

Art Brussels

23 - 26 April 2026



Press Kit

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ART BRUSSELS 2026

An edition refocused on experience and programming

42nd Edition

Thursday 23 – Sunday 26 April 2026

Hall 5 & 6, BRUSSELS EXPO

For its 42nd edition, taking place from Thursday 23 to Sunday 26 April 2026, Art Brussels continues its evolution by adopting a more concentrated format, designed to foster a higher-quality and more immersive visitor experience. For more than five decades, the fair has established itself as one of Europe's key contemporary art events, renowned for its distinctive balance between established artists, ambitious curatorial projects, and emerging artistic scenes.

The 2026 edition will bring together **139 galleries** from 26 countries, presented within a fully redesigned layout aimed at offering a clearer and more engaging visitor journey. The strong presence of returning exhibitors, representing 65% of the participating galleries, reflects the fair's solid international network and helps sustain a dynamic dialogue between galleries, collectors, and audiences.

Staying true to its identity, Art Brussels presents a programme that brings into dialogue leading figures of modern and contemporary art alongside a new generation of artists, with the continued support of its main partner, Delen Private Bank.

The fair is structured around five distinct sections, each offering a specific perspective on contemporary artistic production. The **Prime** section brings together 83 leading galleries presenting modern and contemporary masters alongside established international artists, creating a demanding and cross-generational panorama. With Solo, 26 monographic presentations invite visitors to engage deeply with individual artistic practices, offering a level of focus that is not always available in the context of an art fair.

Rooted in the history of the fair, the **'68 Forward** section highlights 11 galleries exploring the diversity of artistic movements that have shaped contemporary art since 1968, the founding year of Art Brussels. Meanwhile, **Discovery** continues its role as a platform for emerging international talent, supporting 38 galleries through single-artist presentations or curated dialogues between under-recognised artists, offering fresh perspectives for European collectors.

The 2026 edition also introduces a new section, **Horizons**. Selected by Devrim Bayar, senior curator at Kanal-Centre Pompidou, seven monumental artworks will be brought together in an exhibition conceived as a scenographic parcours. Designed as a space for experimentation and reflection within the fair, it underlines Art Brussels' commitment to ambitious artistic production presented under museum-quality conditions.

The fair's international dimension is further reflected in the geographic diversity of its participants. Among the exhibiting galleries, 29% are based in Belgium — with 52% based in Brussels — while France represents 17% of participants, followed by Germany (7%), Spain (6%), the Netherlands and Portugal (5% each), Austria, Italy, and Sweden (4% each), as well as the United Kingdom and Switzerland (3% each). The fair also welcomes galleries from South Africa and other regions worldwide, confirming its international reach while maintaining a strong European focus.

“Reducing Art Brussels to 138 galleries is the result of our committees’ selection process and reflects our commitment to privileging quality over quantity. Bringing all gallery booths together in one hall allows us to offer a more focused, meaningful experience for collectors and visitors. Our free guided tours, our rich Talk programme and our Art Advisory Desk, which provides tailored matchmaking between curious potential buyers and gallerists, are there to support visitors on this journey.

We know that galleries are more selective about where they participate and that collectors are more conscious about how often and how far they travel. In this context, Belgium’s strong collector base and its proximity to Paris, Amsterdam and Köln are a real strength for Art Brussels. Sixty-five percent of the galleries are returning, and key galleries remain on board. A special artistic project, entitled Not Everything is For Sale in the Stibbe lounge, dedicated to 15 experienced local key figures, once again underlines the importance and influence of these players.

The engaging gallery line-up, the new Horizons section (an area for large-scale works and reflection,) the charity project with KickCancer, the impressive site-specific work by Natasja Mabeoone at the entrance, and the leading prizes that recognise the work of galleries and artists all contribute to an enriching and immersive experience. Together, they make the fair an attractive platform to (re)discover art and build connections with artists, collectors, curators and gallerists.

