

BRAFA ART FAIR

BRAFA 2026: a 71st edition resolutely looking to the future

22.01.2026



The 71st edition of BRAFA, one of Europe's oldest and most prestigious art fairs, will be opening its doors from Sunday, January 25th to Sunday, February 1st, 2026 at Brussels Expo (Halls 3, 4 and 8). With seven decades of history behind it, the Fair combines excellence, diversity and eclecticism, offering Brussels an international showcase for ancient, modern and contemporary art. Under the chairmanship of Klaas Muller for the second year, BRAFA continues to assert its position as an unmissable event for collectors, curators, decorators and art enthusiasts from all over the world.

An emblematic fair for European art

This year, nearly 150 galleries from 19 countries will be presenting a carefully selected range of works, from Old Master paintings and decorative arts to design, jewellery, carpets and rare books, as well as contemporary art. Before the opening, each piece is examined by approximately 100 international experts, who guarantee their quality, authenticity and provenance. BRAFA therefore remains a barometer of the European art market, reflecting the trends and vitality of the sector.

A total cultural and heritage experience

The 2026 edition will be placing particular emphasis on Belgian heritage, with the King Baudouin Foundation as guest of honour. To mark its 50th anniversary, the Foundation will be presenting an enlarged stand featuring recent acquisitions and masterpieces entrusted to Belgian museums and public collections: a bracelet by Pol Bury, a figure of Christ by Willem Key, a tapestry by Elisabeth De Saedeleer and a unique coat of Brussels lace. Iconic works such as Jan Baptist Bonnecroy's panoramic view of Brussels, the Holy Blood banner and the Gallic Treasure of Thuin will complete this exceptional selection. Melanie Coisne, Head of the Heritage & Culture Programme, says: "BRAFA is a very important event for us because it is a wonderful opportunity to share these treasures with all art lovers, to inspire and engage them, but also to showcase our commitment to preserving this heritage and promoting art and culture."

A reimagined scenography for a rapidly expanding Fair

To meet the needs of a dynamic fair, BRAFA 2026 will feature a new layout. Halls 3 and 4 will be entirely devoted to art, whilst a new space in Hall 8 will allow visitors to indulge in a variety of culinary experiences, from classic brasserie fare to sushi and fine Italian cuisine.

A broader international scope

Since moving to Brussels Expo, BRAFA has benefited from improved accessibility and attracts a loyal and diverse international audience every year. Last year, more than 72,000 visitors passed through its doors, proof of the Fair's appeal to art lovers, professionals, the specialised press and art connoisseurs. BRAFA stands out for the excellence of its galleries, the quality of its welcome and the elegance of its setting, creating a unique atmosphere that combines professionalism and conviviality.

A selection of works and highlights

Each edition showcases exceptional pieces, chosen for their rare quality, remarkable provenance or historical value. Visitors will be treated to a comprehensive overview of the history of art and contemporary creation, in an environment conducive to encounters, exchanges and discovery.

HIGHLIGHTS 71st Edition – Not to be missed this year

Modern and Contemporary Art

The **Mulier Mulier** gallery (stand 21) will be presenting a piece by the British collective Art & Language, founded in 1968, emblematic of conceptualism and total abstraction. Signed and dated on the reverse, *100% Abstract* reflects the group's commitment to questioning the very nature of painting and visual language, making this piece a rare and emblematic example of 1960s conceptual art.



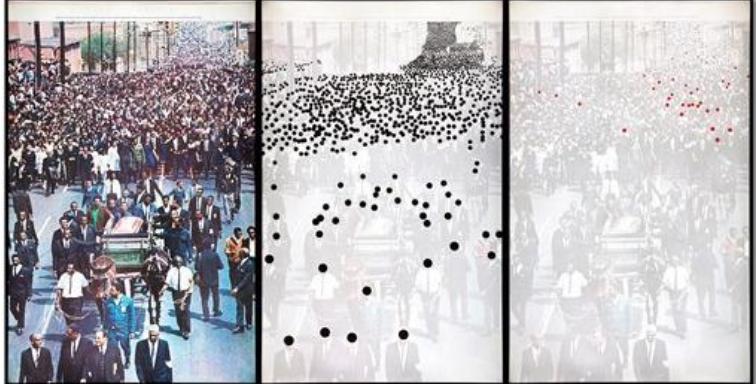
Art & Language (1968 Coventry, United Kingdom)
100% Abstract, 1968
Oil on canvas, 49 x 43.5 cm



Georges Condo (USA, Concord 1957)
Composition, 1983
Oil on canvas, 122 x 92 cm

Brame & Lorenceau (stand 6) will be exhibiting *Composition* by Georges Condo, an American artist who has already been featured several times at BRAFA, and who is renowned for his reinvention of modern figurative art. Through abstraction, grotesquery and surrealism, Condo explores the human soul and psychological dynamics with distorted forms and fragmented faces, combining humour, tension and poetry. *Composition* stands out for its power and originality, making this piece a highlight of this year's Fair.

