

Paul Delvaux, *Chrysis*, 1967 - photo Vincent Everarts © Foundation Paul Delvaux, Belgium, SABAM 2023

BRAFA 2024

Introduction by Harold t’Kint de Roodenbeke, Chairman of BRAFA



Harold t’Kint de Roodenbeke © Jessica Hilltout

Harold t’Kint de Roodenbeke is passionate about Belgian and international art of the late nineteenth and twentieth centuries. His gallery, founded in 1995 in Le Sablon, concentrates on the detailed study of each artwork and its importance in the history of art and the narrative of the given period. He has been Chairman of BRAFA since 2012.

Our last edition in January 2023 attracted no fewer than 65,000 enthusiastic visitors from Belgium and abroad, marking a return to our best-ever attendance figures. BRAFA will once again be the first major art event of the year. From Sunday, January 28th to Sunday, February 4th, 2024, at Brussels Expo, it will stimulate and dazzle collectors and art lovers alike. 132 leading galleries will be meeting in Brussels to unveil their treasures.

BRAFA promises a real voyage through time and space, from one era to another, from one style to another. The objects on display are subtly arranged to create a real dialogue. BRAFA will continue to build on one of its greatest assets: its eclecticism.

This year, the spotlight will be on the Paul Delvaux Foundation, to mark the 30th anniversary of the great Surrealist painter’s death. A dedicated space will present an overview of the artist’s career a real voyage into Paul Delvaux’s world and imagination. In a more general context, 2024 is also the anniversary of the official birth of Surrealism, marking 100 years since the publication of André Breton’s manifesto.

2024 will also mark the return of our various tours and conference programmes, consolidating our presence at Brussels Expo in a magical, Surrealist setting that is not to be missed.

Harold t’Kint de Roodenbeke

The Paul Delvaux Foundation: BRAFA 2024's guest of honour

2024 will mark the 30th anniversary of the death of the Belgian Surrealist painter Paul Delvaux, as well as the 100th anniversary of Surrealism. The Paul Delvaux Foundation has seized the opportunity to take part in the Year of Surrealism and to shine a spotlight on the great master's work at BRAFA 2024. In a dedicated space, the Foundation will be offering an immersion into the artist's world through a selection of masterpieces from its own collection and from a private collection on loan to the Paul Delvaux Museum in Saint-Idesbald, a village on the Belgian coast.

The works on display, dating from the 1930s to the 1960s, reveal the themes dear to Paul Delvaux. The inescapable nature of the female figure is evident from the very beginning of his work, with the intriguing *Vénus endormie*, without neglecting the importance of the male figure (the man in a suit, the scholar, the epebe).

The famous painting *Chrysis* reveals the woman in all her mysterious splendour. The demonic aspect of Delvaux's paintings is also evoked by his depiction of skeletons, whilst the railway world finds its most beautiful expression in the magical *Gare forestière*.

In the 1920s and 1930s, he tried his hand at Impressionism and Expressionism, before finding his own style close to Symbolism and Surrealism. Delvaux succeeded in inventing such a personal and original world that it is immediately recognisable. From the 1960s onwards, Delvaux enjoyed international recognition (Europe, Japan, the United States, etc.) and was considered one of the major Belgian artists of the second half of the twentieth century, as evidenced by Andy Warhol painting his portrait in 1981.

Paul Delvaux developed a timeless body of work which defied categorisation and transcended passing fashions. Taking root in intriguing elsewhere, each work is none other than the visual concretisation of dreams from his intimate world. He bequeathed his works to us in the hope of taking us on a journey to a world where dreams and reality merge, in a timeless space sheltered from noise, like an invitation to escapism.

Paul Delvaux (1897-1994) lived to nearly 96 years old. He devoted his entire life to creation. Even though his parents had wanted him to be a lawyer, his perseverance and determination finally won them over. He had one true love: Tam. They had no children, since the painter considered each painting to be the fruit of childbirth.

The Foundation that bears his name was created in 1979, and the Paul Delvaux Museum opened in 1982 in Saint-Idesbald, a seaside resort near where he lived.



