

## Press release

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# BRAGA ART FAIR

BRUSSELS EXPO

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PRIVATE BANK

Renowned as one of Belgium's oldest galleries, Albert Baronian opened his first gallery in 1973 and immediately enjoyed international success thanks to his presentation of Arte Povera artists: Alighiero e Boetti, Mario Merz, Giulio Paolini and Gilberto Zorio. Later, as president of the Association des Galeries, the Brussels Art Fair took on a more international dimension under his leadership. He sees the gallery's responsibility as threefold: to work towards the long-term development of each artist's career, liaising with international galleries and museums and placing works in collections; to create a historical archive for each artist; and to act as an accessible public space in which exhibitions become an exemplary gesture of the power of subjectivity for the general public. The program is devoted to contemporary art, as well as to important artistic movements and artists who have marked the last fifty years.

At his side is Roland de Lathuy who personally accompanies collectors in their search for the ideal private sale or acquisition. Over the years, Mr. de Lathuy has built strong relationships with key collectors and is known for his knowledge and passion.



**GILBERT & GEORGE**

Vee Beard

2016

Mixed media

151 × 127 cm

This work was part of the exhibition BEARD PICTURES at the gallery in 2017.

Gilbert & George take their places within THE BEARD PICTURES as intense, red, staring, empty-headed and sinister versions of themselves. Their eyes are shadowed and bizarrely prettified. Mutant impish explorers or dead-headed sentinels, they seem to look at, into and through the viewer. They look possessed and serious. They look as though their spirits might have left their bodies. They look stern, absurd, imprisoned, mocking and mocked.

In each picture they wear beards that are surreal and symbolic. Beards made of wire mesh, beards made of beer foam, beards made of flowers, beards comprising rabbits with snakes for tongues. Secular and sacred, the throwback emblem of hip millennial youth as well as a mark of religious faith, the beard is depicted in THE BEARD PICTURES as both mask and meaning: a sign of the times.



**DAVID NASH**

Red Slices

2020

Redwood

68 × 66 × 18 cm

Nash has developed his sculpted work consistently over the last five decades, placing trees at the centre of his exploration. His intimate knowledge of their characteristics, both in life and in the process of change that continues after their being cut down, has informed his artistic development. Nash carefully chooses the way he treats the wood, allowing its natural qualities to inform the final shape of the work. Mean-while, the effect of charring some of his wooden sculptures varies according to species: 'charred beech, charred oak and charred tulip are not the same black; charred mahogany adds an evident colour to black', says David Nash.





**MICHEL FRERE**

Untitled

1996

Oil on paper mounted on canvas

80 × 120 cm

Private collection, Belgium

Characterized by sedimentations and superimpositions of layers of paint, Michel Frère's work allies opacity and light. His work transforms reality, sweeping away figurative elements with matter. An impression of monochrome massiveness emanates from his painting and his sculptures, which are petrified and always materialistic.

His immense paintings always read like abstract paintings whose browns, blacks, dull greens lit up with bright nuggets discreetly bubbling on the surface. Thick but infinitely moving textures, without beginning or end, from which the world seems to rise and die. Giving the spectator the impression of being drawn into a bottomless abyss for a journey to the centre of pictorial matter and matter itself, his works push back the limits of the world and create vertigo.