

# THE ART DAILY

LE QUOTIDIEN DE L'ART

# NEWS

# BRAFA'13

SPECIAL ISSUE / JANUARY 2013 / WWW.LEQUOTIDIENDELART.COM / FREE

## THE BRAFA, A COLLECTOR'S PARADISE

BY ALEXANDRE CROCHET

— Since 2003, the Brussels Antiques & Fine Arts Fair (Brafa) has settled into the Sheds, a spacious and entirely renovated former industrial building on the site of Tour & Taxis and has imposed itself as a major rendezvous for art and antiques. The fair, whose origins date back some 50 years, has become one of the best fairs of its kind in Europe with almost 46,000 visitors last year. It is more convivial and less impersonal (with 127 exhibitors) than larger fairs such as Tefaf (Maastricht) and more accessible than the Biennale des Antiquaires (Paris), but the Brafa is nevertheless synonymous with quality. In fact, some of the galleries present at the fair in Brussels also participate at Tefaf and the Biennale.

Brafa is resolutely dedicated to art enthusiasts and collectors. Even if the emphasis placed on 20<sup>th</sup> and 21<sup>st</sup> century painting and decorative arts has grown over the years, with for example the presence of such galleries as Jean-Jacques Dutko, Oscar Graf, Dansk Møbelkunst, Marcihac and Mathivet, eclecticism is still a key component in the fair's make-up. From 'bande-dessinée' comic strip art to tapestry, from antique jewellery to contemporary art, from the furniture and fine art of the Haute Époque to ceramics (which have a place of honour at the 'Pavillon de la Céramique', a stand grouping several dealers), around twenty specialities are represented. Fourteen gallerists, mainly French and Italian, will be present for the very first time this year and archaeology benefits from the influx. David Ghezelbash and Galerie Gilgamesh from Paris, amongst others, join such heavyweights as Phoenix Ancient Art (New York, Geneva). Tribal art also takes the lion's share (with the return of Alain de Monbrison from Paris) and Asian arts are also well-represented with for example Galerie Jacques Barrère or Axel Vervoordt Gallery. Almost 60 % of the galleries are international with a majority of French exhibitors (47). The rest are from Germany, the United Kingdom, Italy, Switzerland and Denmark, highlighting the fair's European nature that the Brafa's new chairman, Harold t'Kint de Roodenbeke would like to encourage and develop. To add a little extra spice to this year's edition, the Belgian National

### INTERVIEW

#### THE NEW FACE OF THE BRAFA



*Harold t'Kint de Roodenbeke, an art dealer specialising in paintings and drawings from the end of the 19<sup>th</sup> and the 20<sup>th</sup> century, succeeds Bernard de Leye as chairman of the Brafa, which this year is celebrating its tenth year at Tour & Taxis.*

SEE PAGE 2

### INSIDE

#### GALLERIES\_ page 3

BRAFA'S REGULARS  
UNVEIL THEIR TREASURES

\*

#### FOCUS\_ page 5

THE FAIR'S NEWCOMERS  
UNDER THE SPOTLIGHT

\*

#### IN THE TRADE\_ page 7

TRIBAL ART: FALLING FOR ITEMS  
OF UNTAMED BEAUTY

Opera ('La Monnaie') is a special guest of honour. Its director has chosen a selection of works which echo the theme of the current opera season: "Desire, fragility and secrecy." They are the subject of special guided tours. Visitors also have the opportunity to have a guided tour of the opera itself during the fair. Finally a silent auction sale (bids on sheets of paper are placed in a box) will enable the successful bidders to acquire works by Luc Tuymans, Arman and Panamarenko, and in so doing help underprivileged children from the working-class Marolles district of Brussels. ■

# “REINFORCING THE 20<sup>TH</sup> CENTURY WITHOUT SACRIFICING ECLECTICISM.”

HAROLD T’KINT DE ROODENBEKE, BRAFA CHAIRMAN

— This year, the Brussels Antiques and Fine Art Fair’s board of directors has elected a new chairman. Harold t’Kint de Roodenbeke, a dynamic Brussels’ art dealer specialising in 19<sup>th</sup> and 20<sup>th</sup> century art, was the Brafa’s former vice-chairman. We spoke to him about the legacy of his predecessors and how he sees the future of this key event.

