

23.01.2019 – COMMUNIQUE DE PRESSE – OUVERTURE DE LA BRAFA 2019

BRAFA 2019 – L'ART SANS FRONTIÈRES

**La 64^{ème} édition de la BRAFA rassemble 133 galeries d'art belges et internationales
du 26 janvier au 3 février sur le site de Tour & Taxis à Bruxelles**

Il peut sans doute paraître une évidence de rappeler que l'art ne connaît pas de frontières, cependant en des temps incertains où celles-ci semblent être redevenues un enjeu prioritaire dans de nombreux pays, il n'est sans doute pas vain de le rappeler et mieux, de le démontrer.

« *L'art sans frontières* », car jamais encore la Brafa n'avait accueilli autant de galeries étrangères. Au nombre de 84, elles représentent désormais 63% du total des exposants. Et l'on peut s'en réjouir car cela confirme à la fois la solidité du marché national où le mythe du *collectionneur belge* continue manifestement à séduire, mais également la montée en puissance à l'international de la foire qui tend à se renforcer lors de chaque édition. Un positionnement idéal en début d'année, la position géographique de Bruxelles au centre de régions parmi les plus prospères d'Europe et sa très grande connectivité avec celles-ci, la qualité de l'offre hôtelière bruxelloise et de l'organisation de la foire, ainsi que l'ambiance décontractée, à *la Belge*, de l'événement sont probablement autant de critères qui concourent à son attractivité.

« *L'art sans frontières* », car la Brafa, depuis toujours, a misé sur le mélange des styles, des époques, des origines et a fait de l'éclectisme et du *cross-collecting* sa véritable griffe. Une tendance qui est particulièrement au goût des collectionneurs et des amateurs d'art actuels qui aiment à composer des ensembles où ancien, moderne et contemporain cohabitent ; où un buste antique peut parfaitement trouver pour voisin idéal un masque africain ou une sculpture du XX^e, mis en valeur sur une commode XXVIII^e, sous un miroir design ou un tableau de maître ! Reflétant en cela notre époque contemporaine où nous échangeons, consommons, commerçons et voyageons bien au-delà de nos frontières et continents.

« *L'art sans frontières* », c'est aussi une volonté de mettre en avant l'art de tous les continents et de toutes les cultures, et ceux-ci constituent assurément et depuis longtemps, un des points forts de la Brafa. D'Afrique, d'Amérique, du Moyen-Orient, d'Asie ou encore de la lointaine Océanie, de nombreuses pièces tentent d'ouvrir le regard des visiteurs sur d'autres formes d'art et d'expression, sur d'autres représentations et visions du monde. Les propositions ne manqueront à nouveau pas lors de cette nouvelle édition !

« *L'art pour tous* », c'est le crédo qui sous-tend la création toute entière de l'Invité d'Honneur de cette Brafa 2019, le célèbre duo britannique Gilbert & George, présent avec cinq photomontages de grand format présentés en divers lieux de la foire. Bien que le duo ait acquis depuis longtemps la reconnaissance internationale, il puise toutefois son inspiration dans sa vie quotidienne au cœur de son quartier populaire de l'East End à Londres, au contact d'une population cosmopolite et pas forcément privilégiée. Ils traduisent ensuite ce quotidien vécu dans de grandes séries thématiques où ils abordent des sujets tels que le sexe, la religion, la corruption, la violence, l'espoir, la peur, les

tensions raciales, le patriotisme, l'addiction ou la mort. Quand le local devient universel, ou une autre façon d'abolir des frontières, d'ordre mental cette fois...

Complémentaire à ce duo de prestige, il faut aussi souligner l'exposition exceptionnelle que la ROCAD.be (ancienne dénomination de la 'Chambre Royale des Antiquaires et Négociants en Œuvres d'Art de Belgique') propose à l'occasion de son centenaire. Une quarantaine de pièces majeures, toutes issues de collections privées et ayant été vendues par des membres de cette association au cours de son histoire, ont été rassemblées dans une scénographie audacieuse. L'exposition s'accompagne de la publication d'un livre mettant en perspective le métier de marchand d'art d'hier à aujourd'hui, mais aussi, de demain...

