vinalhaven (US)

The Book of Love, 1996

Screen print on A.N.W. Crestwood Museum paper
Series of twelve prints and twelve poems
660 x 533 mm

Edition of 200 (#15/200)

Signed, dated and numbered in pencil

PROVENANCE

Private collection, Antwerp

LITERATURE

Sheehan, Susan et al. ROBERT INDIANA Prints. A Catalogue Raisonné 1951-1991. 96 pp., 130 illustrations, including student work and chronology. 4to, cloth. New York, Sheehan Gallery, 1991.



Robert Indiana
LOVE, 1970
Statue
New York



Andy Warhol

1928, Pittsburgh (US) – 1987, New York City (US)

Fiesta Pig, 1979

Colour screenprint on Arches 88 paper
537 x 744 mm

Printed by Rupert Jasen Smith, New York
Published by Axel Springer Verlag, Hamburg, for the German newspaper Die Welt

Signed in pencil and numbered 107/200
With blindstamp of the printer Rupert Jasen Smith, New York, and ink copyright stamp of the artist on the verso

LITERATURE

R. Feldmann and J. Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Edition Schellmann, Munich/New York, 1989, vol. II, no. 184, p. 102, ill.



Andy Warhol
Committee 2000, 1982
Signed and numbered in pencil 1208/2000
R. Feldmann / J. Schellmann *Andy Warhol Prints*
a catalogue raisonné 1962–1987, II. 289, p. 128

Andy Warhol

1928, Pittsburgh (US) – 1987, New York City (US)

Halston Advertising Campaign, 1982

Screenprint and collage on Lenox Museum Board
Unique work
762 x 1016 mm

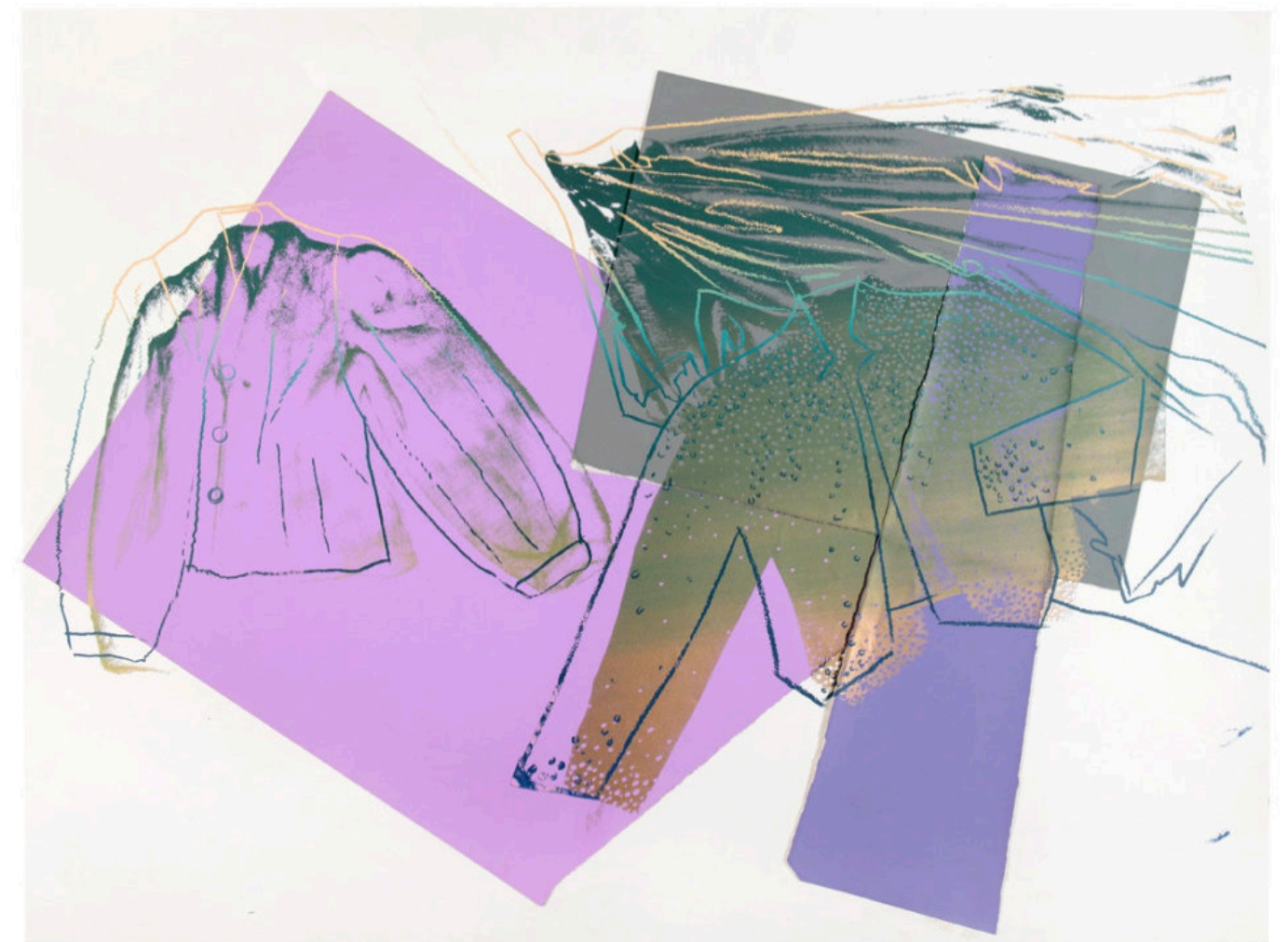
Stamped 'The Estate of Andy Warhol' on the verso
Andy Warhol Estate no. 79.004

