

BRAFA ART FAIR

Press Kit 2026



BRAFA 2025 - General view © Olivier Pirard

1. Introduction

After a historic anniversary edition, BRAFA is entering its 71st year as a well-established institution, resolutely looking to the future. The next edition will take place at Brussels Expo from Sunday, January 25th to Sunday, February 1st, 2026.

With a rich legacy spanning over seventy years, BRAFA has earned its place amongst the leading events on the European art scene. Under the chairmanship of Klaas Muller, the Fair has maintained its momentum, between tradition with innovation.

Bringing together collectors, conservators, curators, designers, decorators and art enthusiasts from all over Europe, BRAFA offers Brussels a prestigious international platform, actively contributing to its cultural and economic influence. With almost 150 participating galleries from 18 countries, the Fair celebrates diversity, quality and eclecticism.

BRAFA, which takes place early in the calendar of art fairs, has established itself as a benchmark for the European market. Last year, it attracted more than 72,000 visitors, a record number that reflects the loyalty and enthusiasm of its curious and discerning audience.

BRAFA is more than just a fair - it is a comprehensive cultural experience. A place of discovery, encounters and sharing, where each edition enriches a collective history that is constantly evolving.

2. The development of the Fair from the perspective of its Chairman

Klaas Muller has been Chairman of BRAFA for two years, embodying the continuity and dynamism of Europe's oldest art fair. In this interview, he shares his vision and the highlights of the 71st edition.



Klaas Muller © Guy Kokken

BRAFA 2026 is fast approaching. What can visitors expect to discover at this 71st edition?

"The previous edition was a resounding success, yet the Board of Directors made a conscious decision not to rest on its laurels. Rather than simply celebrating this achievement, we resolved to build upon it and further develop the event. As a result, several exciting new features have been introduced.

First of all, the Fair will be welcoming an unprecedented number of exhibitors: nearly 150 galleries from 18 different countries, including a host of prominent international names, some of whom will be taking part in BRAFA for the first time. Visitors have some wonderful surprises in store. However, three essential elements remain at the heart of the Fair: the exceptional quality of the galleries, the diversity of specialities, and the fact that BRAFA remains on a human scale.

Secondly, we have an additional space this year: adjacent to Halls 3 and 4, Hall 8 will be devoted entirely to catering. This new area will provide a more varied and interesting selection of food and drink for both visitors and exhibitors, creating an inviting and sociable culinary experience. Meanwhile, Halls 3 and 4 will remain focused on art, serving as the main venue for exhibitors, our sponsor Delen Private Bank, and the King Baudouin Foundation—the guest of honour for this edition.

Finally, as in previous years, special attention will be paid to the staging and decoration, with a small difference at the entrance to the Fair. But I won't say any more, so as to keep it a surprise for visitors."

This is your second year as Chairman of BRAFA. What are your priorities for this edition?

"My main priority is to safeguard BRAFA's identity, whilst simultaneously fostering its evolution. It's a delicate balance: our Fair is and remains an event conceived by art dealers, for art dealers, where professionalism and the highest standards of quality are non-negotiable. At the same time, we must remain receptive to new ideas and embrace innovation. The art world is undergoing rapid transformation, and it would be a risk to ignore these changes.

In concrete terms, my ambition remains twofold: to offer exhibitors an effective platform for meeting new collectors and selling under the best possible conditions, whilst providing visitors with an exceptional experience, with the guarantee of a rigorous selection of works."

The King Baudouin Foundation, a long-standing partner of the Fair which is celebrating its 50th anniversary this year, will be the guest of honour at the 2026 edition. Can you tell us more about that?

"We are honoured to be celebrating this anniversary with the King Baudouin Foundation. For the occasion, the Foundation will be occupying a larger stand than usual, displaying iconic works from its collections. I have no doubt that its participation will be worthy of the event."

Download the full interview here:

https://www.brafa.art/media/brafamedia/pressrelease/InterviewwithKlaasMuller-BRAFA2026_T638953342735729469.pdf

3. Trends at BRAFA 2026

Through its selection of almost 150 galleries, BRAFA illustrates the major current trends on the art market. The event's distinctive eclecticism is embodied by its diverse range of disciplines, encompassing painting, sculpture, design, non-European arts, jewellery, manuscripts, tapestries, and more. BRAFA also stands out for its **high standards of quality and authenticity**, prioritising rare works, often with remarkable or unique provenances.

The Old Masters at BRAFA: between tradition and renewal

Year after year, the Old Masters continue to play a pivotal role in defining BRAFA's artistic identity. As true pillars of the Fair, the historic galleries perpetuate expertise and knowledge. Alongside them, new dealers will be joining the event, bringing a fresh perspective and helping to broaden the range of offerings, from Flemish painting to the Italian scene, by way of the Dutch schools.