Et puis, que serait une visite à la Brafa sans un détour vers l'une des conférences quotidiennes proposées par le cycle *Brafa Art Talks* proposant des sujets multiples et variés ? Année anniversaire oblige, Pieter Bruegel l'Ancien fera l'objet de deux présentations distinctes, l'une en français, l'autre en néerlandais, aux côtés de Bernard Van Orley, Peggy Guggenheim, des critères qui font qu'une œuvre d'art est considérée comme majeure, ou encore de deux tables rondes co-organisées avec Eeckman Art & Insurance ou la CINOA (Confédération Internationale des Négociants en Œuvres d'Art).

Enfin, faut-il le rappeler, toutes les œuvres et objets présentés à la Brafa ont fait l'objet d'un examen scrupuleux lors d'un vetting strict réalisé par une centaine d'experts indépendants, avec le concours d'un laboratoire scientifique et de l'Art Loss Register.

Au cœur de l'hiver, la Brafa se veut une fenêtre sur le monde, une respiration artistique et inspirante où chacun peut venir s'émerveiller, s'étonner, réfléchir, poser un autre regard. Il y en a forcément pour tous les goûts, pour toutes les exigences, pour toutes les bourses, pour le collectionneur le plus pointu ou le simple débutant. La Brafa, c'est tout cela et bien plus encore, comme le laisse entrevoir ci-après la sélection, forcément non-exhaustive, d'œuvres et d'ensembles à ne pas rater lors de cette édition 2019.

Haute Epoque

- **At Mullany** (stand 33b): an Infant Jesus of great delicacy draws the visitor's gaze, a work of Juan de Mesa (Córdoba 1583 - 1627 Seville), Spain, c. 1619 – 1623 and a *Pietà* of great intensity by Luis de Morales (Badajoz c.1510-1511–1586 Alcántara), Portugal, c. 1570 – 1580.
- **Sandro Morelli** (stand 63a) presents an outstanding wooden strong box with on the front two carved lions, five iron pendants with a very ornamental spiderweblock, decorative certosino inlaid with ivory nails, 'fake' secret drawers, from Lombardy, late XV century.
- The **Galerie Sismann** (stand 110c): specialist in European sculpture of the 'Golden Age' up to the 18th century, has this year put the emphasis on 'Flemish and Dutch Golden Age sculpture'. To be particularly admired are a highly refined Baroque angel, from the entourage of Guillaume Kerricx the Elder in Antwerp circa 1700 and a Virgin and Child with the young John the Baptist in ivory, a work of great tenderness and virtuosity.

Pre-Columbian art

- **Deletaille Gallery** (stand 40b): creates unexpected parallels between an exceptional Codex Style vase with mythological scene Ceramic from Mexico, Guatemala, Maya Lowlands, 600-900 AD and contemporary artworks in cardboard, masks and armours of Lilian Daubisse or a superb historical work in plaster of Georges Segal dating 1970.

Archaeology

- **Galerie Harmakhis** (stand 76c) highlights several masterpieces including an impressive Roman theatre mask dating back to the 1st Century AD, 75 cm high, a very pure head of a dignitary in

basalt, Egypt, 19th Century (c.1292-1190 BC) and an elegant Ba-bird, Egypt, Ptolemaic Period, 3rd – 2nd century BC, gilded and polychrome stucco on wood.

- **Axel Vervoordt** (stand 75b) will celebrate its 50-year anniversary in 2019. Highlights include a votive face stele, exceptionally executed in bronze, from South Arabia, circa 200-100 BC. with a surprisingly contemporary aspect.
- **Phoenix Ancient Art** (stand 8c) exhibits a beautiful Roman marble, 4th c. BC depicting the powerful superhero Hercules with the horn of Achelous. The sculpture was once part of the private collection of the New York restaurateur and art collector Jan Mitchell.
- **Galerie L'Ibis** (stand 44b) showcases a powerful head of Sekmet with a solar disk in diorite, New Kingdom, period of Amenhotep III, ca. 1410-1372 B.C.