PROVENANCE

Private collection, Antwerp

LITERATURE

R. Feldmann and J. Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Edition Schellmann, Munich/New York, 1989, vol. IIIB, no. 9, p. 260, ill. (Halston advertising campaign).



Andy Warhol
Poster for 'Halston Advertising Campaign', 1982

Andy Warhol

1928, Pittsburgh (US) – 1987, New York City (US)

Rebel Without a Cause (James Dean), 1984

Colour screenprint on Lenox Museum Board
965 x 965 mm

Printed by Rupert Jasen Smith, New York
Published by George C. P. Mulder, Amsterdam, The Netherlands

Signed in pencil and numbered 133/190
With blindstamp of the printer Rupert Jasen Smith, New York, and ink copyright stamp of the artist on the verso

PROVENANCE

Christie's New York, auction of 27/04/2016, lot no. 239

LITERATURE

R. Feldmann and J. Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, Edition Schellmann, Munich/New York, 1989, vol. II, no. 355, pp. 146–147, ill.
K. McShine, *Andy Warhol: A Retrospective*, Museum of Modern Art, New York, 1989, no. 414, p. 376, ill.



Rebel Without a Cause poster, 1956, Japanese version



CONTEMPORARY ART



Christopher Colm Morrin

° 1980, Dublin (Ireland)