Paul Delvaux, *Le Canapé vert*, 1944 - photo Vincent Everarts © Foundation Paul Delvaux, Belgium, SABAM 2023

Two questions for Camille Brasseur, Director of the Paul Delvaux Foundation

What made Paul Delvaux such a great artist, recognised not only in Belgium but beyond our borders?

Paul Delvaux occupies a special place because of the originality of his universe and his sensibility. Delvaux was neither an Expressionist nor a Surrealist, yet he was both at once! He managed to instil his canvases with a timeless dimension that allowed him to defy categorisation and transcend passing fashions. This is all the more true now that his work is taking on a whole new meaning in a rapidly changing approach to genres.

What differentiates Paul Delvaux from other Surrealist artists?

Delvaux was always cautious about being associated with Surrealism. He was endorsed by André Breton, who said: *“Delvaux has turned the whole universe into a single realm in which one woman, always the same woman, reigns over the great suburbs of the heart”* and by Paul Éluard, who greatly appreciated the painter’s work. Nevertheless, Delvaux did not adhere to the collective Surrealist commitment of the Belgian Surrealists. If Delvaux has an atypical place, it is also due to his universe, which is probably closer to a form of sur-reality than to Surrealism as such.

Eclecticism, quality and authenticity

BRAFA will be welcoming 132 galleries from 14 countries, offering a range of specialities from Antiquity to contemporary art. 20 new exhibitors will be completing the range of fields presented at BRAFA.

SPECIALITIES

Classical archaeology, antique, modern and contemporary paintings, furniture, sculptures and *objets d'art* from the Haute Epoque to the twenty-first century, goldsmithery, jewellery, design, antique frames, curiosities, glass, ceramics and porcelain, drawings and engravings, tribal art, Asian art, manuscripts and autographs, photographs, tapestries, carpets and textiles, antique and modern books...

QUALITY

BRAFA prides itself on being one of the highest quality fairs in Europe. This taste for excellence is expressed right from the gallery selection stage. A committee carefully examines each application before accepting a new exhibitor.

AUTHENTICITY

Before the Fair opens, two days are devoted to expert appraisals. More than 80 experts from all over the world, working in more than 20 commissions and specialising in different periods and fields, carry out meticulous checks with regard to authenticity, quality and state of conservation.

2024 – the highlights

FRANCK ANELLI FINE ART

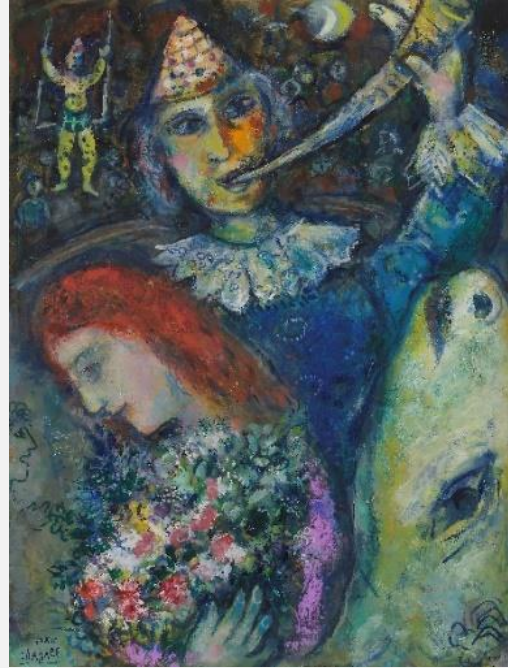
This still life by Jacob Van Hulsdonck (1582-1647) is signed JHVHLSDONCK-FE• with the mark of the guild of Antwerp panel makers and incised with the six-pointed star mark of an as yet unidentified Antwerp panel maker, active between 1619-50.



Jacob Van Hulsdonck (Anvers, 1582-1647), *Nature morte aux pêches et aux raisins*, 17th century

HELENE BAILLY

This work, built around four figures, is full of symbols referring to the personal life of Marc Chagall (1887-1985). Here, the artist evokes his relationship and marriage by representing himself as a horse and by painting his wife, Bella. In the centre, the clown, reminiscent of the musicians in his native village of Vitebsk, celebrates their union. Chagall, who had been fascinated by the circus since childhood, combined his favourite subjects in this painting.