Asian art

- **Grusenmeyer-Woliner** (stand 97d) displays a beautiful Stele of Vishnu in black stone, northeast India, Pala period, 12th c.
- A real eye-catcher is to be found at **ArtAncient** (stand 73b) with a larger than life stucco head of the Buddha, dating from the 4th century AD, a rare example of Buddhist art with a beautiful otherworldly expression, a fine polished surface and original polychrome.
- Not to be missed at **Christophe Hioco** (stand 132a) are two elegant bronze sconces representing dragons, Northern China, 11th-10th century BC (Western Zhou Dynasty), provenance from the famous David David-Weill collection, and a sandstone Umamahesvara from Northern India, 8th to 9th Century, Gurjara-Pratihara Dynasty, an excellent example of the grace and movement of Indian statuary of the medieval period.
- **Steinitz** (stand 6c) continues to surprise us, with this Japanese lacquer marriage chest from the Edo era, 17th century. Japanese lacquer in Maki-e or silver on a black background; sculpted and gilded wood.
- **Pierre Segoura** (stand 56a): exhibits a stunning pair of earthenware water jugs in Japanese enameled porcelain and with a gilded and chiseled mount. This pair of jugs dates from the Empo Tenwa period, around 1673-1683, the beginning of the Kakiemon style, produced in the kilns of Arita.

Old Masters

- Pieter Brueghel the Younger (1564-1637/38) is the guest of honour at the **Galerie Florence de Voldère** (stand 115c). His painting titled 'Wedding Dance in the Open Air', dated 1624, is an interpretation of a drawing by Pieter Bruegel the Elder, now lost. Its worldly theme, that of a dance, attests to the revolution of ideas engendered by the progress of humanism.
- At **Costermans** (stand 123b) – celebrating its 180th anniversary this year! – it's a portrait of a man by Gaspar de Crayer (1582 – 1669), a work from Antwerp of great finesse painted in 1627, merits admiration.
- **Jan Muller Antiques** (stand 129b) presents a beautiful Frans Francken II (Antwerp 1581 – 1642) & Ambrosius Francken (Antwerp ca 1590 - 1632), The passage of the Red Sea.

Furniture & works of art XVIth-XVIIIth century

- One outstanding item is the beautiful polychrome Boulle marquetry chest of drawers attributed to Nicolas Sageot (1666-1731), Louis XIV era, at **Brun Fine Art** (stand 118c).
- An elegant lady's writing desk (*bureau en pente*), Paris, Louis XV period, c1745/55) executed by Bernard J.J. van Risenburgh, aka B.V.R.B. (1696-1766; maître before 1730) welcomes you to the stand of **Röbbig München** (stand 5c).
- **Theunissen & De Ghellinck** (stand 140a) offers elegant 'Scabello' chairs from Turin, circa 1740-1750. A similar model can be found in the Royal Palace of Turin.

- **Steinitz** (stand 6c): shows an impressive *bust of Bacchus* in terracotta, circa 1645 by Lucas Faydherbe (Mechelen, 1617-1697) as well as *Bust of Omphale*, queen of Lydia, circa 1645. Provenance: from the artist's collection, collection of his son Jan Lucas Faydherbe (1654-1704), in his house in Mechelen, province of Antwerp, Flanders, then by descent.