Exit, 2025

Oil and watercolour on canvas
In artist frame
310 x 410 mm

Signed and dated on the verso

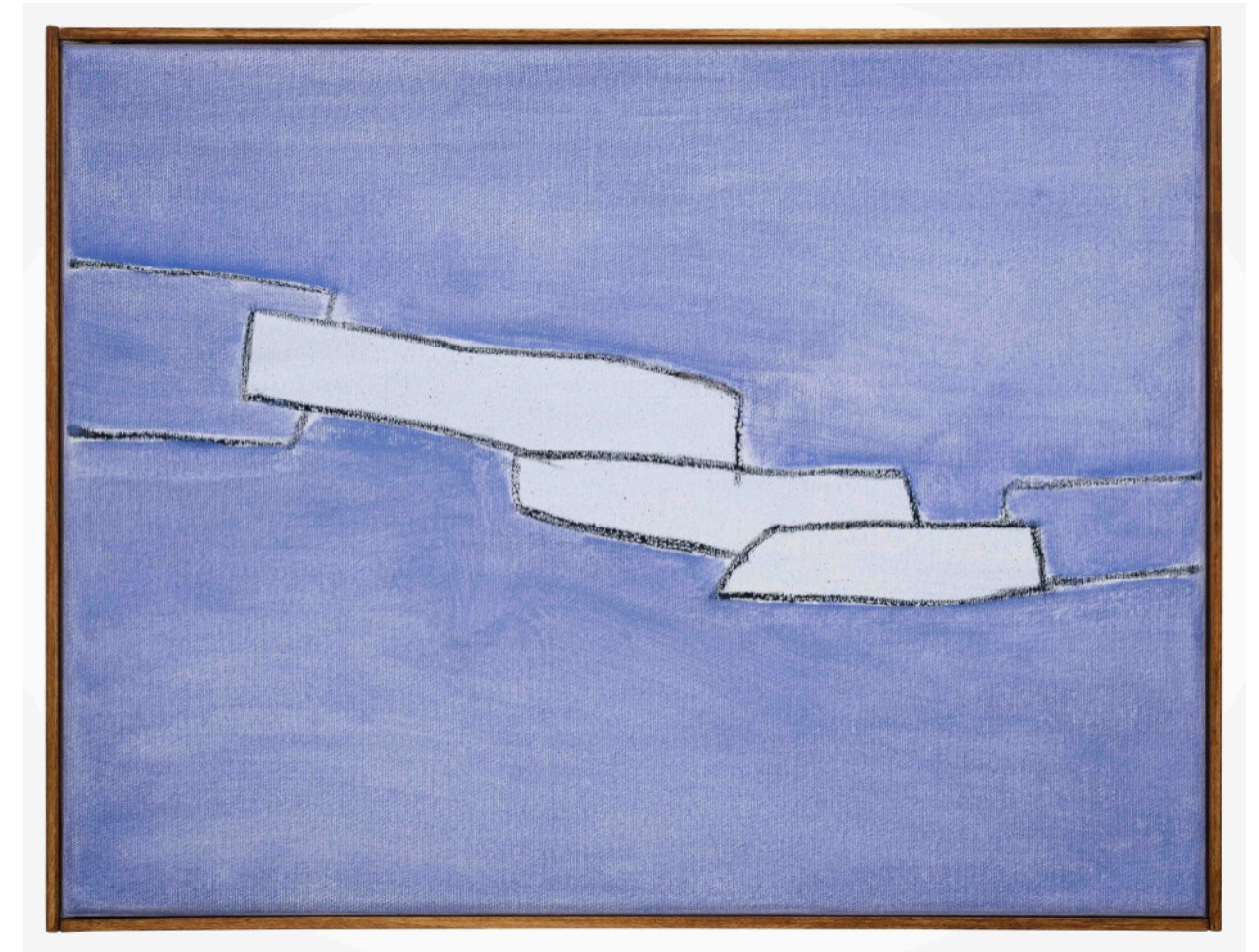
ABOUT

Christopher Colm Morrin makes enigmatic and philosophical pieces of art across various media, including painting, drawing, poetry, and music composition. His work embraces the often hidden, underlying patterns of life and shifting nature of reality; states like mutability, impermanence and ambiguity. Initially trained in psychology, philosophy, and psychoanalytic psychotherapy, his work has been driven by a deep, serious, and irreverent questioning of reality in an attempt to get to grips with what is going on at any time.

Abstract and small in scale, the paintings often use elemental shapes and raw saturated colours. His work has been praised for its careful and sensitive understanding of composition and the ways in which forms and colours relate to one another in different arrangements and styles. All his work is united by an open, loose and untethered exploration of what painting is and what it can do. Morrin is motivated by painting's rich expanse rather than its categories. (extract from text by Wells Fray-Smith)

In 2024, he was awarded the Josef & Anni Albers Foundation artist-in-residence program, Carraig-na-gCat.

Christopher Colm Morrin has a B.A. (Hons) in Psychology and Philosophy and a major in Psychoanalytic Psychotherapy. Solo exhibitions include notes, Gallery Sofie Van de Velde, Antwerp (2024); Witnessing Change, Galerie Mutter Fourage, Berlin (2023); Unknown Landscapes, Köthener Str. 28, Berlin (2022). Select group exhibitions include Unfathomable, Althuis Hofland Fine Arts, Amsterdam, Holland (2023); Real Life, Gallery Sofie Van de Velde, Antwerp, Belgium (2023); Uferhallen, Berlin Art Week, Berlin (2022); Different Shades of Abstraction, Althuis Hofland Fine Arts, Amsterdam (2022); Selected Works, Wilson Stephens & Jones Gallery, London (2021); Days of Heartbreak, Pony Royal, Berlin (2021); Lusus Naturae, Bcma Gallery, Berlin (2021); Rare, Anomalie Art Club, Berlin (2019); Craw, Kultstätte Keller, Berlin (2018); Riso, Urban Spree, Berlin (2017).