HELENE BAILLY – Marc Chagall (Vitebsk 1887-1985 Saint-Paul de Vence), *Au cirque ou Clown à la trompette*, 1959-1968

F. BAULME FINE ARTS



F. Baulme Fine Arts – Nicolas Bertin (Paris, 1668-1736), *Achille confié par Thétis au centaure Chiron*, circa 1725

Nicolas Bertin (1668-1736) belonged to the pivotal generation of painters known as the “Trianon painters” who began their career under the reign of Louis XIV and ended it under that of Louis XV. During the Regency, France freed itself from the strict artistic rules established at the end of the reign of Louis XIV. Painters switched from large-scale history paintings to smaller canvases – easel paintings – which attracted new clients and patrons. Bertin produced this work just after these artistic reforms. This harmonious, graceful painting no longer conveys the grandeur of feeling of Le Brun's time but gives an impetus to the pleasure of life. The light and cheerful colours are influenced by Venetian painting. The very choice of subject is representative of this lighter period: the nymph Thetis gives her son to the centaur Chiron to complete his education.

GALERIE DE LA BERAUDIÈRE

This work is representative of a crucial period in the career of Germaine Richier (1902-1959), the post-war period, which echoed society's questions and disillusionment. Far from the naturalism of her beginnings, the depiction of humanity takes on a new twist, revealing a tragic vision of reality. The Ogre's whole body is made of tears. The surfaces are gnawed, shredded and perforated, in an aesthetic that blurs the line between figuration and disfiguration.



Galerie de la Béraudière – Germaine Richier (Grans 1902-1959 Montpellier), *L'Ogre*, 1949, bronze with black patina, H 81.2 x L 45 x D 40.3 cm



Cameron Jamie (United States, 1969), *Fuzz's Second Dream*, 2023

BERNIER/ELIADES GALLERY

Cameron Jamie is a multidisciplinary American artist. While he is primarily recognised for his drawings and sculptures, he recently ventured into paintings on canvas. This way, he pushes the boundaries of traditional artistic practices. This specific work entitled *Fuzz's Second Dream*, is rich in multiple techniques such as oil paint, acrylic polymer, pastel, oil pastel on linen which adds depth and material. His use of vibrant colours and intricate details invites viewers into a world that's both captivating and enigmatic. He chooses large formats as a starting point in his new endeavour as to add a human scale to his subjects, to create intimacy between the viewers and his paintings.



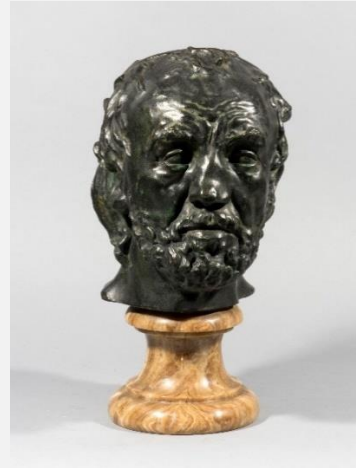
Galerie Boulakia – Karel Appel (Amsterdam 1921-2006 Zurich), *Untitled*, 1960

GALERIE BOULAKIA

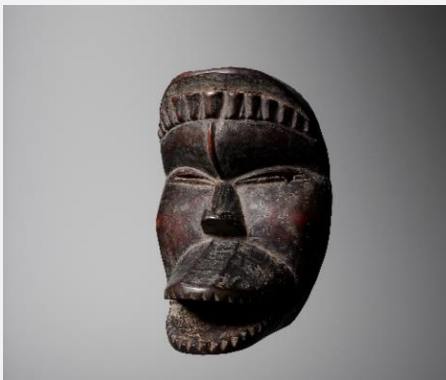
The luminous, expressionist paintings of Karel Appel (1921-2006) helped establish the aesthetic vision of the CoBrA group in the mid-twentieth century. Based on the art of spontaneity, his working method was inspired by primitive art forms. His rejection of a sophisticated style and his celebration of unrestrained artistic experimentation are reflected here in this untitled work, which presents a range of vivid primary colours uniting in vibrant abstraction against an all-black background.

