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BRAFA
ART FAIR

25.01 > 01.02.2026

BRUSSELS EXPO (HEIZEL)

BOOTH 042

The gallery is pleased to announce its participation in BRAFA 2026, where we will present a curated dialogue between leading contemporary artists from the gallery's program and significant secondary-market works. The presentation will include paintings and sculptures, offering broad overview of portraits and figures, as seen by our artists.

Following his acclaimed solo exhibition at the gallery last March, Thomas Lerooy will debut a new sculpture that continues his exploration of tension, transformation, and the uncanny. Lerooy's practice is defined by potent dualities, at once seductive and unsettling, humorous and austere, intimate and grotesque. Working across sculpture, drawing, and painting, he continually tests the limits of material and subject, distorting familiar motifs to challenge entrenched ideas of beauty, absurdity, and the human condition.

Although celebrated for his sculptures and drawings, Lerooy has recently embraced painting as a means of breaking free from the constraints of earlier techniques, expanding his visual language with renewed freedom. To highlight this range, the presentation will also include a large-scale painting.

The booth will also feature Paul Delvaux's *La Petite Madone* (1973), a striking example of the artist's late practice. In this intimate yet enigmatic composition, Delvaux presents a woman and child within a dim interior framed by red drapery and a softly glowing lamp. The figures' calm detachment and the scene's theatrical stillness embody the dreamlike, introspective world that defines his mature work—where tenderness and estrangement quietly coexist. Its inclusion underscores Delvaux's enduring relevance and his dialogue with contemporary explorations of the uncanny.

A further highlight is Jan Cox's *Achilles neemt wraak op het lijk van Hector* (1975), a powerful and emotionally charged painting by the Belgian-American expressionist. Part of a series inspired by the *Iliad*, the work reflects Cox's deep engagement with mythological and existential themes, using Greek tragedy to confront human violence, grief, and psychological rupture.

After last year's unique presentation of Emily Mae Smith's work in the Magritte Museum, we are delighted to showcase a print by the artist. Produced through an exceptionally intricate 49-color screen-printing process at Brand X, the legendary American workshop founded by renowned printer and collector Robert Blanton.

Emily Mae Smith's practice is rich with art historical references, drawing on Symbolism, Surrealism, and Pop Art. Beneath her visual wit, Smith addresses urgent questions around gender, sexuality, capitalism, and violence. Central to her imagery is the recurring broomstick figure—a form that simultaneously evokes a domestic tool associated with women's labor, a painter's brush, and a phallic symbol. This character evolves throughout her oeuvre, assuming a wide array of forms and identities.