Felix De Clercq

° 1997, Antwerp (Belgium)

Antonin (I), 2025

Gouache on paper
282 x 210 mm

Signed and dated on the verso

ABOUT

Felix's practice is rooted in painting. He uses photographic material he creates himself, drawn from his immediate surroundings, travels, social contexts, as well as literary and historical sources. These images are reinterpreted and abstracted through drawing into compositions that serve as a starting point for a painterly investigation. His motifs—such as portraits, street scenes, and interiors—are used to explore formal and historical questions within painting.

Felix De Clercq is represented by Gallery Sofie Van de Velde and Greengrassi (London).



Willy De Sauter

° 1938, Brugge (Belgium)

Untitled, 2006

Pigment, chalk on wood
450 x 400 mm (per work)

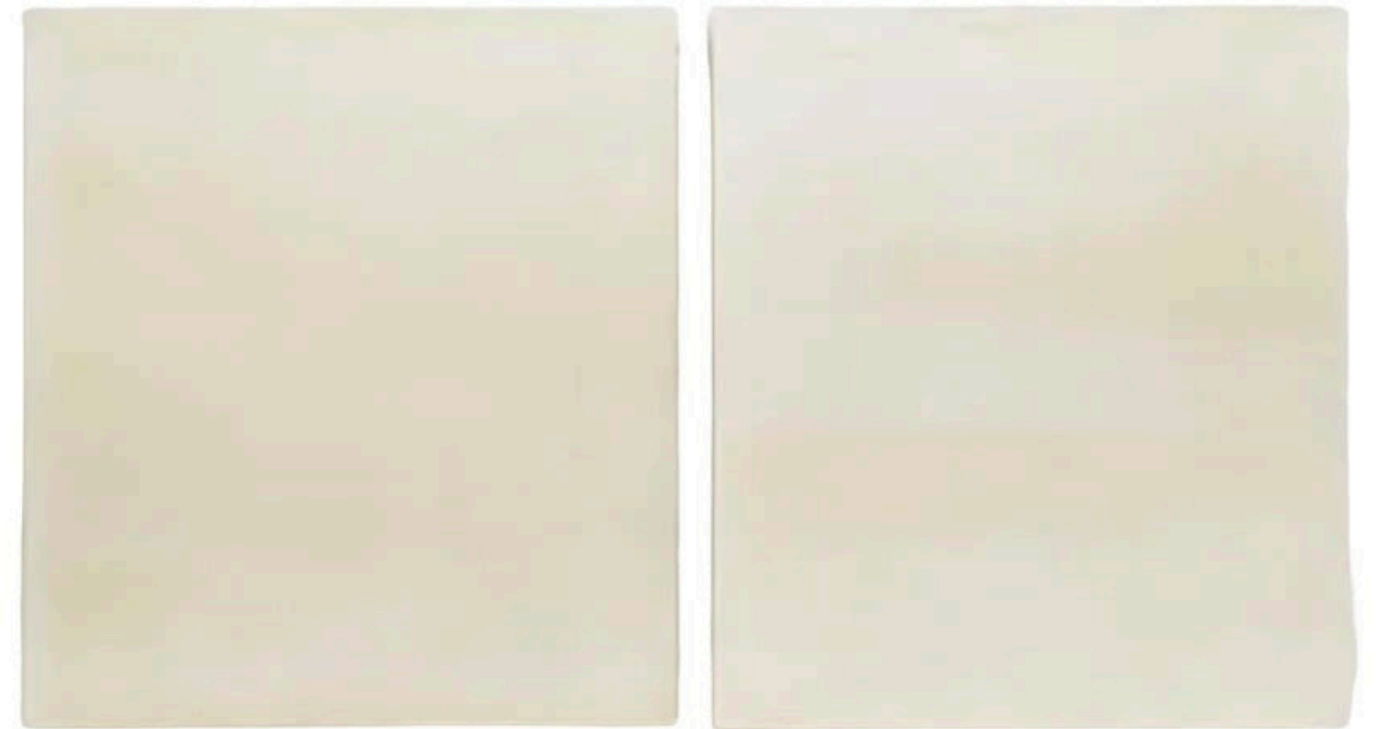
Signed and dated on the verso

ABOUT

Lives and works in Tielt, BE.