GALERIE NICOLAS BOURRIAUD

Auguste Rodin (1840-1917) was very attached to this early work, which already reveals his great expressive power: *"This mask,"* he told the American sculptor Bartlett, *"determined all my future work. It was the first good sculpture I ever made [...] I have never succeeded in making a figure as good as the Nez cassé."* The work is based on the portrait of an old regular of the Saint-Marcel district, where Rodin had moved in May 1863. The man, who earned his living doing odd jobs of all kinds, was known as "Bibi"... His portrait was probably painted in late 1863.



Galerie Nicolas Bourriaud – Auguste Rodin (Paris 1840-1917 Meudon), *L'homme au nez cassé*, mask - type II 2nd model (1903), in bronze with black-green patina



Claes Gallery – Dan mask, Côte d'Ivoire, late 19th century, in wood, H 23 cm

CLAES GALLERY

The Dan live in the north-west of Côte d'Ivoire and on the border between Liberia and Guinea. They are farmers who grow rice and manioc on the wetlands. This mask, with its spatially projected volumes and frontal ribbing and frieze, reflects the Southern Dan style. It is distinguished by the powerful architecture of its forms, its crusty patina and the rarity of its type. These masks were used for conflict resolution and war management.

NICOLAS CORTES GALLERY

Zurbarán is considered among critics as the "Spanish Caravaggio". During his apprenticeship in Seville in the early 17th century, he befriended Velasquez. In his early years, he painted mainly for churches. By 1629, he had settled in Seville for good and was famous from the outset. Almost forgotten by the end of his life, he is considered today to be one of the greatest painters of this period.



Francisco de Zurbarán (Fuente de Cantos, Badajoz 1598-1664 Madrid), *Still Life of Lent*, 17th century

COSTERMANS & PELGRIMS DE BIGARD



Costermans & Pelgrims de Bigard – Ernest Louis Jean Cremer (France, 1731-1793), mahogany quartet table, Louis XVI period, circa 1780, H 74.5 x L 53.5 x D 38 cm

These triptych music stands can be positioned at different angles by means of notches on the base and are composed of arms supporting finely chased ormolu screw-on brackets. This original 18th century piece of furniture by Ernest Louis Jean Cremer (1731-1793) was used to hold music scores. Candlesticks attached to either side of the music stand were used to illuminate the pages.

DALTON SOMARE



Dalton Somaré, female Dan figure, Liberia, made of wood, plant fibres, fabric and cowrie shells, H 50 cm

This female Dan figure was sculpted by Zlan, a great artist who was famous in the early 20th century for his refined sculptures of female Dan figures. It may be a portrait of a chief's wife, representing the ideal of feminine Dan's beauty.



Galerie Oscar De Vos – Gustave Van de Woestyne (Ghent 1881-1947 Brussels), *Le Christ dans le jardin du printemps*, 1907

GALERIE OSCAR DE VOS

This work by Gustave Van de Woestyne (1881-1947) is a reference to the famous Mystic Lamb painted by Hubert and Jan Van Eyck. The scene takes place in a garden, with the gentle, innocent lamb in the centre looking up at the Saviour, whose flowing locks of hair are in keeping with the Art Nouveau style. On either side, two fountains, representing a source of life and spiritual power, allude to the communion that takes place during mass. The theme evokes a message of salvation.

GALLERY DESMET

Amongst the various communities that made up Rome's artistic life in the early 19th century, the English were one of the most important. Richard James Wyatt (1795-1850) was one of the first sculptors to arrive in the Eternal City after the fall of Napoleon's empire. Specialising in allegorical and mythological female figures, he quickly gained a reputation for the quality of his work. This was reflected in numerous press articles in Italy and England. In 1834, *Il Tiberino*, a Roman journal specialising in contemporary art, mentioned the creation of a work called *Nymph Entering the Bath*. In his writings, the art critic Filippo Gerardi noted the iconographic novelty of the composition, describing its characteristics and emphasising the representation of psychological elements in the nymph's movement.