De Jonckheere (CH), **Hartford Fine Art – Lampronti Gallery** (MC) and **COLNAGHI** (UK, BE, ES), leading international dealers, have once again confirmed their participation. For Belgium, **Jan Muller Antiques** (BE), heir to a dynasty of dealers and collectors, continues its meticulous work of promoting Flemish masterpieces from the sixteenth, seventeenth and eighteenth centuries. Another iconic figure, the **Galerie Lowet de Wotrenge** (BE), based in Antwerp and specialising in Flemish and Dutch master paintings, as well as works on paper and sculptures from 1500 to 1800, presents rediscoveries and important acquisitions through two annual exhibitions, accompanied by influential illustrated catalogues.

Amongst the new exhibitors, **Arte-Fact Fine Art** (BE), led by Claudia Walendy, stands out for its discerning approach. Since its foundation, the gallery has handled more than 500 works by Old Masters, dating from the sixteenth to the eighteenth century, many of which have found their way into prestigious museum collections.

The Netherlands is well represented by galleries with remarkable histories. **Douwes Fine Art B.V.** (NL) was founded in 1770 and is recognised as one of the oldest family businesses in the art world. Now managed by the eighth and ninth generations, it remains headquartered in Amsterdam with a presence in London. For this edition, it will present a sumptuous church interior by Emanuel de Witte (Alkmaar 1617-1692 Amsterdam), exhibited in 1935 at the Museum Boijmans Van Beuningen in Rotterdam, as well as a rare self-portrait on paper by Rembrandt van Rijn (Leiden 1606-1669 Amsterdam).



Douwes Fine Art B; V. : Rembrandt van Rijn (Leiden 1606-1669 Amsterdam), *Self-portrait in a Cap, Wide-eyed and Open-mouthed*, 1630, etching and drypoint on laid paper, H 5.4 x W 4.6 cm.

Also from the Netherlands, **Floris van Wanroij Fine Art** (NL) will be showcasing an oil on panel by Jan Josephsz van Goyen (Leiden 1596-1656 The Hague), *Winter Landscape with Skaters and Elegant Figures*, which was sold at Drouot, Paris, in March 1874.

Italy is not to be outdone with **Ars Antiqua** (IT), founded in 2000, which has made a name for itself with its scholarly and dynamic approach to the Old Masters. The gallery has launched a live television programme that brings together experts, historians, curators and representatives of Italian institutions to discuss rediscovered works. For its participation in BRAFA, it will be unveiling an architectural capriccio with a view of St. Peter's Basilica in Rome, signed by the Italian-Belgian duo Viviano Codazzi (Bergamo 1604-1670 Rome) and Jan Miel (Beveren 1599-1663 Turin); a virtuoso example of artistic collaboration in the seventeenth century.

Furniture and the Decorative Arts: a renewed splendour

Furniture in all its forms will be in the spotlight this year – vintage and contemporary design, Art Nouveau, Art Deco, pieces from the nineteenth and twentieth centuries, lighting and art objects: enough to delight even the most discerning enthusiasts.

Specialising in decorative arts from the late nineteenth and early twentieth centuries, the Brussels-based **Galerie Haesaerts-le Grelle** (BE) will be devoting their first-ever stand at BRAFA to Gustave Serrurier-Bovy (Liège, 1858-1910), a pioneering designer and architect of modernist design and a precursor of Art Nouveau in Belgium. Visitors will be able to admire an oak library bench, presented at the second edition of the Libre Esthétique in 1895 (a copy of which is now kept at the Musée d'Orsay), as well as a "Silex" cabinet, from the original furniture of the Villa de l'Aube, the designer's personal residence and a true manifesto of his style.



(Left) **Galerie Haesaerts-le Grelle**, Serrurier-Bovy (Liège, 1858–1910), Silex linen cupboard, circa 1905, poplar, blue stencils and blue-painted iron, H 192 x W 70 x D 45 cm

(Right) **Galerie Haesaert-le Grelle**, Serrurier-Bovy (Liège, 1858-1910), Library bench, oak, *Chambre d'artisan* model, H 178 cm – W 203 cm – D 59.5 cm, circa 1895

For enthusiasts of the Wiener Werkstätte (1903-1932), the Austrian gallery **Florian Kolhammer** (AT) will be presenting a rare *Jack-in-the-pulpit* vase by Louis Comfort Tiffany (Brooklyn 1848-1933 New York) dating from 1906 and inspired by the *Arisaema Triphyllum*

plant. Given as a wedding gift at the time, this vase with pure gold reflections is one of the most iconic creations in glass art.

In a radically different vein, **Maison Rapin** (FR) will be celebrating its modern baroque style with an exhibition combining historical creations from the twentieth century with contemporary pieces. Of particular note is the spectacular *Octopus Bench*, a unique piece created by the goldsmiths of the KAM TIN workshop.