Few are the painters who, like De Sauter, succeed in pushing painting as far beyond itself while remaining faithful to the painter's traditional gestures: applying a coloured medium to a ground. Because his objects' implicit subject – the perfect distance – is relational and contingent, they act as architectural sculptures and choreographies of space, endlessly renegotiating their relation to us, themselves, and their environment.

His work is collected by institutions such as M HKA Museum of Contemporary Art Antwerp, Museum DhondtDhaenens (Sint-Martens-Latem), Vlaamse Gemeenschap (Belgium), De Bond (Bruges), S.M.A.K. (Ghent), and Groeningemuseum Bruges. Willy De Sauter is represented by Gallery Sofie Van de Velde, Mehdi Chouakri (Berlin), Loom Gallery (Milan), and Galerie Ramakers (Den Haag).



Ilse D'Hollander

1968, Sint-Niklaas (Belgium) – 1997, Paulatem (Belgium)

Untitled, 1996

Gouache on paper
340 x 240 mm

With certificate

ABOUT

Ilse D'Hollander studied art in Antwerp and Ghent. The influence of French painter Nicolas de Staël can still be discerned in her early work, as evidenced by several large gouaches in which greens and reds dominate. Impressions she absorbed on long walks would provide material for her paintings, which can be seen as after-images of her wanderings. The abstract images record her memories of the rolling hills, the still water of the canal, the fruit trees in the orchard. Sketchy, incomplete, not entirely accurate and with few details – just like memories themselves. Her work can be found in collections such as FRAC Auvergne (Clermont-Ferrand), Museum M (Leuven), Museum Dhondt Dhaene (Sint-Martens-Latem), and M HKA Museum of Contemporary Art (Antwerp).



Gommaar Gilliams

° 1982, Lier (Belgium)

Sleep Shores, 2025

Oil, oil stick, acrylic on painted and stitched fabrics
1700 x 1300 mm

Signed and dated on the verso

ABOUT

Gommaar Gilliams' relationship to art history is highly personal. His work is bursting with duality, both in terms of its contents and its techniques. The great power of this lies in his knack for bringing contrasting elements together in a natural way. This is only possible through an understanding of both the light and the dark. With the painterly prowess of Georg Baselitz or Cy Twombly, he creates works whose gentle magic is reminiscent of the paintings of Paul Klee and whose naturalism and imagination call to mind the work of the symbolist.

Gilliams' works have been on view in institutions such as MUDEL (Deinze), de Domijnen Sittard (NL) and Aardenburg Kunstfestival (NL).

Gommaar Gilliams is represented by Gallery Sofie Van de Velde and The Buck Gallery (NYC).



Ritsart Gobyn

° 1985, Ghent (Belgium)

Untitled, 2025

Oil, acrylic and spray paint on canvas, wooden frame
420 x 320 mm

Signed and dated on the verso

ABOUT

Lives and works in Ghent, Belgium.

At first glance, the paintings of Ritsart Gobyn appear to be a random collection of traces of a creative process. Paint splatters, spray paint, and smears cover unprimed pieces of linen, on which all kinds of collage elements such as pieces of tape, colourful snippets, or post-its are attached. The temporary character of the tape and the seemingly careless arrangement of these fragments suggest a sense of incompleteness — an incompleteness that places the viewer face to face with the process a painting undergoes before it fully reveals itself.

Perception changes, however, when it turns out that the tape, the snippets, and even the folds in the canvas are in fact painted trompe-l'oeils. Gobyn employs this painterly strategy not merely to showcase optical trickery, but to make the viewer conscious of the act of creation through the illusion of its outcome. In this way, instead of being a matter of optical illusion and painterly virtuosity, trompe-l'oeil becomes a searchlight into the artistic process itself, questioning the “status” of the painting as both image and object.