Gallery Desmet – Richard James Wyatt (London, 1795-1850), *Nymph Entering the Bath*, circa 1830, in white marble, H 155 cm

DIE GALERIE



DIE GALERIE, Max Ernst (Brühl 1891-1976 Paris), *Corps enseignant pour une école de tueurs*, 1967/2020, in bronze, ex. 8/8

In 1967, Max Ernst (1891-1976) created a group of stone sculptures entitled *Corps enseignant pour une école de tueurs*. The group consists of three independent figures, each 2 m high: Séraphin the neophyte, Big Brother and Séraphine-Cherubin, known as Big Sister. The mocking title and the impertinent mimic of the figures outline the group as something of an 'anti-monument' – fully in line with the critical and anarchic spirit of Max Ernst and Dadaism. The characters stand as representatives of a debatable authority that has been created through history. The figure of Big Brother, inspired by George Orwell's novel '1984', embodies totalitarianism and fascist surveillance. To the right and left of Big Brother, Max Ernst had placed Séraphine-Cherubin and Séraphin le néophyte, both angels of light, who originally descended directly from God. Mockingly, they stick out their tongues. They can be interpreted as personifications of an ecclesiastical authority that Max Ernst vehemently rejected. The artist had long planned to produce a version of this group in bronze. The stone group thus became the model for a bronze ensemble, which was cast in the famous French Foundry Susse.

DOUWES FINE ART B.V.

Henri Fantin-Latour (1836-1904) was part of the French Realism movement. He befriended contemporary poets such as Arthur Rimbaud and Paul Verlaine, and was influenced by the music of Wagner and Berlioz. As well as portraits, he is widely celebrated for a series of delicately detailed flowers and still lifes. This autumn bouquet is an excellent example of one of these still lifes, featuring various flowers such as lilies, chrysanthemums, a Veronica and many others. It also demonstrates Fantin's brilliant use of colour. Painted in 1861, this is a very early work by Henri Fantin-Latour, who was only 25 at the time.



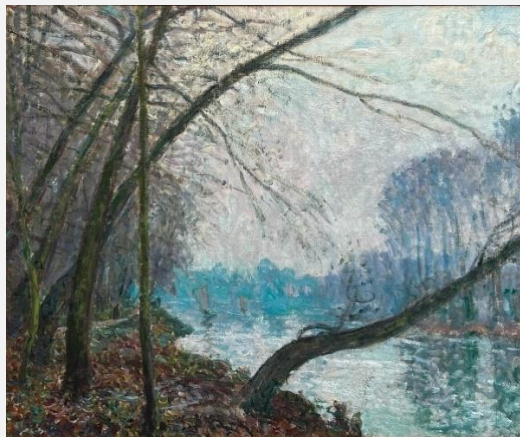
Douwes Fine Art B.V. – Henri Fantin-Latour (Grenoble 1836-1904 Bure), *Fleurs d'Automne*, 1861

EPOQUE FINE JEWELS

René Lalique (1860-1945) was a renowned French artist, jeweller and glassmaker who was one of the most influential figures in the Art Nouveau and Art Deco movements of the late 19th and early 20th centuries. The central element of this brooch, the nymph, is characteristic of Lalique's work. The nymph is often depicted as a sensual, mythical female figure with flowing hair and graceful curves, representing the link between nature and human beauty.



Epoque Fine Jewels – René Lalique (Ay 1860-1945 Paris), Art Nouveau brooch-pendant, in enamel, pink diamonds and 18-carat gold



Galerie Hurtebize – Alfred Sisley (Paris 1839-1899 Moret-sur-Loing), *Matinée d'octobre près de Port-Marly*, 1876

GALERIE HURTEBIZE

This work by Alfred Sisley (1839-1899) depicts the town of Port-Marly. The painting transports us into autumn, and the treatment of the bed of fallen leaves and the sky reflect the landscape artist's genius. Alfred Sisley loved peaceful atmospheres filled with light. This landscape is the perfect representation of the artist's talent for seeking out and expressing nature's most subtle colours.

