

# BRAFA 2026: the art market heats up from the opening

25 Jan — 1 Feb 2026 at BRAFA in Brussels, Belgium

27 JANUARY 2026



BRAFA, past edition, exhibition view. Courtesy of BRAFA

As a barometer for the art market, the opening days of the 71st edition of BRAFA indicate an extremely promising start to 2026. The atmosphere among the 147 exhibitors is exceptionally positive and, during the first three days – by invitation only and reserved for the fair’s most loyal collectors – several major sales have already been finalized.

For her debut at BRAFA, Greta Meert (stand 61) sold three works on the opening night, including a piece by Belgian artist Edith Dekyndt and a superb *Superficie bianca* by Enrico Castellani (2002), acquired for €500,000. It is also a memorable first participation for Mulier Mulier Gallery (stand 21), which has already placed around ten works, including a 1968 Tom Wesselmann (€80,000) and a Tadashi Kawamata (approx. €10,000). Christophe Boon from Boon Gallery (stand 34) is proud to announce the sale of a major work by Korean artist Kim Tschang Yeul between 350.000 and 400.000 €.

At De Jonckheere, several red dots are already visible, notably for a beautiful pair of still lifes by Van Kessel II. Bernard de Leye (stand 149) has sold a spectacular South German ivory cabinet signed Wilhelm Beuoni Knoll, formerly in the Weber von Treuenfels family collection. At Klaas Muller (stand 4), President of BRAFA, red dots are also multiplying; as they are on the stand of Harold t’Kint de Roodenbeke (stand 38), who is delighted to have sold not only an important oil on canvas by Serge Poliakoff but also several more accessible works under €5,000 to younger collectors – a promising sign for the future.

Galerie A&R Fleury (stand 52) has sold *Nuit* (1968), an oil on canvas by Maria Helena Vieira da Silva, as well as a 1959 bronze by Alicia Penalba, *Relief japonais*, while choosing not to disclose the sale prices.

BRAFA remains a stronghold for Stone Gallery (stand 5), where minerals and fossils continue to fascinate collectors of all ages. A Siberian woolly rhinoceros skull, approximately 50,000 years old, was sold on the first day.

Stern Pissarro (stand 25) also reports an excellent start, having sold a beautiful 1917 oil by Renoir depicting a woman in a landscape. Thomas Deprez Fine Arts (stand 109) confirms its key role in fin de siècle Belgian art, placing a pair of Victor Horta chairs (1909) for just under €20,000, an exceptional Serrurier Bovy coat rack for around €30,000, and an alabaster bas relief, *Judith*, by Joseph Rulot.

Maison Rapin (stand 16) sold a group of *papier mâché* botanical models from the Brendel collection of the University of Namur for between €60,000 and €80,000.

Patrick Derom Gallery (stand 43) has placed a major work by James Ensor, *La prêche de Saint Babylas* (1892, primed panel), along with three works by Belgian artist Léon Spilliaert.

At Galerie Alexis Pentcheff (stand 50), Camoin’s *La Liseuse au sein nu* sold for €40,000. *The solo show dedicated to the sculptural work of Eugène Dodeigne at Francis Maere Fine Arts (stand 46) is also off to a strong start, with a 1958 \*Idole* already acquired.

Galerie Nicolas Bourriaud (stand 71) begins this edition with the sale of two bronzes: *Quatre singes dégustant des fruits* by Guido Righetti and an exceptional *Bison d’Amérique* by Jacquelande Sinapi, destined to remain in a Belgian private collection.

At Mearini Fine Art (stand 81), the atmosphere is one of harvest: after three years of patient participation, the gallery’s growing network of collectors is now bearing fruit, with several promising sales.

Meanwhile, a monumental Meiji period Japanese bronze vase with dragon, presented by newcomers Van Pruissen Asian Art (stand 18), has found a buyer outside Europe. Their 1930s six panel Japanese screen with crows also attracted strong interest and sold quickly. Claes Gallery (stand 41), a leading specialist in tribal art, reports the sale of an important Dan Mano mask for nearly €150,000, as well as several smaller Ghanaian Fante dolls – all under €10,000 – acquired by a new generation of collectors, strengthening long-term relationships with emerging buyers.

A triumphant debut at BRAFA for Laurent Schaubrouck (stand 146), a new exhibitor specialising in vintage design, who sold half his stand on opening day. Hoffman Antiques (stand 9) achieved remarkable sales, including a pair of elegant gilt bronze *tazze*, a pair of neoclassical marble floor lamps, and an important Swedish carved and gilded console attributed to Jean Baptiste Masreliez, Stockholm’s most celebrated late 18th century cabinetmaker.

Whitford (stand 87), now based in Brussels, has sold several works by pop artists Clive Barker and Lacasse, as well as ceramics by Isabelle Nothomb. The Parisian gallery Brame & Lorenceau (stand 6) is also enjoying strong momentum, having sold several works, including a large André Lansky canvas to a new collector for close to €150,000.

The fair has only just begun, yet the outlook is already extremely promising. If BRAFA is indeed the barometer of the art market for the year ahead, the message is unmistakably positive. Even in a historically fluctuating context, collectors continue to enrich their collections and find the welcoming, softly lit aisles of this 71st edition an atmosphere that is incredibly conducive to buying art.

After just three days, 25,000 visitors have already passed through the doors of BRAFA, discovering the new layout, the newly introduced gastronomic hall, and the captivating scenography. An edition that is clearly set to leave its mark.

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## BRAFA

BRAFA is one of the most prestigious art fairs in Europe; an exceptional 8-day event in which rare works, ranging from antiquity to the twenty-first century, are exhibited in a refined setting at Brussels Expo. Since 1956, the year of its creation, its taste for excellence has contributed to its constant evolution. Over time, it has grown, internationalised and changed venues several times without losing its charm, pursuing one simple objective: to offer the most qualitative of art fairs in order to satisfy the desires of collectors in search of treasures.

Fair profile

Location

Brussels, Belgium