**A. C.** What has changed in Brafa’s 58<sup>th</sup> edition?

**H. K.** Our intention was not to change everything as this event, which is more than fifty years old, is very successful. Moving from the Brussels Centre for Fine Arts (BOZAR) to the site of Tour & Taxis ten years ago marked the start of a new era for the fair as we increased the number of exhibitors from just 50 to 128. Since then, each new edition has had between 120 and 130 exhibitors and our concept is gradually being modernised. This year, we’d like visitors to feel that they are in capable hands from the very moment they step inside and be amazed by the grandiose decor of Moorish inspiration, as well as by the black-bordered carpet reminiscent of haute couture creations designed by the French artist Julien Colombier. It covers three identical aisles ensuring that each area is granted equal importance.

**A. C.** Such a beautiful setting could give the image of an elitist event...

**H. K.** The Brafa is managed by a non-profit making organisation composed of art dealers and helped by sponsors. We try our utmost to be as professional as possible in terms of organisation and the aspect of the fair, whilst ensuring we preserve the conviviality that so many visitors appreciate.

Exhibitors benefit from the quality of the installations and the event itself for a reasonable tariff, which means they are able to propose their works at more attractive prices. You can find works of the greatest quality at very reasonable prices, starting at 1,000 euros and reaching 200,000 euros.

**A. C.** Do you give young art dealers a chance too?

**H. K.** We do not operate a two-tier system: there is not one single euro’s difference in the amount paid by various exhibitors for their stand at the fair. There is no favouritism and nobody is penalised in terms of tariffs or location. On this basis, we are open to new or young galleries. I like to integrate new sectors. We have a waiting list, but our major criteria of choice will always be one of quality.

**A. C.** We saw in 2012 at the Biennale des Antiquaires in Paris or at Frieze Masters in London, the confirmation that the current trend is more than ever for crossovers i.e. mixing different periods whilst highlighting the contemporary. Do you intend to go down this road?

**H. K.** Personally, I go from 1880 to 2010: in terms of creativity and modernity, I am quite ‘pro 20th century.’ At the request of both customers and dealers alike, we have decided to reinforce this section, but in so doing we will ensure that we preserve what makes the Brafa unique: eclecticism, from ceramics to paintings and from books to objects... We have a clientele of collectors who come from all over Europe: the Brafa is most certainly not a decorative fair, but an event where one can discover exciting objects that often have an interesting story to tell and attract both collectors and museums. It would be wrong to say we have a contemporary ambition, but we are open to galleries whose scope covers the 20<sup>th</sup> century.

**A. C.** You have just taken over the running of the Brafa. How do you see the event evolving in the future?

**H. K.** I would like to continue the good work of my predecessors, stay number one in Belgium and reinforce our international development, in particular in Europe. We are going to continue to enhance the quality of our exhibitors and look for more foreign clients.

**A. C.** In what is a rather morose economic period, what is your state of mind at the approach of this year’s edition?

**H. K.** In the fifteen years I have been exhibiting at the Brafa and despite a few slower years, I have never really been aware of a period of economic crisis. We don’t share the worries and stresses of politicians. I even had to hide the works that I had chosen for the fair as otherwise I would have sold them in the run up to Christmas! There is definitely a positive vibe. ■

INTERVIEW: ALEXANDRE CROCHET

## LE QUOTIDIEN DE L’ART

AGENCE DE PRESSE ET D’ÉDITION DE L’ART 61, rue du Faubourg Saint-Denis 75010 Paris

\* ÉDITEUR : Agence de presse et d’édition de l’art, Sarl au capital social de 10 000 euros.

