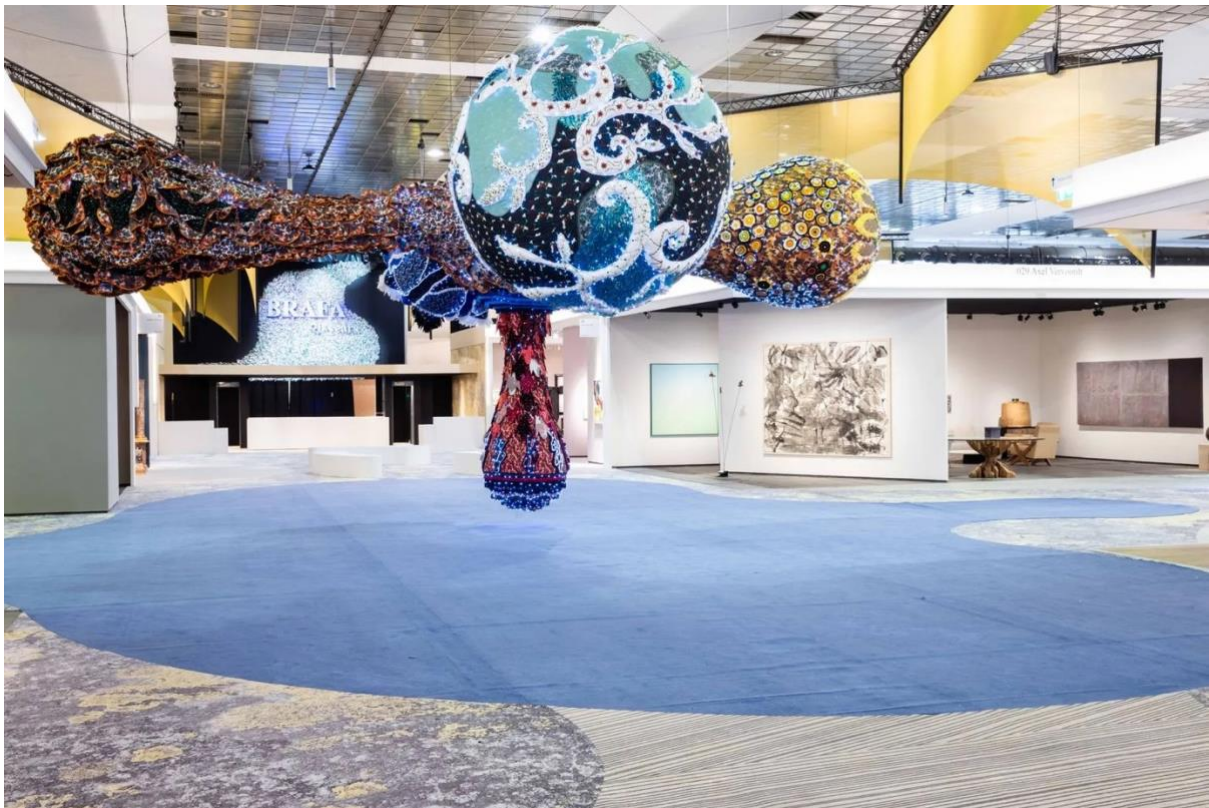


Loophole

Across Centuries and Disciplines: What to Expect at BRAFA 2026

BRAFA 2026 will bring together nearly 150 galleries from 19 countries, with several prominent international names joining the fair for the first time.



BRAFA 2025 - General view with Valkyrie Seondeok by Joana Vasconcelos © Olivier Pirard © Atelier Joana Vasconcelos