(Left) **Maison Rapin**: KAM TIN, Six-legged Octopus Bench, 2025, Patinated bronze, mohair velvet, H 50 x W 120 x D 40 cm

(Right) **Franck Anelli Fine Art**: Charles Topino (Arras, circa 1742–1803), Louis XVI period half-moon chest of drawers, circa 1780. Oak, French polish, gilt bronze mounts, Aleppo marble top, H 91 x W 131 x D 58 cm

Another first-time participant, **Maisonjaune Studio** (FR), will be showcasing the *Hana* chandelier designed by Ingo Maurer (Reichenau 1932-2019 Munich), created in Japan in the 1970s. Handcrafted from bamboo and paper fans, it combines tradition with refined modernity. Now rare, it remains one of the designer's most representative and poetic creations.

In terms of antique furniture, **Franck Anelli Fine Art** (FR) will be exhibiting a Louis XVI period half-moon chest of drawers (circa 1780), made in the workshop of the famous Parisian cabinetmaker Charles Topino (Arras 1742-1803 Paris). Its rare gilded decoration on green varnish makes it an exceptional piece. A similar example, from the collection of Prince Radziwill, was sold at the Château d'Ermenonville in 1933.



(Left) **Florian Kolhammer**: Louis C. Tiffany (New York, 1848–1933) *Jack-in-the-pulpit Tiffany vase*, 1906, yellow glass H 44 x 23.5 x 12.5 cm

(Top right) **Laurent Schaubroeck**: Jorge Zalszupin (Warsaw 1922–2020 São Paulo), minimalist daybed, Brazil, 1963, jacaranda, Brazilian rosewood, upholstery, H 35 x W 191 x D 80 cm

(Bottom right) **robertaebasta**: Jorge Zalszupin (1922 Warsaw-2020 São Paulo), *Petalas* coffee table, circa 1960, painted metal, curved plywood veneered with exotic wood, H 31 x Ø 130 cm

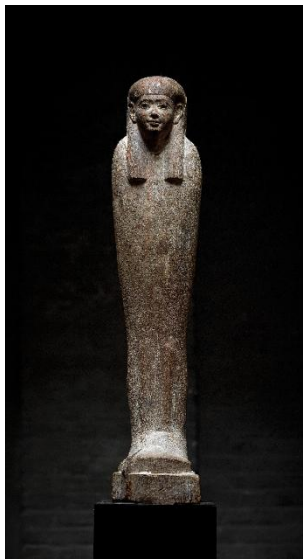
Since 1998, **Hoffmans Antiques** (SE) has continued to specialise in high-quality antiques and art objects, with a particular focus on chandeliers, gilded bronzes and furniture from the eighteenth century to the 1840s, always with the Scandinavian aesthetic of understated elegance and exquisite detail.

Finally, Brazilian design will occupy a prominent place. **Laurent Schaubroeck** (BE) focuses on the clean lines and exotic woods of Brazilian modernism. Not to be missed: an extremely rare daybed designed by Jorge Zalszupin (Warsaw 1922-2020 Sao Paulo) dating from 1963, of which only two examples were ever made. The one on display at BRAFA was created as a personal gift for his sister Ina.

MassModernDesign (NL) will be exhibiting other iconic pieces by Zalszupin: a remarkably large Guanabara table and Senior chairs (1960) in rosewood, leather and velvet. From the same designer, **robertaebasta** (IT, UK) will be presenting a coffee table that opens in “petals,” *Petalas*, made of painted metal and exotic wood plywood, whilst the female duo **Martins&Montero** (BR/BE) will be contributing to the range of contemporary Brazilian design with superb creations by Lina Bo Bardi (Rome 1914-1992 Sao Paulo).

Iconic objects and conversation pieces

BRAFA will also be highlighting objects with a strong visual identity, whose aesthetic or symbolic power makes them true “conversation pieces.” Sculptural, monumental, or emblematic of exceptional craftsmanship, they reflect the eclecticism and boldness of the Fair.



(Left) **Axel Vervoordt**: Figure of Ptah-Sokar-Osiris, painted wood and gesso, Egypt, Ptolemaic period (circa 332–30 BC), H 53 cm

(Centre) **Gallery de Potter d’Indoye**: Mantel clock depicting the fall of Phaeton, gilt bronze, France, Consulate period, circa 1800, H 80 x W 53 x D 19 cm

(Right) **Guy Pieters Gallery**: Yves Klein (Nice 1928-1962 Paris), *La Terre Bleue*, 1957, IKB blue pigment, H 41 x Ø 29 cm

On the stand of **Objects With Narratives** (BE), Ben Storms’ sculptural creations will be sure to attract attention with their experimental forms and raw materiality, playing on the balance between art and design, power and delicacy. From Paris, **Galerie Mathivet** (FR), located in the heart of Saint-Germain-des-Prés, will be presenting a *Lampe aux chrysanthèmes* (circa 1913) in gilded bronze and glass by Maurice Dufrène (Paris 1876-1955 Nogent-sur-Marne); a rare example of Art Nouveau refinement combining naturalism and decorative elegance.