61, rue du Faubourg Saint-Denis, 75010 Paris. RCS Paris B 533 871 331.

\* CPPAP : 0314 W 91298 \* WWW.LEQUOTIDIENDELART.COM : Un site internet hébergé par Serueur Express, 8, rue Charles Pathé à Vincennes (94300), tél. : 01 58 64 26 80

\* PRINCIPAUX ACTIONNAIRES : Nicolas Ferrand, Guillaume Houzé, Jean-Claude Meyer

\* DIRECTEUR DE LA PUBLICATION : Nicolas Ferrand \* DIRECTEUR DE LA RÉDACTION :

Philippe Régnier (pregnier@lequotidiendelart.com) \* RÉDACTRICE EN CHEF ADJOINTE :

Roxana Azimi (razimi@lequotidiendelart.com) \* MARCHÉ DE L’ART : Alexandre Crochet (acrocchet@lequotidiendelart.com) \* EXPOSITIONS, MUSÉES, PATRIMOINE : Sarah Hugounenq

(shugounenq@lequotidiendelart.com) \* TRADUCTEUR : Simon Thurston

\* MAQUETTE : Isabelle Foirest \* DIRECTRICE COMMERCIALE : Judith Zucca (jzucca@lequotidiendelart.com), tél. : 01 82 83 33 14

\* ABONNEMENTS : abonnement@lequotidiendelart.com, tél. : 01 82 83 33 13

\* CONCEPTION GRAPHIQUE : Ariane Mendez \* SITE INTERNET : Dévrig Viteau

© ADAGP PARIS 2012 POUR LES ŒUVRES DES ADHÉRENTS

Interview : Harold t’Kint de Roodenbeke. © Speeltdoorn Studio.

UNE VERSION FRANÇAISE EST DISPONIBLE SUR WWW.LEQUOTIDIENDELART.COM

# BRAFA'S REGULARS

## UNVEIL THEIR TREASURES

BY ALEXANDRE CROCHET

### — Spellbound by the symbolists with Offa

The classics of Belgian modern art are under the spotlight on the stand of Offa Gallery (Knokke-le-Zoute) and they haven't lost one iota of their venomous, inflammatory and iconoclastic nature. *Ceci n'est pas une pipe* is one of five drawings in coloured pencil by René Magritte that are on show next to 32 works on paper by Félicien Rops, of which a part are erotic. There is also the ambiguous *Love* (1901), a watercolour drawing by the symbolist artist Léon Spilliaert "that has been all over the world, from Japan to Paris, and which was painted when the artist was just 20 in what is considered to be his most important period", says Spilliaert expert Olivier Fayt. The gallerist is also immensely happy to be presenting a large format work by Victor Vasarely (2 metres square) from 1954. ■



Léon Spilliaert, *Love*, 1901, pencil, Indian ink wash, brush, pen and watercolour on paper, 32 x 19,5 cm. © Offa Gallery.

### — Claude Bernard, crossing generations

Galerie Claude Bernard (Paris) is devoting half of its stand at the Brafa to a blue chip artist: Goudji. Delving for inspiration into the great and lost civilisations of the Caucasus and Georgia, his home country, the famous goldsmith reveals eighteen new creations at the fair that are as gracious as they are sumptuous. On the other half of the stand, we can discover artists supported by the gallery, which according to Claude Bernard has never presented so many different artists at the Brafa before. As well as around twenty works by Maryan, some artists are being shown for the first time at the fair (Geneviève Asse, Antonio Seguí, Ronan Barrot, Paul Rebeyrolle, Peter Blake, Matta and Jacques Truphemus to name but a few) in what is an invigorating cocktail of different generations and approaches. ■



Edik Steinberg, *Composition*, 2009, oil on canvas, 114 x 162 cm. © Claude Bernard.