by Biljana Purić / November 29th, 2025

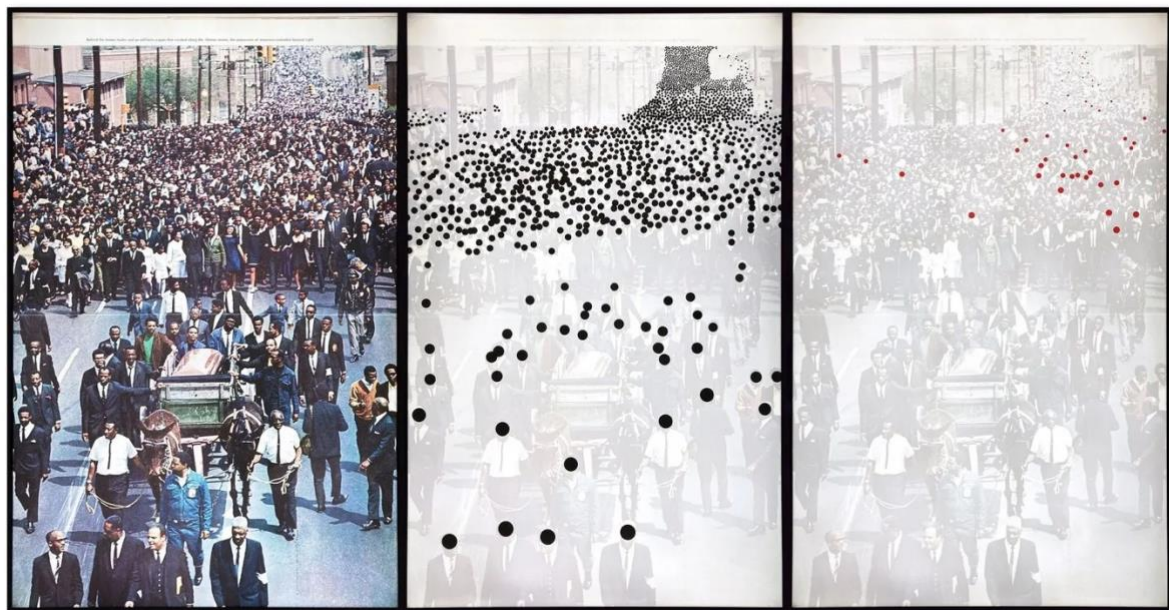
Renowned as one of Europe's most prestigious art fairs, **BRAFA** has long served as both a barometer of the art market and a cornerstone of the European cultural calendar, drawing collectors, curators, and art enthusiasts to Brussels each winter. After celebrating its 70th anniversary last year, the 71st edition returns from **January 25th to February 1st, 2026**, once again transforming **Brussels Expo** into a vibrant hub of artistic discovery. Nearly 150 galleries from 19 countries will present a rich panorama of artistic expression, spanning centuries of art from

Old Masters to modern and contemporary experimentation, with several prominent international names joining the fair for the first time.

This year, the fair shines a spotlight on the **King Baudouin Foundation** as Guest of Honour, marking its 50th anniversary with a dedicated showcase. Visitors will explore the Foundation's remarkable collection, discovering both recent acquisitions and historic masterpieces that reflect decades of cultural stewardship. A series of lectures and presentations will offer deeper insight into these works, revealing how heritage, philanthropy, and creativity intersect in ways that resonate far beyond the gallery walls.

BRAFA 2026 also introduces new features to enrich the visitor experience. Hall 8, adjacent to Halls 3 and 4, will be entirely devoted to catering, offering a more varied and sociable selection of food and drink, while the main exhibition halls remain focused on art.

BRAFA remains a meeting point for collectors and institutions across a wide range of disciplines, reflecting its enduring influence on the European art scene. Visitors are invited to embark on a week-long journey of discovery, engaging with the art of the past while encountering the voices shaping today's cultural landscape.



Alfredo Jaar, Life Magazine, 19 April 1968, 1995. Galerie la Patinoire Royale Bach

BRAFA 2026 Exhibitors

This year, BRAFA brings together nearly **150 galleries**, offering a diverse and high-quality selection of works spanning multiple centuries and disciplines. Many long-standing exhibitors return for the 2026 edition, joined by **23 newcomers** who expand the fair's international scope and introduce new perspectives—nearly half with Belgian roots, and others from France, Germany, Italy, the Netherlands, Brazil, Switzerland, and the United States.

Among the fresh additions, **Virginie Devillez Fine Art** stands out for its commitment to rewriting 20th-century narratives by placing women artists—long overshadowed by canonical male figures—at the centre of its presentation. Alongside works by René Magritte, Pierre-Louis Flouquet, and Gustave De Smet, the gallery will highlight painters whose practices have been historically obscured, bringing a needed recalibration to the modern section.

Continuing this emphasis on underrepresented figures, **Gallery Maurice Verbaet**, which manages the estate of the Polish-Belgian artist Tapta (Maria Wierusz-Kowalski), will present a selection of her textile works and sculptures, showcasing an artist who has long remained in relative obscurity but is now gaining renewed attention from art institutions.

Paris-based **Pron** will present a cross-generational selection that moves between ceramics by Jean Cocteau and Fausto Melotti, glass pieces by Max Ernst and Pablo Picasso, and contemporary tapestries by Maurizio Donzelli. **Beck & Eggeling International Fine Art from Düsseldorf** arrives with a broad historical span, placing 19th- and 20th-century figures in dialogue with contemporary positions.



