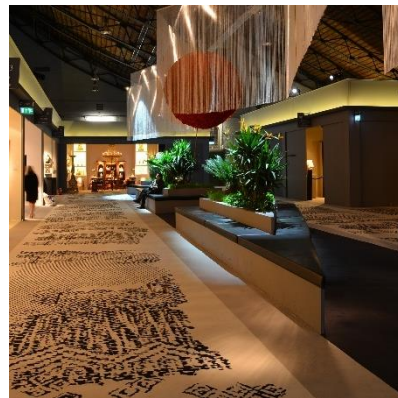


BRAFA ART FAIR



1. BRAFA 2025: 70 editions of excellence

In 2025, BRAFA will be celebrating its **70th edition**, commemorating seven decades of tradition and renewal. Since its beginnings in 1956, this prestigious art fair has continued to evolve whilst preserving its DNA based on quality and eclecticism, charming year after year gallerists, collectors and art lovers from all over the world. BRAFA has become an unmissable event in the art market calendar.

BRAFA's story began modestly nearly 70 years ago, when it was held under the name "Foire des Antiquaires" in the Salle Arlequin of the Galeries Louise in Brussels. The initiative, which came from **Charles Van Hove**, the chairman of the Belgian Chamber of Antique Dealers at the time, aimed to bring together the country's leading antique dealers. There were only two other international art fairs to rival it at the time of its foundation: Grosvenor House in London and Prinsenhof in Delft.



BRAFA 1974: Princess Hélène of France and Charles Van Hove

The Fair met with instant success, and by 1968 the growing number of participants prompted the organisers to move the event to the Palais des Beaux-Arts in Brussels, a venue that was better suited to the ambitions of the Fair. Attracting more and more exhibitors from abroad, the event grew internationally, a transformation begun in 1995 under the influence of **Christian de Bruyn**, who chaired the Fair from 1971 to 2002.

From the outset, BRAFA's success has been largely based on its exhibitors' loyalty. Renowned galleries, some of which have been present since the very first editions, have brought their expertise to the Fair, contributing to making BRAFA a leading event. This continuity is illustrated, amongst others, by the Antwerp gallery **N. Vrouyr**, which specialises in carpets and textiles. Exhibiting at the Fair since 1956, it embodies a family tradition that is currently being perpetuated by Naïry Vrouyr, the founder's great-granddaughter. **Axel Vervoordt**, exhibiting at the Fair since 1976, presents impressively diverse stands every year, combining archaeology, design and contemporary artworks. Likewise, the Geneva-based **De Jonckheere** gallery has taken part in the Fair many times, exhibiting masterpieces by Old Masters and modern artists. Their repeated presence is a guarantee of quality, bearing witness to the attachment between these renowned galleries and BRAFA.



BRAFA 2024: De Jonckheere © Emmanuel Crooÿ

Since moving to **Brussels Expo** in 2022, BRAFA has benefited from the advantage of the infrastructure of this historic site, a legacy of the Brussels World Fairs of 1935 and 1958. The venue offers a very positive experience to the exhibitors and the visitors alike.

BRAFA is much more than an art fair. It has become a real institution, a place of discovery and exchange for art enthusiasts and experts in an elegant and friendly atmosphere.

Under the chairmanship of **Klaas Muller**, elected last June, BRAFA will continue to assert its role on the international scene and ensure a balance between the specialities on offer. The Chairman's vision is clear: to maintain excellence whilst taking into account to meet the new demands of the art market. With a passionate team and a Board of Directors made up exclusively of active art dealers, Klaas Muller is confident about the future of BRAFA.

2. The new galleries at BRAFA 2025

BRAFA 2025 will bring together approximately 130 galleries from 16 countries. The Board of Directors selected sixteen new exhibitors mostly on the basis of the quality of the works on offer. These choices are also commensurate with a desire to present as wide a range of fields as possible in the aisles of the Fair, in order to further develop BRAFA's characteristic eclecticism.

Amongst the new participants, BRAFA is delighted to be welcoming **COLNAGHI**, based in London, New York, Madrid and Brussels. Founded in 1760, the gallery has established itself in Europe and the United States as one of the leading dealers in Old Master paintings, prints and drawings, presenting masterpieces to the world's leading collectors and museums.