The stand of **Guy Pieters Gallery** (BE) will be presenting an immediately recognisable work: *La Terre Bleue* by Yves Klein (Nice 1928-1962 Paris) dating from 1957, a world map impregnated with the artist’s signature ultramarine pigment, which became his emblem throughout the world.

For its part, the **Gallery de Potter d’Indoye** (BE) will be exhibiting a French gilt bronze clock from the Consulate period, depicting the fall of Phaeton: a rare mythological subject, with only three examples known to exist in public collections, including those of the Tuileries Palace

(1809), the Ministry of Foreign Affairs, and the Palace of Saint-Cloud (1818), which was later transferred to the Élysée Palace.

Continuing its dialogue with history, the **Axel Vervoordt** gallery (BE) will be unveiling a striking figure of Ptah-Sokar-Osiris, dating from the Ptolemaic period in Egypt (circa 332–30 BC). Made of painted wood and plaster (gesso), this religious sculpture symbolises regeneration and life after death. With its established provenance (from the Jean Martin-Roch collection in France before 1936), it embodies the ability of certain objects to cross the centuries whilst retaining their power of fascination.

Finally, amongst the new exhibitors, the **Carlucci Gallery** (IT) will be showcasing a spectacular Roman cabinet (circa 1780), veneered with ebony, marble and semi-precious polychrome stones. This architectural piece, decorated with mythological figures and precious materials (jasper, lapis lazuli, alabaster), conceals secret drawers and bears witness to Italian refinement in all its splendour.

Discover the full list of exhibitors and a selection of their works on the BRAFA website:

<https://www.brafa.art/fr/exhibitors>

4. The highlights of the Fair

Before exploring some of the highlights of this 71st edition, it is worth recalling one of the pillars of the Fair: vetting. **Arnaud Jaspar Costermans, Vice-Chairman of BRAFA** for Antiques & Old Masters, explains why this process is essential to guaranteeing the excellence and reputation of the Fair.

"At BRAFA, we firmly believe that a high-level art fair cannot exist without a strong commitment to ethics, transparency and quality. Vetting, or the expert committee, is therefore one of the fundamental pillars of our identity."

BRAFA is one of Europe's most important art fairs, attracting collectors, curators, institutions and art lovers from around the world every year. To maintain this reputation, nearly 90 international experts meet before each edition to examine the works on display, ensuring a rigorous purchasing environment for our visitors and collectors."

BRAFA's vetting is not limited to verification; it is a genuine seal of trust, based on competence, independence and collegiality. Each year, we further strengthen this requirement by introducing upstream control tools for certain exhibitors (pre-vetting), raising awareness of the importance of international regulations (such as CITES certificates or provenance legislation), and ensuring the consistent application of quality standards across all the disciplines on display."

Vetting is not only a monitoring tool; it also offers a tremendous opportunity for enrichment. It is not uncommon for an expert, in the course of their analysis, to contribute to the history of a work by providing new information, be it provenance, a mention in literature, or insight into attribution."

This constructive dialogue between exhibitors and experts greatly contributes to the excellence of the Fair and the promotion of the works."

The vetting process is a guarantee, a responsibility and a commitment. It is also what makes BRAFA a unique event, where a love of art is combined with the highest standards."

But BRAFA is also an invitation to travel. Thanks to galleries from around the world, visitors travel through centuries and cultures, from North to South, East to West. This year, we have selected five masterpieces that trace an artistic and emotional journey, a trip around the world in five works, illustrating the universality of the art celebrated at BRAFA.

Around the world in 5 masterpieces:

North America: MARTOS GALLERY (US)



Martos Gallery: Keith Haring (USA, Pennsylvania 1958-1990 New York), *Untitled*, May 23rd, 1981. Marker on plastic, H 53.3 x W 57.3 cm

Keith Haring (Reading 1958-1990 New York) was one of the most iconic figures of the 1980s New York art scene. Schooled in the vibrant world of street art, he quickly developed a universal visual language that was instantly recognisable: dynamic silhouettes, thick black lines, bright colours and a contagious energy.

Through his works, Haring addressed deeply human themes – love, freedom, social justice, the fight against racism and AIDS – with a clarity and graphic force that spoke to all audiences. His art, both pop and socially engaged, transcended the boundaries between popular culture and contemporary art.

Even today, Keith Haring's creations remain a symbol of vitality and hope, celebrating the power of art as an instrument of direct communication and social transformation. The Martos Gallery is a globally recognised reference for the artist's work.