Galerie La Patinoire Royale Bach (stand 53) will be presenting *Life Magazine, 19 April 1968* by Alfredo Jaar, an iconic piece that transforms a photograph of Martin Luther King's funeral that appeared in the legendary American weekly magazine. In this luminous triptych, Jaar transforms the faces of the participants into coloured dots, confronting the viewer with the persistence of racism and social divisions that run through American society.



Alfredo Jaar (Chile, Santiago 1956), *Life Magazine, 19 April 1968*, 1995
Three light boxes, analogue colour printing on Duratrans
183 x 360 cm



Yayoi Kusama (Japan, Matsumoto, 1929)
Visionary Wave Crest, 1978
Enamel and acrylic on canvas, 65.5 x 80.5 cm

The **Stern Pissarro** gallery (stand 25) is delighted to present Yayoi Kusama, one of the most influential contemporary artists. Featuring her iconic *Infinity Net* motif, the piece unfolds on an impressive scale, combining enamel and acrylic to create a hypnotic texture. Highly sought after by collectors, this piece – particularly rare due to its date, which goes back to the early years of the artist's career – powerfully illustrates Kusama's fully developed and instantly recognisable universe.

For their debut at BRAFA, the **Beck & Eggeling Fine Art** gallery (stand 22) will be exhibiting *Un Caprice de Neptune* by Max Ernst, a major figure in twentieth-century Surrealism. This small painting illustrates Ernst's fantastical and poetic imagination, combining mythological motifs with an inventive exploration of the forms, textures and symbols that characterise his work.



Max Ernst (Brühl 1891-1976 Paris)
Un Caprice de Neptune 1959
Oil on canvas, 27 x 35 cm



Hans Op de Beeck (Belgium, Turnhout, 1969)
Crow, 2025
MDF, metal, polyamide, coating and bronze
160 x 80 x 56 cm

For its first participation at BRAFA, **Almine Rech** (stand 94) will be presenting *Crow* by Hans Op de Beeck, a Belgian artist renowned for his dreamlike and immersive installations. This life-size kinetic sculpture depicts a crow in flight, animated by a mechanism that creates the illusion of movement whilst remaining suspended. *Crow* calls to mind classic fables and animated films, as well as the melancholy of automatons, bringing mechanical movements to life with surprising fluidity. Not to be missed.

Galerie Boulakia (stand 54) will be showcasing Joan Miró's *Des figures devant la lune*. Created during the artist's exile and the Second World War, this painting combines biomorphic forms and lunar elements, reflecting Miró's imagination and introspection in the face of global turmoil. Signed and dated in Barcelona, it illustrates the artist's graphic virtuosity and his unique balance between abstraction and figuration. Featured in numerous international exhibitions, from the Palazzo dei Diamanti in Ferrara (1985) to the Grand Palais in Paris (2018), and recently at the Musée des Beaux-Arts in Mons (2022-2023), this piece remains a major example of Miró's universe.



Joan Miró (Barcelona 1893-1983 Palma de Mallorca)

Des figures devant la lune, 1942

Pastel, gouache, wash, brush, ink and pencil on paper

64.5 x 48.5 cm



Yves Klein (Nice 1928-1962 Paris)

La Terre Bleue, 1957

IKB pigment, 41 cm

Presented by the **Guy Pieters** gallery (stand 108), *La Terre Bleue*, created using IKB (International Klein Blue) pigment, illustrates Yves Klein's quest for immateriality and chromatic purity. Standing 41 cm tall, it transforms colour into matter, giving the piece a physical presence whilst suggesting emptiness and infinity. Exhibited at the Centre Pompidou (Paris), the Musée d'Art Moderne et d'Art Contemporain (Nice) and then at the Museo Pecci (Prato), Klein's globe bears witness to the artist's international impact and his radical exploration of colour and perception.

Archaeology

Grusenmeyer-Woliner (stand 138) will be presenting *Baby Jane*, one of the most complete juvenile Triceratops skulls known to date. Discovered in the famous Hell Creek Formation in South Dakota in 1998, it dates back 66 million years and belongs to the very last generation of dinosaurs before their extinction. This exceptional fossil offers a unique insight into the last generation of Triceratops and bears witness to the exceptional scientific richness of BRAFA 2026.



