72nd EDITION / PRESSKIT

BRAFA 2027
The Art of Looking

Artworks, expertise and collecting stories

BRUSSELS EXPO · 24–31 JANUARY 2027



155 EXHIBITORS · 17 COUNTRIES · 27 DISCIPLINES

A journey through the artworks, research and presentations that distinguish the 72nd edition of BRAFA

FOREWORD BY THE PRESIDENT

A Discerning Eye

Quality as a commitment, expertise as the foundation of trust.

What defines the quality of a work of art? Its rarity, historical significance, provenance, condition or the distinctiveness of its artistic expression? To my mind, it lies in the convergence of all these elements, but also in the eye and knowledge required to appreciate them. It is this exacting approach that guides BRAFA and gives real meaning to the selection of works presented each year.

The art world has undergone profound changes in recent years. Access to information, advances in research and collectors' growing expectations have reinforced the importance of expertise, documentation and transparency. Nowadays, appreciating a work also means understanding its history, provenance and condition, and the ability to place it in context.

This commitment rests above all on the work of art dealers. Long before the Fair opens, their selection is underpinned by extensive research: archives, bibliography, comparisons between works, studio knowledge, the study of materials and restoration histories. This expertise is an essential part of their profession and their responsibility towards collectors and institutions.

BRAFA's vetting process complements this work. Specialists from various disciplines examine the works presented at the Fair, providing an independent and attentive perspective. This approach reflects our determination to maintain exacting standards and foster the trust that is so essential to the art market.

Yet quality is not determined solely by a work's authenticity or documentation. It also lies in its ability to tell a story, to bear witness to an era, a craft or an artistic sensibility. This is why I remain deeply attached to the diversity of specialities represented at BRAFA. Dialogue between disciplines, periods and cultures reveals unexpected connections and enriches our understanding of art.

I believe that a fair must be much more than a place to admire or acquire works of art. It must also be a place to share knowledge, meet people and make discoveries, where visitors can speak directly with those who know, study and champion the works on display. The quality of a fair is also measured by its ability to spark curiosity, disseminate knowledge and inspire new ways of seeing.

This is BRAFA's guiding ambition: to bring together remarkable works, recognised expertise and diverse sensibilities, offering each visitor and exhibitor an experience shaped by discovery. Behind every work on display, there is not only a story to learn, but also a new perspective to awaken.

KLAAS MULLER



BRAFA 2027, from left to right: **Waddington Custot**, Barry Flanagan, *Large Troubador*, 2004, bronze, cast in 2019, 185 × 140 × 114 cm – **Van Herck-Eykelberg**, Paul Delvaux, *Town Hall*, 1953, watercolour, pen and Indian ink on paper laid on card, 69.5 × 50.5 cm – **COLNAGHI**, Robert Mapplethorpe, *Female T*orso, 1978, gelatin silver print, 50.8 × 40.6 cm – **Desmet Fine Art**, Odoardo Fantacchiotti, *Musidora*, Florence, 1859, marble, 167.6 × 49 × 49 cm. Pedestal: H. 95.3 cm × ⌀ 63 cm (at the base). Overall height: 262.9 cm

Klaas Muller, President of BRAFA:

"At BRAFA, quality is measured not only by a work's rarity or value, but also by the history it carries, the knowledge it reveals and the perspective it inspires."

Hélène Bailly Marcilhac, BRAFA exhibitor:

"Audiences have changed. Visitors are increasingly well informed: they follow developments and better understand the mixing of styles, and in particular the dialogue between Old Masters and contemporary artists."

Arnaud Jaspar Costermans, Vice-President of BRAFA:

"We want to avoid standing still; the new generation of dealers brings fresh energy. We have more exhibitors each year, but we do not want to grow too much. We are looking for quality."

A JOURNEY THROUGH ARTWORKS

Highlights

Remarkable works, stories to discover.

A major rediscovered portrait, an object from the Wiener Werkstätte, an animal sculpture, an artist's brooch, a distinctive example of medieval art: each of these works has a story of its own. Their interest lies not only in their rarity or aesthetic qualities, but also in what they reveal about an era, an artist, a technique or a craft.

From Renaissance sculpture to Art Deco furniture, this selection spans centuries and disciplines to showcase remarkable pieces presented by BRAFA's galleries. Some captivate through their history, others through their craftsmanship, provenance, distinctive character or significant place in art history.

Together, these discoveries reflect the richness of the works assembled at BRAFA and invite visitors to take time to look, understand and appreciate what gives them value.

01 A Rediscovered Ingres: A Discovery from the Master's Early Parisian Years

STEPHANE RENARD FINE ART (STAND 133) – OLD MASTER PAINTINGS, SCULPTURES AND DRAWINGS, MODERN DRAWINGS

Presented by Stéphane Renard, this *Portrait de Femme* by Jean-Auguste-Dominique Ingres represents an important discovery for our understanding of the artist's work. Executed at the very beginning of the nineteenth century, probably between 1801 and 1802, the painting belongs to a still little-documented period of his career: his first Parisian portraits, before his departure for Rome.

Acquired at auction in the United States in January 2024, the work has since been examined by three Ingres specialists – Éric Bertin, Sylvain Bédard and Andrew Carrington Shelton – all of whom have confirmed its authenticity as an autograph work.

Depicted half-length and turned slightly to the left, the young woman wears a muslin dress adorned with an ermine boa and holds a green hat over her arm. Ingres pays particular attention to the details of her attire, as well as to the expression of her face: her direct gaze, slight smile and serene demeanour reveal his remarkable gift for psychological observation. The delicacy with which the face and accessories are rendered contrasts with certain more freely sketched areas, revealing a still spontaneous approach characteristic of his early years.

The identification of this painting may also open up an entirely new avenue of research. Sylvain Bédard has put forward the hypothesis that this could be the *Portrait de Femme* exhibited by Ingres at the Salon of 1802, a work now considered lost. If confirmed, this would mean the rediscovery of a painting among the young artist's earliest publicly exhibited works. An art historical study of this work is available upon request.



Jean-Auguste-Dominique Ingres (Montauban 1780–1867 Paris), *Portrait de femme*, 1801-1802, oil on canvas, 29 × 21 cm

02 Hans Rottenhammer — Between Venice and Northern Europe

MARTY DE CAMBIAIRE (STAND 59) – OLD MASTERS

At the turn of the seventeenth century, Hans Rottenhammer (Munich 1564 – 1625 Augsburg) embodied the movement of artists and models between Italy and the German-speaking territories. Trained in the Northern tradition and later active in Venice and Augsburg, he developed a pictorial language that combined the refinement of Italian Mannerism with a remarkable precision of execution.

With *Minerva and the Muses* (1606), Marty de Cambiaire highlights this exchange between artistic traditions. The mythological subject, treatment of the figures and meticulously developed composition reflect a period during which European artists were profoundly renewing the art of cabinet painting.



Hans Rottenhammer (Munich 1564–1625 Augsburg), *Minerva and the Muses*, 1606, oil on copper, 32.8 × 39.4 cm

03 Rembrandt Bugatti — Sculpture close to life

GALERIE NICOLAS BOURRIAUD (STAND 77) – SCULPTURE

For Rembrandt Bugatti (Milan 1884–1916 Paris), the depiction of animals emerged from the close, almost intimate observation of living creatures. Far from academic idealisation, the sculptor focused on the postures, movements and individuality of each animal.

Presented by Galerie Nicolas Bourriaud, *Small Elephant at Rest* illustrates this distinctive sensitivity. The bronze, cast by the Hébrard foundry using the lost-wax process and numbered 11, belongs to a model of which twenty examples are currently recorded, according to the gallery's documentation. The supple modelling and subtle patina reveal the artist's hand and Bugatti's attention to natural forms.