Contemporary art

- Various works from Gilbert & George, guest of honour, spread over the fair : to be admired at **Albert Baronian** (stand 65a), at **Bernier/Eliades** (stand 110c), the series of the BEARD PICTURES, at Guy Pieters (stand 141a) or at **Galerie Schifferli** (stand 67a), a great historic work in black and white from 1980 called MAD.
- For her first entry, **Galerie Sofie van de Velde** (stand 18d) is organising an exhibition called 'Looking at the world through rose-coloured glasses' in a stand wreathed in a pink atmosphere. Her key piece is without doubt a bodice by the Mexican artist, Frida Kahlo.
- You are met at the entrance to the **Gladstone Gallery** (stand 96d) by an immense sculpture by Ugo Rondinone (223 x 91.4 x 71 cm) and a very fine Kapoor mirror or a delicate work by Alessandro Boetti.
- At **Meessen De Clercq** (stand 93d), a spectacular half bust of Hermès from French artist Benoît Lemaire not be missed.
- **Patrick de Brock** (stand 91d) shows a fine minimalist series by Imi Knoebel, dated 2018 where he works on the play of colour and form.
- **La Patinoire Royale / Galerie Valérie Bach** (stand 49a), confirms its predilection for kinetic and optical art and pays tribute to Franco-Venezuelian artist Carlos Cruz Diez (Caracas, 1923), a major practitioner of this art. Cruz Diez' spiritual filiation will be represented by the works of Gisela Colon (USA, 1966); her sculpture-paintings titled 'Pods', inspired by nature and femininity, are like cells with changing colours and a mother-of-pearl effect. An impressive table by Ado Chale, a Belgian blacksmith and artist, will be displayed as a counterpoint to this double show.

Tribal Art

- **Didier Claes** (stand 94d): has put together in a fine arrangement designed by René Bouchara, a splendid collection of combs from the Democratic Republic of Congo. In this collection of prestige objects, we see primarily the Chokwe, Yaka, Luba and Lélé styles. In central Africa, the use of the *kisanola*, which means comb in Lingala, shows the importance attributed to body ornamentation, and in particular of the hair.
- **Serge Schoffel – Art Premier** (stand 9c): shows a rare Black Uli figure with a wonderfully dark, sooty patina. The 19th-century sculpture was carved by the Mandak people of Papua New Guinea, New Ireland province. For the occasion, he also gathered a fine collection of some 30 Yoruba statues, an ethnic group found in Nigeria and in part of Benin.
- **Bernard de Grunne** exhibits a powerful Fang statue from Gabon. The gallery offers an original group of statues by the Dinka people, a major ethnic group native to south-eastern Sudan.

Comics strips

- **Belgian Comic Strip Gallery** (stand 99d): for the first time on the original comic strip drawings market, an exceptional set of three original compositions in India ink illustrating scenes from the adventures of Tintin in the Middle East; 'The Crab with the Golden Claws' and 'Tintin in the Land of Black Gold'.

Jewellery

- **Epoque Fine Jewels** (stand 53a): offering a marvel of delicacy, a unique, museum-quality work; an Art Nouveau dog collar titled 'Glycines' made by the renowned Belgian goldsmith and jeweller Philippe Wolfers in 1901-1902.

- On **Bernard Bouisset's** stand 37b), the most precious object is a spectacular articulated bracelet of more than 60 carats, an unsigned French piece from the 1940s