(left) **COLNAGHI**: Jacob Jordaens (Antwerp, 1593-1678), *A rostrum of musicians in a loggia*, circa 1635. Watercolour, gouache, red chalk, pen and brown ink and brown wash. Coated paper, H 34.5 x W 28.2 cm

(right) **Hoffmans Antiques**: Ephraim Ståhl (Raumo 1768-1820 Stockholm), pair of Gustavian armchairs, gilt and bronzed wood, Stockholm, vers 1810. H 85 x W 63 x D 50 cm

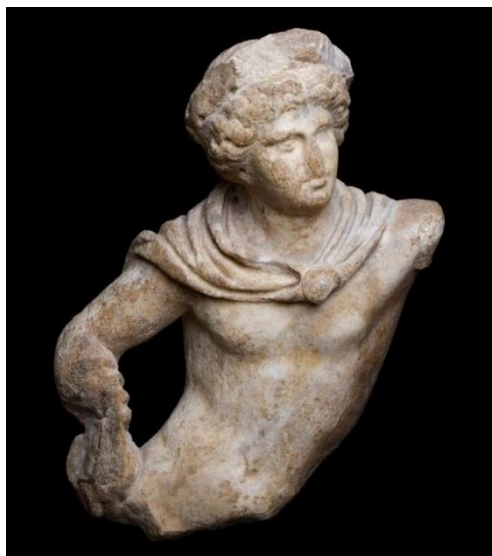
DYS44 Lampronti Gallery, also based in London, specialises in Italian Old master paintings from the 17th and 18th centuries, with a particular focus on view paintings, landscapes, and still lifes, ranging from Caravaggio to Canaletto and their followers. The London gallery **Stoppenbach & Delestre**, founded in 1982, will also be taking part in the Fair for the first time. The gallery presents works by French artists from major artistic movements such as the Barbizon School, Impressionism and post-Impressionism, spanning the nineteenth and early twentieth centuries.

Other new participating galleries include **Hoffmans Antiques**, a Stockholm-based gallery specialising in Gustavian furniture and works of art from the eighteenth and early nineteenth centuries and **J. Baptista**, a Lisbon-based gallery offering Portuguese jewellery and silverware, as well as pieces by international jewellers.

From the Netherlands, **Kunstconsult 20th century art | Objects** (Zaandam), which specialises in the twentieth-century applied arts, will also be present at BRAFA 2025, as will **Stone Gallery** (Baarn), which will be exhibiting crystals, fossils and meteorites.

An Italian gallery has also been added to the 2025 list of participants. Located in the antique dealers' street in the heart of Rome, **Valerio Turchi** will be presenting Greco- Roman archaeology at BRAFA.

BRAFA is also delighted to announce the first participation of two internationally renowned contemporary art galleries: **TEMPLON** (Paris, Brussels, New York), founded in 1966 by Daniel Templon who was then only 21, and **Galerie Nathalie Obadia** (Paris, Brussels). From France, **Galerie BG Arts** (Paris) will also be joining the list of participants. Benjamin Gastaud has been fascinated by the work of René Lalique for almost 15 years. He defines himself first and foremost as a collector, since his professional activity is informed by his passion for the master and his work. Other French galleries at BRAFA 2025 include **Galerie Capazza** (Nançay), which will be showcasing works by Goudji (Bordjomi, 1941), and **Christophe Perlès** (Paris), which specialises in antique ceramics.



(top left) **Galerie Nathalie Obadia**: Shirley Jaffe (Elizabeth 1923-2016 Louveciennes), *Untitled*, circa 1955
Oil on canvas, H 174.5 x W 101.5 x D 4 cm

(top right) **Valerio Turchi**: torso of Mercury, 1st-2nd century A.D. Marble, H 29 x W 21x D 13 cm

(bottom left) **Galerie Capazza**: Goudji (Bordjomi, 1941), *Oiseau des îles*, 2002. Gold, lapis lazuli, aventurine, mother-of-pearl, onyx, jasper, H 14 x W 36 x D 19 cm

(bottom right) **Galerie BG Arts**: René Lalique (Ay 1860-1945 Paris), “Cluny” and “Senlis” vases, circa 1925. Moulded glass with bronze handles, H 26 cm

On the Belgian side, the 70th edition will be welcoming galleries renowned in their fields, such as **Edouard Simoens Gallery** (Knokke), which focuses on post-war and contemporary art, **Galerie Lowet de Wotrenge** (Antwerp), which specialises in paintings, drawings and sculptures by Flemish and Dutch Masters, and **Objects with Narratives** (Brussels), which will be presenting design with a focus on Belgian artists.