Rembrandt Bugatti (Milan 1884–1916 Paris), *Small Elephant at Rest*, model of 1912, cast circa 1923, 20,3 x 20,5 x 12,5 cm

04 René Lalique — The transformation of jewellery

EPOQUE FINE JEWELS (STAND 83) – ART NOUVEAU JEWELLERY

René Lalique (Ay 1860–1945 Paris) revolutionised jewellery by placing formal invention and the expressive power of materials at the heart of his creations. Enamel, glass, gemstones and precious metals became the elements of an artistic language in which nature played an essential role.

Epoque Fine Jewels presents a brooch depicting two dragonflies arranged around a citrine. The transparency of the plique-à-jour enamel, the delicate lines of the wings and the combination of pearls and diamonds bear witness to the jeweller's virtuosity. More than an ornament, the jewel becomes a real miniature sculpture, emblematic of the Art Nouveau aesthetic.



René Lalique (Ay 1860–Paris 1945), *Art Nouveau Dragonfly Brooch*, Paris, circa 1903, 18-carat yellow gold, translucent plique-à-jour enamel and polychrome enamel, old-cut diamonds, citrine and pearls, 11.6 × 4.4 cm

05 A kneeling female donor — Renaissance memory carved in stone

DEI BARDI ART (STAND 11) – EARLY SCULPTURE

In Renaissance art, representations of donors reflect the importance of devotion, patronage and the desire to be remembered. Often incorporated into funerary monuments or religious ensembles, these figures offer insight into both the spiritual practices and social codes of their time.

Dei Bardi Art presents a limestone sculpture of a woman kneeling in prayer. The condition and finely executed detail reveal the distinctive features of women's dress in the historic Low Countries. The traditional clothing and carefully carved ruff help to place the work in the final decades of the sixteenth century.

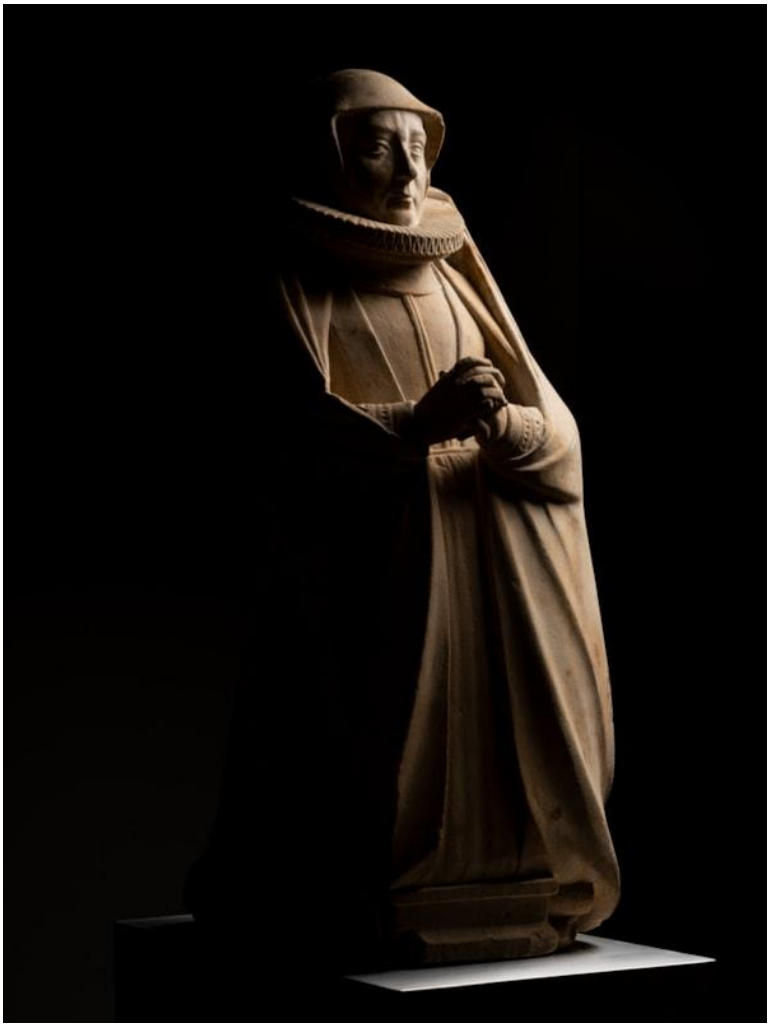


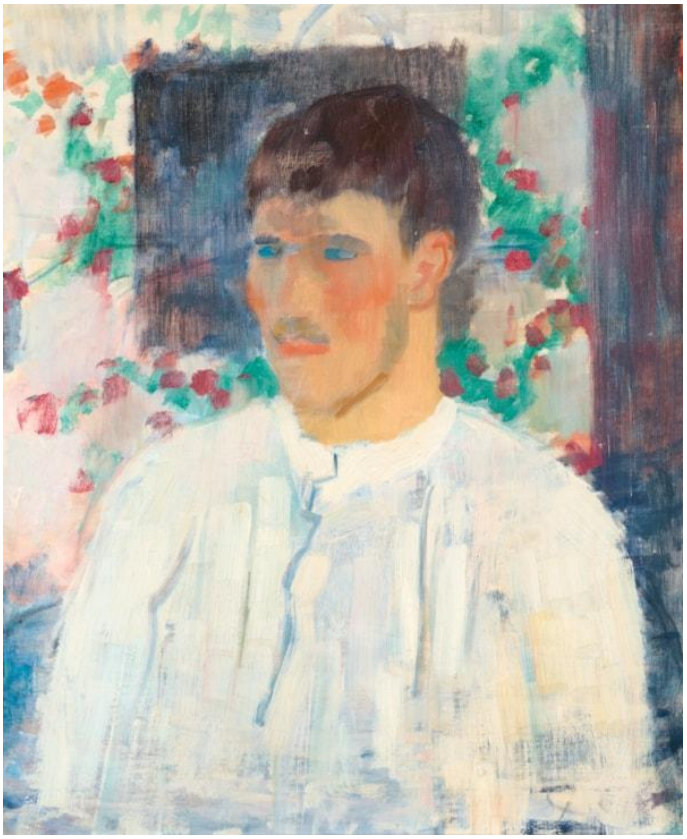
Figure of a Kneeling Female Donor, Southern Netherlands, second half of the sixteenth century, limestone, 67 × 22 × 37 cm

06 Rik Wouters — The intimacy of a modern gaze

GALERIE RAF VAN SEVEREN (STAND 118) – BELGIAN MODERN ART

A leading figure of Belgian modernity, Rik Wouters (Mechelen 1882–1916 Amsterdam) developed a luminous style of painting, characterised by free brushwork and a particular attention to colour. His self-portraits occupy an essential place in his work, reflecting the evolution of both his pictorial language and his view of himself.

Painted in 1912, a decisive year in which Wouters signed an exclusive contract with Galerie Georges Giroux, this self-portrait stands out for its restrained atmosphere and simple composition. Kept after the artist's death by his wife Nel, the work has a particularly moving provenance, directly connected to the painter's personal history.