Triceratops horridus ("Baby Jane"), juvenile dinosaur skull
Late Cretaceous period (late Maastrichtian, approx. 66-68 million years ago)
Mounted skull, approx. 75% complete, 155 cm
Hell Creek Formation, United States



Attributed to the Menzies group

Red-figure epichysis in terracotta with Hermaphroditos and a woman
Greek, Apulian, circa 330-310 BC, 21 cm

COLNAGHI (stand 40) showcases a red-figure terracotta epichysis attributed to the Menzies Group, depicting Hermaphroditos and a woman. Dated to Apulian Greece in the 4th century BC (circa 330–310 BC), this work finely illustrates the richness of the iconography and the technical mastery of Apulian workshops of the period. Probably intended to contain precious oils or perfumes, it stands out for the elegance of its form and the delicacy of its figurative decoration. Preserved in excellent condition, this remarkable piece comes from the prestigious Eugène Piot collection.



Two corner posts from the sarcophagus of the priest Horudja
Egypt, Late Period, 26th Dynasty (c. 664–525 BC)
Carved and inscribed wood, 47 x 14 cm each



Decorative Art

Herwig Simons Fine Arts (stand 106) will be presenting a seventeenth-century game box, a remarkable example of Bohemian intarsia craftsmanship. Carved and inlaid with wood, this box features a bas-relief depicting Aeneas and Dido accompanied by a putto on one side and a finely crafted chessboard on the other. The interior reveals a backgammon board decorated with double-tailed dolphins. From the collection of Lothar Schmid, a German grandmaster and arbiter of the 1972 World Chess Championship, this piece combines craftsmanship excellence with the history of board games.

Game box with chessboard and backgammon, Eger
(Cheb, present-day Czech Republic), seventeenth century
Carved and inlaid wood (intarsia), 48 x 48 x 11.5 cm



Jean-Julien Deltîl (France, Paris 1791-1863 Fontainebleau), *La Bataille d'Héliopolis (Les Français en Égypte)*, early 19th century

Panoramic wallpaper mounted on three canvases

208 x 594.5 cm

Gallery de Potter d'Indoye (stand 140) will be unveiling an exceptional example of panoramic wallpaper entitled *La Bataille d'Héliopolis*, also known as *Les Français en Égypte*. Depicting the decisive victory of the French Army of the Orient on March 20th, 1800, this monumental piece offers a richly detailed historical panorama measuring 208 cm high and nearly 6 m wide. This masterpiece reflects the early nineteenth-century taste for historical panoramas and the narrative power of wallpaper, combining documentary precision, graphic virtuosity and spectacular scale.

Furniture and Design

Presented by **Martins&Montero** (stand 115), Lina Bo Bardi's *Cadeira Sertaneja* embodies an essential and humanistic vision of twentieth-century Brazilian design. Made from solid pine wood and vegetable-tanned "Soleta" leather, this chair is inspired by the traditions of the Brazilian Sertão. Bardi translates a popular heritage into a modern language, in which function, material and everyday use take precedence over ornamentation. The *Cadeira Sertaneja* is a true icon, illustrating design as a cultural and social act, attentive to gestures, bodies and lifestyles.



Lina Bo Bardi, *Cadeira Sertaneja*, 1960

Solid pine wood, vegetable-tanned "Soleta" leather

66 x 49 x 82 cm



Claudio Salocchi (Italy, Milan 1934-2012)

"Centro" revolving bookcase, circa 1960

Patinated teak, 213 x 78 cm

Galerie Watteeu by Edouard & Andrea de Caters (stand 86) will be exhibiting this rotating bookcase designed by Claudio Salocchi in the 1960s, illustrating the excellence of post-war Italian design. Its cylindrical structure in patinated teak allows 360° access to its storage space, combining functionality and technical innovation. With its sculptural form and modularity, the *Centro* bookcase embodies the elegance and simplicity characteristic of the Italian style of the period.

Galeria Bessa Pereira (stand 139) will be presenting a major figure in Brazilian modernism, Sergio Rodrigues. The *Kilin* chair, designed in the 1970s, stands out for its enveloping proportions and its legible construction in solid wood and leather. The balance between robustness, comfort and sculptural presence reflects Rodrigues' approach, which favoured the sensuality of materials and everyday use. Midway between design and sculpture, this chair embodies a vision of sustainable, expressive furniture designed to be lived with.



Sergio Rodrigues (Brazil, Rio de Janeiro 1927-2014)
Kilin chair, circa 1970
 Solid wood, leather
 68 x 68 x 68 cm



Jorge Zalszupin (Brazil, 1922–2020), *Manhattan Sofa*, 1965
 Tropical woods (rosewood, jacaranda)
 280 x 86 cm

For its first participation, **MassModernDesign** (stand 105) will be unveiling Jorge Zalszupin's *Manhattan Sofa*. An iconic piece of Brazilian modernist design, its fluid lines and elegant proportions reflect Zalszupin's aesthetic, combining functionality and sculptural presence.