### — Bernard de Leye: past glories

Bernard de Leye, former chairman of the Brafa from 2009 to 2012, occupies a key position in the field of antique European silver and has been tracking down unique pieces for some thirty years. Hallmarks and the nuances of different styles are certainly no secret to him and he unveils a wonderful selection of his most beautiful discoveries from the 15<sup>th</sup> to the 19<sup>th</sup> centuries. This year on his stand he is presenting a carved teapot made in Liège by Lambert Englebert, which is the oldest known one on record (circa 1719) and some French walnut pistols from the beginning of the 19<sup>th</sup> century adorned with gold mounts and inlays that were offered to Maréchal Valée by the Duke of Orléans and are signed Nicolas-Noël Boutet of the Versailles Manufactory. ■



Teapot, silver, Liège, 1719-1720, silversmith Lambert Englebert, H 15,3 cm, 570 gr. © Bernard de Leye.

### — Axel Vervoordt: loft atmosphere

Axel Vervoordt (Gravenwesel), the uncontested master of interior design, has created two distinct atmospheres. The first is intimate and suggests a collector's cocoon-like interior arranged around the curved lines of a bookcase, on which is placed a draped Roman Venus (from around the 1<sup>st</sup> century AD) that has never been shown in public before and a sandstone head of Senenmut, an Egyptian dignitary from the 18<sup>th</sup> dynasty during the reign of Hatshepsut. These pieces face a series of small drawings by the Zero group of artists and others by Gutai. In the other loft-style part, Vassiliakis Takis' *Magnetic Wall* distils hidden forces alongside a painting of Venice by Ida Barbarigo from the 1960s (the gallery will soon be publishing a monograph on her work) and a Richard Serra *Paintstick* that will surely thrill spectators. ■



Head of Senenmut, Sandstone, Egypt, New Kingdom, 18<sup>th</sup> dynasty, Reign of Hatshepsut, 1479 -1458, 25 x 15 x 19 cm. © Axel Vervoordt.

## — The interior of a young collector's home with Galerie Barrère

Galerie Jacques Barrère (Paris), which specialises in art from the Far East from China to Japan, has broken with tradition this year with a series of museum-like stands dedicated to India, South-East Asia and Chinese archaeology. "Our previous style of stand was no longer suited to the collectors at the Brafa who want to live with their objects", explains Antoine Barrère. "We decided to create the interior of a modern collector's home taking inspiration from my own apartment." In a minimalist atmosphere and amongst other works, the stand showcases some Chinese pieces in rock crystal from the 18<sup>th</sup> and 19<sup>th</sup> centuries which have been "slightly overlooked because they are from a later period and yet they are an example of exceptional craftsmanship because their material is harder to carve than jade." Visitors can also discover a buxom granite stature of Devi from Southern India (15<sup>th</sup>-16<sup>th</sup> century) and a Japanese Amida Nyorai Buddha of compassion in gold lacquered wood (15<sup>th</sup> century). These works are combined with modern furniture designed by Michel Cadestin for the Pompidou Centre (not for sale), street art photos and works by Jonone, JR and Wils, as well as sculptures by Wang Keping. ■



Male divinity, grey sandstone, Khmer art, Cambodia, Baphuon period, 11<sup>th</sup> century, H 37,5 cm. © Galerie Barrère.

## — Harold t'Kint, a eulogy of modern artists

The Brafa's new chairman (see page 2) is above all a reputed gallerist whose Brussel's establishment, created in 1995, has set itself the task of showing and promoting international modern art. Amongst the noteworthy pieces selected by Harold t'Kint de Roodenbeke are an oil painting by Serge Poliakoff (1900-1969), an artist to whom the Musée d'Art Moderne de la Ville de Paris is devoting a major retrospective next autumn, as well as a beautiful ink drawing by Salvador Dalí (1904-1989), who is currently the subject of an exhibition at the Pompidou Centre. The work, which dates from 1941, is entitled *Melancholia* and refers to a theme that was very dear to Dürer: it is dedicated to "my friend Lady Mountbatten", the wife of the last Viceroy of India. ■



Salvador Dalí, *Melancholia*, 1941, ink and wash on paper, 58 x 78,5 cm. © Harold t'Kint.