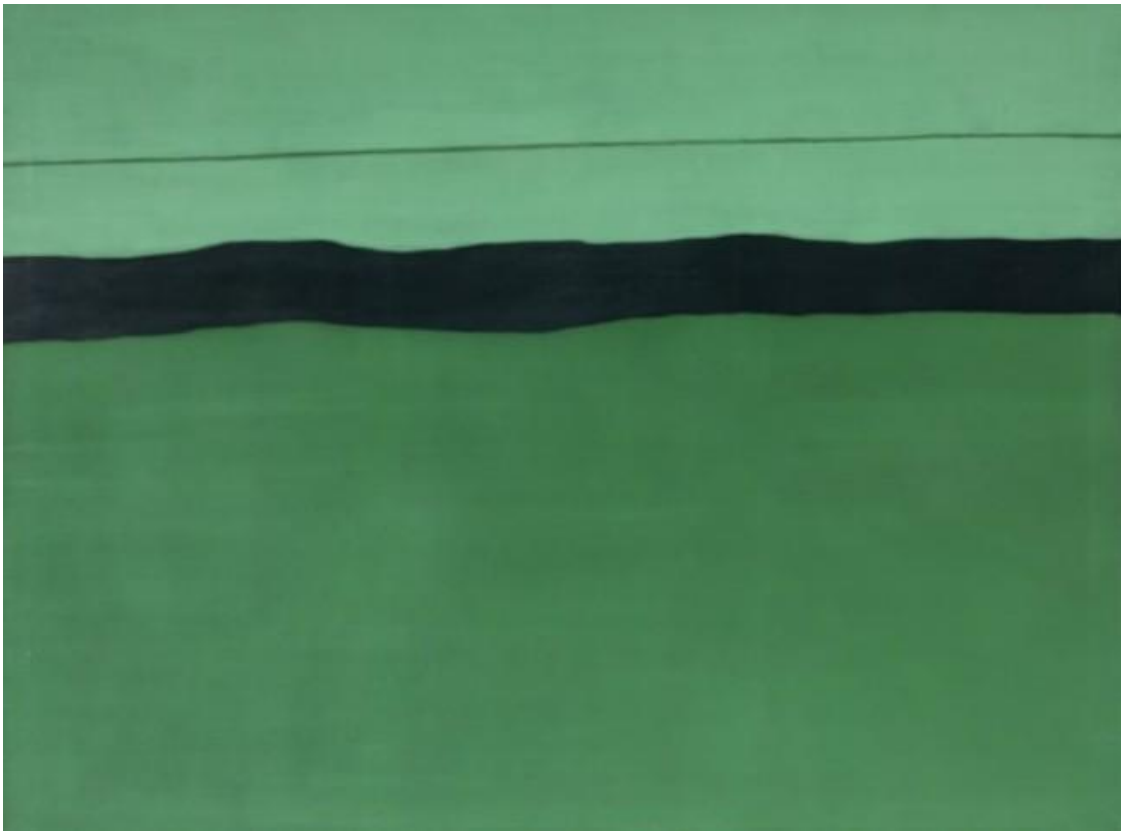
Rik Wouters (Mechelen 1882–1916 Amsterdam), *Portrait of Rik Wouters*, White Shirt, 1912, oil on canvas laid on panel, 51.5 × 61.5 cm

07 Raoul De Keyser — At the boundaries of figuration

EDOUARD SIMOENS GALLERY (STAND 152) – POST-WAR ART

Raoul De Keyser (Deinze, 1930–2012) holds a distinctive place in the history of post-war Belgian painting. Resisting traditional classifications, his work explores relationships between motif, surface, colour and space, in a language in which references to the visible world gradually become autonomous signs.

A painting from 1973, documented in the catalogue of his early works, offers an opportunity to revisit a particularly fertile period of his research. Shown in exhibitions in Ghent and Deinze that same year, it reflects the experiments that would lead the artist towards a remarkably free approach to painting.



Raoul De Keyser (Deinze, 1930–2012), *Barjac*, 1973, acrylic on canvas, 140 × 188 cm

08 Fabienne Verdier — Painting as an experience of gesture

WADDINGTON CUSTOT (STAND 45) – CONTEMPORARY ART

For several decades, Fabienne Verdier (born 1962) has been developing a body of work grounded in physical engagement, mastery of gesture and an exploration of the relationship between painting and space. Informed by her study of calligraphy in China and Western painting, her approach establishes a dialogue between different artistic traditions.

With *Landscape (Homage to Giotto)*, presented by Waddington Custot, the artist places her research within a reflection on the legacy of the Old Masters. The piece suggests how contemporary painting can draw on history without abandoning the invention of a personal language.



Fabienne Verdier (Paris, 1962), *Landscape (Homage to Giotto)*, 2010, acrylic and mixed media on canvas, 180 × 120 cm

09 Gustave Serrurier-Bovy – Belgian design meets the brilliance of Bohemia

GALERIE BEI DER ALBERTINA – ZETTER (STAND 144) – DECORATIVE ARTS

A leading figure of Belgian Art Nouveau alongside Victor Horta and Henry van de Velde, Gustave Serrurier-Bovy (Liège, 1858–1910) developed a distinctive aesthetic language, drawing on the English Arts & Crafts movement and the ideas of William Morris and John Ruskin. His creations, at the intersection of architecture and the decorative arts, combine organic lines, functional simplicity and a visionary modernity.

This lamp is a particularly fine illustration of that approach. Its architectural structure, designed by Serrurier-Bovy, enters into dialogue with the brilliance of coloured glass from the Bohemian manufacturer Lötz Witwe, whose international distribution network included a depot in Brussels around 1900. It therefore reflects the artistic and industrial exchanges that contributed to the rise of Art Nouveau across Europe.

Particularly rare on the market when they retain their original glass inlays, lamps of this kind embody the modernity of Serrurier-Bovy's decorative language. His works feature in the collections of the Musée d'Orsay and the Metropolitan Museum of Art, among others.



Johann Lötz Witwe, Klostermühle and Gustave Serrurier-Bovy (attributed to), *Table Lamp*, circa 1900, hammered metal, square shade comprising twelve square panels of blue and purple glass with fused silvery-yellow inclusions and iridescence, made by Johann Lötz Witwe, Klostermühle. One light, rewired. H. 55 cm, diam. 25 cm

10 Jacques-Émile Ruhlmann — Furniture as a work of art

SCENERS GALLERY (STAND 125) – DESIGN & ART DECO

Jacques-Émile Ruhlmann (Paris, 1879–1933) represents one of the most accomplished expressions of French Art Deco furniture. His creations, based on precision of proportion, quality materials and refined finishes, helped to redefine the place of furniture in the decorative arts of the twentieth century.

Sceners Gallery presents a bed from 1933, made of Macassar ebony, oak and gilt bronze. Bearing a workshop mark and manufacturing details, this piece recalls the importance Ruhlmann attached to the design and execution of his models. It also illustrates how furniture can transcend its function to become a collectible object.



Jacques-Émile Ruhlmann (Paris, 1879–1933), *Bed*, model no. 894 NR, 1933, Macassar ebony, oak and gilt bronze, 100 × 153 × 205 cm.

11. Karel Appel – Childhood in its raw state

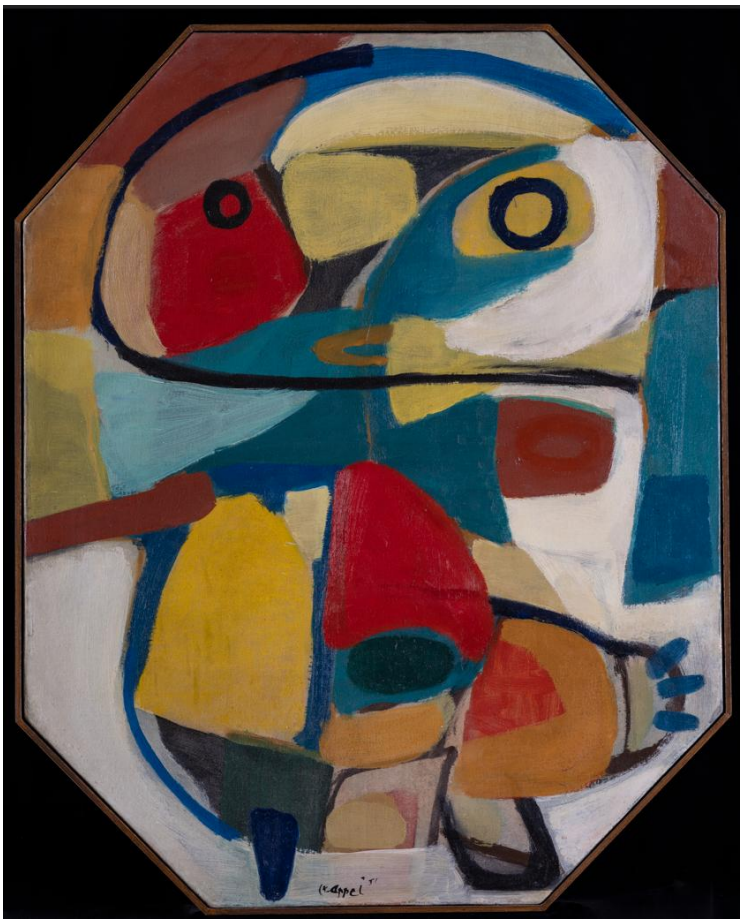
SAMUEL VAN HOEGAERDEN GALLERY (STAND 135) – MODERN AND CONTEMPORARY ART

Painted in his Paris studio in 1951, *Petit Garçon* ranks among the major works of Karel Appel's Cobra period. Executed on an octagonal canvas mounted on a nineteenth-century stretcher that the artist chose to reuse for lack of funds, this composition reveals the full flowering of his artistic language.