19th – 20th Sculptures & Furniture

For its first participation at BRAFA, **Virginie Devillez Fine Art** (stand 48) will be presenting *Attitude* by Rik Wouters, the artist's first clothed female sculpture. The work reveals Wouters' spontaneity of gesture and formal freedom, as well as his innovative way of capturing movement and presence in space. After the artist's death, his wife Nel Wouters obtained the exclusive right to cast bronzes from the original plaster cast, and produced six copies in 1932, all made by Verbeyst. The version presented here, with the complete dress faithful to the original plaster cast, is a rare piece.



Rik Wouters (Belgium, Malines 1882-1916 Amsterdam, Netherlands)
Attitude, bronze, 1908
 91 x 53 x 52 cm
 Provenance: Tony Herbet Collection



Galerie Haesaerts-le Grelle (stand 78), another new participant this year, will be presenting a Silex linen cupboard by Gustave Serrurier-Bovy. Made of poplar with blue stencilled decorations and painted iron elements, this piece was part of the original furnishings of the Villa de L'Aube, the artist's personal residence built on the Colline de Cointe in Liège. Intended for the children's and staff bedrooms, the cupboard illustrates Serrurier-Bovy's functional and artisanal approach, which combined simplicity of assembly, local materials and Art Nouveau aesthetics.

Gustave Serrurier-Bovy (Belgium, Liège 1858-1910)

Silex linen cupboard, circa 1905

Poplar wood, blue stencils and painted iron

192 x 70 x 45 cm

For the 2026 edition, **Florian Kolhammer** (stand 147) will be presenting a pair of armchairs from the Second Vienna Secession Exhibition (1898), designed by Joseph Maria Olbrich and crafted by Friedrich Otto Schmidt. Made of solid oak, brass and Koloman Moser's "Abimelech" fabric (1899), they were part of the furniture in the Kunstgewerbezimmer, a room devoted to the applied arts. They illustrate Olbrich's modern and structured vision, a symbol of the artistic and intellectual energy of Vienna in 1900.



Joseph M. Olbrich (design), Friedrich O. Schmidt (production)

Pair of armchairs, Second Secession Exhibition, Vienna, 1898

Solid oak, brass, "Abimelech" fabric 125.5 x 63 x 55 cm



The **Nicolas Bourriaud** gallery (stand 71) will be exhibiting a small bronze model of Danaid, a mythological figure designed by Rodin around 1885 as part of his project for *La Porte de l'Enfer*. The sculpture captures the Danaid's moment of weariness and despair, transcending the mythological narrative to sublimate feminine beauty and sensuality in a richly deployed back and delicate curves. Cast by Alexis Rudier, it demonstrates Rodin's mastery of modelling and patina, combining realism, emotion and abstraction.

Auguste Rodin (France, Paris 1840-1917 Meudon)

Danaid, small model, circa 1885

Bronze with brown patina tinged with green

Cast by Alexis Rudier

21.8 x 39.2 x 28.2 cm

Tribal Art

At BRAFA, **Claes Gallery** (stand 41) will be unveiling a Dan “deangle” mask from Ivory Coast, dating from the early twentieth century. Originating from the north-west of the country, it comes from the secret society of the Leopard (“Go”), responsible for the initiation of young people and ritual village life. With its regular oval shape, narrow eyes, short nose and slightly parted lips, the mask embodies the Dan ideal of beauty. The raised scarifications accentuate its graphic power and the geometry of the composition. Held since 1988 in private collections and recently exhibited at the Chicago Museum (2022), it is distinguished by its warm patina and its powerful yet serene presence.



Dan “deangle” mask, Ivory Coast
Early twentieth century
Wood and pigments, 25 cm

Jewellery



René Lalique (France, Ay 1860-1945 Paris)
Art Nouveau choker necklace, circa 1905
Gold, moulded glass, enamel and diamonds

Epoque Fine Jewellery (stand 77) will be presenting an exceptional Art Nouveau choker necklace by René Lalique. Crafted from gold, moulded glass, enamel and diamonds, it consists of six pentagonal amber glass plates depicting intertwined thistles, surrounded by long thorns set with diamonds. This rare piece, preserved in its original case, demonstrates Lalique's mastery of glass and his naturalistic approach, and reflects the innovation and elegance of a pivotal period between Art Nouveau and Art Deco.

Asian Art

Boon Gallery (stand 34) will be exhibiting *Water Drops* by Kim Tschang-Yeul, a hypnotically precise oil painting on canvas. True to his famous exploration of water droplets, the artist transforms a simple motif into a visual meditation on transparency, light and time, combining technical rigour with silent poetry.