Old and modern masters enter Gobyn's paintings not as nostalgic citations but as ghostly fragments: reproductions torn from books, with faded colours and visible edges. These iconic images, deeply embedded in collective memory, function as visual triggers that invite recognition and complicity. A Picasso or Matisse becomes not an original, but an illusion — a copy of a copy. By placing such fragments alongside everyday materials, hierarchies collapse between “high” and “low”: a strip of tape becomes a masterpiece, and a masterpiece just another fragment.

Underlying this practice is a broader reflection on how we construct meaning. Just as layers of paint and fragments build up an image, so too do stories, memories, and frameworks shape our perception of reality. By laying bare these constructions, Gobyn's work emphasizes that every “truth” is provisional — held together by narrative, context, and interpretation. What may seem like trickery ultimately points to the very structures that define how we see and understand the world around us.



Karin Hanssen

° 1960, Antwerp (Belgium)

Waiting Room, 1996

Oil on canvas
500 x 600 mm

Signed on the verso

ABOUT

Lives and works in Antwerp, Belgium.

Karin Hanssen paints primarily with oil on canvas. She draws her inspiration from art history, literature, sociology and public photographic sources from the 1950s, 1960s and 1970s. Using this retrospective, Hanssen reflects on social relations, gender constructions and the voyeuristic gaze of the past and present. The scenes, which focus on human interaction, take place in both the private sphere and in public space.



Pieter Jennes

° 1990, Mortsel (Belgium)

I'm through with all this love shit, 2025

Oil and collage on canvas
1800 x 1500 mm

Signed and dated on the verso

ABOUT

Lives and works in Antwerp.

Graduated from the Royal Academy of Fine Arts Antwerp in 2013 and from the University of Ghent in 2014. Inspired by painting, cinema and his own neighbourhood,

Pieter Jennes is the creator of a highly unique oeuvre. His very recognisable personal style draws on the work of Flemish painters from the 1920s, such as Jean Brusselmans and Gustave De Smet, but also Ensor, Otto Dix or Georg Grosz, African masks and folklore, the cinema of David Lynch and Werner Herzog.

In the past Jennes has exhibited in Bozar (Brussels), at the Warande (Turnhout), BE-PART (Kortrijk), S.M.A.K. (Ghent), and at Abby (Kortrijk).

His work is in the collection of the Vlaamse Gemeenschap, M HKA Museum of Contemporary Art Antwerp, and the Belfius Collection.



Ives Maes

° 1976, Hasselt (Belgium)

Camp, 2025

UV print on multiplex, oil paint, afromosia wooden frame
275 x 340 mm

Signed and dated on the verso

ABOUT

Lives and works in Antwerp, Belgium.

Artist in residency at HISK Antwerp from 1999 to 2001.

Since 2018 Ives Maes has been affiliated as a post-doctoral artistic researcher with KASK School of Arts and the Hogent Arts Research Fund. Working mainly with installations and photography, Ives Maes is a multidisciplinary artist who has developed several long-term projects that revolve around the concepts of temporary architecture, nomadism, ruination, and ephemerality.

Ives Maes' works have been on view in institutions such as the S.M.A.K. in Ghent; Prada Foundation in Milan; M HKA Museum in Antwerp; Void+ Tokyo; the Nelson-Atkins Museum of Art in Kansas City; the Museum Dhondt-Dhaenens in Deurle and the 6th Moscow Biennial, amongst others. In 2022, he opened the renovated Royal Museum of Fine Arts in Antwerp with a solo exhibition 'Kosmorama'.



Heidrun Rathgeb

° 1967, Tett nang (Germany)

A quiet night, 2023

Egg tempera on gesso panel
140 x 175 mm

Signed and dated on the verso

ABOUT

Currently living in southern Germany.

How do we render the complexity of our most layered, interior lives? Heidrun Rathgeb is an observer to reality, using her paintbrush to document and remember the most intimate, everyday moments of existence. To stand in front of her paintings, or to hold one in your hand – as they are often small – is to bear witness to quiet moments and small joys: her daughters asleep on a sofa, the geometry of a blanket after a long day's walk, the moon shimmering through a window, two cups of tea on a sill.

Since graduating from the Slade School of Fine Art in London, Rathgeb has turned to her immediate environment as the source for her luminous egg tempera paintings on panel. As a student, she painted on a large scale but soon reverted to smaller panels that could adjust to the dimensions of life marked by domestic spaces, by six children, by nature, by land, by water.