The motif of the child, recurring in Appel's work during this period, embodies innocence, spontaneity and instinctive creativity. Reduced to strong outlines and bright, contrasting colours, the figure conveys the expressive freedom and experimental energy characteristic of Cobra.

The work's historical significance is also linked to its presentation in Liège in 1951 at the Second International Exhibition of Experimental Art, the movement's final and most ambitious event before its dissolution. The inscription "Liège" on the reverse of the canvas bears witness to this connection.

A true high point of Appel's Cobra period, *Petit Garçon* embodies the spirit of an avant-garde that profoundly renewed post-war European art. For BRAFA 2027, Samuel Vanhoegaerden Gallery gives it a place in *The Cobra Adventure*, an ambitious exhibition bringing together more than 60 rare and historic works, the result of several years of research, some of which have never been shown to the public before.



Karel Appel (Amsterdam 1921–2006 Zurich), *Petit Garçon*, 1951, oil on canvas, 81.5 × 65 cm; signed, dated and titled on the reverse 'C.K. Appel 1951 Liège'

12. Chokwe throne — Symbols of power carved in wood

DALTON SOMARÉ (STAND 7) — CLASSICAL AFRICAN ARTS

Made in Angola in the late nineteenth century, this remarkable Chokwe throne belongs to the tradition of prestigious *ngundja* seats, associated with political and spiritual authority. Its structure, inspired by European furniture introduced through trade, reflects an encounter between different artistic traditions. The richly carved decoration combines geometric motifs with figurative representations, notably *Pwo*, a female figure evoking ancestors and their role in Chokwe society, alongside scenes of musicians and travelling merchants.

Beyond its finely executed craftsmanship, this seat has a documented provenance. Formerly in the collection of Joyce and Donald Doyle, assembled in the context of the Belgian Congo in the early twentieth century, it passed to their daughter, the historian Suzanne Miers, and then to her descendants. The work is also reproduced in the catalogue of the exhibition *Narrative Wisdom and African Arts* at the Saint Louis Art Museum (2024–2025).



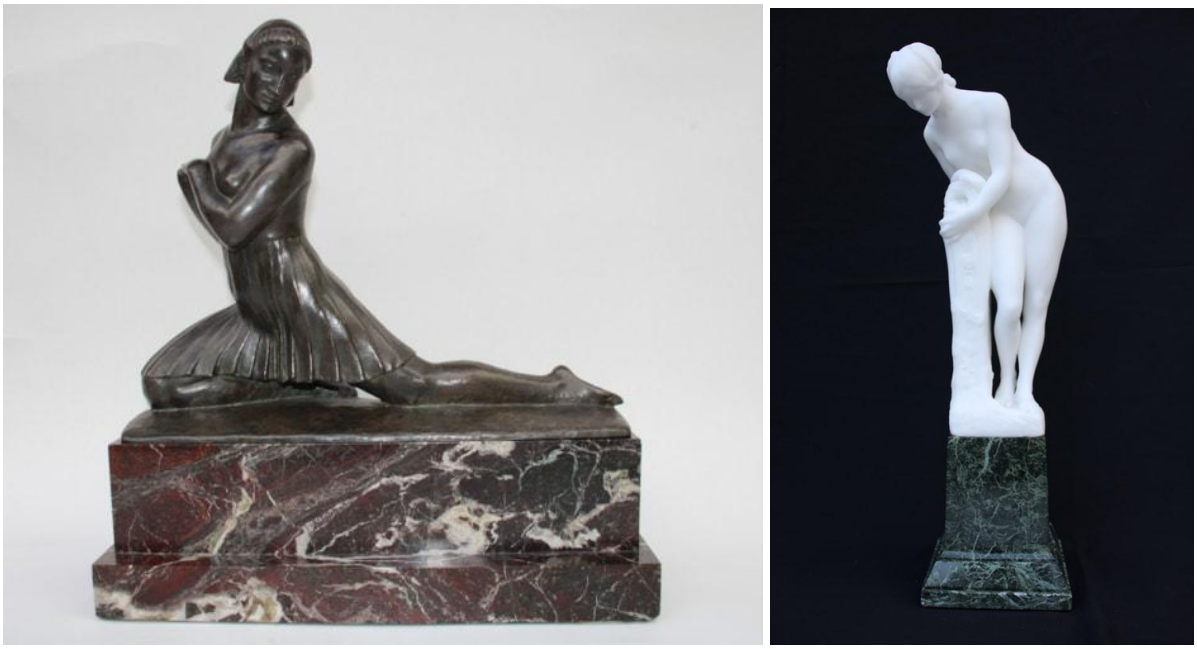
Chokwe Throne, Angola, late nineteenth century. Wood, metal nails and leather, 68 × 31 × 38 cm

13 Philippe Wolfers — Sculpture on an intimate scale

GALERIE CENTO ANNI (STAND 143) – BELGIAN ART NOUVEAU

A leading figure of Belgian Art Nouveau, Philippe Wolfers (Brussels, 1858–1929) developed a body of work in which sculpture, jewellery and the decorative arts remain in constant dialogue. His knowledge of materials and sense of modelling reflect an artistic enquiry that transcends the traditional boundaries between fine and applied arts.

At BRAFA 2027, Galerie Cento Anni will be celebrating his work with a group of thirteen statuettes. Brought together, these pieces provide an opportunity to appreciate the richness of his sculptural vocabulary and the role of small-scale sculpture in artistic explorations around 1900.



Left to right: Philippe Wolfers (Brussels, 1858 – 1929), *Draped Salome*, 1928, bronze and marble base, 52.5 × 49.5 × 17.5 cm - *The Spring*, 1908, white marble and green marble base, H. 60 cm

A THEMATIC JOURNEY

The Old Masters: a surprising modernity

Knowledge of artworks at the heart of European painting

Old Master painting will be occupying a prominent place at BRAFA 2027 with the arrival of four specialist international galleries. From the Italian Renaissance to the Dutch Golden Age, their selections reflect the richness of European pictorial traditions and invite visitors to rediscover works whose handling, iconographic power and individuality continue to challenge the contemporary gaze.

Based in Rome and London, **W. Apolloni–Laocoon Gallery** presents European paintings, drawings, sculptures and works of art from the seventeenth to the nineteenth century. Objects are placed within a broader history of taste, commissions and the circulation of models. **Argento Gallery**, a specialist in seventeenth-century Dutch painting, pays particular attention to portraiture, a genre that accompanied the emergence of new forms of individual and family representation in the Dutch Republic.

The Turin-based gallery **Caretto & Occhinegro** complements this panorama with the Flemish, Dutch and German schools of the fifteenth to the seventeenth century. Its specialities shed light on exchanges between artistic centres, the evolution of techniques and the importance of material culture in studying a painting.