20th century decorative arts

- **Maison** Rapin (stand 113c): has chosen a 1968 couch in leopard print, a rare piece emblematic of the radical Italian design collective Archizoom Associati (Florence, 1966-1974). Members of the anti)design movement, their much admired work was a critique of modernism and its propensity to promote consumerist societies.
- **The Heritage Gallery** from Moscow (stand 128b) will mark its debut at BRAFA 2019 with a remarkable table on rifle legs, made in Soviet Russia in the 1930s. The 1917 Revolution and its consequences were for the most part dramatic, but also offered unprecedented opportunities for artists as propaganda art became one of the new paths open to them. Decorated with hammers and sickles, the table glorifies the Revolution and its people. 'Work hard, gun alongside', as Vladimir Mayakovsky put it.
- **Galerie Le Beau** (stand 102d): for its fourth participation, the Galerie Le Beau presents a selection of furniture connected to architecture by focusing on the Finnish architect and designer Alvar Aalto whose 1950 table lamp has become a rarity, and on Brazilian modernist design with Joaquim Tereiro, the founder of Brazilian modernist design, whose elegant three-seat sofa and a wonderful chaise-longue are sure to be eye-catchers. Other works include those of Israeli architect and designer Ron Arad, American design master George Nakashima and Danish designer Poul Henningsen.
- Exhibiting here for the first time, the Dutch Gallery **Morentz** (stand 86d) has selected some fine pieces: an outstanding Paul Evans (USA) cabinet from his first collection for Directional Furniture, a sculptural armchair designed by Martin Eisler (Austria) in 1955, and a rare wooden sculptural coffee table designed by Nerone and Patuzzi for Gruppo NP2.
- **Galerie Mathivet** (stand 4c) presents a fabulous Fireplace mantel, circa 1900 of Carlo Bugatti (1856 -1940) is not be missed.

Glass, porcelain and ceramics

- **Röbbig München** (stand 5c) : among various treasures, a very rare pair of purple-ground baluster vases with polychrome chinoiserie scenes by Johann Gregorius Höroldt (1696 – 1775) and Johann Ehrenfried Stadler (1701 – 1741), Meissen, c. 1728. These so-called Augustus Rex-vases, which bear the monogram 'AR' for Augustus Rex, August the Strong, who founded the first European porcelain manufactory in 1710 in Meissen. Only porcelain that was made for August the Strong himself or as diplomatic gifts was marked with this monogram.
- **Art & Patrimoine Laurence Lenne** (stand 130b): is exhibiting an elegant Vincennes porcelain vase by Charles-Nicolas Dodin (1734 – 1803).
- **Marc Heiremans** (stand 69b) presents a rare Battuto vase from Tobia Scarpa (Venice, 1935), For Venini, Italy, Murano, circa 1960.

Clocks

- Two exceptional clocks from the famous clock-maker Robert Robin (1741-1799). One can be seen at **Röbbig München** (stand 5c). This is a table regulator with a small quarters -striking mechanism & calendar by Robert Robin (1741-1799) and Joseph Coteau (1740-1801; maître in 1778), Paris, Louis XVI period, dated 1778, an enamel dial signed 'Coteau' and dated '1778', Movement signed 'Robin hor. du Roy'.
- The other outstanding clock is at **La Pendulerie** (stand 111c), an important cabinet regulator clock, Paris, early Louis XVI, period 1776, enamelled by Elie Barbezat, dated 1776, case stamped Balthazar Lieutaud.

Gold and silverware

- **Dario Ghio** (stand 108c) is exhibiting a rare set of four candlesticks in silver, silversmith Michaël Filassils, Paris, circa 1714-1715, as well as a rare erotic cutlery set in ivory, silver and iron, Netherlands circa 1680.
- One of the focus points at **Arschot & Cie** (stand 42b) will be a very sophisticated engraved and gilded goblet, decorated with polychrome enamel painted over copper, Augsburg 1710, by Elias Adam, a brilliant silversmith, with enamel by Johan Aufenwerth.
- La **Galerie Claude Bernard** (stand 27c) presents a remarkable solo show of the work of French sculptor and goldsmith, Goudji, born in Georgia. His artwork combines dinandery technique with hard stone incrustations in metal. Around 70 pieces in gold and in silver have been brought together for this occasion.