Rathgeb is as much an artist as she is an adventurer. Her life is punctuated by a rhythm of long walks among the lakes and landscapes of Europe, abounding with mountains and large expanses of sky. Mary Oliver, the American poet who in her writing connected landscape and the human heart, once wrote that attention is the beginning of devotion. Rathgeb, like the Sienese painters, knows that to be true too. Individual diptychs and triptychs, small wooden boards hinged together as if books to be opened, stories to be pieced together and read, recall early paintings for prayer; pictures that worshippers could carry on their bodies and use for the most private contemplation. You see a wall of these painted objects in the gallery, but others exist too – one of her daughters took one to Norway, another to Peru to carry with her as she, too, walked. It is as if to say, that life, these paintings – in all their majesty – are born of love, love, love/ along the shining beach, or the rubble, or dust. Wells Fray-Smith, February 2025 (excerpt).



Eline Rausenberger

° 1944, Antwerp (Belgium)

Chambre à Bordeaux, 1966

Gouache on paper
335 x 235 mm

Signed and dated bottom right

ABOUT

Grew up in Antwerp, Belgium.
Currently lives and works in France.

Raised in the artistic milieu of her parents, both respected artists, Eline Rausenberger did not attend art school to preserve her unique style. Her vibrant paintings, filled with colourful figures and scenes, reflect her unassuming personality and unwavering integrity. Rausenberger's artistic journey began at the tender age of 5, and by 18, she had her exhibition in an Antwerp gallery. Her talent was recognized further when she won the first prize of the Flemish Painting Prize in Antwerp in 1971, followed by the silver medal of the European Painting Prize in 1976.

For Rausenberger, her artwork serves as a romanticized autobiography, each piece a reflection of her lived experiences. Her subjects are portrayed with such depth and richness that they defy mere interpretation; instead, they invite viewers to fully immerse themselves in the atmosphere she creates. This immersive quality is Eline's unique strength, making her work an unforgettable experience for all who encounter it.



John Stezaker

° 1945, Worcester (UK)

Spell, 2024

Collage
518 x 402 mm (mount card)
263 x 206 mm (collage)

With certificate

ABOUT

Lives and works in London.
Studied at the Slade School of Art in London.

Stezaker became fascinated by the use of images that had nothing to do with the then-current cultural forms of expression, such as pop art. Combining/assembling found images (photographs) instantly generated a different form of aesthetics, in which anachronisms and vagueness about intentions took control of a well-made (visual) plot that served to disrupt the public's perception.

Notable exhibitions include the Venice Biennale, the Biennale of Sydney and the Whitechapel Art Gallery in London. Stezaker's work is in the collections of the Museum of Modern Art (New York); the Rubell Family Collection (Miami); the Tate Collection (London) and the Saatchi Collection (London), among others.



Jesse Tomballe

° 1986, Antwerp (Belgium)

Wake up, 2025

Oil on panel
400 x 300 mm

Signed and dated on the verso

ABOUT

Jesse Tomballe creates an imaginary world in which characters are portrayed in different situations. The figure and its surroundings gradually emerge while painting, with stylistic considerations taking precedence over the theme. A certain subject or character for a painting can have multiple origins whether based on impressions out of imagination, observation, art history or from memory. In some cases, figures are made up, at other times they are assembled from different sources, ranging from found imagery to people nearby acting as models.

Depending on the subject matter, he works on different formats and aims for a naturalistic representation. His main interest when painting figures or portraits is not confined to the representation of certain individuals but lies rather in their use in an allegorical sense. In this way, the artist wants to bridge the gap between reality and imagination.



Shirley Villavicencio Pizango

° 1988, Lima (Peru)

The Alchemy of Lost Love, 2025

Acrylic on canvas
500 x 900 mm

Signed and dated on the verso

ABOUT

Lives and works in Ghent, BE

Shirley graduated from KASK and HISK in Ghent, BE, and participated in the Paradise Air Residency in Matsudo, Japan in 2017.