Marty de Cambiaire will also be joining BRAFA with a selection of Old Master paintings and drawings, reflecting its interest in historical research and the rediscovery of remarkable works. Among the pieces presented is *Saint John the Baptist and the Lamb* (1663) by **Elisabetta Sirani**, a Bolognese painter who was celebrated in her lifetime. Signed and dated, this devotional work is distinguished in particular by its connection with Bologna's prestigious Sampieri family, illustrating the importance of provenance research in understanding seventeenth-century painting.

By bringing these four galleries together, BRAFA 2027 strengthens the representation of the Old Masters and affirms its commitment to a discipline in which the quality of works is appreciated as much through their painterly mastery as through their history, attribution and the in-depth knowledge of those who present them.



Marty de Cambiaire, Denys Calvaert (Antwerp circa 1540–1619 Bologna), *The Holy Family with Saint Jerome and the Infant Saint John the Baptist*, oil on copper, 50.4 × 39.6 cm ; Elisabetta Sirani (Bologna, 1638 – 1665), *Saint John the Baptist and the Lamb*, oil on canvas, 74.6 × 60 cm – **Caretto & Occhinegro**, Barthel Bruyn I (Cologne, 1493–1555), *Portrait of Marguerite de Fourmestraux Holding a Carnation*, circa 1530, oil on panel, Ø 25 cm

Modern Art, Contemporary Art and Design: fresh perspectives at BRAFA

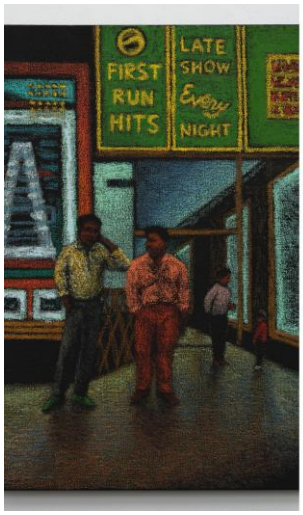
Modern art, contemporary creativity and design will be occupying a prominent place at BRAFA 2027 with the arrival of three new galleries with complementary sensibilities. From Impressionism to collectible design and new artistic expressions, their presentations reflect the diversity of perspectives that characterises the Fair.

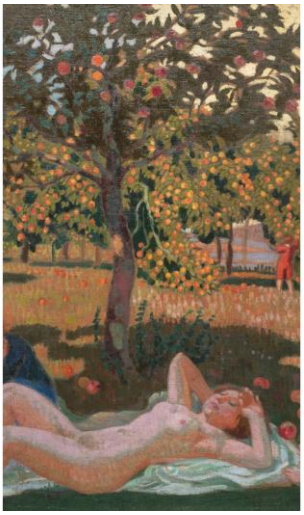
Sceners Gallery will be making its BRAFA debut with a selection devoted to collectible design and the decorative arts. Founded by Jonathan Haddad and David Atlan, the gallery has become known in particular for its 770 m² space in Paris, where historic furniture sits alongside contemporary creations. Its approach favours pieces whose craftsmanship, formal exploration and individuality reflect the evolution of the decorative arts. Its collection includes leading figures of twentieth-century design such as Jacques-Émile Ruhlmann, Jean-Michel Frank and Pierre Legrain.

Stems Gallery, founded in 2015 by Pascaline and Guillaume Smets, will also be joining BRAFA. The Brussels based gallery supports a generation of emerging contemporary artists, paying particular attention to the American scene and its introduction to European audiences. Its programme embraces painting, sculpture, photography and installation, encouraging experimental approaches and exchanges between different artistic scenes.

Finally, **La Galerie URBAN** will come to enrich BRAFA's selection in the fields of Impressionism and modern art. Based in the 8th arrondissement of Paris, it focuses on nineteenth- and twentieth-century painting, contributing to the representation of these essential periods in art history.

These three new participants illustrate BRAFA's desire to bring complementary approaches together, from major historical movements to the most current forms of expression, while affirming the place of design within the Fair.






Stems Gallery, Jane Dickson (Chicago, 1952), *Late Show 2 Guys*, 2020, oil stick on linen, 81.28 × 55.88 cm – **La Galerie URBAN**, Maurice Denis (Granville 1870–1943 Saint-Germain-en-Laye**),** *Autumn Pastoral or The Happy Orchard Pouldu*, 1906, oil on canvas, 82 × 117 cm – **Sceners Gallery**, Pierre Legrain (Levallois-Perret 1888–1929 Paris), *Rothschild Chair***,** circa 1920, painted limewood and plywood, 76 × 44.5 × 54 cm

ON THE STANDS

Surrealism: imagination without borders

From Belgian figures to international developments, BRAFA's presentations reveal the diversity of a movement that has never ceased to question reality

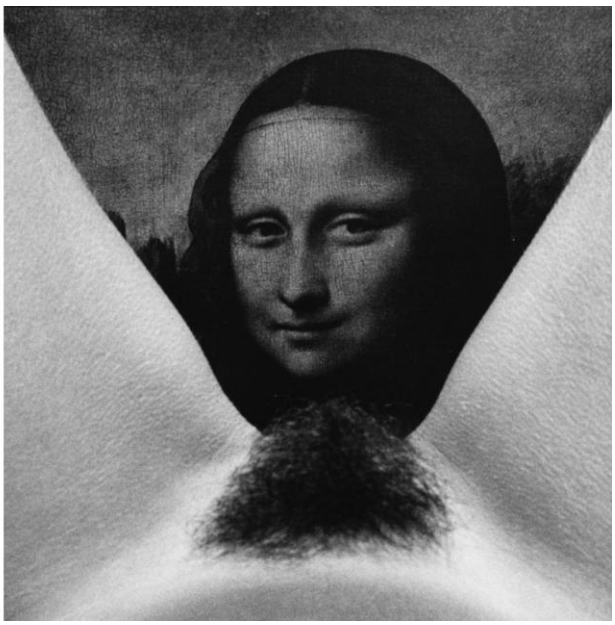
Belgium holds a distinctive place in the history of Surrealism. At BRAFA 2027, several galleries reflect both this legacy and the diversity of approaches it has inspired: painting, objects, works on paper and experiments at the boundaries of the image.

Harold t'Kint de Roodenbeke will be devoting his stand to "The Surrealist Spirit," a group exhibition built around nearly eighty works. The result of several years of research, this presentation brings together René Magritte, Paul Delvaux, Jane Graverol, Marcel Mariën and Rachel Baes, among others. A catalogue entrusted to Xavier Canonne is planned to accompany the presentation, giving the selection a scope that extends beyond the commercial encounter.

Virginie Devillez Fine Art will be continuing its exploration of Belgian Surrealism. The Paris gallery **Brame & Lorenceau** will be broadening the focus to Latin American Surrealism and artists associated with André Breton, including Wifredo Lam, Agustín Cárdenas and Jorge Camacho. The **Maurice Verbaet Collection (MVC)** will complement this journey with a selection including Marcel Mariën.

By bringing these presentations together, BRAFA highlights not a single style but artistic attitudes combining dreams, strangeness, irony and subversion.





Harold t'Kint de Roodenbeke, Jane Graverol (Brussels 1905–1984 Fontainebleau), *Liberated Woman*, 1949, oil on canvas, 60 × 73 cm – **Maurice Verbaet Collection (MVC)**, Marcel Mariën (Antwerp 1920–1993 Brussels), *La Mire*, circa 1981–1983, gelatin silver print on paper, 18 × 12.5 cm

THE ART OF JEWELLERY

Jewellery: from ornament to work of art

A discipline in which formal invention enters into dialogue with materials, archives and the creator's hand

BRAFA confirms the growing place of jewellery within a Fair where an object's quality is revealed as much in its conception as in its history. Leading dealers such as **Véronique Bamps** and **Epoque Fine Jewels** continue to present antique and signed jewellery. Newcomer **Marjan Sterk Fine Art Jewellery** will be bringing decades of experience devoted to antique and vintage jewellery, notably creations by the great jewellery houses.