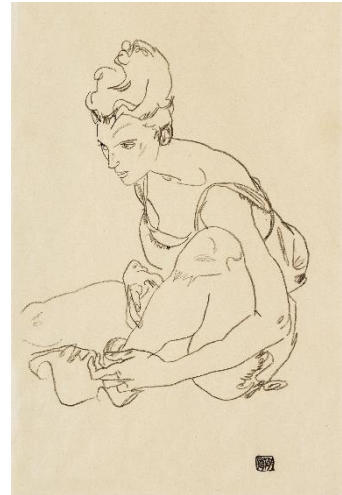
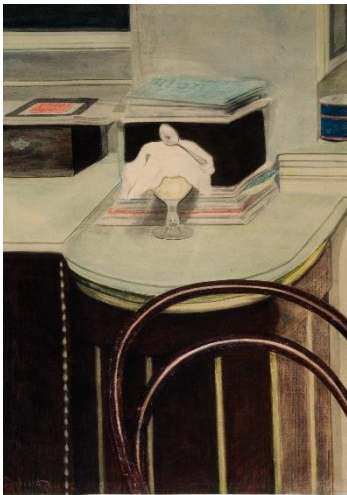
(left) **Edouard Simoens Gallery**: Kenneth Noland (Asheville 1924-2010 St. George), *Greyed Brown*, 1977. Acrylic on canvas, H 156 x W 237.5 cm
 (right) **Galerie Lowet de Wotrenge**: Frans Francken (Antwerp, 1542-1616), *The Amazons fighting at Troy*, c. 1600. Oil on copper, H 34 x W 41.5 cm



Objects With Narratives : Ben Storms (Gand, 1983), *Ex Hale table*, 2020. Marble: Brecchia Viola, H 198 x W 102 x D 33 cm

3. Expected returns

BRAFA is pleased to announce the return of the **Patrick Derom Gallery** (Brussels) in 2025, now run by Patrick Derom and his son Edouard. Covering a period from 1880 to the present day, the gallery features works representing modern movements from Symbolism to pop art, with occasional forays into contemporary art. The highly regarded **van der Meij Fine Arts** (Amsterdam), an expert in nineteenth-century art from Northern Europe, will also be returning to BRAFA in 2025, as will the Viennese gallery **Kovacek Spiegelgasse**, which specialises in glass from 1500 to 1950 and Austrian and international painting and sculpture from the nineteenth and twentieth centuries.



(left) **Patrick Derom Gallery**: Léon Spilliaert (Ostend 1881-1946 Brussels), *Wall-Mounted Cabinet with Cup and 'Le Carillon,'* 1908. Indian ink, brush, watercolour, wax crayon on paper, H 73.4 x W 52.2 cm

(center) **van der Meij Fine Arts**: Carl Holsøe (Aarhus 1863-1935 Asserbo), *Lady at a desk*, circa 1900. Watercolour and pencil on paper. H 38 x W 34.5 cm

(right) **Kovacek Spiegelgasse**: Egon Schiele (Tulln 1890-1918 Vienna), *Seated woman*, 1917. Black pencil on paper, H 46.1 x 29.6 cm

The full list of participants is available here: <https://www.brafa.art/en/press-releases>

Discover the works and highlights of the various exhibitors on BRAFA's website:

<https://www.brafa.art/en/selected-works>

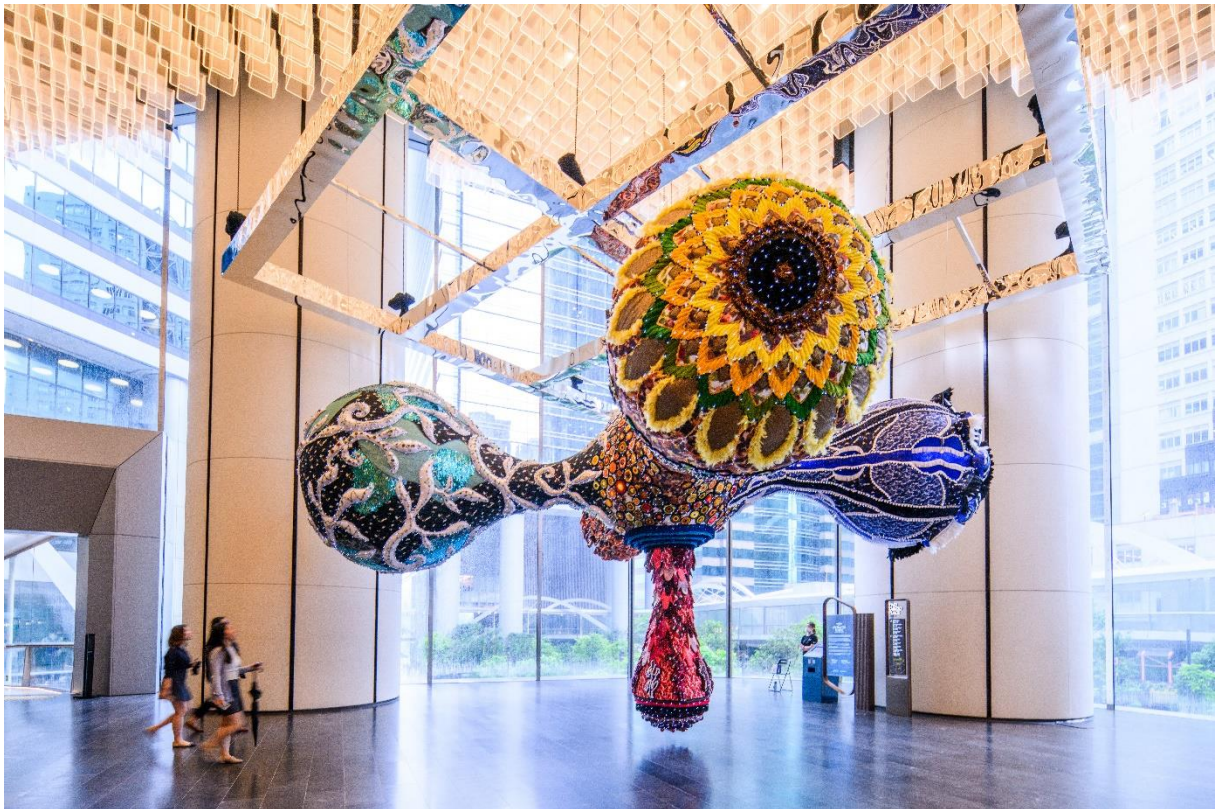
4. Joana Vasconcelos: guest of honour

Joana Vasconcelos is a Portuguese visual artist, born in 1971. Over the course of her 30-year career, she has made use of a wide variety of media. Although she has a preference for textiles, Joana Vasconcelos also works with cement, metal, ceramics, glass, and found objects. She is renowned for her monumental sculptures and immersive installations. Her ambition is to decontextualise everyday objects and revisit the concept of craft in the twenty-first century. Her humorous, ironic work examines the status of women, consumer society and collective identity.

Her international reputation was consolidated in 2005, at the first Venice Biennale curated by women, where she presented her piece *The Bride*, a classically shaped chandelier whose crystal pendants had been replaced by approximately 14,000 tampons.

Joana Vasconcelos was the youngest artist and the first woman to exhibit at the Château de Versailles in 2012. In 2018, she became the first Portuguese artist to have a solo show at the Guggenheim Museum in Bilbao. In 2023, she had the honour of exhibiting at the Uffizi Galleries and the Palazzo Pitti in Florence, alongside great masters such as Leonardo da Vinci, Michelangelo and Caravaggio.

At BRAFA 2025, she will be exhibiting two Valkyries, sculptures inspired by the female figures from Norse mythology who flew over the battlefields, bringing the bravest warriors back to life to join the deities in Valhalla. Made from textiles, they give full expression to the artist's creativity, involving a variety of fabrics and trimmings. The result is a surprising combination of volumes, textures and colours. Made up of a central body, a head, a tail and several arms, many of the Valkyries combine traditional craftsmanship with more technological methods, such as the insertion of light to simulate vibration and breathing, which gives movement to the work.



Valkyrie Seondeok © ArtisTree, Taikoo Place, Swire Properties 2024



Joana Vasconcelos © Lionel Balteiro | LaMousse – Courtesy Atelier Joana Vasconcelos

Three questions to Joana Vasconcelos

1/Why did you accept the invitation to be guest of honour at BRAFA 2025?

I am very honoured to be the guest of honour at the next BRAFA, particularly in recognition of the fair's 70th anniversary, a remarkable milestone that underscores both its historical significance and its enduring impact on the global art world. The longevity of BRAFA is a testament to its role as a beacon for art connoisseurs and collectors, fostering an environment where the past, present, and future of art intersect. To be part of this momentous celebration is not only a privilege but also an opportunity to engage with an institution that has become synonymous with cultural preservation and artistic innovation.

2/ What do you like about the Fair?

The fair has consistently distinguished itself through its rigorous selection of exhibitors and artworks, curated with a level of thoughtfulness and precision that places it among the most respected art fairs globally. The dedication and expertise of the BRAFA team are clearly reflected in the calibre of both the galleries and the participating artists, and I am both honoured and inspired to contribute to such a such a long-standing and esteemed institution.

3/BRAFA will be celebrating its 70th anniversary. What do you have in mind for this special edition?