GALERIE KEVORKIAN

This bowl is a particularly original example of medieval Iranian ceramics production from the period of the Samanid dynasty (874-1005), almost exclusively attributable to the town of Nishapur in Khorassan (eastern Iran). On a single piece, it brings together all the motifs that make up the decorative repertoire of this group: human, animal and plant representations, and calligraphy.



Terracotta bowl, Persian art, Samanid dynasty, Eastern Iran (Khorasan), Nishapur, 10th century, terracotta painted black, yellow and green under a transparent glaze, H 6.2 cm ; Ø 18.2 cm

GALERIE BERTRAND DE LAVERGNE



Galerie Bertrand de Lavergne – Pair of parrots on rocks full of holes in enameled bisque porcelain, China, Kangxi period (1662-1722), H 21 cm

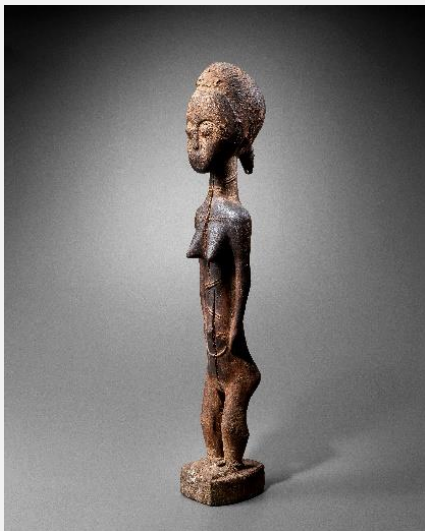
This pair of birds is over 300 years old (corresponding to the reign of Louis XIV in France), yet its stylisation and bright colour make it seem very modern. Unlike a more traditional porcelain piece with a white background, here the translucent coloured enamel has been applied directly to the bisque (the raw porcelain). Pairs of animals were highly sought after by European collectors from the 17th century onwards, for their highly visual appearance and symmetry. Auguste Le Fort, Prince Elector of Saxony and King of Poland, had some in his vast and famous collection.

GALERIE MARC MAISON

This Art Nouveau ensemble by Victor Horta (1861-1947), dating from 1903, was commissioned by a family that was part of the industrial bourgeoisie of Kortrijk. It includes three pieces of woodwork with two mantelpieces, a pair of sideboards with four original statuettes in gilded plaster by Pierre Braecke (1858-1938). The overall surface area is approximately 80 m², with a height of 380 cm.



Galerie Marc Maison – Victor Horta (Ghent 1861-1947 Brussels), suite of three panelled pieces, 1903



Galerie Montagut – Baoulé statuette, Baoulé people, Côte d'Ivoire, 19th century, wood, H 60 cm

GALERIE MONTAGUT

Its great size, the care taken with every detail and the presence of gold nuggets embedded in its forehead suggest that this sculpture fulfilled an extraordinary function. With her hair impeccably braided, her torso straight, her shoulders thrown back and her knees slightly bent, she respects all the rules of Baoulé art and constitutes a masterpiece of this culture.

DR. NÖTH KUNSTHANDEL + GALERIE



Dr Nöth Kunsthandel + Galerie – Albert Marquet (Bordeaux 1875-1947 Paris), *Le Jardin à l'Estaque*, 1918

This work by Albert Marquet (1875-1947) is smaller and more colourful than his usual paintings with greyer tones. During the First World War, the Fauvist painter spent most of his time on the Côte d'Azur, mainly in Marseille and l'Estaque (just west of Marseille), together with his lifelong friend Matisse. Marquet did not choose the spectacular sea view of l'Estaque, so often painted by Cézanne, but a peaceful garden with palm trees and pink bushes in full bloom. He may well have been inspired by his encounters with Claude Monet at Giverny in 1917 and Renoir at Cagnes-sur-Mer the following year.

OSBORNE SAMUEL GALLERY

This Bram Bogart (1921-2012) is an early painting, first exhibited in 1960 at the ICA in London. The strength and texture of this painting, representative of his work, are virtually impossible to reproduce in photographs.