## — Steinitz, seeing life in blue

Faithful to its reputation for imagining eclectic decors, Galerie Steinitz (Paris) has mixed different sources of inspiration and periods in time. It is presenting three exceptional pieces of furniture by Jacques Dubois (who became a master in 1742) in a beautiful and sober setting that comprises Art Nouveau grape-decorated panelling and 18<sup>th</sup> century Chinese wallpapers with a gold-coloured background.



Jacques Dubois, chest of drawers "vernis Martin", 1745-1749, 83 x 113,5 x 62 cm. © Steinitz.

Pride of place is also given to a very attractive azure chest of drawers with a 'vernis Martin' that at the time of its invention was such a perfect imitation of Chinese lacquer, that many enthusiasts couldn't tell the difference. This item is comparable to Madame de Pompadour's 'vernis Martin' secretaire that is part of the collection at the Musée des Arts Décoratifs in Paris. If its magical colour is so well preserved, it is because the piece of furniture had never been cleaned before the Brafa. In front of the stand, 18<sup>th</sup> and 19<sup>th</sup> century horse and bull sculptures as well as vases invite visitors to stop and discover what's on show. ■

## — Mullany presents a previously unseen Virgin and Child

A fervent defender of the Haute Époque, that period which goes from the Middle Ages to the 17<sup>th</sup> century, Mullany (London) is particularly fond of continental sculpture and presents here some pieces from Belgium, Flanders, France and Germany... including a superb example of a 15<sup>th</sup> century Vierge d'Intercession from Burgundy. The piece is in fact a rediscovery and has never been the subject of a publication. "We chose this



*Virgin of the Intercession*, attributed to Jean de la Huerta, 1445-1450 Limestone (pierre d'Asnières-lès-Dijon), 112 x 43 x 26,5 cm. © Mullany.

work because of its unusually fine level of quality, its extreme rarity and intrinsic beauty, in particular because the Brafa's visitors are renowned for their appreciation of ancient sculpture of the highest quality", points out Nicholas Mullany. "Mary's right hand is holding her son's chest in the exact place where it will be pierced by a lance at Gethsemane. Her fingers feel the body beneath the clothes in a gesture symbolising God made man, whereas the child's eyes are looking away from her." ■

# THE FAIR'S NEWCOMERS UNDER THE SPOTLIGHT

BY ALEXANDRE CROCHET

## — Brazilian baroque at 88 Gallery

There's a definite spirit of Brazilian baroque mixed with a touch of Roman antiquity on the stand of 88 Gallery (Antwerp), where several recent pieces by the Campana brothers enjoy pride of place, including a chandelier and a rather disturbing sofa that could have been created by Salvador Dalí himself. The sofa is one of the very last in an edition of twelve since this autumn's exhibition of the latest of the design duo's creations "went very well indeed" according to gallerist Philippe Rapin. The stand also pays tribute to the films of Marc Cavell (1911-1989), "an artist who worked with Picasso and Gleizes as well as on Jean Royère's fabrics before devoting himself to his own creative activity", explains Philippe Rapin. ■



Antropophagic sofa, 2012, Fernando and Humberto Campana, Gilded bronze and ecofur, edition of 12 pcs, 230 x 70 x 85 cm. © 88 Gallery.

