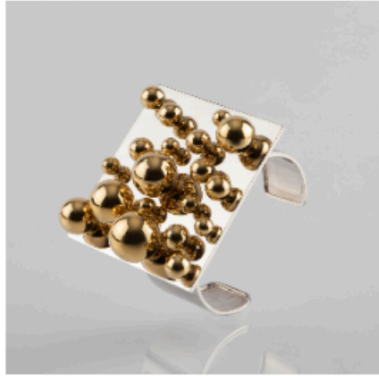




Over time, BRAFA has built up a reputation that is now well-established thanks to its pursuit of excellence and the eclecticism of the objects on display, allowing collectors to broaden their tastes and purchase with complete confidence. *"It is not by chance that BRAFA has resolutely opted for excellence and eclecticism from the outset! Diversity and high standards are essential impulses that drive any healthy and dynamic society, simultaneously living up to its core values and projecting itself into the future in a visionary way. BRAFA is a microcosm that reflects this approach in a world where technology transcends matter, thereby accessing a sphere that showcases the richness of an artistic heritage with a thousand nuances. This is why BRAFA is a reliable and credible guide which, from year to year, takes you on a journey through the mysterious, sometimes ill-defined but always fascinating forest which we call the world of art."* Christian Vrouyr, Secretary-General of BRAFA.



Over From the Old Masters to contemporary art, by way of jewellery, sculptures, silverware, design and tribal art, here is an overview of a few key pieces which will be featured at BRAFA 2023.



## BARBARA BASSI (CREMONA)

Pol Bury (La Louvière 1922-2005 Paris)  
Square bracelet with balls, 2004  
White and yellow 18 kt gold  
H 7 cm x W 5.7 x D 6 cm

Pol Bury moved away from painting in the late 1960s to take an interest in the concept of movement, especially by means of sculpture. He was one of the main protagonists of kinetic art, which can be seen indirectly in the shape of his jewels composed of arrangements of balls and cylinders.

## GALERIE DE LA BERAUDIERE (BRUSSELS)



Germaine Richier (Grans 1902-1959 Montpellier)  
La Chauve-souris, 1946  
Natural bronze  
Fonderie L. Thiot, Paris  
H 91 x W 91 x D 52 cm

After World War II, Germaine Richier introduced her famous hybrid figures, which remained the focal point of her experimentation until her death in 1959. We see a figure with a bat's body and the face of a human being. This piece was most probably based on the study of a real stuffed bat. Here, Richier used a new technique, dipping rope fibres in plaster before draping them over the metal frame that forms the base of the animal's wings, thereby creating an effect of lightness and dynamism. This method proved to be a great challenge for the Thiot foundry (Paris), which made the mould of the original edition.

## BERNIER/ELIADES GALLERY (ATHENS-BRUSSELS)



Marisa Merz (Turin, 1926-2019)  
Untitled, 2009  
Mixed media on paper mounted on plywood  
H 70 x W 125 x D 5 cm

Marisa Merz (1926-2019) was one of the central figures and the only female artist to take part in the historical movement of Arte Povera. Renowned for her use of unusual materials such as copper wire, clay and wax, Merz created sculptures and drawings that reflect a poetic sensibility and gently unfurl her vision of art and life.



## DR. LENNART BOOIJ FINE ART & RARE ITEMS (AMSTERDAM)

Emile Gallé (Nancy, 1846-1904)  
Art Nouveau ceramic vase, circa 1889  
H 23 cm

This early Art Nouveau ceramic vase was fired with a Japanese glaze, embellished with enamel and gold decoration. It is said to have been presented at the World's Fair in Paris in 1889.





#### DALTON SOMARE (MILAN)

Mask, Mukudj  
Punu, Gabon, late 19th-early 20th century  
Wood, pigments, kaolin  
H 30 cm

The mysterious, mild but severe gaze of this white Punu mask helps us to understand why twentieth-century avant-garde artists considered them to be a source of inspiration and liked to hang them on their studio walls.