Enrico Castellani, Superficie bianca, 2002. Galerie Greta Meert

Several established players on the contemporary scene deepen the fair's international scope. **Almine Rech** joins for the first time with its global programme spanning Europe, the U.S., and Asia, while **Galerie Greta Meert** also makes its BRAFA debut, presenting a dynamic selection of postwar and contemporary art, with works by Carla Accardi, John Baldessari, Enrico Castellani, Sol LeWitt, Shirley Jaffe, and James White, alongside Donald Judd's furniture.

Martos Gallery from New York brings a focused selection of works by Keith Haring, underscoring the gallery's role as a key authority on the artist's legacy. **Martins&Montero**, active between São Paulo and Brussels, reinforces the fair's growing attention to Latin American contemporary practices.

Another newcomer, **Objects with Narratives** will present a solo focus on Belgian artist Ben Storms, whose work transforms bronze, marble, wood, and glass into sculptural forms that balance fragility and presence. The presentation will highlight Storms' blend of traditional craftsmanship and contemporary sensibility.

Among the returning galleries, **Gallery Sofie Van de Velde** will present a dialogue between modern masters and contemporary artists, exploring themes of movement and stillness through works by Victor Servranckx, Wassily Kandinsky,

Paul Klee, and contemporary figures including Jesse Tomballe and Pieter Jennes, [who recently had a solo exhibition at the gallery](#). The presentation highlights both continuities and contrasts between generations.

Meanwhile, **Gallery Raf Van Severen** brings a selection of 15 works spanning late 19th-century Belgian Symbolism to post-war abstraction, highlighting artists such as Théo Van Rysselberghe, Anne-Pierre De Kat, and Léon Spilliaert alongside 20th-century modernists including Serge Poliakoff, Bram Bogart, and Pierre Alechinsky.

Carpets and decorative arts also feature prominently, with **N. Vrouyr** presenting a collaboration with Belgian-Syrian artist Mekhitar Garabedian, pairing traditional technique with a contemporary artist's questions about memory and heritage. The gallery, founded in 1920 in Antwerp and now managed by four generations of the family, is renowned for high-quality hand-knotted carpets and kilims. For BRAFA, Garabedian is reinterpreting Armenian medieval miniatures, focusing in particular on the edges of the images, where monks historically improvised with decorative patterns. His work blends humor, poetry, and diasporic memory, creating work that resonate with layered histories and personal narratives.

Also returning to the contemporary section, **Christophe Gaillard** brings Héléne Delprat, following her recent exhibition [Le Contenu Pictural](#) at the gallery. Delprat's practice—an unruly blend of painting, video, writing, archives, and sharp, dark humour—moves between historical trauma and personal mythology.



Evelyne Axell, *L'égocentrique 2*, 1968. King Baudoin Foundation



Pol Bury, Bracelet Boules des deux côtés d'un carré, 1968 © Dominique Provost. King Baudouin Foundation