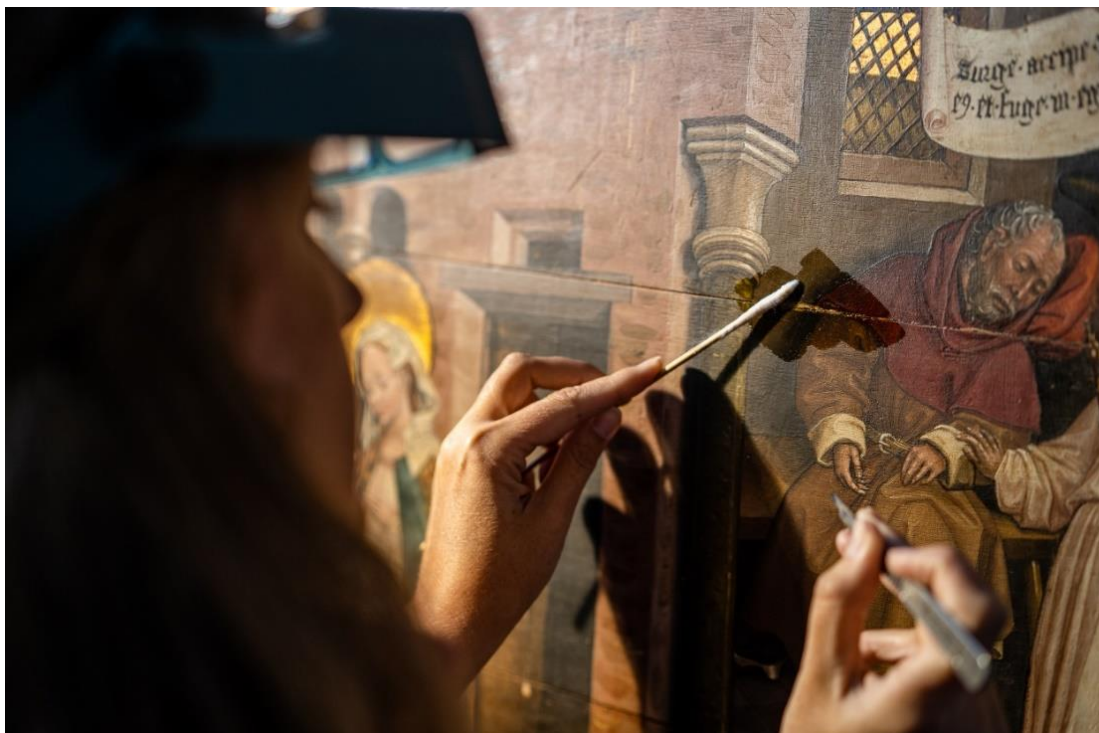
For this historic edition, I am proposing the installation of a body of work that I have been developing since last year in collaboration with Dior. This series will feature two monumental sculptures, the placement of which I believe will serve as an aesthetic and conceptual focal point at the fair. These works are intended to not only celebrate the fair's rich heritage but also to engage in a dialogue with the contemporary moment, creating an atmosphere that resonates with the depth and vision that BRAFA embodies. Through this installation, my hope is to contribute to the creation of a distinctive and memorable experience, befitting the significance of BRAFA's 70th anniversary.

5. A new collaboration with KIK- IRPA – Royal Institute for Cultural Heritage

Since its founding in 1948, the Royal Institute for Cultural Heritage (KIK-IRPA) has played a pioneering role in the preservation of a wide variety of heritage objects, including paintings, wood and stone sculptures, tapestries, precious metals, glass and elements of architectural heritage. The building in Brussels that has housed KIK-IRPA since 1962 was the first in the world to be specially designed to encourage an interdisciplinary approach to conserving works of art, in which restorers, chemists, engineers, imaging specialists, photographers and art historians work together. Approximately 100 of its scientists are working on ambitious projects at both national and international levels.

KIK-IRPA is best known for its prestigious restorations, such as that of the Adoration of the Mystic Lamb by the Van Eyck brothers in the former baptistery of Ghent's Saint Bavo Cathedral. In its state-of-the-art laboratories, advanced tools such as 3D microscopy, macro-XRF, and radiocarbon dating provide crucial insights into the materials and techniques used by artists and craftsmen, helping to ensure the proper preservation of cultural treasures for future generations.

Great importance is attached to rigorous documentation and art history research. For example, the Institute preserves Belgium's collective visual memory in the [BALaT](#) online database, which contains over a million photographs of cultural objects, hundreds of thousands of which can be downloaded free of charge.



© KIK-IRPA, Brussels

At BRAFA, the Royal Institute for Cultural Heritage will be showcasing the many facets of its work, from art conservation and restoration to heritage management and scientific analysis, in a space next to the King Baudouin Foundation. Visitors are invited to discover how specialists analyse and document works of art, providing fascinating insights into their history and their crafting techniques.

Workshops will be held every day at 2 p.m. and 5 p.m. for members of the public to learn about methods of conserving works of art and to explore the technologies that are currently in use. Experts will also share fascinating discoveries from their research, illustrating how scientific methods and modern technology are unlocking new dimensions for the understanding of historical works of art.

Workshops can only be booked via the BRAFA website.