Kim Tschang-Yeul (South Korea, Maengsan 1929–2021 Seoul)
Water Drops, 1982
Oil on canvas, 88 x 116 cm



Galerie Hioco (stand 45) will be presenting *Laminate* by Yukiya Izumita, made from Iwate clay. This contemporary piece showcases the ceramist's mastery in shaping organic textures and striking a balance between Japanese tradition and contemporary innovation. Izumita transforms raw material into objects that are both poetic and sculptural, in which each surface reveals a delicate dialogue between form, colour and tactile sensation.

Yukiya Izumita (Japan, Iwate 1966)

Laminate, 2025

Iwate clay, 35 cm

Finch & Co (stand 19) will be returning to BRAFA this year with a rare Gandhāra Buddha head made of stucco and natural pigments, dating from the 3rd century BC. This small sculpted head reveals the finesse of Greco-Buddhist art, at the junction between Hellenistic realism and Eastern spirituality. An old restoration to the nose stands as evidence of its history and preservation. The serene and contemplative expression of the face embodies the Buddhist ideal of inner peace and balance.



Gandhāra Buddha head

Afghanistan, 3rd century BC

Stucco with mineral pigments

26 x 14.5 x 14 cm



Nagai Ikka (Japan, Niigata 1869-1940)

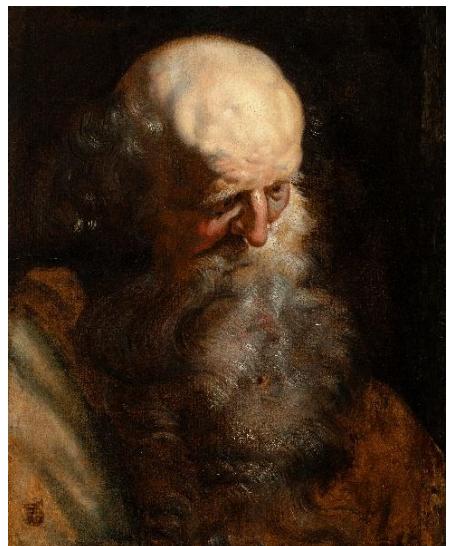
Pair of six-panel screens decorated with crows, circa 1930

Ink on paper, 137 x 268 cm

For its first participation at the Fair, **Van Pruisen Asian Art** (stand 18) will be unveiling a pair of six-panel screens by Nagai Ikka, a Japanese master of ink painting. Crows, the central motif of his work, come to life in compositions that combine naturalistic precision with poetic expression. Trained at the Maruyama and Shijō schools and influenced by Kawanabe Kyōsai, Ikka transformed everyday life into a symbol of vitality and freedom.

Antique Paintings & Drawings

Klaas Muller (stand 4) will be presenting a discovery at this year's BRAFA that promises to be one of the highlights of the Fair. The exceptional quality of *Portrait of an Old Man* immediately caught his attention. It is a study head used by Peter Paul Rubens for several figures of apostles, including Saint Thomas at the Prado Museum. The work reveals a rapid and confident execution characteristic of the Flemish master. Ben van Beneden, former director of the Rubenshuis, recognized the artist's hand, making this discovery the third consecutive attribution to Rubens by Klaas Muller—a fact that goes beyond mere coincidence.



Peter Paul Rubens (Belgium, Siegen 1577-1640 Antwerp)
Portrait of an Old Man, circa 1609
Oil on paper mounted on panel, 56.3 x 45.8 cm



A regular at BRAFA, the **De Jonckheere** gallery (stand 36) will once again be offering visitors the opportunity to admire a major work by Pieter Brueghel the Younger. The *Le Paiement de la dîme*, known as *The Village Lawyer*, depicts the figure of the lawyer responsible for collecting tithes from the poorest peasants, with the satirical verve characteristic of the painter. The caricatural features, precise execution and vivid colours reveal Brueghel's virtuosity, combining humour, social criticism and pictorial refinement.

Pieter Brueghel the Younger (Belgium, Brussels 1564-1638 Antwerp)
Le Paiement de la dîme, known as *The Village Lawyer*, 1622
Oil on panel, 78.9 x 123.2 cm

Galerie Lowet de Wotrange (stand 92) will be unveiling Frans Pourbus the Elder's *Portrait de Peeter van Panhuys*. Painted in oil on oak panel, the piece intensely captures the confident gaze of a merchant destined for a brilliant future, the future treasurer of Antwerp at the height of his social status. The refinement of the black doublet, the crispness of the white collar and the calculated presence of the gloves in his hand affirm his rank and embody the controlled elegance of the Renaissance merchant elite. This portrait highlights the fragile balance between prosperity and social instability: barely two decades later, Van Panhuys was forced to flee Antwerp due to religious conflicts, leaving behind his fortune and influence.