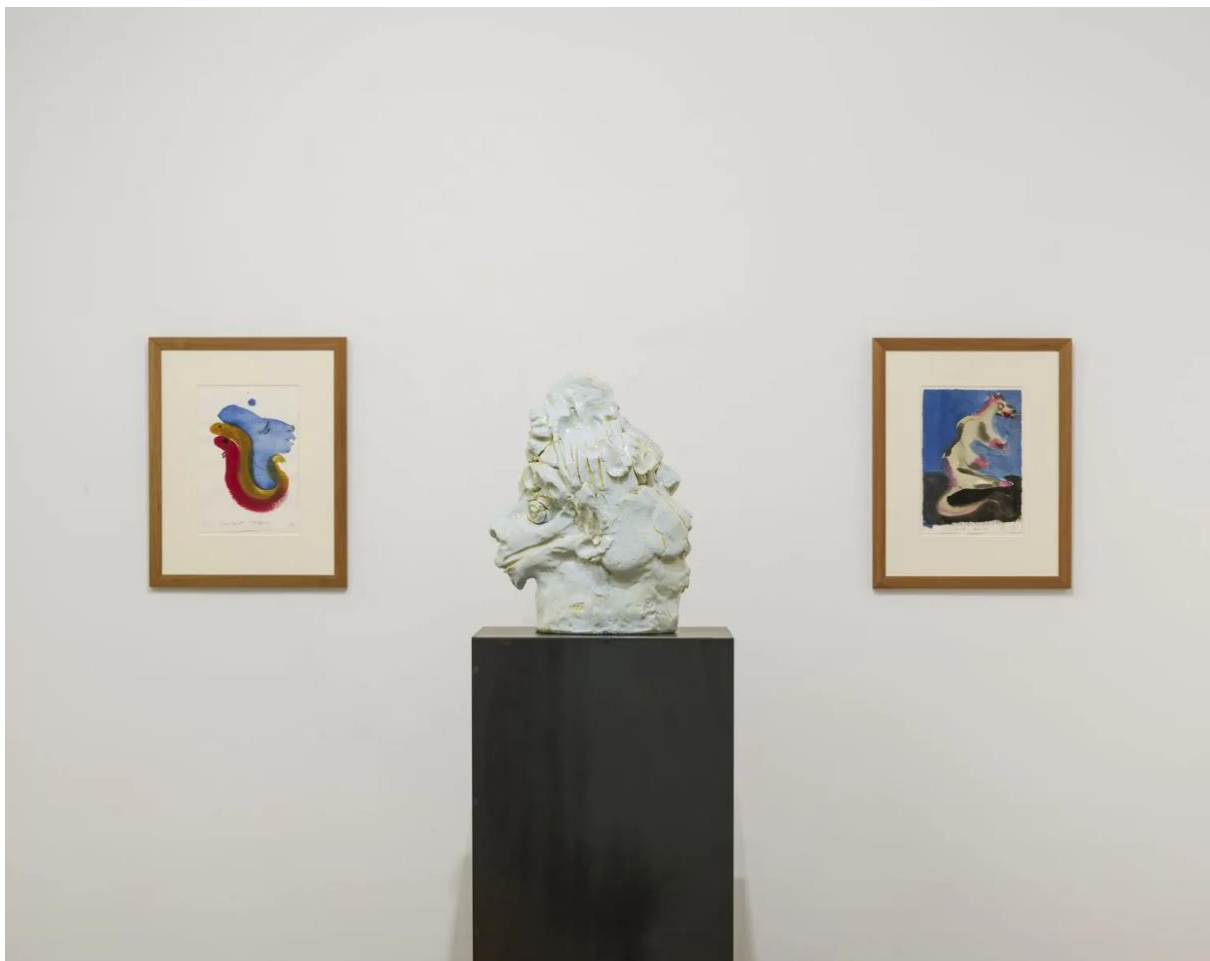
Honoring the King Baudouin Foundation

BRAFA 2026 shines a spotlight on the **King Baudouin Foundation** as Guest of Honour, celebrating its 50th anniversary. The Foundation has spent decades supporting donors and safeguarding Belgium's artistic legacy, managing 154 philanthropic funds devoted to heritage, art, and culture, and assembling a collection of over 29,000 works, from archaeological treasures and lace to paintings, design, and modern art. Many of these pieces are on long-term loan to more than a hundred museums and public institutions, making them accessible to the public.

The Foundation will present a curated selection from its extensive collection, including both recent acquisitions and historic masterpieces, spanning paintings, decorative arts, lace, jewellery, and design objects. These works reflect decades of cultural stewardship and the impact of philanthropy in preserving Belgium's heritage.

Highlights include emblematic pieces such as Evelyne Axell's *L'égocentrique 2* (1968), and unique historical treasures like the Holy Blood Ensign from Bruges (1529), Pol Bury's kinetic *Bracelet Boules des deux côtes d'un carré* (1968), and the Silver Owl Cup from Antwerp (1548–49), with the latter two on loan from the DIVA Museum in Antwerp.

Alongside the exhibition, the Foundation will host a series of lectures and presentations, offering visitors deeper insight into individual works and broader themes of heritage, artistic patronage, and cultural preservation.