19th, 20th and 21st Century Paintings

- **Brame & Lorraine** (stand 84c) are showing a rare, very beautiful, drawing in Indian ink made in 1917 by Pablo Picasso (1881-1973), entitled 'Parade': the French Manager as well as an enigmatic oil on canvas 'L'air Solaire' (1962) by Victor Brauner (1903-1966).
- At the **Galerie von Vertes** (stand 7c), an enigmatic sunset by French symbolist Odilon Redon (1840-1916) accompanies another magnificent play of colours by the German Gerard Richter (b. 1932), *Ohne Titel* (1.10.83), oil on paper, 1983.
- The outstanding display at **Simon Studer Art Associés** (stand 16d) is dominated by a magnificent, great work by American painter Kenneth Nolan (1924 -2010), *To Sea*, produced in 1970 during his minimalist period, as well as a work by Niki de Saint-Phalle (1930-2002), *Graziella*, made in 1963-1964, an assembly of objects on a metal framework with lace and spray paint, mounted on a panel.
- At **Repetto Gallery**, London (stand 80c), which specialises in post-war Italian art, a whole wall is dedicated to presenting elegant ceramics by Fausto Melotti (1901-1986) from the '50s and '60s.
- The **Galerie Shifferli** (stand 67a) is also presenting a very fine drawing with primitive lines, by Louis Soutter (1871-1942), *Je dois les nourrir*, a late work produced when he was almost blind and was painting directly onto the paper with his fingers. This series is the most rare and sought-after by collectors.
- **Harold t'Kint de Roodenbeke** (stand 27c): presents 'Les plongeurs' (The Divers) by Fernand Léger (1881-1955), a gouache dating from 1944, which will attract attention for its wonderful colours and dynamics as well as its link with Parisian Galerie Louise Leiris of David-Henry Kahnweiler ou un beau Soulages de 1959.
- The **Osborne Samuel Gallery** (stand 81c) will be showing 'Six reclining figures', 1944, by Henry Moore (1898-1986). The six reclining figures in this wartime drawing are beautifully drawn sketches for sculpture typical of the artist's working method. It will also exhibit a unique Lynn Chadwick (1914-2003), 'Three Standing Figures', 1955. This work was included in the Kassel Documenta of 1955, which led to Chadwick's invitation to the 1956 Venice Biennale where he won the International Sculpture Prize ahead of the expected winner, Alberto Giacometti.
- **Rodolphe Janssen** (stand 94d) displays a beautiful Karel Appel with vivid colors, *Twee Figuren* from 1954, that had been acquired by Hergé, the Creator of Tintin and was to be seen in his office.

Belgian Art

- **Francis Maere Fine Arts** (stand 55a): presents a beautiful Gustave van de Woestyne untitled *Early Spring, Young Girls with daisies* from c. 1920
- **Galerie AB** (stand 45b) presents a colourful and captivating gouache on paper, 'Untitled' of 1962, by the poet and painter Henri Michaux (1899-1984). The philosophy of Buddhism and Oriental calligraphy inspired Michaux who also experimented with psychedelic substances in

the 1950s and 1960s. This work was once part of the collection of Daniel Cordier, a gallerist and celebrated figure of the French Resistance.

- On the occasion of the five hundredth anniversary of the death of Brueghel, in 2019, the **Galerie Oscar De Vos** (stand 117c) is showing painters of Laethem School for whom Brueghel was an inexhaustible source of inspiration. His landscapes describing the seasons or agricultural works are seen in the very fine painting titled *La Faucheuse* by (1902) Emile Claus (1849 – 1924) and the snowy landscapes of Valerius de Saedeleer (1867 –1941)
- **Galerie Jamar** (stand 66a): the Belgian painter Léon Spilliaert (1881-1946) is best known for his mysterious, Symbolist works, the subjects of which often came to him during his night-time strolls. The cheerful and bright 'Girl in White' of 1912, is also not to be missed.
- Always somewhat puzzling, the work of the Belgian icon René Magritte (1898-1967) remains fresh and interesting to behold to this day. The **Omer Tiroche - Gallery** (stand 10c) has this gouache of 1946, untitled 'L'École buissonnière' by Magritte.
- A fine work by the Belgian Anto Carte (1886-1954) 'The little harlequin', circa 1928, at the **Lancz Gallery** (stand 15d). His work is situated with grace and melancholy at the intersection of Symbolism and Naturalism, inspired by the life of miners, peasants and fishermen. His kinship with the Flemish Gustave Van de Woestijne is obvious.
- **Cortesi Gallery** (stand 134a), a new arrival from London, specialising in European artistic movements of the 1960s to the present, has brought some very fine works by Walter Leblanc, who participated in the exhibitions of the Group ZERO.
- **Stern Pissarro Gallery** (stand 121b): showcases a large work by Belgian artist Paul Delvaux, painted in 1948 and new to the market. This enigmatic work is an excellent example of Delvaux's famous series of female nudes often set in dream-like landscapes.