Having grown up in the Peruvian capital of Lima and the small village of Santiago De Borja in the Amazon rainforest, Shirley Villavicencio Pizango moved to Ghent, Belgium when she was eighteen years old. Fourteen years later, Villavicencio Pizango has nicely reconciled these diverse experiences to record her daily life in Ghent by painting portraits of family, friends and strangers. She portrays her sitters within lush vegetation and amidst textiles, pottery and geometric forms reminiscent of Incan sources. Her paintings are colourful, loose, expressionistic, and folksy and her sitters are depicted with a concise sensitivity that conveys nostalgia, memory, and melancholy.



Cristof Yvoré

1967, Marseille (France) – 2013, Marseille (France)

Untitled, 2009

Oil on canvas
445 x 575 mm

LITERATURE

A. Rabottini, F. Valabrègue, I. Bonacossa, Cristof Yvoré, Roma Publications, Amsterdam, 2013, ill.

ABOUT

Cristof Yvoré starts out from remembered images in which a recognizable commonplace is reduced to its simplest form of expression. A patch of light on the wall of a room, the folds at the bottom of a drawn curtain, a table with a vase on it, empty or filled with flowers of all shapes and colours. Yvoré painted these tranquil still-lives consistently for years, refusing to provide any theoretical background, appearing isolated from any form of contemporary influence. The wear and tear these subjects have endured over the centuries gives these images a superficial feel that was precisely Yvoré's starting point for his explorations as a painter. By building up lots of grainy layers and using paint he mixed himself, Yvoré often found his paintings had the effect of being 'overpainted'. The substance of the paint formed a pastose crust. It is precisely in the working of the material that the boundary between an exaggerated, heavy painting and a stimulating new image was explored.

Cristof Yvoré had solo exhibitions at FRAC Auvergne (Clermont-Ferrand), M WOODS (Beijing), FRAC Provence-Alpes-Côte d'Azur (Marseilles) and Museo d'Arte Contemporanea Villa Croce (Genoa).

His work is included in the collections of Bronx Museum of the Arts (New York), FRAC Auvergne (Clermont-Ferrand), M WOODS (Beijing), FRAC Provence-Alpes-Côte d'Azur (Marseilles), Hudson Valley for Contemporary Art (New York) and Het Domein (Sittard)



Cristof Yvoré

1967, Marseille (France) – 2013, Marseille (France)

Untitled, 2013

Oil on canvas
1320 x 1563 mm

LITERATURE

FRAC Provence-Alpes-Côte d'Azur, Cristof Yvoré, exhibition catalogue, Marseille, 2019, ill. p. 143



Gallery Sofie Van de Velde

ENG// Gallery Sofie Van de Velde is led by a second generation of gallerists and stands for entrepreneurship within the art world. The gallery represents a carefully curated selection of young and mid-career artists, as well as artist estates, situated within an international context.

This holistic approach allows the gallery to support artists at every stage of their career, while celebrating the continued relevance of past artistic achievements.

In addition, the gallery also presents modern art. By placing these works in dialogue with contemporary artists, they are positioned within a broader and more current perspective. This is realized in close collaboration with Gallery Ronny Van de Velde and Henri Steenbeke – Van de Velde.

NL// Galerie Sofie Van de Velde wordt geleid door de tweede generatie galeristen en staat voor ondernemerschap binnen de kunstwereld. De galerie vertegenwoordigt een zorgvuldige selectie van jonge en mid-career kunstenaars, evenals kunstenaarsnalatenschappen, ingebed in een internationale context.

Deze holistische benadering maakt het mogelijk kunstenaars in elke fase van hun carrière te ondersteunen, terwijl tegelijk de blijvende relevantie van eerdere artistieke verwezenlijkingen wordt gevierd.

Daarnaast toont de galerie ook moderne kunst. Door deze werken in dialoog te brengen met hedendaagse kunstenaars, worden ze in een breder en actueler perspectief geplaatst. Dit gebeurt in nauwe samenwerking met Gallery Ronny Van de Velde en Henri Steenbeke – Van de Velde.

Gallery Sofie Van de Velde — Sharing Art BV — Léon Stynenstraat 21, 2000 Antwerpen
www.sofievandevalde.be — @gallerysofievandevalde — info@sofievandevalde.be
tel. +32486791993



J.V.

Gallery
Sofie Van de Velde