© KIK-IRPA, Bruxelles

For more information:

Kik-IRPA: <https://www.kikirpa.be/>

Contact: Robrecht Janssen, Corporate Development Officer
robrecht.janssen@kikirpa.be

6. The King Baudouin Foundation

The King Baudouin Foundation will be displaying a selection of remarkable works from its collection at BRAFA 2025, demonstrating its commitment to preserving and promoting Belgian heritage internationally. Thanks to the generosity of patrons and the work of several philanthropic funds, the Foundation has been able to build up a valuable collection of more than 27,000 works and 27 archival collections, which it has entrusted to nearly 100 museums and institutions throughout Belgium. Its participation in BRAFA is in keeping with the idea of making these treasures accessible to the general public and highlighting its mission to protect Belgian heritage for future generations.

Major works on display at BRAFA 2025

Brussels Tapestry (circa 1530)

A masterpiece depicting King Solomon and Bathsheba, acquired thanks to an exemplary collaboration between the City of Brussels, the Pérrier-D'leteren Foundation, De Wit vzw and the King Baudouin Foundation.

King Solomon inviting his mother Bathsheba to share the throne, circa 1530. Wool and silk, H 273 x W 336 cm
© De Wit



Still life by Judith Leyster (17th century)

A rare floral still life by the famous Dutch painter Judith Leyster, donated to the Foundation by Hanns von der Ohe and Renate Luck. This piece will be exhibited to the public for the very first time since its restoration.

Judith Leyster (Harlem 1609-1660 Heemstede), *Flowers in a vase*, 1654. Oil on panel, H 70 x W 52 cm © Philippe De Putter Photography

18th-century Imari porcelain sauceboat

This unique rococo-style piece, in Imari porcelain enhanced with silver by the Brussels silversmith Petrus Josephus Fonson, bears the coat of arms of the Arenberg family. It was recently acquired by the Fonds Comte Thierry de Looz-Corswarem.

Petrus Josephus Fonson (Brussels, 1713-1799), Imari porcelain sauceboat engraved with the Arenberg family's coat of arms, 1760. Chased silver (Belgium) and Imari porcelain (Japan), H 11 cm x W 19 cm © Philippe d'Arschot



Art deco masterpiece *Diane Chasseresse* by Marcel Wolfers (1930)

To mark the Year of Art Deco in Brussels in 2025, the Foundation will be presenting this spectacular bronze sculpture, entirely covered in lacquer. It is one of the most remarkable examples of Belgian Art Deco sculpture.

(top right) Marcel Wolfers (Brussels, 1886-1976), *Diane Chasseresse*, 1930 © KMKG-MRAH. Lacquer on bronze, H 127 x W 36 x D 42 cm. © KMKG-MRAH



Terracotta sculpture by Oscar Jaspers (1930)

Acquired with the support of the Isabelle and Philippe Dewez Fund, this Art Deco work is a remarkable portrait of the gallery owner Blanche Charlet, sculpted by Jaspers.

(bottom left) Oscar Jaspers (Antwerp, 1887-1970 Brussels), *Tête de Femme (Blanche Charlet)*, 1930. Terracotta, H 41.5 x W 19 x D 13.5 cm. © Galerie De Vuyst

Golden Book Jeunesses Musicales

This precious Golden Book, initiated by Queen Elisabeth of Belgium in 1950, brings together unique contributions from renowned artists such as René Magritte, Paul Delvaux and Joan Miró, in honour of the tenth anniversary of Jeunesses Musicales/ Jeugd en Muziek.

(bottom right) Golden Book Jeunesses Musicales / Jeugd en Muziek, 1950, Paul Delvaux, watercolours and Indian ink. © Philippe De Putter Photography



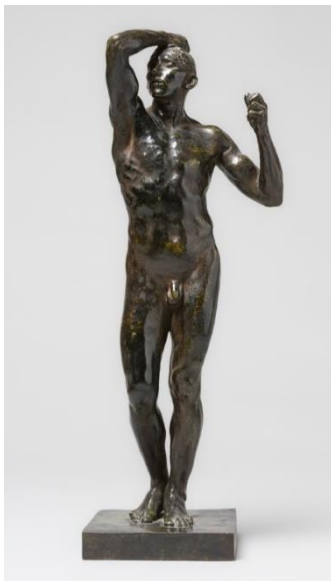
20th-century design furniture

These iconic Belgian pieces retrace the evolution of twentieth-century design, with works by Huib Hoste, Renaat Braem, Georges Charles van Rijk and Willy Van Der Meeren.