South America: LAURENT SCHAUBROECK (BE)

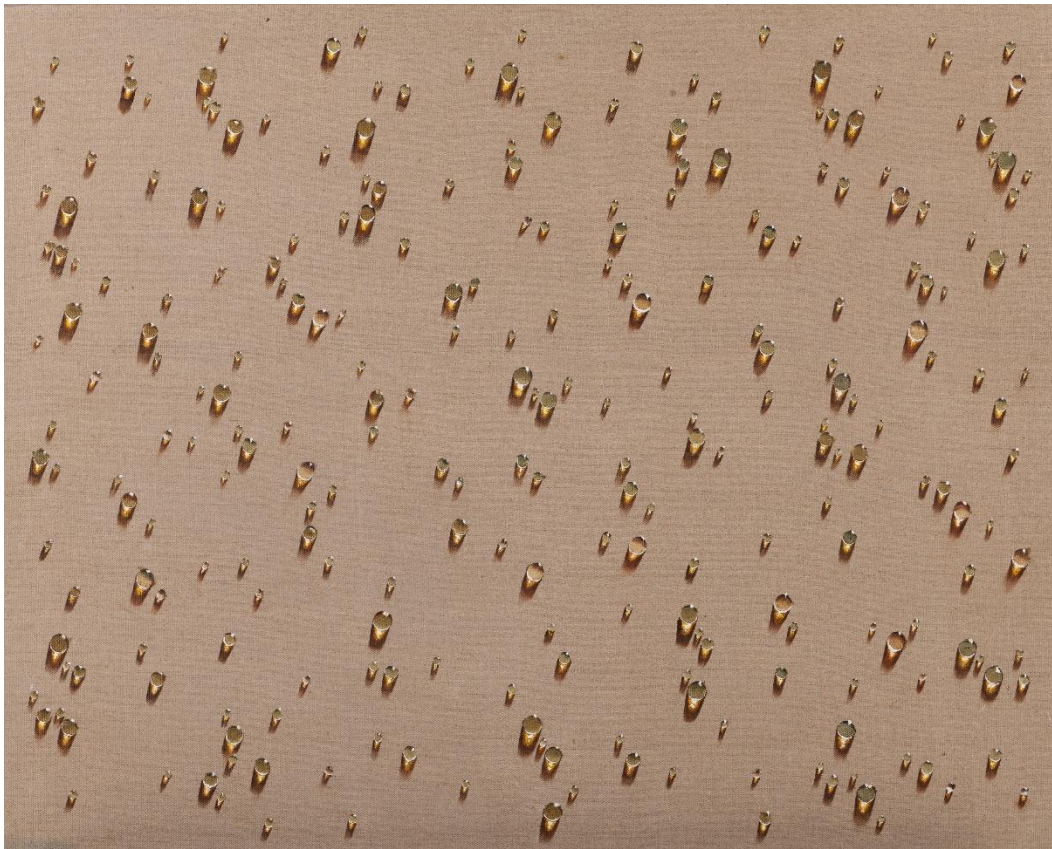


Laurent Schaubroeck: Sergio Rodriguez, (Rio de Janeiro, 1927-2014), *Mucki* bench, 1960s, jacaranda, Brazilian rosewood, H 29 x W 300 x D 80 cm. Produced by Oca.

First designed in 1958 and produced by Oca, the *Mucki* bench is one of Sergio Rodrigues' most iconic and versatile creations. Its low, rectangular structure, composed of horizontal slats and rhythmically arranged wooden buttons, embodies the refined balance between simplicity and sophistication that characterises the Brazilian designer's work.

This exceptional piece, measuring three metres in length and an unusual 80 cm in depth, was custom-made in the 1960s. The unconventional proportions of this creation illustrate Rodrigues' ability to adapt his designs to specific commissions. Crafted from solid rosewood, the bench underscores the rich nuances and expressive grain of the wood, emphasising its sculptural dimension. This original and remarkable piece has remained in excellent condition, a testament to the timeless modernity of Rodrigues' vision.

Asia: BOON GALLERY (BE)



Boon Gallery : Kim Tschang-Yeul (South Korea, Maengsan 1929–2021 Seoul), *Water Drops*, 1982, oil on canvas, H 88 x W 116 cm. Signed and dated on the side.

Kim Tschang-Yeul is one of the leading figures in contemporary Korean art, internationally recognised for his deeply meditative and symbolic work. Born in Maengsan, Korea, he moved to Paris in the 1970s, where he developed his recurring motif: the water drop.

This image, both simple and infinitely complex, became the almost obsessive focus of his entire pictorial research. By painting these suspended drops with photographic precision, Kim Tschang-Yeul explored the notions of memory, purification and transcendence. Each drop seems to contain an inner world, reflecting the dialogue between nature, spirit and matter.

Water Drops (1982) perfectly illustrates this approach: the painting, bathed in silent light, invites contemplation. Through the repetition of the motif, the artist achieves a spiritual dimension, combining Western technical rigour with Eastern sensitivity.