Recognised amongst the aristocracy of African art and considered as one of its icons, the white Punu masks express a totally new ideal of feminine beauty which has profoundly influenced the Déco aesthetic and remains absolutely contemporary.



#### DE JONCKHEERE (GENEVA)

Pieter Huys (Antwerp, 1519-1584)  
*The Temptation of St. Anthony*  
Oil on panel  
41.8 x 57.8 cm

Pieter Huys is considered to have been a member of the group of Antwerp painters, successors of Hieronymus Bosch. The theme of this work explores the test of faith, depicting the choice between vice and virtue that is offered to each and every human being.



#### GALERIE BERNARD DE LEYE (BRUSSELS)

Silver wine cooler  
Vienna, 1782  
Master Silversmith Ignaz Joseph Würth

This extraordinary 'wine' cooler, with a high relief representing two lion skins, surrounded by ivy and musical attributes, comes from a service that was produced between 1779 and 1782 for Albert Casimir of Saxony, Duke of Teschen, the Governor of the Austrian Netherlands, who resided at the time at the Castle of Schonenberg, current Castle of Laeken in Brussels. This service remains the only example of Viennese silverware from the second half of the 18th century that was spared from the ravages of the Napoleonic wars.



#### GALLERY DELAIVE (AMSTERDAM)

Karel Appel (Amsterdam 1921-2006 Zurich)  
*Untitled*, 1974  
Oil on canvas  
75 x 100 cm  
Signed and registered at the Karel Appel Foundation

In 1948, Karel Appel co-founded the CoBrA movement with Guillaume Cornelis van Beverloo, Constant Nieuwenhuys, Asger Jorn, Jan Nieuwenhuys and Christian Dotremont.



#### GALLERY DESMET (BRUSSELS)

Bartolomeo Cavaceppi (1716-1799) (attributed to)  
The Young Emperor Commodus  
White marble, marble de Saint Anne  
Rome, late 18th century  
H 72 x W 54 x D 25 cm

Extremely refined bust representing Commodus, a Roman emperor who ruled from 177 to 192. He served jointly with his father Marcus Aurelius from 176 until his death in 180, then ruled alone until his assassination. His reign is generally considered to have marked the end of a golden period of peace in the history of the Roman Empire, known as Pax Romana.



#### EPOQUE FINE JEWELS (KORTRIJK)

Philippe Wolfers (Brussels, 1858-1929)  
Art Nouveau peacock tiara/brooch  
Gold, silver, diamond, enamel and opal  
Unique piece

The importance of this peacock-shaped tiara lies mainly in its artistic quality. Philippe Wolfers loved to use precious stones for his creations and in this case he chose a carved opal, shaped to form the body of the peacock. Opals were one of Wolfers' favourite stones, which he cherished for their delicate play of colours and their semi-transparency.



#### GALERIE BERTRAND DE LAVERGNE (PARIS)

Figure of a golden pheasant on a rock  
Polychrome porcelain  
China, Qianlong period (1736-1795), circa 1750-1770  
H 35.5 cm

This golden pheasant is an admirable piece from the Qing dynasty under Emperor Qianlong that dates from the eighteenth century. The detail and the worked quality of the bird make it a very sought-after object, rare due to its imposing size.



#### LEMAIRE (BRUSSELS)

Pair of Chinese porcelain vases with blue background, French chased and gilt bronze mountings, decorated with a pagoda, flowers and feathers in gilding adapted to a French Transitional period.  
Chinese porcelain from the Qianlong period (1736-1795) gilt bronze mounting circa 1770  
H 27 cm

This pair of vases is an example of the Western appreciation for Asian forms, typical of the Rococo period. Once brought to Europe, these Chinese porcelain vases from the Qing dynasty were embellished with gilded ornaments.





#### GALERIE MATHIVET (PARIS)

Eugène Vallin (Herbéviller 1856-1922 Nancy)  
Art Nouveau sofa, circa 1900  
Walnut  
H 120cm x W 150 cm

Whilst the curves of the armrests are reminiscent of Victor Horta's armchairs, or of the staircase he designed for the Hôtel Solvay, the slender lines of the back and the organic base are characteristic of the style of the cabinetmaker Eugène Vallin from the École de Nancy. Like a tree with powerful roots clinging to the ground, this Art Nouveau sofa stretches up to the sky with its "cathedral" back and its vaulted arch.