— Nele Verhaeren, Managing Director Art Brussels & Art Antwerp

FACTS & NUMBERS

Art Brussels 2026 selected galleries in numbers:

139 galleries from 26 countries in 5 sections (versus 165 in 2025):

- 38 galleries in Discovery (versus 38 in 2025) - 50% of the galleries are returning
- 83 galleries in Prime (versus 108 in 2025) – 82% of the galleries are returning
- 11 galleries in '68 Forward (versus 14 in 2025) – 27% of the galleries are returning
- 8 galleries in Horizons (7 artists) – New section
- 26 Solo presentations (versus 27 in 2025)
- 65% are returning galleries
- 28% dedicated to young upcoming contemporary

About the represented artists:

About **500 artists** are presented at the fair

- **95%** are living artists
- **25%** of the represented artists are under 40 years old
- **36%** of the represented artists are women
- In the Discovery section: 55 artists of which 25 are female

Full list of galleries on our website: <https://artbrussels.com/galleries/>.

5 SECTIONS

1. PRIME

Contemporary or modern galleries presenting established and mid-career artists on an international level. 82% of the participating galleries are returning.

Among the **international galleries** participating in the PRIME section are: Andr hn-Schiptjenko (Stockholm); Almine Rech (Paris, Brussels, London, New York, Shanghai); Ceysson & B n ti re (Geneva, Koerich, Lyon, New York, Paris, Saint-Etienne); Galeria Vera Cort s (Lisbon); Galerie Lange+Pult (Geneva); Laurentin (Brussels, Paris); Galerie Lelong & Co (New York, Paris); Magnin-A (Paris); Ron Mandos (Amsterdam); Galerie Maubert (Paris); Mendes Wood DM (S o Paulo, Brussels, New York); Nino Mier Gallery (Brussels, Los Angeles, New York, Marfa); Nosbaum Reding (Luxembourg, Brussels); Repetto (Lugan); Ronchini (London); Ruttkowski;68 (Paris, D sseldorf, Cologne, New York, Bochum); Richard Saltoun Gallery (London, Rome, New York); and SMAC (Cape Town, Johannesburg, Stellenbosch); TEMPLON (Paris, Brussels, New York).

Noteworthy are two new key players based in Vienna: Galerie Krinzinger (Vienna); Galerie Elisabeth & Klaus Thoman (Innsbruck, Vienna).

Belgian galleries returning to the PRIME section, are BARB  (Ghent); Belgian Gallery (Brussels); Dauwens (Brussels, Knokke); De Brock (Knokke); Kristof De Clercq (Ghent); Gallery FIFTY ONE (Antwerp); Hopstreet (Brussels); Xavier Hufkens (Brussels); rodolphe janssen (Brussels); Keteleer Gallery (Antwerp); Galerie La Forest Divonne (Brussels, Paris); MARUANI MERCIER (Brussels, Knokke, Zaventem); Galerie Greta Meert (Brussels); Meessen (Brussels); Newchild (Antwerp); Pedrami Gallery (Antwerp); Guy Pieters Gallery (Knokke); Tatjana Pieters (Ghent); Sorry We're Closed (Brussels); Gallery Sofie Van de Velde (Antwerp); Stems (Brussels), Tim Van Laere Gallery (Antwerp); Whitehouse Gallery (Brussels); Axel Vervoordt Gallery (Wijnegem, Hong Kong).

2. SOLO

The Solo exhibitions present works by established and emerging artists and are spread throughout the fair. Art Brussels wishes to encourage galleries to make a distinctive statement by presenting a specific project by an individual artist. This allows visitors to discover the work of an artist in greater depth.

26 galleries with Solo presentations:

- Johnny Abrahams with Vigo Gallery (London)
- Laís Amaral with Mendes Wood DM (Brussels, São Paulo, Paris, New York, Germantown)
- Zaam Arif with MARUANI MERCIER (Brussels, Knokke)
- Stéphanie Baechler with Whitehouse Gallery (Brussels)
- Marc Bauer with Keteleer Gallery (Antwerp)
- Alberto Biasi with Dep Art Gallery (Milan, Ceglie Messapica)
- Ria Bosman with TATJANA PIETERS (Ghent)
- Simon Buret with NIL GALLERY (Paris)
- Lawrence Calver with De Brock (Knokke)
- Ylva Ceder with Wetterling Gallery (Stockholm, Gothenburg)
- Herman de Vries with Settantotto (Ghent)
- Patrizio di Massimo with rodolphe janssen (Brussels)
- Arpaïs Du Bois with Gallery FIFTY ONE (Antwerp)
- Daniel Enkaoua with ESTHER VERHAEGHE art concepts (Brussels)
- Ritsart Gobyn with Gallery Sofie Van de Velde (Antwerp)
- Xian Kim with NEWCHILD (Antwerp)
- Eva L'Hoest with Galerie Eric Mouchet (Paris, Brussels)
- Kokou Ferdinand Makouvia with galerie Sator (Paris)
- Cassi Namoda with Xavier Hufkens (Brussels)
- Everlyn Nicodemus with Richard Saltoun Gallery (London, Rome, New York)
- Renato Nicolodi with Galerie Ron Mandos (Amsterdam)
- Sopheap Pich with Axel Vervoordt Gallery (Wijnegem, Hong Kong)
- Willie Stewart with Lazy Mike (Seoul)
- Joana Vasconcelos with Artemis Gallery (Lisbon)
- Nicola Tyson with Nino Mier Gallery (Brussels, New York)
- Loïc Van Zeebroek with Dauwens (Brussels, Knokke)

Solo Prize, supported by **The Merode**

The best Solo artist at the fair will be awarded the **Solo Prize**, supported by TheMerode, comprised of a cash prize of **€15,000** given to the artist. The selection will be made by a professional jury, and the prize will also be awarded on the opening day of the fair.

Jury members of the Solo Prize are:

- **Katerina Gregos**, Artistic Director, EMST | National Museum of Contemporary Art Athens
- **Sofia Lemos**, Curator of Contour Biennale 11 (Mechelen), Curator & Writer, Barcelona
- **Gabi Ngcobo**, Director, Kunstinstituut Melly, Rotterdam

3. DISCOVERY

Galleries that actively support emerging international artists presenting booths with a single artist presentation or an interesting dialogue between two artists who are not yet known in the European context, and whose practices constitute a real 'discovery' for collectors. The works presented in this section cannot predate 2023.

This year, the **Discovery section features 38 galleries** from 16 countries comprising among others: paulina berlin (New York) participating with Tamo Jugeli and Parmen Daushvili; The Drawing Room (Philippine, Makati City) with Kelli Maeshiro and Atsuko Yamagata; Fred & Ferry Gallery (Antwerp) with Antoine Waterkeyn; Robert Grunenberg (Berlin) with Filip Henin; Galerie Russi Klenner (Berlin) with Hamid Yaraghchi; House of Chappaz (Barcelona) with Andrew Roberts; Fabienne Levy (Lausanne, Geneva, Zürich) with Amit Berman and Alina Frieske; Night Café (London) with Marco Bizzarro; Office Impart (Berlin) with Ana Maria Caballero and Lena Marie Emrich; Backslash (Paris) with Odonchimeg Davaadorj and Riley Holloway; Pizza Gallery (Antwerp) with Kasper De Vos; Reservoir (Cape Town) with Richard Mudariki and Luis M.S. Santos; Working Title (Amsterdam) with Pieter Chanterie and Ulrike Rehm.

The **Discovery Acquisition Prize**, supported by **MOLESKINE**

Formerly known as the **Discovery Prize**, this award reaffirms its commitment to supporting emerging artists and enriching museum collections.

Rather than rewarding the winning gallery for the best booth presentation in the Discovery section, the prize now takes the form, for the second time, of an acquisition budget of up to **€10,000** for the purchase of an artwork destined for a museum collection.

For the 42nd edition of the fair, the jury will select a work to be donated to the collection of the **Museum of Ixelles**. The selected artwork will be included in the museum's inaugural exhibition in early 2027, marking its reopening after more than eight years of renovation.

By directly supporting both an emerging artist and a museum institution, the **Discovery Acquisition Prize** fulfils the aspirations of the artist and gallery while making a lasting contribution to a public collection.