Frans Pourbus the Elder (Belgium, Bruges 1545-1581 Antwerp)
Portrait de Peeter van Panhuys, échevin et trésorier d'Anvers, 1562
Oil on oak panel, 105 x 75 cm



Jacob Jordaens (Belgium, Antwerp 1593–1678)
The Triumph of the Eucharist
Oil on canvas, 120 x 81 cm

Presented by **Jan Muller Antiques** (stand 27), the richly allegorical *The Triumph of the Eucharist* celebrates the Eucharist, showing the transformation of bread and wine into the body and blood of Christ. Designed as a preparatory model for the large altarpiece now held in the National Gallery of Ireland, it reveals the artist's adjustments and *pentimenti*. At the top, the dove of the Holy Spirit and the putti bathed in light interact with a female figure on a lion below (symbolising the power of the Church) and the saints gathered around the Eucharist. The work bears witness to the cultural influence of the Catholic religion during the Counter-Reformation, when art served as a vehicle for persuasion and for the celebration of the faith.



For its return to the fair, **Galerie Perrin** (stand 32) will be unveiling a major work by Gustave Moreau, *Le Triomphe de Bacchus*, remarkable for its symbolist power and exceptional historical journey. Originally part of the Wildenstein collection in Paris, it was looted by the Nazis, recovered by the Monuments Men and returned in 1946. Through this mythological and visionary painting, Moreau displays a sensual and dreamlike universe characteristic of French Symbolism, reminding us that certain works of art are possessed of both exceptional artistic value and an essential memory of European history.

Gustave Moreau (France, Paris 1826-1898)
Le Triomphe de Bacchus, circa 1875-1876
Oil on panel, 23.2 x 17.8 cm



Melchior Mair (Germany, 1550-1599)
Deer-shaped hanap, circa 1582-1583
Silver (gilding according to model), Augsburg hallmark
Coat of arms of Hans Moser, Lord of Pötzleinsdorf (1571-1583), 33.7 cm

Goldsmithery

Galerie Bernard De Leye (stand 149) will be presenting an exceptional hanap made in Augsburg by the master goldsmith Melchior Mair. The finely chiselled stag stands upright with its head raised, whilst its body opens to form a cup. The piece bears the Augsburg hallmark and the coat of arms of Hans Moser, Lord of Pötzleinsdorf. Emblematic of German Mannerist goldsmithery, this fantastical hanap reveals the technical virtuosity and naturalistic imagination of the late sixteenth century. Comparable pieces are held in the British Museum and the Museum of Applied Arts in Budapest.



A Porcelain Garden
Artimo Fine Arts

Artimo Fine Arts (stand 150) will be transforming its stand at BRAFA 2026 into a veritable indoor garden, inspired by the Château de Bellevue and paying tribute to Madame de Pompadour, the iconic patron of the Manufacture de Sèvres.

Designed as a contemporary orangery, the space combines arcades, trellises and a sculptural dome, offering a free reinterpretation of eighteenth-century aesthetics. At the centre of the project, the marble bust of Madame de Pompadour by Carlo Nicoli (1889) enters into dialogue with the biscuit porcelain floral creations of Anna Volkova (Russia, Saint Petersburg, 1974).

Anna Volkova is renowned for her extremely delicate work. She models each petal by hand, playing on the variations in texture and translucency characteristic of biscuit porcelain. For this 71st edition of BRAFA, she has created original compositions of peonies, antique roses and imaginary flowers to accompany the sculptures on the stand and enhance the space.

The highlight of the installation is a large circular planter that will house a monumental porcelain composition, a contemporary tribute to the first Vincennes-Sèvres planters of the 1750s, who were famous for their technical virtuosity and naturalistic illusion.

Artimo Fine Arts offers visitors an immersive experience in which past and present meet in a garden of light and porcelain. An unmissable event at the Fair.



Contemporary Figures and Modern Legacies

rodolphe janssen

This year, the **rodolphe janssen** gallery (stand 42) will be staging a tense and subtle dialogue between major contemporary figures and emblematic works of the twentieth century, centred on the representation of the body, portraiture and the human condition.

At the heart of the stand, Thomas Leroy (Belgium, Roeselare 1981) will be presenting a new sculpture, continuing his exploration of the tensions between seduction and strangeness, humour and gravity. His formal and symbolic distortions question beauty, absurdity and transformation, complemented by a large-format painting illustrating the recent development of his practice towards an assertive pictorial freedom.

