

BRUSSELS EXPO | 25 JAN – 1 FEB 2026

BRAFA ART FAIR

GUEST OF HONOUR: THE KING BAUDOUIN FOUNDATION

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BRAFA 2026 – Exceptional Provenances Serving History

Each edition of BRAFA brings its share of surprises, but 2026 promises to be an exceptional year for lovers of artworks steeped in history. Prestigious provenances, legendary collections, recently rediscovered or reattributed pieces: this year, several galleries will unveil treasures whose journey tells as much as their beauty.

1. Vienna 1900 Revived: The Iconic Secession Armchairs

[Florian Kolhammer \(AT\)](#) dedicates his presentation to the intellectual and artistic effervescence of Vienna 1900. A highlight: a spectacular pair of armchairs designed by Joseph Maria Olbrich and executed by Friedrich Otto Schmidt for the Second Secession Exhibition (1898).

These pieces originate from the famous *Kunstgewerbezimmer* showcased at the second Vienna Secession exhibition, inaugurated on 12 November 1898 in the newly opened Secession building. They fully embody the aesthetic revolution led by Joseph Maria Olbrich and Koloman Moser, whose textile *Abimelech* – created in 1899 and presented at the 1900 Paris World's Fair – adorns the seats here. Rediscovered and studied in collaboration with Galerie Traudes Kinder, these armchairs transcend their status as icons of Viennese design: they stand as true manifestos of Secessionist ideals.



Florian Kolhammer - Pair of Armchairs from the II. Secession Exhibition (1898)

Design: Joseph Maria Olbrich | Execution: Friedrich Otto Schmidt, Vienna, ca. 1898, solid oak, brass, textile

2. Papal Elegance Meets Haute Couture: The Consoles of [Vagabond Antiques \(UK\)](#)

Another highlight: a pair of Roman neoclassical consoles (c. 1770), formerly part of the collection of Cardinal Vincenzo Vannutelli, Dean of the College of Cardinals, before entering the collection of designer Stefano Gabbana.

Siena marble, Breccia Africana, original gilding, laurel friezes, and carved rosettes: every detail contributes to making these pieces a perfect embodiment of 18th-century Roman taste, at once sumptuous and architecturally composed. A provenance doubly prestigious, appealing equally to art historians and enthusiasts of historical design.



Left : **Vagabond Antiques**, Pair of Roman consoles, Roman Neoclassical period, c. 1770, veneer, Siena marble, Breccia Africana marble, 90 × 112 × 56 cm
 Right : Attributed to the Menzies group, red-figure terracotta *Epichysis* depicting Hermaphroditus and a woman, Greece, Apulia, c. 330–310 BCE, H. 21 cm

3. A Prestigious Terracotta at Colnaghi: Eugène Piot's Epichysis

At [Colnaghi \(UK\)](#), a rare Apulian red-figure *epichysis* (Greece, Apulia, 330–310 BCE) stands out for its exceptional pedigree. The work once belonged to the illustrious Eugène Piot collection (Paris, 1812–1890) – critic, journalist, collector, and photographer – one of the great figures of the 19th century. It still retains its original label and was published in 1870.

Of remarkable quality, this vase, attributed to the Menzies group, depicts Hermaphroditus and a young woman in a finely executed scene. Comparable to examples in the Getty Museum or the Musée Saint-Raymond, it ranks among the most eagerly anticipated archaeological pieces at the fair.

4. The Eye of a Great Belgian Collector: The Tony Herbert Selection

For its debut at BRAFA, [Virginie Devillez Fine Art \(BE\)](#) presents a selection drawn from the collection of the renowned Belgian connoisseur Tony Herbert (1902–1959).

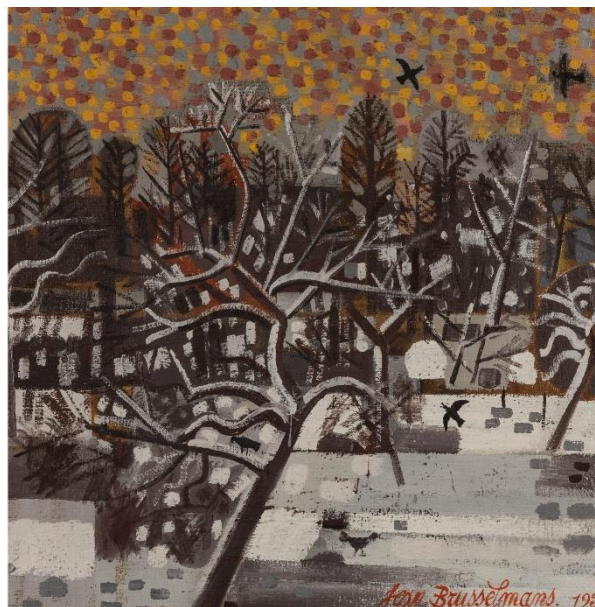
An art historian, exhibition curator, former curator at the MRBAB, and international expert (Sotheby's, Magritte Authentication Committee), Devillez showcases works by Tytgat (Brussels, 1879–1957), Wouters (Mechelen, 1882–1916, Amsterdam), De Smet (Ghent, 1881–1966, Deurle), and Brusselmans (Brussels, 1884–1953, Dilbeek) – true pillars of Belgian art history.

This selection perfectly reflects Herbert's enlightened eclecticism. Recognized as one of Belgium's most important collectors, he played a decisive role in the rediscovery and promotion of Belgian art from the late 19th and 20th centuries. Visionary and exacting, he built a reference

collection guided by deep knowledge of modernist artists and a steadfast commitment to their international recognition.



Left - Edgard Tytgat, *Réunion clandestine du tiers*, oil on canvas, 81 × 100 cm, 1927



Right - Jean Brusselmans, *Neige en Brabant*, oil on canvas, 82.5 × 99 cm, 1950

In 2026, BRAFA does more than exhibit artworks: it stages their history. And it is precisely this that makes it an unmissable event for the cultural press.

Practical Information



Dates and Location

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

Monday, January 26, 2026, by invitation only

Evening opening on Thursday, January 29, 2026, until 10 p.m.

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

Place de Belgique 1 / 1020 Bruxelles

Services

Concierge, food hall in Hall 8, champagne bars, cloakroom, specific access for persons with reduced mobility, parking

BRAFA City Guide – A treasure trove of practical information revealing cultural highlights and gourmet addresses in Brussels and Belgium to discover during the fair: www.brafa.art/en/city-guide

Accessibilité

- **By plane** – www.brusselsairlines.com
- **Eurostar** – direct from Paris (1h22), Amsterdam (1h53), Cologne (1h50), and London (2h05) – www.eurostar.com
- **By train (SNCB)** – 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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