Thomas Schütte, *Iroquois Double Head* 7.10.24, 2024. Bernier Eliades Gallery

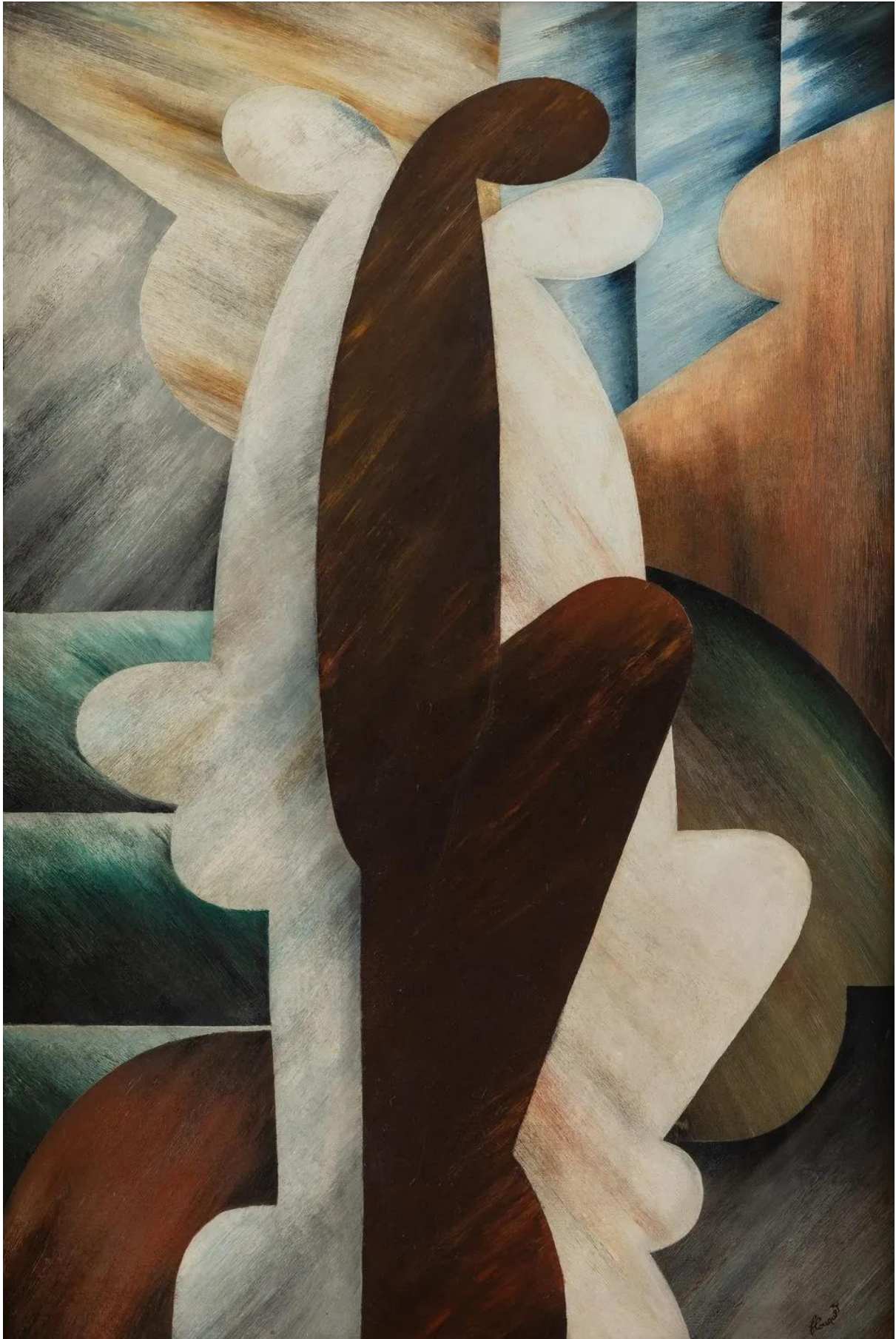
An Engaging Visitor Experience

Despite its impressive scale, BRAFA has always aimed for an intimate experience, combining warmth, accessibility, and imaginative presentation. This year, architect **Nicolas de Liedekerke** has reworked the layout to accommodate narrower aisles and a newly grouped restaurant hall, keeping the space open and inviting. Decorations will hang above the stands, drawing the eye upward and offering moments of surprise without detracting from the art.

The design draws inspiration from the sky—clouds, light, and shifting sunrises—accented with subtle Belgian Surrealist touches, from floral motifs to painted flowers, providing small visual delights along the way. Even the entrance will hint at the poetic journey inside, with lighting evoking the Northern Lights and setting the tone for a fair that balances elegance, playfulness, and clarity.



Jean Arp, Untitled, circa 1930. Patrick Derom Gallery



Pierre-Louis Flouquet, *Féminités*, circa 1923-1925. Virginie Devillez Fine Art



Valerio Adami, La firma del muro antico, Odisseo (per E. Pound), 1977. Repetto Gallery



Tom Wesselmann, Smoker Study (For Smoker #11), 1972. Almine Rech

Visiting BRAFA 2026

BRAFA 2026 will take place at **Brussels Expo** from **January 25th to February 1st, 2026**.

The Collectors' Preview will be held on Friday, January 23rd, from 12:00 to 22:00, while the Exclusive Saturday Opening takes place on Saturday, January 24th, from 11:00 to 19:00.

The fair is open to the public from 11:00 to 19:00 on Sunday, Tuesday, Wednesday, Friday, Saturday, and Sunday, with Monday remaining invitation-only and Thursday offering late viewing until 22:00.

For more information, visit [the BRAFA website](#).