(left) Willy Van Der Meeren (Lebbeke 1923-2002 Bierbeek), applique, 1953. Lacquered metal sheet and brass, H 50 x W 200 x D 40 cm © Andy Simon



(right) Charles van Rijk (Belge, 1933-2015), lounge chair and footstool, *Glasgow* model, 1968. Chrome, leather, Lounge chair: H 75 x W 80 x D 110 cm © Andy Simon



Sculpture by Auguste Rodin

This is a good example of the facilitating role played by the King Baudouin Foundation, which advanced the financial resources to the MSK Ghent so that this work could be acquired and remain on display in the museum.

Auguste Rodin (Paris 1840-1917 Meudon), *L'Age d'airain* (The Bronze Age), 1907-08. Bronze, H 64.5 x W18 x D 18 cm © MSK Gent - Peter Claeys

For more information:

King Baudouin Foundation: www.kbs-frb.be

“Heritage & Culture” programme: www.patrimoine-frb.be

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fobelets.a@kbs-frb.be

7. The BRAFA Art Talks

BRAFA will be offering a series of daily lectures, the BRAFA Art Talks, on the stand of the King Baudouin Foundation. Leading figures from the art world, exhibition and museum curators and art market experts will be sharing their knowledge and expertise in a wide range of fascinating fields. It's a great opportunity to discover works of art, artists and periods, and to learn more about art and the art market! Every day at 4 p.m. from Saturday, January 25th to Sunday, February 2nd – except Monday, January 27th, 2025.

Saturday, January 25th, 2025

How is art authenticated? The unique discovery of a Vermeer in Belgium

Hubert d'Ursel, Director Benelux, The Fine Art Group and **Gregory Rubinstein**, Head of Old Masters & Early British Drawings, worldwide at Sotheby's in London

Language: English

The last Johannes Vermeer, *Young Woman Seated at a Virginal*, n° 37 of his recognised works, was found 30 years ago in Belgium. In 1993, the owner entrusted it to Sotheby's, which embarked on a 10-year research programme before being able to definitively confirm it as a Vermeer and present it on the international market in 2004. The two speakers will revisit this exceptional story, which took place in Belgium.

Sunday, January 26th, 2025

Samuel van Hoogstraten, the exhibition – at last! In collaboration with CODART

Leonore van Sloten, Senior Curator, Museum Rembrandthuis, Amsterdam

Language: English

Many of Rembrandt's pupils were unfortunately doomed to remain in his shadow. Samuel van Hoogstraten (1627-1678) was one of them. The book he wrote about painting, which gives an insight into Rembrandt's way of thinking about art, brought him some renown, but the same cannot be said about his paintings and drawings. The Museum Rembrandthuis in Amsterdam, in collaboration with the Kunsthistorisches Museum in Vienna, is therefore taking up the challenge. Two consecutive exhibitions in the two museums will finally shed light on the life and work of this remarkable artist from Dordrecht.

Tuesday, January 28th, 2025

100 years ago: Belgium at the Paris Exhibition of Decorative Arts

Werner Adriaenssens, Professor of Decorative Arts at the Vrije Universiteit Brussel (VUB)

Language: French

In 1925, Paris hosted the International Exhibition of Modern Decorative and Industrial Arts, which gave rise to the term "Art Deco." Belgium, one of the twenty participating countries, played a key role, with prestigious contributions from pioneers of Belgian Art Nouveau such as Victor Horta and Philippe Wolfers. There is a fascinating backstory to this participation: Belgium, which was still in the process of reconstruction after the First World War, overcame formidable obstacles in order to attend. Thanks to archival research, Werner Adriaenssens will reveal the captivating story of the Belgian participation and its surprising consequences.

Wednesday, January 29th, 2025

Joan Miró - Sculptures

Brigitte Bloksma, Director and Curator of the Beelden aan Zee museum

Language: Dutch

The Catalan master broke artistic boundaries by combining painting and poetry, amongst other things. His surreal representations are full of mysterious signs and symbols. Until March 2nd, 2025, the Beelden aan Zee Museum in The Hague is presenting *Joan Miró - Sculptures*, a unique retrospective organised in collaboration with the Fundació Joan Miró in Barcelona. The exhibition features 55 works, including plaster studies, ceramics, assemblages and monument commissions from six renowned museums and private collections. At the conference, Brigitte Bloksma, the director and curator of the museum, will discuss the creation of the exhibition, Miró's sources of inspiration and his constant search for new ideas, materials and techniques.

Thursday, January 30th, 2025

Where do we stand?

Cathelijne Blok, art historian and journalist, founder of art platform *The TittyMag*, which invites dialogue and reflection through art and author of a second book *'Maar is het Kunst?'*. She will be in conversation with **Sofie Van de Velde**, Gallery owner and BRAFA participant, **Andrea Davina**, Director of Niemeijer Fonds Foundation, an advisor in the financial and art world and an art collector with a focus on women artists and **Femke Hameetman**, Director of the Dordrechts Museum, Huis Van Gijn, Regionaal Archief Dordrecht and the Hof van Nederland

Language: Dutch

What is the place of women artists at art fairs and museums? What do gallery owners and curators make of this? Are women art collectors turning the tables of the art market?