Osborne Samuel Gallery – Bram Bogart (Delft 1921-2012 Sint-Truiden), *Agglomération*, 1959



Galerie Jordi Pascual – Antoni Tàpies (Barcelona 1923-2012), *Cap amb paper encolat*, 1987

GALERIE JORDI PASCUAL

This work beautifully brings together the symbols and characteristics that define the style of the spaniard Antoni Tàpies (1923-2012). Firstly, the representation of various crosses. Secondly, the slight outline of two mouths (one in the lower right-hand corner and the other in the lower middle section). The third and final characteristic is the upside-down writing, visible in the upper central part of the canvas. This method of writing, unique to the artist, lends his paintings a sense of uncertainty and confusion.

ROBERTAEBASTA

This two-part work by Fontana (1899-1969) is registered with the Fondazione Lucio Fontana. The engraved number (edition) is 186/500 on both sculptures. The original certificate of authenticity from the Atelier Lucio Fontana dates from 1967. What makes this work remarkable is the unique patina of the brass.



Robertaebasta – Lucio Fontana (Argentina, Rosario 1899-1969 Comabbio, Italy), *Concetto Spaziale Natura*, 1967, in polished brass, H 26 x L 20 x D 21 cm



Romiglioli Antichità – Giovanni Baratta (Italy, 1670-1747), pair of cherubs, 1699, in Carrara marble, H 72 cm

ROMIGIOLI ANTICHITA

This work by Giovanni Baratta (1670-1747), depicting two cherubs, is the very expression of Florentine Baroque. This artist of European renown worked not only for the clergy but also for the most important Florentine aristocracy, including the Medici family. This is the only surviving piece from the altarpiece in Florence's Santa Trinita church, where Cimabue's *Maestà* originally stood. The large size of the cherubs is due to the fact that they were placed in the highest part of the altar.

RUEB MODERN AND CONTEMPORARY ART

Lucebert (1924-1994), the pseudonym of Lubertus Jacobus Swaanswijk, was a Dutch experimental painter-poet who was part of the CoBrA movement in 1948-1949. His work is characterised by a childlike figurative-expressionist style and often shows a pessimistic vision of mankind with sinister forms and distorted faces.



Rueb Modern and Contemporary Art – Lucebert (Amsterdam 1924-1994 Alkmaar), *Nomadic*, 1959

SEGOURA FINE ART

This work by Georges Jules Victor Clairin (1843-1919) was donated to the 1904 tombola of French artists, in aid of injured veterans. It symbolises the celebration of the strength of the human spirit that can emerge in the wake of turmoil. In this scene, the woman embodies inner strength and serenity in the face of adversity. She is the essence of survival, a living metaphor for the human capacity to face hardship and persevere, even when all seems lost. The rock she is sitting on embodies stability and constancy, an unshakeable anchor at the break of day.



Segoura Fine Art – Georges Jules Victor Clairin (Paris 1843-1919 Clohars-Carnoët), *L'Epave*, 19040



Tobogan Antiques – Giuseppe Ghedina (Italy, 1825-1896), *La leçon de musique*, circa 1860

TOBOGAN ANTIQUES

From the collection of the Château de Prépinson in Sologne, this large-scale work (141 x 179 cm) is part of a Romantic tradition, recalling the works of the Caravaggio-style painters through the choice of subject, a music lesson, and, above all, the art of Raphael through the softness of the gaze, the romanticism of the attitudes and the harmony of the tones. Trained at the Academy of Fine Arts in Venice, Giuseppe Ghedina (1825-1896) worked mainly in northern Italy, collaborating on various church decoration projects.

VAN HERCK-EYKELBERG

When composing his still lifes, James Ensor (1860-1949) often used objects from his studio, such as masks sold in his parents' souvenir shop in Ostend, shells or flowers. More rarely, the artist introduced an incongruous iconographic element that reflects his sense of humour. This is the case in this painting, which depicts a deformed blue boot, with an androgynous figure and a rose.



Van Herck-Eykelberg – James Ensor (Ostend, 1860-1949), *Roses, tanagras et bottes*, 1917

BRAFA, an ecologically responsible fair

More than ever, sustainability is at the heart of society's concerns, and both the art market and art fairs need to take steps in this direction. For some years now, BRAFA Art Fair has been striving to work with its partners and suppliers in a circular and environmentally-friendly way.