## — From until today

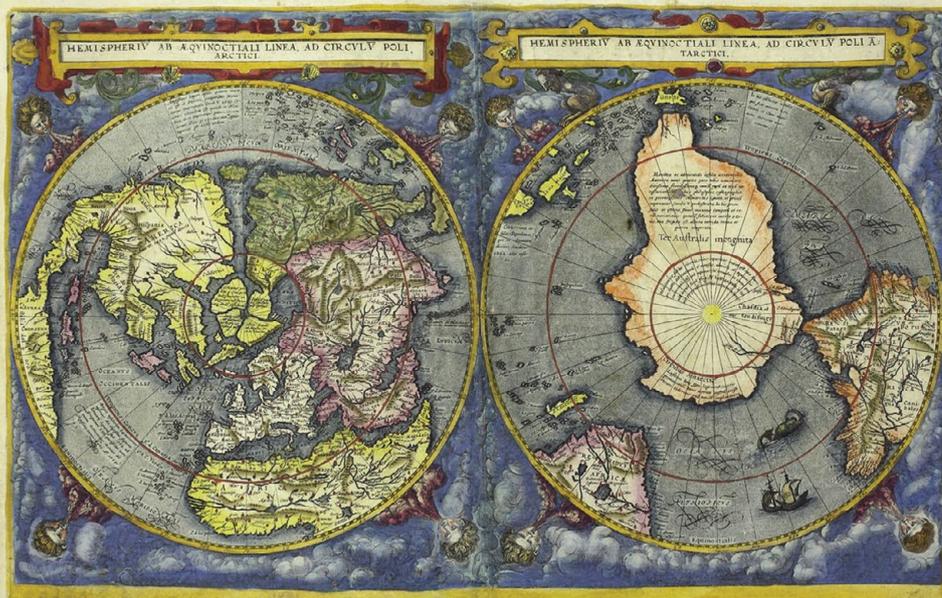
Galerie 1492, a young but already well-established gallery specialising in Pre-Columbian art, was founded in Paris in 2007. After participating for the first time in 2012 at the Biennale des Antiquaires and the Parcours des Mondes, Galerie 1492 has taken up the gauntlet of the Brafa and is presenting in particular a formerly polychromatic Mexican statuette from a private French collection (previously in an American collection). Visitors can also discover a selection of Peruvian textiles in a very decorative palette of colours. ■



Smiling standing figure with raised hands, terracotta. Remojadas Culture, Vera Cruz, Mexico. Circa 450-750 AC. © 1492.

## LIBRAIRIE THOMAS-SCHELER

Bernard et Stéphane Clavreuil



Gerard de Jode (1509-1591) & Cornelis de Jode (1568-1600), *Speculum Orbis Terrarum*.  
Anvers, Héritiers de Gerard de Jode, [1595].

L'un des plus célèbres atlas géographiques imprimés au XVI<sup>e</sup> siècle : les 85 cartes et planches ont été magnifiquement coloriées à l'époque.



19 rue de Tournon – 75006 Paris

Tél : +33 1 43 26 97 69

Fax : +33 1 40 46 91 46

basane@thomas-scheler.fr

## Art deco at Galerie Lefebvre

Galerie Lefebvre's (Paris) trademark period, the years from the 1920s to the 1960s, come under the spotlight at the Brafa. Embodying the transition between Art Deco and Modernism, this Cubist clock, whose hands portray skyscrapers and which also comprises a three-drawer cigarette and cigar box, was designed by the great silversmith Jean-Emile Puiforcat (1897-1945) and exhibited at the 1930 Salon d'Automne. It may well be one of a kind. ■



Jean-Emile Puiforcat, Cubist clock for Hour-Lavigne, silvered bronze, thuya burl veneer, brown lacquer digits, 9,5 x 29 x 13 cm. © Galerie Lefebvre.