Jury members of the Discovery Acquisition Prize are:

- **Claire Leblanc**, Museum Director, Museum of Ixelles, Brussels
- **Horya Makhlouf**, Curator of Spacious Projects and Artistic Coordinator, Palais de Tokyo, Paris
- **Gregory Thirion**, Head of Exhibitions, Le Botanique, Brussels

4. '68 FORWARD

Art Brussels will also continue to develop the **'68 Forward** section, launched in 2025. This section covers the period from 1968 – the year Art Brussels was founded – to 2000.

11 galleries will present artists to be rediscovered from the final decades of the 20th century:

- Galerie Sabine Bayasli (Paris)
- Caicoya (Oviedo)
- Calvaresi (Buenos Aires)
- Einspach & Czapolai Fine Art (Budapest)
- Isabel Hurley (Malaga)
- LARSEN / WARNER (Stokholm)
- Gallery RIMA (Belgrade)
- Smolka Contemporary (Vienna)
- Galleria Studio G7 (Bologna)
- Tempesta Gallery (Milan)
- MF Toninelli Art Moderne (Monaco)

The **'68 Forward prize**, supported by **NATAN**

Awarded to the gallery presenting the best booth in the **'68 Forward** section, this prize grants the winning gallery **€5.000**.

Discover below the jury members of this year's prize, which will be awarded on the opening day of the fair, Thursday 23 April.

Jury members of the '68 Forward Prize are:

- **Alain Lombard**, President of Lee Ufan Foundation in Arles and General Delegate of ADIAF, Arles - Prix Marcel Duchamp, Paris
- **María Inés Rodríguez**, Director of the Walter & Nicole Leblanc Foundation, Brussels and Artistic Director of Tropical Papers, France.
- **Ilse Roosens**, Curator, Mu.ZEE, Ostend

5. HORIZONS

The new Horizons section will showcase large-scale works that could not be presented in traditional booths, offering ambitious proposals the opportunity to unfold fully in the spectacular Hall 6 of Brussels Expo. For this first edition, guest curator Devrim Bayar (Senior Curator at KANAL-Centre Pompidou) has selected seven proposals, most of which are by female artists: Aglaia Konrad, Elen Braga, Ymen Berhouma, Jacqueline de Jong, Pao Hui Kao, Oswald Oberhuber and Zuzanna Czebatul.

This intergenerational selection brings together a variety of media, from painting and sculpture to design and tapestry. Despite the heterogeneity of the practices, certain echoes emerge between the works, particularly around revisited architectural motifs. Aglaia Konrad's new installation, originally produced for the Vienna Secession, reuses the iconic elliptical windows of an iconic Brutalist building in Brussels (the CBR building) and thus resonates with Zuzanna Czebatul's proposal, which evokes the canons of classical architecture by filling the exhibition space with monumental inflatable columns, reminiscent of fragments of ancient ruins in a state of collapse. For her part, Pao Hui Kao constructs a genuine space, both architectural and meditative, through the transcendent materiality of folded tracing paper, rice glue and Urushi lacquer.

Other works, more directly pictorial, energetically convey streams of thought and give visual form to the chaos of the world — whether external or internal. This is particularly true of the historic work of Jacqueline de Jong, whose vibrant painting responds to Ymen Berhouma's series of works on paper, in which gestures, lines and accumulations become the tangible traces of a constantly evolving mental movement. Oswald Oberhuber's work, created in 1983 for the steirischer herbst festival in Graz, Austria, illustrates a space that is both idyllic and fantastical, combining abstraction and naturalistic references, and invites the public to meditate on nature, colour and the poetic transformation of forms.

Elen Braga directly questions the notion of monumentality. Her tapestry, originally installed under the Arc de Triomphe in Brussels' Parc du Cinquantenaire to temporarily replace the Belgian flag on International Women's Day, questions the role of monuments, pride and national representation in a complex political context. Inspired by biblical and mythological stories, the artist depicts herself in a tracksuit, lifting an Olympic discus. The work transforms art into an endurance test and competition, with a subtle irony that emphasises both performance and provocation.

By bringing together these bold and varied works, the Horizons section affirms the vitality and diversity of contemporary creation, inviting the public to rethink the space, the gaze and the narratives that permeate our societies. It also highlights the importance of giving artists the freedom to fully deploy their proposals, where ambition meets the scope of the artistic gesture.

