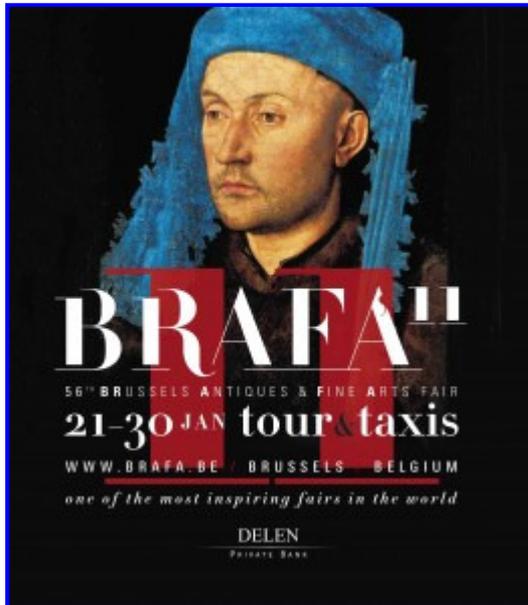


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Six Reasons Why the 56th Annual Brussels Antiques and Fine Arts Fair Is Not To Be Missed:

Posted By [Andrew Myers](#) On January 12, 2011 @ 7:59 pm In [Uncategorized](#) | [No Comments](#)



[1]1. [BRAFA](#) [2] (the Brussels Antiques and Fine Arts Fair), January 21-30, is the first major encyclopedic international fine and decorative arts fair of 2011 and precedes the major February auctions, and hence is one of the year's first important bellwethers. Strong traffic and solid results at September's Biennale des Antiquaires in Paris and October's International Fine Art & Antique Dealers Show in New York—not to mention record sales at Christie's, totaling \$5 billion (up 52% from 2009) and robust results at Sotheby's (\$4.2 billion)—underscore and quantify a robust art market recovery. For the last several years, since the international economic crisis, Bernard De Leye, BRAFA's chairman and a Brussels-based exhibiting dealer specializing in European silverware from the 16th-19th centuries, has noted in written communiqués and interviews the trend to view art as an alternative investment category, a "safer haven" compared to equities and other more traditional vehicles. But will this redirection of capital continue, and if so, at what strength?

2. BRAFA continues to grow. This year marks an uptick in the number of exhibitors—132 versus just shy of 120 in 2010, with 20 new to the fair. And there's a waiting list. Exhibition space is also increasing by nearly 2,000 square feet.

3. Visitor totals—last year at 38,000—are expected to grow 10%, and to crack 40,000.

4. As BRAFA has made its play to join the first tier of international art fairs, it has become increasingly international. Eight years ago, 90% of the dealers were Belgian. Less than half of the dealers this year—53 in total—are Belgian, with the remaining 79 from France, Germany, the U.K., the Netherlands, Hungary, Italy, Monaco, Portugal, Canada, Spain, the U.S. and Switzerland.

5. Despite more than doubling the number of dealers over the last six years; expanding its mandate to embrace categories such as contemporary art and design (and thus helping to reinforce Brussels as a burgeoning center for contemporary art and contemporary and modern decorative arts); and moving in 2004 from a location in central Brussels to the sprawling Tour & Taxis exhibition halls in the northern part of the city near the Willebroek canal, BRAFA has not sacrificed its core strengths, such as African art (lest one forget, Zaire was long a Belgian colony).

6. In the decorative arts, Belgian designer Axel Vervoordt has been one of the strongest influences of the last ten years (as seen by Restoration Hardware's current wholesale appropriation of "the Belgian look"—mixing earth-toned linens; light woods; sculptural, modern or streamlined interpretations of traditional furniture; elements of the industrial, and a spare affinity for negative space). In fashion, Antwerp's Royal Academy of Fashion has for nearly two decades been seminal in avant garde and haute couture. In landscape design, Jacques Wirtz and his sons, Martin and Peter, have been among the most influential in their

field for two decades. This heightened, refined-but-not-stodgy aestheticism extends itself to the fair as a whole, to the individual stands as well to the general design, which, like the last several editions, is in the charge of Belgian designers Nicolas de Liedekerke and Daniel Culot of Volume Architecture (this year the duo plan to emphasize "land art" and "plant resources").