Collectors Gallery, directed by Betty De Stefano, champions an approach in which jewellery meets architecture and sculpture. Creations by Fernand Demaret and a group of jewels by the Italian artist Marcello Lissoni, never previously exhibited, demonstrate the power of sculptural language on a small scale.

Pauline Janssen places her selection within the history of the great jewellery houses. The archives accompanying certain pieces sometimes allow their original patrons to be identified: documentation that restores the personal, social and artistic dimensions of jewellery. With **Dries Criel**, BRAFA will also be welcoming a designer presenting his own contemporary jewels. His collections explore movement, light and Egyptian iconography through a vocabulary informed by skilled craftsmanship.

Between high jewellery, archives and experimentation, these approaches invite us to consider jewellery as a complete work of art, deserving the same rigorous study as the Fair's other disciplines.



Collectors Gallery, Irakli Nassidzé (Tbilisi, 1973), *Anili* necklace, 2025, 18-carat gold, peridot, topaz, amethyst, lazurite, coral and quartz – **Marjan Sterk Fine Art Jewellery**, Van Cleef & Arpels, *Lion Brooch*, 1972, 18-carat yellow gold, green agates and onyx, 62 × 43.3 mm – **Véronique Bamps**, *Cartier Bamboo Ring*, circa 1980, composed of three bands set with brilliant-cut diamonds. Size 52 – **Pauline Janssen**, Edwardian *tiara* by Friedrich Kreuter for Koch, circa 1911, diamonds and Ceylon sapphires – **Dries Criel**, *NYX Ring*, 18-carat yellow gold, diamonds, spessartite and red enamel

ASIAN ARTS

Japan: between tradition and creativity

Lacquer, calligraphy, sculpture and the decorative arts in their diverse forms of expression

Japanese art will have an enhanced presence at BRAFA 2027. Following a well-received debut, **Van Pruissen Asian Art** will be returning with a presentation embracing martial arts, screens, furniture and lacquerwork through objects from various periods.

Two new Parisian exhibitors will complement this exploration. **Guillaume Castellano** brings together Buddhist art, early sculpture, modern Japanese painting and calligraphy, paying particular attention to expressive form. **Galerie Tiago** will be presenting Japanese decorative arts through lacquer pieces selected for their technical quality, provenance and distinctive aesthetic.

These three approaches offer a view of Japanese art in its historical depth, without reducing it to a single style. They highlight the relationship between creativity, materials, uses and the transmission of craftsmanship.









Kunsthaus Kende, Yasuyoshi Matsumoto (Tokyo, 1982), *Shidō Vase Kagiroi* (First Light of Dawn), 2018, shidō (traditional Japanese copper alloy), 28 × 31 cm – **Van Pruissen Asian Art**, Ban'ura Shōgo (Nanao 1901–1982 Kyoto), Paper and *Writing Box* Decorated with Sweet Pea Flowers, Japan, 1950–1960, 20.8 × 32 cm – **Galerie Tiago**, *Suzuribako* (writing box), gold maki-e lacquer and pewter decoration on a nashiji ground. Japan, Edo period (1603–1868), Ø 27 cm – Guillaume Castellano, *Amida Nyorai* (Amitābha Buddha), Japan, Kamakura–Nanboku-chō period, 14th century. Wood with inlaid crystal eyes. H. 18 cm (33 cm with base)

GUEST OF HONOUR

Ixelles Museum: a rediscovered collection

On the eve of its reopening, the Brussels museum reaffirms the vitality of its collection and its dialogue with audiences.

Comprising some 15,000 works, the Ixelles Museum collection offers a distinctive panorama of art from the nineteenth century to the present, firmly rooted in Belgian creativity while embracing major European and international artistic movements. The second most important museum in the Belgian capital in terms of the size and significance of its collections, after the Royal Museums of Fine Arts of Belgium, it occupies a leading position in Brussels' cultural landscape. After nearly ten years of closure for an extensive programme of renovation and modernisation, the Ixelles Museum is preparing to welcome visitors once again. Its reopening, scheduled for March 2027, marks a new chapter in the history of this landmark institution and offers an opportunity to rediscover an artistic heritage of exceptional richness.

Paintings, sculptures, drawings, prints, posters, photographs and contemporary works form a multifaceted collection, marked by a diversity of forms, sensibilities and perspectives. From the artistic ferment of nineteenth-century Belgium to the modern avant-gardes, from leading Belgian artists to major international figures — including Toulouse-Lautrec and Miró — the collection reflects the rich exchanges and dialogues that have shaped the history of art.

Built up over time — since 1892 — through a considered acquisitions policy and the exceptional generosity of donors, it also preserves the memory of individual and collective commitments to art and its transmission.

Rather than a linear narrative, the collection reveals unexpected connections, correspondences between periods and practices, and an ongoing rediscovery of works. As a living, open and evolving heritage, it makes Ixelles Museum a meeting place for artists, artworks and audiences.

A selection of works presented at BRAFA

Théo Van Rysselberghe, *Tea in the Garden*, 1900–1904, oil on canvas, 125 × 158 cm



In *Tea in the Garden*, Théo Van Rysselberghe (1862–1926) reveals the full subtlety of his Neo-Impressionist language. Through the vibrant interplay of colour and light, he captures a moment of outdoor social life in which figures and nature merge in a shared chromatic harmony. This intimate scene reflects the modernity and refinement of Belgian painting at the end of the nineteenth century. The work forms part of Octave Maus's donation, begun in 1902 and supplemented in the 1920s by his widow, Madeleine Maus.

Henri de Toulouse-Lautrec, *Moulin Rouge. La Goulue*, 1891, lithograph, 180 × 127.5 cm



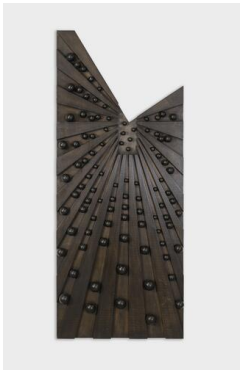
As exemplified by the poster *Moulin Rouge. La Goulue*, Henri de Toulouse-Lautrec (1864–1901) revolutionised poster art, establishing a decidedly modernist visual language designed to occupy the streets and reach new audiences. At the crossroads of art and popular culture, posters became a true arena for artistic experimentation around 1900. Ixelles Museum holds an exceptional collection of 31 original period posters by the artist, a complete group held by only one other museum in the world, the museum in Albi. This poster was donated by Joseph Botte in 1906.

René Magritte, *The Happy Donor*, 1966, oil on canvas, 81 × 71.5 cm, acquired in 1966 © Sabam 2026



In *The Happy Donor*, René Magritte (1898–1967) created a work of distinctive, almost testamentary significance, distilling the central elements of his poetic and enigmatic imagination. Made specifically for Ixelles Museum, it expresses his gratitude to the institution that staged his first museum exhibition in 1959. Simultaneously a tribute, a gesture of thanks and an artistic testament, it establishes a special, lasting bond between the artist and the museum.

Pol Bury, *96 Spheres in Perspective*, 1988, 170 × 70 × 15 cm © Sabam 2026



With *96 Spheres in Perspective*, Pol Bury (1922–2005) deploys his art of movement and perception in a kinetic composition that continually renews the viewer's gaze. This outstanding recent acquisition, which entered the collection in 2024 thanks to the generous donation of Jean-Marc and Jérôme Sohier, reflects the collectors' deep attachment and affection for Ixelles Museum. This remarkable act of transmission was also dedicated to the memory of their parents, Françoise Mayer and Marc Sohier. The piece is made of wood, with an electric motor.

Evelyn Axell, *Erotomobile*, 1966, oil on canvas, tyre, 150 × 150 cm © Sabam 2026



With *Erotomobile*, acquired by the Museum in 2012, Evelyn Axell (1935–1972) asserts a bold visual language at the crossroads between Pop Art, formal experimentation and a resolutely feminist expression. Subverting the codes of popular culture and claiming freedom for the female body and desire, she developed an avant-garde, distinctive and profoundly emancipatory body of work. A dazzling presence on the Belgian art scene, whose life and career were tragically brief, she left works of a striking modernity.