Friday, January 31st, 2025

Digital Renaissance: Blockchain, NFTs, and the evolving art market ecosystem. In collaboration with ENCATC

Annick Schramme, Professor of Cultural Management at the University of Antwerp; **Liliana Turoiu**, Doctor of Visual Art and Aesthetics; **Anne-Sophie V. Radermecker**, Associate Professor (Université libre de Bruxelles, Department of History, Arts and Cultural Management) and **Adriano Picinati di Torcello**, Global Art & Finance Coordinator for the Deloitte Luxembourg group. The speakers will be introduced by **GiannaLia Cogliandro Beyens**, Secretary General of ENCATC, the European network on cultural management and policy.

Language: English

The art market has undergone a digital revolution, driven by the rise of blockchain technologies, crypto-currencies and non-fungible tokens (NFTs). Five years after the media frenzy caused by the pandemic, what effects have these cutting-edge technologies had on the art market, and on the cultural and creative industries more generally?

Saturday, February 1st, 2025

What future for my collection?

In collaboration with Eeckman

Eric Hemeleers, CEO Eeckman in conversation with **Marc Hemeleers**, Partner – Eeckman;

Sabine Taevernier, Art Advisor; **François Derème**, Lawyer at the Brussels Bar, Graduate in

Notary and Taxation, and **Eléonore de Sadeleer**, Director of the CAB Foundation

Language: French

How to protect, enhance and transmit an art collection in 2025? This round table discussion will bring together experts around issues relating to the transfer, management and protection of works of art. Through their discussions and analyses, they will address current issues and offer perspectives on the strategies to adopt in order to preserve and perpetuate an artistic heritage.

Sunday, February 2nd, 2025

Ernest Gambart (1814-1902), a life in the art trade

Filippe De Potter, independent researcher and co-author of the publication *Ernest Gambart*

(1814-1902), een leven in de kunsthandel (2023)

Language: Dutch

Ernest Gambart, born in Courtrai, was one of the leading art dealers of the nineteenth century. He set up a successful art gallery (French Gallery) in London. He helped launch the careers of artists such as Lawrence Alma-Tadema (Dronrijp 1836-1912 Wiesbaden), Rosa Bonheur (Bordeaux 1822-1899 Thomery) and Sarah Bernhardt (Paris, 1844-1923). This lecture will explain the dealer's life and work, his importance in the art trade and his personal art collection in his villa 'Les Palmiers' in Nice.

8. Delen Private Bank and BRAFA: a longstanding partnership

Delen Private Bank likes to share its passion for Belgian art with its customers, employees and all art lovers. With this in mind, it has created [Delen.ART](#), a platform showcasing the permanent collections and temporary exhibitions that give its offices a soul.

Since 1936, Delen has been deeply interested in the emotional value of artworks which involve the heart and the gaze. This passion was strengthened in the 1990s when Filips De Ferm joined the bank's executive committee. Filips De Ferm, who had already started his own collection, introduced post-war abstract art into the Bank, a period that particularly befits the interiors which have been carefully decorated by Anne-Sophie Delen and her mother, Marie-Alix.

Delen Private Bank is committed to protecting, promoting and developing the rich and diverse heritage of Belgian art and design, believing art to be a source of inspiration, connection and joy. This passion for art is also expressed through a support for numerous artistic initiatives.

For nineteen years, Delen Private Bank has enjoyed an excellent collaboration with BRAFA, with whom the Bank shares the same values of excellence and conviviality. The Bank likes to surprise visitors with the staging of its stand at the Fair. Each year, Anne-Sophie and Marie-Alix Delen combine bright colours, pure whites, a graphic carpet, design pieces and art objects to create a different and always welcoming atmosphere.



BRAFA 2024 - Delen © Olivier Pirard

For more information:

Delen Private Bank: www.delen.bank

Contact: press@delen.bank

9. Practical information

Dates and venue

From Sunday, January 26th to Sunday, February 2th, 2025 from 11 a.m. to 7 p.m.
Monday, January 25th, 2025, on invitation only
Late-night opening on Thursday, January 31st, 2025, until 10 p.m.

Brussels Expo - Halls 3 & 4
Place de Belgique 1
1020 Brussels

Services

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

Accessibility

By plane - www.brusselsairlines.com
Eurostar - direct from Paris (1h22min), Amsterdam (1h53min), Cologne (1h50min) and London (2h05min) - www.eurostar.com
By train SNCB - Transport in Belgium and abroad - www.belgianrail.be
By metro/tram/bus - www.stib-mivb.be
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