Below is a slideshow of highlights.



Slides:

AKTIS GALLERY

Portrait of Jean-Louis Barrault André Derain (Chatou 1880-1954 Garches) Oil on canvas 100 x 81 cm Paris, 1935 Exhibitions: 'Peintres et Mouvements', International Center for Art and Culture Sidi Jmour-Djerba, 2010, Paris-Tunis
OFFA

Les Deux Mystères (Ceci n'est pas une pipe), 1966 René Magritte (Lessines 1898-1967 Brussels) Ink on paper 19.7 x 13.8 cm Signed

GALERÍA MANUEL BARBIÉ

Double Dated, 1974 Alexander Calder (Philadelphia 1898-1976 New York) Painted metal sheets 69 x 79 x 30 cm Signed and dated Work registered in The Calder Foundation Archives (New York) with number A02158

JACQUES BARRÈRE

Pair of horses Terracotta H 33 and 33.5 cm China, Sui Dynasty (581-618)

CLAES GALLERY

Kete-Luluwa Mask Democratic Republic of Congo H 32 cm

GALERIE DE JONCKHEERE

'Lot and his daughters in a panoramic landscape with the towns of Sodom and Gomorrah in flames' Lucas Gassel (Helmont circa 1500-1569 Brussels) Oil on panel 38 x 55 cm

BERNARD DE LEYE

Two Italian oval miniatures representing « The Last Supper » and "The Manna of Heaven"

Gold H 8,5 x W 7,5 cm Weight : 16 et 18 gr. Renaissance period, 17th century Two putti
Gold H 5,7 and 6,3 cm Weight: 12 gr. for the pair Rome, 17th century

ROSWITHA EBERWEIN ANTIKE KUNST GÖTTINGEN

'Isis lactans', seated goddess Isis feeding Horus Bronze with green patina She is dressed in a tightly-fitted sheath and wears a tripartite wig and her specific headdress crowned with cow horns framing a solar disk. She is offering her left breast to her divine son Horus sitting on her lap Egypt, Late Time, circa 600 BC H 14.9 cm

FINCH & CO

Pair of profile portrait plaques Carved ivory and gilt brass, framed England, circa 1850 H 14.5 x W 12 x D 3 cm

FLORE

Four wall-lights made for the King of Poland By Philippe Caffiéri (1714-1774) Chiselled and gilt bronze This set of four appliques were delivered in 1770 to the King's residence in Warsaw, along with 8 other pairs: 4 for the Canaletto room, 2 for the Mniszek room, and 6 for the Marble room. These have always been considered, by 18th century specialists, as a masterpiece of one of the most famous bronze maker of the 18th century, Philippe Caffiér

GALERIE PASCAL LANSBERG

Syrom, 1956/59 Victor Vasarely (Pecs 1906-1997 Paris) Painting on canvas 151 x 122 cm Signed

GALERIE LUDORFF

Evening landscape with mill, circa 1925 Emil Nolde (Nolde 1867-1956 Seebüll) Watercolour and indian ink on japan paper 47.8 x 35 cm Signed

GALERIE MARCILHAC

Collector's cabinet André Domin & Marcel Genevrière, alias DOMINIQUE (1885-1967) Cupboard in green lacquer with two doors and gilt lock entries On four brass feet H 146 x W 70 x D 29

GUY PIETERS GALLERY

Chapter VIII Bighorn sheep Jan Fabre (Antwerp, 1958) Gilt polished bronze H 37 x W 48 x D 23 cm

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URLs in this post:

[1] Image: <http://thefastertimes.com/decorativearts/files/2011/01/Logo-BRAFA-2011.jpg>

[2] BRAFA: <http://www.brafa.be/>

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