His work, which features in numerous public and private collections around the world, remains a universal meditation on the fragility and beauty of reality.

***Africa:* DALTON SOMARE (IT)**



Dalton Somaré: Guardian figure, Kota Ndassa, Gabon, nineteenth century, wood, copper, brass, iron, H 46 cm.

Kota reliquaries are African art figures from Gabon and Congo, which protect baskets containing the relics of illustrious ancestors.

Used in ancestor worship, they symbolise protection and the continuity of lineage. Their distinctive aesthetic is characterised by stylised forms, hollow diamond-shaped bodies and faces often covered with copper, brass or iron plates that reflect the light.

Kota reliquaries were amongst the very first African sculptures to be collected and recognised in Europe for their artistic value. From the late nineteenth and early twentieth centuries, French explorers, missionaries and colonial officers in Gabon and Congo began bringing these figures back to Europe. Their geometric and stylised appearance fascinated modern artists and collectors alike. These pieces were amongst the first to be included in private and museum collections, and to influence European avant-garde artists such as Pablo Picasso, André Derain and Maurice de Vlaminck, who saw them as a major source of inspiration for the development of Cubism and modern art.

This piece was collected in situ between 1902 and 1923 by a French officer and then passed down by descent.

Europe: JAN MULLER ANTIQUES (BE)



Jan Muller Antiques: Triptych depicting the Crucifixion and scenes from the Passion. Flemish school, circa 1500, oil on panel, H 51 x W 36.5 cm (closed), H 51 x W 73 cm (open)

This triptych depicts Christ on the cross, surrounded by the Virgin Mary and Saint John the Evangelist, both fraught with grief. At the foot of the cross, Saint Jerome and Saint Dominic, the latter holding a rosary, are kneeling in prayer.

In the background, the landscape presents several scenes from the Passion of Christ, culminating in the Crucifixion.

This version is based on the composition preserved at the Scottish National Gallery in Edinburgh, which was originally one half of a diptych. The second panel, depicting The Coronation of the Virgin, is now preserved at the Museum Boijmans Van Beuningen in Rotterdam.

This unique iconography is closely linked to the Dominican devotion to the Rosary. Surrounding the central Crucifixion, small narrative scenes illustrate more key moments from the Passion of Christ.

Analysis and attribution work was carried out with the help of Dr Didier Martens, a renowned specialist in early Flemish painting.

Discover all the highlights on BRAFA's website: <https://www.brafa.art/en/selected-works>

5. The King Baudouin Foundation: guest of honour

As guest of honour at BRAFA 2026, the **King Baudouin Foundation**'s mission is to preserve and promote Belgian heritage. **Melanie Coisne**, Head of Heritage and Culture, takes us behind the scenes of this event.



Baudouin I (1930-1993), King of the Belgians (1951-1993)

What is the main mission of the Foundation?

"The King Baudouin Foundation is an independent and pluralistic foundation that has been working for a better society for nearly fifty years. It supports organisations and individuals who contribute to the common good in Belgium, Europe and around the world, and acts as a driver of change and innovation."

By promoting social cohesion and impact, supporting philanthropists and donors, and facilitating cross-border collaboration through Myriad, the alliance for international donations, the Foundation has shown a firm commitment to social progress. Its programmes cover many areas: social justice, health, heritage and culture, democracy, climate, education and talent development."

Guided by values of integrity, transparency, pluralism, independence, respect for diversity and solidarity, the King Baudouin Foundation – created in 1976 on the occasion of the 25th anniversary of King Baudouin's reign – works to build a stronger, more inclusive and more resilient society."

In the field of heritage and culture, the Foundation is committed to preserving, making accessible and promoting Belgian heritage to as wide an audience as possible. It ensures that this heritage is preserved for everyone, both today and for future generations. In addition, it acts as a facilitator and encourages philanthropy in support of cultural projects in Belgium, Europe and elsewhere in the world."

The King Baudouin Foundation and BRAFA: why is this collaboration so important to you?

“Our collaboration with BRAFA is particularly valuable because it reinforces our mission to preserve and promote heritage. As guests of honour at such a prestigious art fair, we have the opportunity to highlight the work of our philanthropists: people committed to safeguarding Belgium’s heritage and passing it on to future generations.

BRAFA provides a unique platform to showcase our rich and diverse collection, ranging from archaeological finds to modern art, lace, jewellery, painting and design. This collaboration also illustrates the importance of partnerships between philanthropists and cultural institutions, and demonstrates how public-private initiatives can contribute to the preservation and recognition of our shared heritage.

In short, BRAFA provides us with an ideal platform to showcase how philanthropy and the preservation of heritage and culture come together, to celebrate the commitment of our benefactors and to inspire visitors to get involved in this mission themselves.”

Every year, your stands amaze visitors with their scenography. How do you design this staging?