List of artists and galleries participating:

- Elen Braga with Wouters Gallery, Brussels (Belgium)
 - Ymen Berhouma with A. Gorgi Gallery, Sidi Bou Said (Tunisia)
 - Zuzanna Czebatul with sans titre, Paris (France)
 - Jacqueline de Jong with Dürst Britt & Mayew, The Hague (Netherlands)
 - Pao Hui Kao with Spazio Nobile Gallery, Brussels (Belgium)
 - Aglaia Konrad with Nadja Vilenne, Liège (Belgium)
 - Oswald Oberhuber with Galerie nächst St. Stephan Rosemarie Schwarzwälder (Vienna) & Galerie Krinzinger (Vienna).
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ART ADVISORY DESK

Personalised Guidance for Confident Collecting

Art Brussels is presenting its **Art Advisory Desk**, a dedicated space at the fair where visitors can connect directly with experienced art advisors and receive personalised guidance for art acquisitions.

Whether purchasing a first artwork or expanding an established collection, the desk is designed to make the art-buying experience transparent, accessible, and effortless. The advisors offer tailored insights to help visitors navigate the fair's diverse selection of galleries and artists, understand the context and significance of artworks, and identify pieces that truly resonate with individual taste and ambitions.

Open to all visitors, the **Art Advisory Desk** transforms a visit to the fair into a seamless and enriching experience, empowering collectors to acquire art with confidence.

ARTISTIC PROJECTS AT THE FAIR

Entrance installation by Natasja Mabesoone

Art Brussels 2026 opens with a major new commission by Belgian artist Natasja Mabesoone (°1988, BE), represented by Gallery Sofie Van de Velde (Antwerp). Invited to create a site-specific installation at the entrance of the fair, Mabesoone will transform the arrival experience into a compelling artistic statement, setting the conceptual and curatorial tone for this renewed and ambitiously curated edition.

Natasja Mabesoone's practice is a movement around printmaking, in which she goes back and forth between a conceptual analysis of the medium and a commitment to printmaking, drawing and painting processes. It strings together thoughts on reproducibility and repetition by using the printing press as a sensitive perceptual instrument. Reflections on femininity and its link to crafts, are paired to the cute and to the trivial. For that, she makes use of 'minor' aesthetics such as decoration or materials like marker, glitter, fake tattoos, scratch letters and stencils, which maintain a non-hierarchical relationship to underlying soft ground etchings, monotypes, drawings and silkscreens. The work deals with notions of tactility, power and powerlessness. Language is explored as a locus of politics and the erotic – and the social constructions they entail. Language exists as image and image as language, stained and smudged. In both fast and slow production, the grammar of printmaking meets girly aesthetics, literary reference and display contexts.

Mabesoone seeks authority for these ambiguous and subversive aesthetics, making them a potential resistance; softly destabilising current dominant cultural realities. Natasja Mabesoone lives and works in Brussels and Ghent. She received a master's degree in visual arts from the School Of Arts, Ghent and took part in the Wiels Residency in 2019. Her works have been presented in institutions such as S.M.A.K., Ghent; WIELS, Brussels, Z33, Hasselt; KOMPLOT, Brussels; Fons Welters, Amsterdam; Intimnoe Mesto, Sint Petersburg and MDT, Stockholm. Her work has been acquired by the Flemish Government for the collection of MHKA Museum, Antwerp.

Not Everything is for Sale
What 15 Gallerists Based in Belgium with Over 25 Years Would Never Part
With – and Why
 Curated by Bernard Marcelis
 With the support of Stibbe

This exhibition, the ninth in the partnership between **Art Brussels and Stibbe** (an international law firm specialising in corporate law), honours Belgian galleries, or galleries based in Belgium, whose activities date back at least twenty-five years. Although at first glance they appear to be relatively numerous, there is one condition attached for being included in the exhibition at Art Brussels: participation in the 2026 edition of the fair.

The exhibition would not be possible without the close collaboration of these fifteen eligible galleries, as their founders were asked to choose a work they would never want to part with. They were also asked to explain as clearly as possible why they had chosen that work.