Joan Miró, *Head of a Smoker*, 1927, oil on canvas, 58 × 73 cm, 1977 © Sabam 2026



In *Head of a Smoker,* Joan Miró (1893–1983) gives free rein to his poetic and experimental expression, at the boundaries of figuration and abstraction. This piece is a welcome exception within a collection devoted primarily to Belgian art. Received through the Max Janlet bequest in 1977, it offers a valuable point of dialogue between the European avant-gardes and Belgian creativity, revealing the exchanges, influences and resonances that run through the history of modern art.

A Contemporary Perspective within the Ixelles Museum Collection

Léa Beloussovitch: humanity beneath the surface

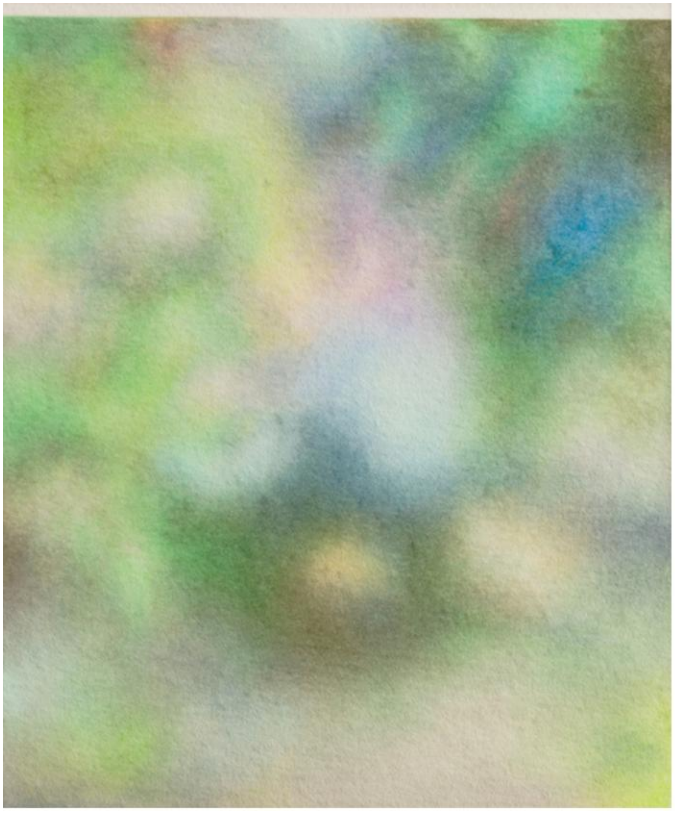
Since its foundation, the Ixelles Museum has placed great importance on supporting and promoting young artists. The work of Léa Beloussovitch, now represented in its collection, belongs firmly to this tradition.

Born in France in 1989, Léa Beloussovitch lives and works in Brussels. A graduate of La Cambre's National School of Visual Arts, she creates coloured-pencil drawings on wool felt, based on images documenting contemporary tragedies, whether terrorist attacks, natural disasters or other major events making headlines around the world. The artist focuses on anonymous, injured or vulnerable victims, enlarging selected details and drawing them freehand. Successive layers of pencil alter the texture of the felt, producing coloured halos that move away from figuration and open the way to abstraction.

By distancing herself from violence, Léa Beloussovitch questions our relationship with information and voyeurism. The apparent softness of her works conceals human presence, or absence, in the face of the world's tragedies, showing, in her own words, how "the violence of information has eclipsed the humanity contained within the event."

Her work has been shown at Gana Art in Seoul, the Museum of Modern and Contemporary Art in Saint-Étienne and the Botanique in Brussels. It also features in several public and private collections, including those of FRAC Île-de-France, the National Bank of Belgium and the Royal Museums of Fine Arts of Belgium.

Léa Beloussovitch is represented by Meessen gallery in Brussels, exhibitor at BRAFA.





From left to right: Léa Beloussovitch, *San Luis, Philippines, 3 September 2024 (Typhoon Yagi)*, 2025, coloured pencil on wool felt, 60 × 50 cm – Portrait of the artist

PRINCIPAL PARTNER

Delen Private Bank: sharing modernism

Five Belgian institutions united in a dialogue between art, architecture and design.

Following the success of last year's collaboration, Delen Private Bank will once again be welcoming several renowned institutional partners to its stand at BRAFA 2027 for a jointly conceived exhibition.

Modernism provides the guiding thread for this encounter, drawing on the legacy of figures such as Le Corbusier, Charlotte Perriand, Jean Prouvé and Christophe Gevers.

"To my mind, exhibition design is an essential component of this encounter" explains Anne Sophie Delen, "Our ambition is to revisit the work of our long-standing favourite designers through a fresh, contemporary setting that brings leading figures into dialogue with emerging talents.

I wanted to create a welcoming space where artworks, furniture and objects naturally enter into conversation. Through the interplay of materials, colours, light and proportions, each piece finds its place while contributing to the overall atmosphere.

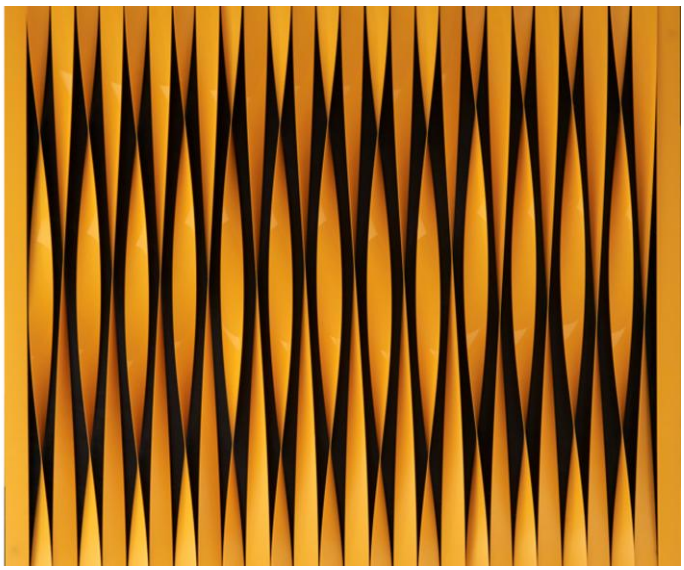
Modernism offers a particularly meaningful starting point, with its desire to bring art, architecture and everyday life closer together. This spirit also echoes our approach to spaces at Delen Private Bank: attention to detail, a sense of harmony and the conviction that living with art enriches our daily lives.

We want visitors to feel at ease and inspired, to take time to discover connections between works they might never otherwise have had the opportunity to see together."

By acting as a bridge, Delen fosters a distinctive encounter between different visions of art and design. This initiative gives the participating institutions a platform within BRAFA, while reaffirming Delen Private Bank's long-standing commitment to the arts.







Jean Rets, *Abigal*, 1955, oil on canvas, 80 × 95.5 cm, Collection Mu.ZEE, Ostend – Collection of the City of Ostend - **Julio González**, *Small Mask*, inv. no. 3917, photo: Rik Klein Gotink, Royal Museum of Fine Arts Antwerp – Collection of the Flemish Community - **Walter Leblanc**, *Torsions*, circa 1963–1970, yellow polyvinyl chloride on stretcher, mounted on Masonite panel, black ground, 40 × 40 cm, Walter & Nicole Leblanc Foundation Collection, Brussels

THE FAIR EXPERIENCE

Nature in Perspective

BRAFA 2027's setting, imagined by Nicolas d'Ursel

For its 2027 edition, BRAFA has entrusted the design of its carpets and decorative elements to Nicolas d'Ursel, a Belgian artist and architect whose work explores the connections between photography, painting and architecture. Inspired by wild meadows and Impressionist painting, he has conceived an immersive setting in which images become landscapes and nature takes on the role of a visual language. Visitors are invited to experience the fair from a different perspective, following a journey in which art and nature engage in a harmonious dialogue.