Ancient and Modern Books

- An extraordinary, rare drypoint etching by Rembrandt (1606-1669), entitled *Les Trois Arbres* can be seen at **Lex Antiqua** (stand 50a) among the most sought-after landscapes. This work was exhibited at the Louvre from the early 19th Century and was the favourite print of the French avant-garde.
- The **Librairie Calliope** (stand 50a) presents an original 1st Edition of *Frankenstein or the Modern Prometheus*, one of the first gothic novels in the English literary genre, a classic known all over the world and the precursor of French crime fiction.
- **L'ABAC** (stand 50a) exhibits a *Pornocrates* by Félicien Rops (1833-1898), an original photograph signed by the artist.

Textiles and carpets

- **De Wit Fine Tapestries** (stand 107c): A thousand flowers and plants bedeck this magnificent wool and silk tapestry, originating from Southern Netherlands and dating back to the early 16th century. This millefleurs style enjoyed the greatest popularity in French and Flemish tapestries during exactly that period.
- **N.Vrouyr** (stand 31c): presents an unusual braided mat in oval shape and beautiful soft colours.

Objects of curiosity

- Numerous unusual surprises await you at **Finch & Co** (stand 37b), including a sinuous Baroque mythological sculpture of the God Hercules wrestling the Giant Antaeus attributed to Antwerp sculptor Jan Pieter van Bourscheit the Elder, an unusual interesting set of twelve ivory historical caricature portrait reliefs depicting some of the leading Catholic clergy responsible for the revocation of the Edict of Nantes in 1685 and implicated in the subsequent persecution of the Protestant Huguenots, as well as a beautiful collection of 30 Oceanic Fijian Hardwood *I Ulas*

displaying the various types used for throwing or as missile clubs for hunting or fighting weapons.

- **Porfirius Kunstammer** (stand 47a): shows a Rose Engine Turned Box, a rare combined tobacco and snuff box of 1575, a splendid example of a Tudor work of Art.
- **Theatrum Mundi** (stand 122b) has designed a stand around the theme of the moon. Here, the 21st century spirit of Wunderkammer combines a lunar stone with astronauts' costumes from iconic Hollywood films like the Aliens, or Armageddon, as well as various scientific instruments, such as a rare planispheric astrolabe in gothic style (14th-15th century, Paris) attributed to Jean Fusoris. Extraordinary unusual piece: the very fine skeleton of a Pteranodon longiceps in flying position, from the Upper Cretaceous period, 70-85 million years ago found in Western Kansas, USA.
- **ArtAncient** (stand 86d): presents an exhibition called Maker Unknown, which explores the artistic and sculptural qualities of natural artworks and compare these to man-made antiquities. They displayed an exceptional, intact example of the largest egg ever laid (H: 30 cm), in excellent condition, an elephant bird (*Aepyornis maximus*) egg from Madagascar, dating to the 17th century or earlier. Equally spectacular, a huge, swirling mass of natural greyish-white sparkling sandstone which constitutes a gogotte formation. A magnificent example of one of nature's rarest and most aesthetic rock formations, discovered in the sand dunes of Fontainebleau, France, Oligocene, and dating back to circa 30 million years ago.

Note à la presse:

Textes presse disponibles et photos téléchargeables en haute définition sur www.brafa.art (onglet 'presse'). Retrouvez aussi les infos des exposants dans www.brafa.art/exhibitors-news-fr et des vidéos, interviews et témoignages dans www.brafa.art/videos-fr

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