What we see, therefore, is a glimpse into a personal history that connects the gallery owner to a work of art, to an artist, but also to several decades of art history and the evolution of the contemporary art market. The requirement of at least 25 years of professional experience—nine gallery owners have been active for at least 35 years, including Daniel Templon, who has 60 years of experience—naturally involves looking back, but not only that. For some, it may be a relatively recent work that connects with specific moments in their lives, while for others it is a work that has been part of their lives for many years. All the works are part of their professional and personal journey. In addition to the quality of the selected pieces, this aspect is certainly one of the strengths of this exhibition, which is full of sometimes surprising and rarely expected discoveries. It also opens new perspectives on this profession which, in this case, does not neglect the human dimension in favour of the commercial.

— Bernard Marcelis

Active since	Gallerist name	Work by artist
1991	Patrick De Brock	Imi Knoebel (1940)
1988	Marie-Hélène de La Forest Divonne	Alexandre Hollan (1933)
1987	Xavier Hufkens	Walter Swennen (1946-2025)
1991	Rodolphe Janssen	Marcel Maeyer (1920-2018)
1991	Antoine Laurentin	Balder (1945-2014)
1995	Serge Maruani	Sue Williams (1954)
1988	Greta Meert	Jeff Wall (1946)
1981	Guy Pieters	César (1921-1998)
1989	Almine Rech	Mai-Thu (1906-1980)
2001	Alex Reding (Nosbaum Reding)	Gregor Hildebrandt (1974)
2000	Roger Szmulewicz (Gallery FIFTY ONE)	Jane Evelyn Atwood (1947)
1966	Daniel Templon	Andy Warhol (1928-1987)
1997	Tim Van Laere	Carroll Dunham (1949)
2001	Gerda Vander Kerken (Zwart Huis)	Liliane Vertessen (1952)
1998	Nadia Vilenne	John Murphy (1945-2026)

A Belgian Paradox: Pure Forms, Raw Matters

Organised and curated by Delen Private Bank, Main Partner of Art Brussels

A Belgian Paradox: Pure Forms, Raw Matters originates from Delen Private Bank's enduring commitment to postwar Belgian abstraction as the foundation of its art projects, and to the support of young Belgian talent. It is an engagement rooted in continuity across generations: preserving a heritage while fostering creativity.

The curation at Art Brussels brings together historical artists and contemporary voices in a broad dialogue in which forms seem to echo one another. The architectural structures of Tapta, for instance, challenge the solid forms of Conrad Willems. The pure linearity that characterises the oeuvre of Guy Vandenbranden and Gilbert Swimberghe also resonates in the contemporary sculptural practices of Bernd Lohaus and Ann Veronica Janssens.

At the same time, materiality takes center stage. Wood, glass, stone, concrete, neoprene, paper
— each medium carries its own story, weight and tactility.

The paradox referred to in the title is therefore not a contradiction, but a continuum across different generations, in which pure forms emerge from raw matter.

Geometry and materiality act as connectors. In doing so, we proudly present the unceasing movement of Belgian art.

Pure
Raw
Belgian

Conversations with Nature

Maison Ruinart 2026 Carte Blanche by Tadashi Kawamata

In 2026, Maison Ruinart is continuing its *Conversations with Nature* series with Japanese artist **Tadashi Kawamata**. Famous for in-situ projects made from simple materials – such as planks, chair sand barrels – he is creating a series of artworks for Maison Ruinart, inviting us to observe the vibrations of nature essential to the harmony of champagne. Exposed to wind, water and light, Tadashi Kawamata's installations for **4RUE DES CRAYÈRES** establish an intimate "conversation" with the elements.

Visitors can discover his creative universe and the shifting perceptions created using different scales throughout the year at the contemporary art fairs with which Maison Ruinart has partnered including Art Brussels 2026.

Born in 1953 in Hokkaidō, Japan, Tadashi Kawamata lives and works in Tokyo and Paris. Growing up in the mountains on the island of Hokkaidō, he dreamed of the bustle and dynamism of the city. At the crossroads between art, architecture and design, his work explores the environmental impacts of reusing materials. Renowned for his in-situ installations built from planks, chairs and barrels, the artist challenges our attachment to the permanence of things, which is constantly questioned by forces of nature. His belvederes, footbridges, fragile piles and shelters are designed to be experienced, inviting us to change our perspective on the places that host them and their impermanence.