## The mysteries of Fayoum at Ghezlbash

Greco-Roman and Egyptian antiquities are the hobbyhorse of Galerie Ghezlbash (Paris). Amongst its pieces of choice, the gallery is presenting an exceptional large Egyptian Old Kingdom relief (3<sup>rd</sup> millennium BC) as well as a wonderful Fayoum portrait. Fayoum portraits, which were the subject of an exhibition at the Louvre, "were inserted under the bands of cloth used to wrap mummies and placed in the position which corresponded to the face", explains David Ghezlbash. This particular one, which stayed in the same collection for around fifty years, is "one of the rare examples bearing witness to the painting of antiquity and whose very realistic aspect is quite striking in that it gives us a feeling of proximity to the deceased. Whereas the portraits from the Fayoum region vary greatly in quality, this one, whose subject is crowned with a gold leaf laurel wreath, is particularly well painted. The identity of its subject however remains a mystery." ■



Fayoum portrait, depicting a young man crowned with a laurel wreath, wood, encaustic and gold leaf. Egypt, End 2d century AC. 36,5 x 20 cm. © Fayoum at Ghezlbash.

## Caiati and Gallo, biblical baths and bacchanals

After having worked with his father, Giorgio Gallo, who specialises in objets d'art and ancient sculptures, opened his own business in Milan in 2010. His partner, Roberto Caiati, has long been interested in Italian old masters, in particular Venetian painters. This gives an idea of the flavour of their stand that presents *Bethsabée Bathing*, an oil painting by the Neapolitan painter Luca Giordano (1634-1705) or what is probably a Florentine vase representing a bacchanal. ■



An impressive vase, probably Florence, early 18<sup>th</sup> century, terracotta, H 50 cm. © Caiati and Gallo.

## Librairie Thomas-Scheler, paper globetrotters

This is one of the most reputable Parisian antiquarian bookshops. The establishment, founded in 1932 and run by Bernard and Stéphane Clavreuil, is second to none when it comes to unearthing rare volumes and scientific or literary manuscripts. For its trip to the Brafa, the bookshop has found some treasures in connection with Belgian history that will undoubtedly win the hearts of local collectors including an anthology by the Brethren of the Common Life, published in Brussels in the 15<sup>th</sup> century, and one of the most famous geographical atlases printed in Antwerp in the 16<sup>th</sup> century, which contains 85 maps and coloured plates. ■



Basilius Besler, Hortus Eystettensis, Nuremberg, 1642. © Thomas-Scheler.

## A minuscule talisman on the stand of J. Bagot Arqueologia

This is one of the smallest and most precious objects in this edition of the Brafa dating back to the Roman period. Galeria J. Bagot Arqueologia, which was established in Barcelona in 2005, has chosen it to be one of the highlights on its stand. Made from carnelian set in a silver ring, this object dates from the reign of Augustus Cesar. It is delicately engraved and depicts a crab that is grasping a butterfly in its claws. According to the gallery, this image could be a reference to what was (according to Suetonius) Augustus's motto: 'festina lente'; an oxymoron which is just as valid today. ■



Intaglio, Reign of Augustus Caesar. Carnelian, set in silver. Diam. 17 mm. © J. Bagot Arqueologia.

## Schuhmacher Gallery... everything Belgian

For its first participation at the Brafa, the Jörg Schuhmacher Gallery (Frankfurt) is betting on the big names of Belgian art, from Symbolism to Surrealism. It is showing a pastel by Fernand Khnopff (1858-1921) and an oil painting by René Magritte (1898-1967), which according to the gallery "hasn't been seen in Belgium for many a year", although *La Belle Lurette* (Ages ago) has been exhibited very frequently, the last in date being a 2009 exhibition entitled 'Magritte, il misterio della natura' at the Palazzo Reale in Milan. Undated, the canvas was most probably painted "before the autumn of 1965". The title refers to a book by Henri Calet that was published the same year. ■



René Magritte, La Belle Lurette, Ages Ago, oil on canvas, 1972, 33 x 41 cm. © Schuhmacher Gallery.