“For the design of our stand, we call on a duo of experienced scenographers with whom we have been collaborating for many years. They know our collection inside out and, each year, manage to transform the space entrusted to us into a real mini-museum. That said, the scenography remains a means to an end: the real protagonists are, of course, the works of art themselves.

We always aim for a coherent presentation that showcases the exhibited pieces to their fullest advantage. In general, our selection focuses exclusively on recent acquisitions, but for this anniversary edition, we will be making an exception by also presenting the major masterpieces from our collection.

The scenography is designed to complement both the aesthetics and atmosphere of BRAFA, whilst remaining true to the Foundation’s own approach: an unwavering focus on quality and detail, meticulous lighting, a sound environment, explanatory panels and QR codes which provide visitors with additional information about the works. Our aim is to create an environment conducive to discovery and inspiration.

For the 2026 edition, we will go even further: a KBF Forum will be set up at the back of the exhibition space, hosting daily concerts, conferences and round table discussions. Between these events, visitors will be able to watch a film specially made for the occasion, which will highlight several of our projects and illustrate the diversity of the King Baudouin Foundation’s activities.”



(Left) Melanie Coisne © King Baudouin Foundation

(Top right) Evelyn Axelle, *L'égocentrique 2*, 1968 © SABAM

(Bottom right) Paul Bury, *Boules des deux côtes d'un carré bracelet*, 1968 © Dominique Provost

BRAFA visitors are invited to enjoy a musical interlude at the stand of the King Baudouin Foundation every day at noon.

What's more, this year the King Baudouin Foundation is not only hosting the BRAFA Art Talks at its stand, but also organising its own series of lectures alongside the Fair's official programme: the KBF Art Talks, devoted to the masterpieces in the King Baudouin Foundation's collection and presented by specialists.

The lectures will take place every day at 2 p.m. at the stand of the King Baudouin Foundation.

More information:

King Baudouin Foundation: www.kbs-frb.be

Heritage & Culture Programme: www.patrimoine-frb.be

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6. An elegant and refined setting for visitors

BRAFA remains close to its visitors: as every year, the scenography is meticulous, elegant and captivating.

Nicolas de Liedekerke, the architect responsible for the Fair's decoration, gives us a sneak preview of some of the details.

"As every year, the aim of the scenography is to surprise visitors and create a buzz, without ever distracting attention from the real purpose of the Fair: to showcase the dealers and their works."



General view of past editions © Olivier Pirard and © Franck Saada

"For this edition, our approach was informed by several major changes. The restaurants are now grouped together in a separate hall, so it was essential to spark curiosity and encourage visitors to stop by. In addition, the aisles are narrower, which led us to design a more airy layout, with decorations suspended above the stands to avoid any feeling of confinement."

Whilst last year's theme evoked the mineral world, this year's edition is inspired by the infinite variations of the sky: clouds, light, and the nuances of the sun. Added to this ethereal theme are Surrealist details typical of Belgium, such as floral motifs and reproductions of paintings of flowers, which create visual contrasts and emphasise the intersections."

The entrance will be enhanced by lighting reminiscent of the Northern Lights, immediately inviting visitors on a poetic journey. This approach is rooted in a direct artistic connection with romantic landscape and still life paintings, linking contemporary scenography with the world of antique dealers."

Finally, particular attention has been paid to the key points of the Fair – the entrance, passageways to other halls or restaurants – in order to help with orientation and provide landmarks for a harmonious visitor experience."

7. Delen Private Bank: a longstanding collaboration

Delen Private Bank has been a loyal and enthusiastic partner of BRAFA for 20 years.

This relationship of trust is based on a shared passion: art. For Delen Private Bank, art is not merely about a collection or an investment – it lies at the heart of its identity. It connects generations, stirs emotions, and embodies a way of engaging with the world: simultaneously sensitive, discerning, and resolutely focused on what matters.

Each year, Delen Private Bank designs a bespoke stand, aligned with the spirit of the Fair. The planning of the project begins as early as Summer, driven by **Anne-Sophie Delen**, Head of Art and Interior Projects. She defines the volumes, sightlines, and visitor flow. *“Everything is designed to create an atmosphere that is sophisticated, warm, and welcoming at the same time. It is a place for encounters and dialogue that reflects the bank’s values and sparks the curiosity and emotion of the public.”*



Views of the Delen stand 2025 © Delen Private Bank

Anne-Sophie draws on multiple sources of inspiration: a gallery, a boutique, architecture, a fabric, a work of art, a colour, a texture. *“I travel with a curious gaze. I collect, sort, and gradually build a common thread.”* Each area of the stand takes shape around a triggering element: a graphic rug, a design piece, an emotion. Contrasts play a leading role. *“Raw textures set against velvety finishes; the softness of textiles against the roughness of a natural material; cubist geometry set against organic forms.”* Balance is born of subtle friction: *“We aim to craft a visual language in which the tension between elements creates a kind of instinctive harmony.”*

The Delen stand is the result of meticulous work, driven by the commitment of colleagues from different departments and offices. The furniture, artworks, lighting, and objects that inhabit the space – carefully selected by the “Delen Interiors” team with an eye for aesthetic coherence – are brought together from multiple locations, demanding thoughtful logistics and precise

coordination. Everyone, in their own way, helps bring this vision to life.