An artist and architect, between image and space



The nephew of Jean Masurel, whose collection formed the foundation of the LaM (Lille Métropole Museum of Modern, Contemporary and Outsider Art), Nicolas d'Ursel trained as an architect. His projects in Brussels include notable buildings such as the Madou Tower and UCB's headquarters in Anderlecht. Today, he focuses on the renovation of exceptional residences in France and Belgium.

His architectural experience naturally informs his approach to spatial design, with particular attention to perspectives, circulation and the way spaces are perceived.

Alongside his architectural practice, he pursues an artistic exploration at the intersection of photography, painting and digital imagery. His compositions explore natural forms, observed close up or from above, playing with reflections, symmetry and the contrasts between order and spontaneity.

His recent work focusing on tall grasses before they are cut, inspired by childhood memories, reveals the richness of vegetation often regarded as undesirable. Influenced by the work of Émile Claus, a leading figure of Belgian Luminism, Nicolas d'Ursel shares the Impressionists' desire to capture impressions and sensations rather than faithfully reproduce reality.

Digitally reworked and then printed on watercolour paper, his photographs acquire a distinctive painterly quality: grasses become lines, flowers become touches of colour. The viewer's eye moves between photography and painting, representation and abstraction.

An Immersive Setting Between Formal French Gardens and Untamed Nature

For BRAFA 2027, this artistic exploration takes on a new dimension as it extends into the fair's spaces. The carpets and decorative elements become part of a visual journey that accompanies visitors throughout their experience of the fair.

The grand central avenue, the main guiding thread of the visitor journey, draws inspiration from the majestic ornamental parterres of formal French gardens. Yet, beneath this initial impression of order and geometry, a woven botanical composition reveals itself, blending thistles and wild grasses. It is a design

that explores the meeting point between control and freedom, between the carefully structured garden and untamed nature.

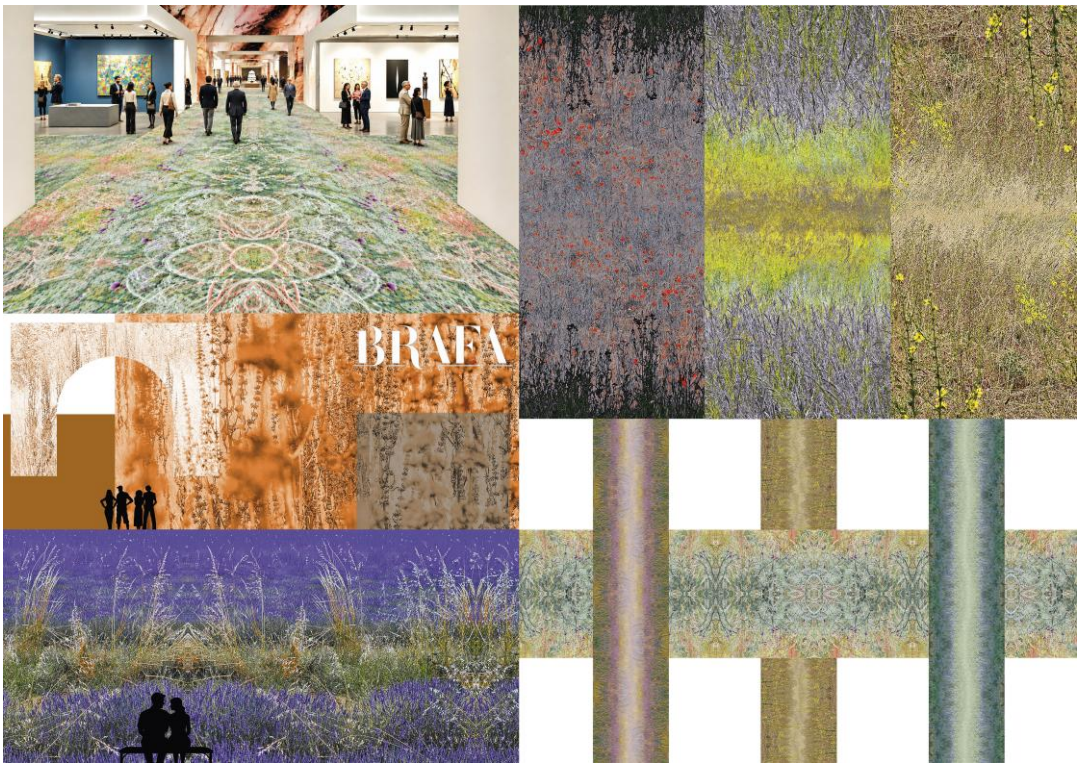
The cross-aisles leading to the stands, meanwhile, evoke paths winding through tall grasses. Intersecting the main avenue like threads woven into a fabric, each has its own texture, colour and identity. Beyond their aesthetic appeal, these variations help define the spaces and naturally guide visitors along their route.

In the restaurant, the setting takes on a different scale: grasses rise along the entire length of the room, enveloping the space and creating, for the duration of a meal, the feeling of being immersed in a monumental natural landscape.

Through this scenographic approach, BRAFA offers an experience that goes beyond the exhibition itself: a dialogue between art, architecture and nature, designed to accompany and enrich the visitor experience.

A duo working with space

To bring this vision to life, Nicolas d'Ursel is collaborating with Fabien de Cugnac, a specialist in digital imagery and large formats who notably helped create the visuals for Ceria metro station in Brussels. Their collaboration also includes the photographic decoration of every room at the Hôtel Sommier in Paris. Their work is distinguished by a touch of humour and a taste for the unexpected.



Views of the carpet designs by Nicolas d'Ursel and Fabien de Cugnac

ENCOUNTERS

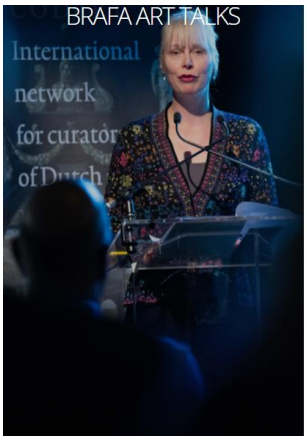
Talks and the Cultural Programme

The BRAFA Art Talks and KBF Art Talks extend the visit through lectures and conversations with art historians, curators and specialists. The Ixelles Museum will also be contributing to the programme with short presentations exploring its collection. Guided tours and Kids Tours open this invitation to visitors of different generations.

The programme also includes screenings of restored films organised by the King Baudouin Foundation with the Myriam Garfunkel Fund.

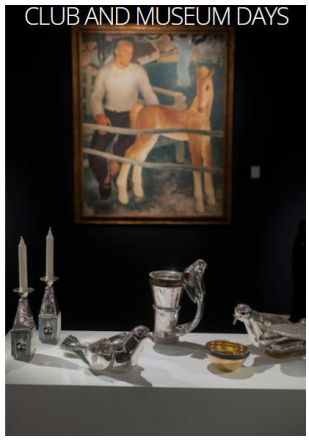
Hall 8, devoted to hospitality, brings together a range of dining options, including those of chef Giovanni Bruno of Senzanome, the Oyster Bar, the Sushi Bar, the Brasserie and a refined takeaway food offering by Wittamer. BRAFA will therefore remain a meeting place where the artistic experience continues through the pleasure of coming together.

For further information: https://www.brafa.art/en/guided-tours-and-art-tours









PRACTICAL INFORMATION

BRAFA 2027

72nd edition of BRAFA Art Fair
155 exhibitors from 17 countries — 27 disciplines

Brussels Expo — Halls 3, 4 and 8
Place de Belgique 1, 1020 Brussels

Sunday 24 to Sunday 31 January 2027

Public opening hours: 11 am to 7 pm
Late opening: Thursday 28 January 2027 until 10 pm

Guest of honour: The Ixelles Museum
Principal partner: Delen Private Bank

Press and information

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