Represented in France by Mennour, Paris, Tadashi Kawamata has displayed artworks at major international galleries and institutions including Pushkin, Moscow (2018); Centre Pompidou, Paris (2010); Toyosu Dome, Tokyo (2010, 2013); HKW, Berlin (2009); Serpentine Gallery, London (1997); and MACBA, Barcelona (1996). He has also been invited to take part in prestigious biennales including Venice Biennale (1982) and Documenta VIII and IX (1987 and 1992).

États d'espace

By Bertrand Cavalier

With the support of the Fédération Wallonie-Bruxelles

Curated by Olivier Grasser

For Art Brussels 2026, *États d'espace* transforms the Fédération Wallonie-Bruxelles booth into an immersive environment where photography, sculpture, video, and drawing form a critical space rather than a simple exhibition venue. Conceived as an organism rather than a set, the booth becomes the very substance of the artwork: a physical space where the tension between perceived freedom and structural constraint is made tangible.

Two large polished-aluminium sculptures, constructed from measurements drawn from domestic architecture, occupy half of the booth. They outline the blueprint of a minimal dwelling whose transparency allows the gaze to circulate, yet whose proportions induce a persistent sense of narrowness. Visitors can enter, move through, and physically engage with these structures, experiencing a space that appears open while subtly imposing posture and behaviour.

A second volume—a mobile plexiglass closet designed to human scale—reflects the entire installation and can be freely moved. This “closet-body” reconfigures the booth according to movement, revealing the performative and normative dimensions of the spaces that surround us.

Around these volumes, a photograph from the Permanent Concern series, three sculpture drawings, and a video of a façade under construction complete the installation. They extend the recurring themes in Bertrand Cavalier’s work: compression, friction, constrained geometry, and an attentiveness to forms that shape our gestures as much as they frame them.

États d'espace thus continues a practice in which Bertrand Cavalier—starting with photography—now explores the image as a field of forces and sensations. The installation offers a physical experience that makes the invisible norms of our environments perceptible and questions the political dimension of contemporary living space.

The KickCancer Collection

For the 42nd edition of Art Brussels, the KickCancer Collection returns to the fair for the fourth time, inviting visitors to discover what “Small Art with a Big Heart” truly means.

The collection features original, postcard-sized artworks donated by participating galleries and their artists. Each work is sold anonymously at a flat rate of **€400**, with all proceeds supporting the mission of the Belgian **KickCancer Foundation**: to cure every child with cancer.

The artist’s name is revealed only after purchase, as each work is signed on the back — adding an element of surprise and generosity to the initiative. This year, the presentation will be activated by tastemaker **Albert Baronian**, who will select his favourite pieces and bring them together in a specially curated wall display.

Talk programme – At the Tribune

Thursday

- Prize ceremony – Announcement of the winners of the SOLO Prize, the Discovery Acquisition Prize and the '68 Forward Prize
- Klara Pompidou – Live radio with interviews by Chantal Pattyn

Friday

- Presentation of archive tool for collectors: *Prendre soin de ses objets de valeur* – Talk by François Toussaint
- Artist talk – *Poetry and visual arts*: an interview with Ana Maria Caballero (artist, Office Impart) by Melissa Giardina
- Curators’ talk – *Opening, Reopening, reinventions*: the new museum dynamics in Brussels: a conversation between Kasia Redzisz (artistic director, KANAL – Centre Pompidou) and Claire Leblanc (Director, Musée d’Ixelles), moderated by Jean-Philippe Theyskens (Royal Museums of Fine Arts of Belgium)
- Artist talk – Nicola Tyson (artist, Nino Mier Gallery), in conversation with Felix Choong Curator, Hayward Gallery London)
- Artist talk – Sara Caillard (artist exhibiting at Cc Strombeek), in conversation with Martha Kirszenbaum (independent curator)
- Book launch – Nils Verkaeren (artist), Bruno Devos (publisher HOPPER&FUCHS)