From the twentieth century, *La Petite Madone* (1973) by Paul Delvaux (Belgium, Antwerp 1897–1994 Veurne) depicts a silent, theatrical interior in which a woman and a child appear, revealing the persistence of the artist's introspective and dreamlike world, which finds an echo in contemporary concerns. Another highlight, *Achille se venge sur le corps d'Hector* (1975) by Jan Cox (Netherlands, The Hague 1919–1980 Antwerp, Belgium), from his series inspired by *The Iliad*, confronts ancient tragedy with the violence and psychological fractures of the modern world through a painting of marked expressive intensity.

Finally, the gallery will be presenting a print by Emily Mae Smith (United States, Austin 1979) produced using an exceptional 49-colour screen printing process in the Brand X workshops. Rich in references to art history, her work questions issues of gender, power and representation through the recurring figure of the broom, a motif that is simultaneously domestic, symbolic and subversive.

At BRAFA 2026, **rodolphe janssen**'s stand will therefore be presenting a dense and coherent display, in which historical dialogues and contemporary practices find precise echoes.



Three Visions of Sculpture, from the Post-War Period to the Present Day

Galerie de la Béraudière

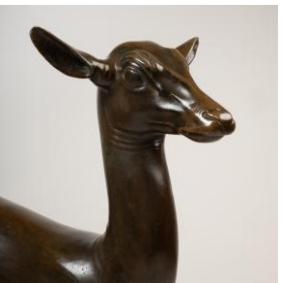
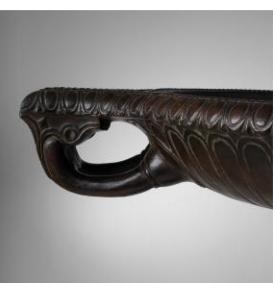
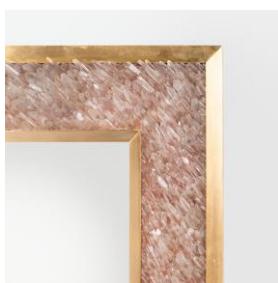
Galerie de la Béraudière (stand 95) will be placing sculpture at the centre of its stand, bringing together three artists with complementary approaches: Germaine Richier, Antoine Poncet and Vladimir Zbynovsky.

A major figure of the twentieth century, Germaine Richier (France, Grans 1902-1959 Montpellier) produced radical and deeply human sculptures. Marked by the post-war period, her work explores fragility and existential tension through powerful and often hybrid forms, renewing figurative sculpture with modernity and strength.

Antoine Poncet (France, Paris 1928–2022), trained by Richier, Reymond and Zadkine, established himself as a key figure in post-war abstraction. Working with precision in bronze and marble, he created sensual, balanced forms that feature in the collections of MoMA, the Brooklyn Museum and the Centre Pompidou.

Contemporary creation will be embodied by Vladimir Zbynovsky (Slovakia, Bratislava 1964), whose sculptures combining optical glass and stone explore the tensions between fullness and emptiness, balance and imbalance. His poetic and rigorous work appeals to collectors and visitors alike, extending the dialogue between modernity and contemporaneity.

Galerie de la Béraudière's stand, designed by Thierry Struvay (Belgium, 1961), an iconic figure on the Belgian art and cultural scene, in collaboration with Belgasocle, will be showcasing these three distinct worlds, offering a harmonious journey conducive to discovering the richness and diversity of sculpture from the post-war period to the present day.



A Collector's Intimacy

Maison Rapin

For this new edition, **Maison Rapin** (stand 16) will be enlarging and reimagining its stand, conceived as a genuine immersion into the world of a collector. True to the spirit of the gallery, the scenography offers a sensitive and spirited interpretation of twentieth-century decorative arts and design, juxtaposing historical pieces and contemporary creations, each of which finds its resonance.

Founded in 1978 by Philippe Rapin, the gallery has established itself over the decades as an international reference, developing a unique vision at the crossroads of antiques, design and craftsmanship, with a particular focus on Italy, past and present. Now run by Alice Kargar, the gallery continues to expand its influence in France and internationally.

From the winter garden to the dining room and bedroom, each space on the stand reveals an eclectic universe reflecting the taste, curiosity and sensitivity that characterise Maison Rapin. An intimate and immersive experience at the heart of twentieth-century decorative arts and design.

With its unapologetic eclecticism, this stand fully embodies and reflects the very essence of BRAFA, a fair in which eras, styles and disciplines interact with freedom and high standards.