# TRIBAL ART: FALLING FOR ITEMS OF UNTAMED BEAUTY

BY ALEXANDRE CROCHET

— This year at the Brafa no less than nine of the galleries present specialise in tribal arts. From Black Africa (the most represented category with amongst others Darteville, Jacques Germain and Adrian Schlag) to Pre-Columbian art (1492, Mermoz and to a lesser extent, J. Bagot Archeologia), tribal arts are therefore one of the most richly doted categories at the fair. Is this surprising when you think that the Belgian capital is known with good reason for the quality of works of tribal art that have remained in private collections around the country, mainly pieces from the Congo? *“I no longer like doing fairs, but this particular one is wonderful and Brussels is still the world’s second most important capital for tribal art after Paris”*, underlines Alain de Monbrison. The French dealer is returning to the Brafa in 2013 for its *“Flemish, Dutch and German clientele that are less present in Paris.”* The gallerist, who also notes *“a veritable passion”* for his speciality but also, as elsewhere, that the *“intermediate market is suffering”*, has opted for a greater specialisation on his stand. The star piece is a Mangbetu drum (Democratic Republic of the Congo) that was acquired by a collector in the 1920s. *“It is remarkable because of its sensual lines*



Mangbetu slit drum, Wood and upholstery nails. Collected before 1925. Democratic Republic of Congo. © Alain de Monbrison.

and is an object that could also please those with a taste for Art Deco. I have been looking for drums of this sort for more than forty years and I have only ever seen four or five!” Its price is probably around 200,000 to 250,000 euros. Alain de Monbrison is also exhibiting a Bamana statue (Mali) with a very architectural nature that is *“very rare”*, as well as a Fang reliquary figure (Gabon) and a Lega mask (Congo). His daughter Sarah’s planned opening of a tribal arts gallery in Rue des Minimes, an ideal location in the very centre of Brussels, was probably a contributing factor in Alain de Monbrison’s decision to participate this year. Didier Claes, a well-known personality on the Brussels scene is not presenting, as he was wont, a collection or one type of object, but a wide range of very diverse pieces from different backgrounds. One of the most remarkable is without a doubt a wood and metal Dan mask (Ivory Coast) that was part of Pierre Vérité’s mythical collection. *“Museum quality”* in the words of the gallery. It will be presented alongside a Baoule statuette (also from the Ivory Coast).

Serge Schoffel (Brussels) stands out by devoting his stand to a superb collection of Bete masks (Ivory Coast), some of which also come from the Vérité collection. It took the dealer years to bring together these masks whose aesthetic is still relatively unknown: the catalogue published to accompany the Brafa exhibition is quite clearly the first monograph on this subject, even if some Bete masks are to be found in museums around the world. Serge Schoffel underlines the beauty of these proud faces – probably intended for warriors – which do not have the apparent gentleness of certain other creations from Black Africa. ■

**CORNETTE de SAINT CYR**  
MAISON DE VENTES  
Bruxelles

UPCOMING AUCTIONS

**MAR. 4, 2013**  
**Design XX and XXI**  
Deadline 24<sup>th</sup> January

**APR. 22, 2013**  
**Contemporary Art**  
Deadline 22<sup>th</sup> March

**MAR. 5, 2013**  
**Photographies**  
Deadline 24<sup>th</sup> January

**JUNE. 3, 2013**  
**Belgian Art**  
Deadline 3<sup>rd</sup> May

**CORNETTE DE SAINT CYR**

Chaussée de Charleroi, 89 - 1060 Bruxelles - Belgique  
T. +32 (0)2 880 73 80 - F. +32 (0)2 880 73 80 - E. bruxelles@cornette-saintcyr.com

[www.cornette-saintcyr.be](http://www.cornette-saintcyr.be)

# Le Plaza

BRUSSELS

HOTEL MEETINGS EVENTS

*An elegant and intimate hotel...  
in the heart of Brussels*



*Fournisseur Breveté de la Cour de Belgique*

*Gebrevetteerde Hofleverancier van België*

Bd Adolphe Maxlaan, 118-126  
B - 1000 Brussels

T. +32 (0)2 278 01 00  
F. +32 (0)2 278 01 01

[www.leplaza.be](http://www.leplaza.be)  
[reservations@leplaza.be](mailto:reservations@leplaza.be)