The stands at BRAFA are built by STABILO from wooden structures. After the exhibition, the stands are dismantled and the various components (panels, friezes, etc.) are stored in one of the construction company's warehouses for reuse.

To reduce energy consumption, BRAFA is asking its exhibitors to opt for LED lighting on their stands. Halls 3 & 4 at Brussels Expo are lit with LEDs.

The carpet that covers the aisles of the Fair has been created by the Danish firm EGE, which works on the basis of a sustainable and circular approach to production. Every year, for example, its structures transform 2,495 tonnes of yarn made from discarded fishing nets, used carpets and other types of industrial waste into new carpets. What's more, after each edition, the BRAFA carpet is donated to associations that give it a new lease of life.

Paper is replaced by digital wherever possible, and both the invitations and the catalogue are printed on eco-responsible paper. BRAFA works with GRAPHIUS printing, which attaches great importance to energy consumption and promotes the efficient delivery of printed materials in order to reduce unnecessary emissions, with a transport fleet adapted to ecological standards.

The bags distributed at BRAFA are made from organic cotton canvas and are, of course, reusable.

The Fair, now located at Brussels Expo, is easily accessible by public transport from the centre of Brussels. Since 2023, BRAFA has also been offering visitors the chance to use electric mini-buses from the site, linking Car Park C and the entrance of the Fair.

Other small gestures help us to operate in a greener way, such as the salvaging of flowers, the provision of water fountains at various locations throughout the Fair, and the recycling of waste, both in terms of catering and logistics.

This integrated, scalable approach is reviewed with each edition of the event in order to reduce the Fair's ecological footprint as much as possible. The BRAFA team aims to be ecologically responsible, both during the two weeks of the Fair and on a daily basis in its offices.

General information and contacts

OPENING DATES AND TIMES

Sunday, January 28th to Sunday, February 4th, 2024, 11.00 am to 7.00 pm
Late-night opening on Thursday, February 1st, 2024 until 10.00 pm

VENUE

Brussels Expo | Halls 3 & 4 | Place de Belgique 1, 1020 Brussels

21,200 m² of exhibition space

The Brussels Expo site is renowned for its prestigious past. Most of its palaces are a legacy of the Brussels World's Fairs of 1935 and 1958. Their facades bear witness to the remarkable Art Deco architecture that developed in Brussels in the 1930s. The Atomium, the most emblematic monument on the site, is a symbol of the 1958 World's Fair.

ADMISSION PRICES

Admission	25 €	Catalogue*	20 €
16-26 years	10 €	Combined tickets*	
< 16 years	free	1 admission + 1 catalogue	35 €
		2 admissions + 1 catalogue	60 €

* For purchase on site only

BRAFA ART TOURS with the support of Hiscox

Daily public guided tours at 3.00 pm in FR, NL and ENG

Tailor-made private guided tours in FR, NL, ANG and other languages on request.

For prices and bookings, contact Patricia Simonart, p.simonart@brafa.be, t +32 (0)2 513 48 31

SERVICES

Concierge service, restaurants, champagne bars, cloakroom, special access for people with reduced mobility.

Car park C (RING Ouest - Exit 7A Expo): €12 (pre-sale on www.brussels-expo.com/plan-your-visit/parking).

Shuttle from Car Park C to the exhibition entrance: <https://www.brafa.art/en/access>

CULTURAL CALENDAR IN BRUSSELS AND BELGIUM DURING BRAFA

A selection of temporary exhibitions, museums, restaurants and concerts in Brussels and the main Belgian cities is available at <https://www.brafa.art/en/plan-your-trip>

ACCESS

By plane - <https://www.brusselsairlines.com/be/en/homepage>

Eurostar - Direct train from Paris (1h22), Amsterdam (1h53), Cologne (1h50) and London (2h05).

Visit <https://www.eurostar.com/be-en>

SNCB/NMBS - Trains in Belgium and abroad - Visit <https://www.belgiantrain.be/en>

By metro/tram/bus - <https://www.stib-mivb.be/index.htm?l=en>

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