PRICE LIST

Virginie Devillez (stand 48), 100.000 – 150.000 €

Victor Servranckx (Belgium, Laeken 1897-1965 Brussels)

Opus 68. Paysage de banlieue, 1923

Oil on canvas, 39 x 69 cm



Artimo Fine Arts (stand 150), 200.000 €

Alfred Boucher (France, Nogent-sur-Seine 1850-1924 Aix-les-Bains)

La Fortuna, circa 1905

White marble, peach marble base and gilded bronze, 93 cm



Véronique Bamps (stand 80), 89.000 €

Cartier

Panther head set with diamonds, pear-shaped emerald eyes and onyx muzzle

White gold bracelet, circa 2000



Galerie Raf Van Severen (stand 112), 40.000- 60.000 €

Marcel Caron (France, Enghien-les-Bains 1890-1961 Liège, Belgium)

Jazz, circa 1920

Oil on canvas, 72 x 93 cm



Franck Anelli Fine Art (stand 90), 150.000 €

Charles Topino (France, Arras 1742-1803)

Louis XVI period half-moon chest of drawers, circa 1780

Oak, Paris varnish, gilt bronze fittings,

Aleppo marble top, 91 x 131 x 58 cm



Dei Bardi Art (stand 11), 24.000 €

Marcus Aurelius (121–180 AD)

Inspired by the antique Type III bust of the emperor

Northern Italy, late sixteenth century

Marble, 22.5 x 16 x 11 cm (35 cm with red marble base)



Van Herck-Eykelberg (stand 137), 50.000 – 75.000 €

Léon Spilliaert (Belgium, Ostende 1881-1946 Brussels)

Les escaliers au crépuscule jaune, 1922

Watercolour and gouache on paper, 78 x 59 cm



Galerie AB – Agnès Aittouarès (stand 79), 8.500 €

César (1921-1998)

La Poule sous les nuages, 1988

Mixed media, paint and paper collage on cardboard, 48.5 x 38 cm



Jan Muller Antiques (stand 27), 150.000 – 200.000 €

Triptych depicting the Crucifixion and scenes from the Passion

Flemish school, circa 1500

Oil on panel, 51 x 36.5 cm (closed), 51 x 73 cm (open)



Samuel Van Hoegaerden Gallery (stand 126), 20.000 €

Bram Bogart (Netherlands, Delf 1921-2012 Saint-Trond, Belgium)

Untitled (Maart), 1991

Mixed media on panel, 85 x 65 cm



Galerie AB – Agnès Aittouares (stand 79), 110.000 €

Sam Francis (1923-1994)

Untitled, 1963

Acrylic on paper, 90 x 63 cm



Laurence Lenne (stand 83), 150.000 – 200.000 €

Cornelis Floris II de Vriendt (Antwerp, 1513-1575)

Two alabaster Atlantean putti, circa 1560-1563

Alabaster, 47 cm



Galerie De la Béraudière (stand 95), 750.000 – 1.000.000 €

Joan Miró (Barcelona 1893-1983 Palma de Mallorca)

Femme, oiseaux, 1976

Oil, gouache and oil pastel on textured panel, 65.1 x 50.2 cm



Stern Pissaro (stand 25), 450.000 €

Yayoi Kusama (Japan, Matsumoto, 1929)

Visionary Wave Crest, 1978

Enamel and acrylic on canvas, 65.5 x 80.5 cm



BRAFA 2026

A few key figures

147 international galleries (25 new, 7 returning)

19 countries represented:

Germany, Austria, Belgium, Denmark, Spain, United States, France, Greece, Italy, Japan, Luxembourg, Netherlands, Portugal, United Kingdom, Switzerland...

20 specialities:

Medieval, Early Modern and Renaissance furniture and *objets d'art*, antique and modern paintings and drawings, contemporary art, design, sculpture, archaeology, tribal art, Asian art, porcelain and ceramics, goldsmithery, jewellery, glassware, textiles and carpets, engravings, rare books, photography, comic books...

12,000 to 15,000 works on display

5,000 years of history

25,000 m² of exhibition space

200 journalists from the specialist press

100 experts from across Europe

17 Art Talks

8 concerts

6 restaurants

4 champagne bars

3 Halls: Halls 3, 4 and 8

72,000 visitors

71st edition of the Fair

PRACTICAL INFORMATION

From Sunday, January 25th to Sunday, February 1st, 2026, from 11 a.m. to 7 p.m.

Monday, January 26th, 2026 by invitation only.

Thursday, January 31st, 2026, late night opening from 11 a.m. to 10 p.m.

Brussels Expo - Halls 3, 4 & 8

Place de Belgique 1, 1020 Brussels

HD photos available for download: www.brafa.art/fr/stands

More highlights for 2026: www.brafa.art/fr/artworks

Raffaella Fontana

Head of Press & Communication

m +32 (0)497 20 99 56

r.fontana@brafa.be

Paul Michielsen

Dutch-language Belgian press

m +32 (0)495 24 86 33

p.michielsen@brafa.be

Asbl Foire des Antiquaires de Belgique

t. +32 (0)2 513 48 31

info@brafa.be – www.brafa.art

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