"It's a collective and deeply human adventure, in which creativity is nurtured by trust and complementarity. That is precisely what makes this experience so stimulating, year after year," concludes Anne-Sophie.

For Delen Private Bank, BRAFA 2026 marks twenty years of partnership, inspiration, shared loyalty, and renewed emotion. A fixture on the art calendar.

More information: www.delen.bank

Contact: press@delen.bank

8. BRAFA Art Talks and KBF Art Talks

KBF Art Talks: from Sunday, January 25th to Sunday, February 1st (except Monday, January 26th) at 2 p.m. sharp at the stand of the King Baudouin Foundation no. 151 (programme to be confirmed)

BRAFA Art Talks: from Saturday, January 24th to Sunday, February 1st (except Monday, January 26th) at 4 p.m. sharp at the stand of the King Baudouin Foundation no. 151

Programme:

Saturday, January 24th, 2026

Between Passion and Technology: Rethinking Collecting Today

By Dominique and Sylvain Lévy, French collectors

Talk given in English

Sunday, January 25th, 2026

Where do unicorns come from? Or: How to make an exhibition about an animal that does not exist?

By Dr Michael Philipp, Chief Curator of the Barberini Museum, Potsdam

Talk given in English

In collaboration with CODART

Tuesday, January 27th, 2026

Is our heritage at risk?

By Estelle De Bruyn, Head of Sustainability, Royal Institute for Cultural Heritage (IRPA)

Talk given in French

In collaboration with KIK-IRPA

Wednesday, January 28th, 2026

Nurturing Due Diligence: How to remain a trusted partner in the art & antiquities trade

By Michiel Vervloet, Inspector Expert, Fraud Control Department, Directorate-General for Economic Inspection

Talk given in English

Thursday, January 29th, 2026*From Legacy to the Future: Celebrating 50 Years of Philanthropy*

By Ludwig Forrest, Chief Philanthropy Officer at the King Baudouin Foundation, Melanie Coisne, Head of Heritage & Culture at the King Baudouin Foundation; Thomas Leysen, Entrepreneur and philanthropist

Talk given in English

In collaboration with the King Baudouin Foundation

Friday, January 30th, 2026*Art and Antiques Dealing as a Profession: Contemporary Challenges*

By Virginie Devillez, Art expert and consultant, Virginie Devillez Fine Art; Nathalie Moureau, Professor of Cultural Economics, Paul Valéry University; Anne-Sophie Radermecker, Associate Professor of Cultural Management, Free University of Brussels

Moderator: Liliana Turoiu, ENCATC and BRAFA Ambassador

Round table discussion conducted in English

In collaboration with ENCATC

Saturday, January 31st, 2026*Next Generations: Redefining Collecting*

By Albert Baronian, Gallery Owner (1973-2024) and Curator; Valérie Boucher-Marcolini, Founder and Director - ArtContest; Diane Van Impe, Head of Relations and Development - Wiels; Marc Hemeleers, Partner – Eeckman.

Moderator: Eric Hemeleers - President of Eeckman | PatrimOne Group in Belgium.

Round table discussion conducted in French

In collaboration with EECKMAN

Sunday, February 1st, 2026*Art and Tax*

By Michiel Maus, Professor of Tax Law, Vrije Universiteit Brussel – Tax lawyer at Bloom Law
Talk given in Dutch

9. Practical information



Dates and venue

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

Monday, January 26th, 2026, by invitation only

Late night opening on Thursday, January 29th, 2026, until 10 p.m.

Brussels Expo - Halls 3, 4 & 8. Entrance via Hall 4

Place de Belgique 1 / 1020 Brussels

Services

Concierge, food hall in Hall 8, champagne bars, cloakroom, special access for people with reduced mobility, car park

BRAFA City Guide – A wealth of practical information revealing cultural gems and great places to eat in Brussels and Belgium to discover during the Fair: www.brafa.art/en/city-guide

Accessibility

- By plane - www.brusselsairlines.com
- Eurostar - direct from Paris (1 hour 22 minutes), Amsterdam (1 hour 53 minutes), Cologne (1 hour 50 minutes) and London (2 hours 5 minutes) - www.eurostar.com
- By SNCB train - www.belgianrail.be
- By metro/tram/bus - www.stib-mivb.be
- By taxi - Taxis Verts - tel. +32 (0)2 349 49 49

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