Saturday

- Climate-focused talk in collaboration with The Direct Climate Cooling Initiative – *Educating Children About Climate Issues in Today's World*
- Talk with artist and collector moderated by Nadine van den Bosch (founder, Young Collectors Circle)
- Artist talk – Adama Sanhee, Co-Founder and CEO of the Moleskine Foundation, in conversation with artists from the Moleskine Detour Collection.
- Artist talk – Three artists from the Horizons section: Elen Braga (artist, Wouters Gallery), Zuzanna Czebatul (artist, sans titre) and Aglaia Konrad (artist, Nadja Vilenne), moderated by Devrim Bayar (Senior Curator, KANAL- Centre Pompidou)
- Gallery talk – Three gallerists presenting work in the Stibbe Project, moderated by Bernard Marcelis
- Bernard Marcelis, art critic, curator of the exhibition in the Stibbe Lounge Not Everything is for Sale, in conversation with three gallerists participating in the show.

Sunday

- Artist talk – Orshi Drozdik (artist, Einspach & Czapolai Fine Art), moderated by Louis-Philippe Van Eeckhoutte (curator of the '68 Forward section)
- Tribute to Daan Gielis (KETELEER GALLERY) – Happy, Sad: presentation of fragments from the documentary film directed by Oliver Rynders, in conversation with Koe Leemans (KETELEER GALLERY)
- Artist talk – *Ethics, sustainability and creativity in the practice of three artists: Arpaïs Du Bois (artist, Gallery FIFTY-ONE), Cindy Wright (artist, Belgian Gallery) and Griet Dobbel (artist, Emergent), moderated by Annick Schramme (Professor, University of Antwerp)*
- Artist talk – Siemen Van Gaubergen (artist, Art Contest 2024 laureate) and Léa Belouossovitch (artist, Meessen Gallery), moderated by jury member of Art Contest

PRACTICAL INFORMATION

Adresse & Opening Hours

Brussels Expo
Hall 5 & 6
Place dans la Belgique 1
1020 Brussels

OPENING DAY

Thursday 23 April 2026
Preview | 11am – 4pm
Vernissage | 4pm – 9pm

PUBLIC DAYS

Friday 24 April 2026 | 11am – 7pm
Saturday 25 April 2026 | 11am – 7pm
Sunday 26 April 2026 | 11am – 6pm

The tickets are available on <https://artbrussels.com/tickets/>

Art Brussels Main Partner: Delen Private Bank

OVR — The **Art Brussels Online Viewing Room** will be live during an extended period of the fair: from 23 of April until the 3rd of May.

Download [here](#) the images of Art Brussels 2026.

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OFF PROGRAMME

Discover the **OFF Programme 2026**, featuring exhibitions and events taking place during Art Brussels both inside and outside the capital, organised by our partner institutions and spaces: <https://artbrussels.com/off-programme/>

Highlights include *Reflections on Breathing* by Jeppe Hein at Vanhaerents Art Collection; the 10-year anniversary exhibition of the Frédéric de Goldschmidt Collection at Cloud Seven; TheMerode Art Day on Friday 24 April, featuring a group exhibition opening and a conference with Jerry Saltz; *Confabulations*, a solo exhibition by Marie Zolamian at WIELS; *rippling through*, a duo exhibition with Natalija Gucheva and Julia Tröscher at Komplot; and *Daylighting: maar hot is het water dat spreekt / mais c'est l'eau qui parle*, a solo exhibition by Euridice Zaituna Kala at La Loge.

SUSTAINABILITY

As an active member of the **Gallery Climate Coalition**, we are committed to making the fair as sustainable as possible. Find out more about our efforts on [Art Brussels website](#). Since 2023, the fair has participated in a tree-planting programme, with trees planted for each participating gallery at the fair. This initiative helps offset our carbon footprint and contributes to environmental conservation. More details: <https://www.go-impact.be/en/partners/art-brussels>.

In accordance with **Easyfairs' ESG guidelines**, red meat will no longer be offered by **KTCHN**, the catering service at Art Brussels.

PARTNERS

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De Standaard

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LE SOIR



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