#### OPERA GALLERY (GENEVA)

Nicolas de Staël (Saint-Petersburg 1914-1955  
Antibes)  
*Marine*, 1954  
Oil on canvas  
60 x 81 cm

This work depicts a shore near Marseille. The contrast of the red, blue and white colours lends a particular dynamic to this painting which Nicolas de Staël, an unclassifiable and very talented painter, made one year before his tragic death.



#### OSBORNE SAMUEL GALLERY (LONDON)

Lynn Chadwick (London 1914-2003 Lypiatt Park)  
*Sitting Couple*, 1990  
Stainless Steel  
H 65 x W 69 x D 61 cm  
Inscribed C107 1/9 P.E, Edition of 9

Under the influence of his father, Chadwick began working in a design firm, where he created his first mobiles. Starting in the 1950s, he found his own path by making more down-to-earth works with geometric shapes welded together. In 1995, the artist stopped working, declaring that, 'There are only so many things to say and only so many ways to say them and I've done that now.'



#### STERN PISSARRO GALLERY (LONDON)

Marc Chagall (Vitebsk 1887-1985 Saint-Paul de Vence)

*Deux profils verts au cirque*, 1966

Gouache, pastel, ink and collage on paper

50.9 x 32.8 cm

Stamped lower right: Chagall

In this work, we find important elements from Marc Chagall's artistic career to which he was very attached such as the circus, the horse and his favourite colours, blue and green, which are particularly vivid here.



#### GALERIE TAMENAGA (PARIS-TOKYO-OSAKA)

Odilon Redon (Bordeaux 1840-1916 Paris)

*Vase de fleurs*

Pastel

50 x 43 cm

Signed lower right: ODILON REDON

From his fragile childhood spent on the family estate of Peyrebade in the Medoc, Odilon Redon retained a deep attachment to the silent life of the countryside. This flower vase is part of his later work, oriented towards a more naturalistic treatment. It was one of his favourite themes from the 1900s until the end of his life. Perceived as simple countryside ornaments, the bouquets were arranged by his wife so that Redon could capture the whole soul of nature.

#### SAMUEL VANHOEGAERDEN GALLERY (KNOKKE)



Pierre Alechinsky (Brussels, 1927)

*L'or du rien*, 1967-1968

Acrylic on paper mounted on canvas, with an Indian ink predella

210 x 295 cm

Signed lower left



This piece belongs to the group of works that Pierre Alechinsky created following 'Central Park.' These creations marked a turning point in Alechinsky's work, because he moved from oil paint on canvas to acrylic paint on paper, which he then mounted onto canvas. He was introduced to this quick and flexible technique of acrylic painting in the mid-1960s, which allowed him to forge his "graffiti" of lines (which also subsequently influenced Keith Haring), signs, circles, plants and fantastic beasts. These are the first works with "margin notes," a series of graphic annotations along the four sides of the central image, intended to complete the meaning of the painting, which are drawn here in great detail.



AXEL VERVOORDT (WIJNEGEM)



Face from an anthropoid coffin  
Egypt, Third Intermediate Period-Late Period  
between 772 BC and 426 BC (radiocarbon-dated)  
Wood  
H 44 cm  
Accompanied by Art Loss Register certificate  
S00132775

This haunting, fascinating face, skilfully carved from a single piece of wood, would have adorned the lid of an anthropoid coffin. Unlike polychrome, brilliant and elaborate cardboard ornaments, which are ubiquitous in pharaonic funeral equipment, this sublime face is simply bare. Although rare, these faces from anthropoid coffins stripped of their natural wood were often used as the central section of a set of three coffins. Wood was a rare commodity in ancient Egypt and was probably imported from distant regions, such as Lebanon. A solid wood coffin was a clear indication that its owner was a person of high social status and remarkable wealth.

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