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NEWSLETTER

351

4 October 2023

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ON
PAPER

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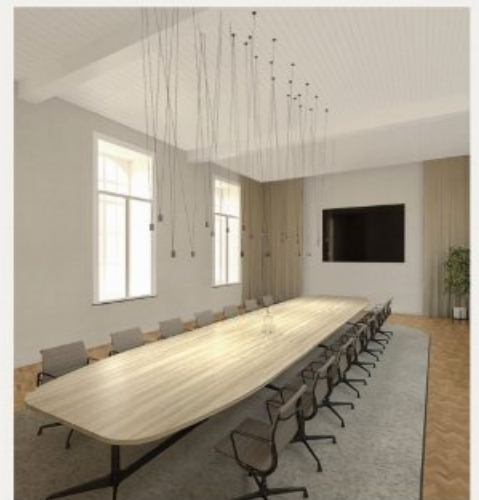
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Untitled (detail, 2018), Johan van Mullem

Courtesy Galerie Brachot. Art on Paper



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EVENT



A NEW ERA

For its eighth edition, Art on Paper and Brussels Drawing Week will bring together drawing aficionados from all over the world. For one week, the heart of Brussels will be beating to the rhythm of ancient, modern and contemporary drawing.

Let's face it: in 2023, Art on Paper is changing gear. Launched in 2015 by Pierre Hallet, Michel Culot and a handful of other paper enthusiasts, the Brussels International Contemporary Drawing Fair is growing in stature. It is now taking over the impressive Gare maritime in Tour & Taxis — a well-known venue for BRAFA and Art Brussels regulars — with its historic glass roof that would make the Grand Palais in Paris green with envy. Looking like an Art Nouveau and Flemish neo-Renaissance cathedral, the space is 280 m long and 24 m high [see p.32]. Even better. The show is now open to old and modern drawings, heralding the emergence of a new European platform for drawings, which will bring together all the players in this segment, whose market has long remained discreet, not to say erased [see p.64]. Not that Paris and its Palais Brongniart would mind. The Art on Paper selection committee, made up of experts and collectors, has been busy sifting through the applications from galleries. From 45 last year, there will now be 60 or so galleries taking over the chic, eco-responsible corridors of this recently refurbished site [see box p.34]. The *nec plus ultra* of European galleries is now meeting here.

But as is often the case in the confidential world of drawing, it all began with a series of encounters. “Having the good fortune to be an entrepreneur and company director in the communications sector, I had the opportunity to develop my own projects linked to my passion for art,” explains Michel Culot, founder of Art on Paper [see box p.24]. “The fair came about in 2010 through a by-chance encounter with a well-known gallery owner in Brussels, the late Pierre Hallet, who immediately suggested drawing as a theme. At the time, it seemed obvious that there

were no initiatives devoted to contemporary drawing.” The Art on Paper label was launched, and the first edition took place in the White Hotel on Avenue Louise, based on the “guest rooms” concept initiated by Jan Hoet in Ghent in the late 1980s. “This ‘in-room’ mediation that we proposed with the gallery owners was surprising, original and conducive to discovery,” continues Michel Culot. “The creative experiments in art at the Chelsea Hotel in New York were also a reference and a source of inspiration. Getting out of the gallery and presenting contemporary art, especially in the intimate space of a room, was a mean of desanctifying the way art is presented, making it more accessible, without the social and commercial markers that the gallery represents.”

After three years at the hotel, it was time to take contemporary art out of the alcoves. Michel Culot approached Bozar and its “impetuous CEO Paul Dujardin”. The founder of Art on Paper remembers: “We agreed that there was a lack of a large-scale event to promote drawing in Brussels, and

that Bozar was certainly the most suitable cultural space to host it and act as a link between the art market, federal cultural institution and the public, whether amateurs or professionals.” Since the turn of the millennium, the art market has begun to “reconsider” drawing as a fundamental art form. “Drawing was soon to become the focus of new attention,” recalls Michel Culot, “with the public seeing it as a direct artistic approach that speaks to the heart and the senses. The affordability of works on paper meant that young collectors were arriving, rediscovering the simple, essential act of drawing as art.” Once the move to Bozar had been agreed, the fair gained its first European recognition. A few years later, the event, which was still just a fair, became a permanent fixture on the calendar of European fairs thanks to its Brussels Drawing Week initiative, which brought together Brussels’ museum institutions for a whole week around the theme of drawing [see p.38].

“Each year we present a selection of drawings prepared by a collector who has taken on the role of curator for the duration of the fair, offering a selection from his or her own collection,” explains Michel Culot.

“We listen to our exhibitors, whom we see as the primary mediators between our visitors and the artists on the show. We also want to act as a link between collectors, artists, gallery owners, the market and institutions dedicated to art. The visitor, whether a collector or not, sees a real advantage in the fair; the fair’s initiative promotes an entire sector, from art schools, creative centres, artists’ studios, galleries and private collections, right through to the exhibition and promotion of the works during the fair.”

— *Michel Culot*

“It’s also an opportunity to meet other collectors, to break down the barriers between the ‘private’ and the institutional — two worlds that would do well to share their passion and expertise even more — and to check out the dynamics of the market [see p.66].”

Regulars and newcomers

The formula has everything to seduce. Sébastien Janssen, from the Brussels Gallery Sorry We’re Closed, is enthusiastic about coming back: “Art on Paper is a high-quality speciality fair, both in terms of the selection of

galleries and the works on show. Last year, I met new collectors and a passionate, attentive public, which is sometimes different from the other fairs I attend. It’s a really nice, friendly event, and the galleries get on really well with each other.” This year,

3 questions to... Joost Declercq

Joost Declercq is the Art Director of Art on Paper.

You’ve been in charge of the fair’s artistic direction for three years now.

How do you see it evolving?

Over the last three years, the fair has evolved above all in terms of its organisation and impact. We’ve had to fight hard to get the show on the programme of major events. The fair has grown, with more and more major galleries taking part. Given the circumstances, particularly with Covid, Gilles Parmentier and his teams’ work has been truly remarkable. The fair is becoming unmissable. My role has mainly been to convince people of the importance of this event and the importance of drawing. I think that in the future the artistic possibilities are going to be incredible.

What will open up to old and modern drawings bring to the show?

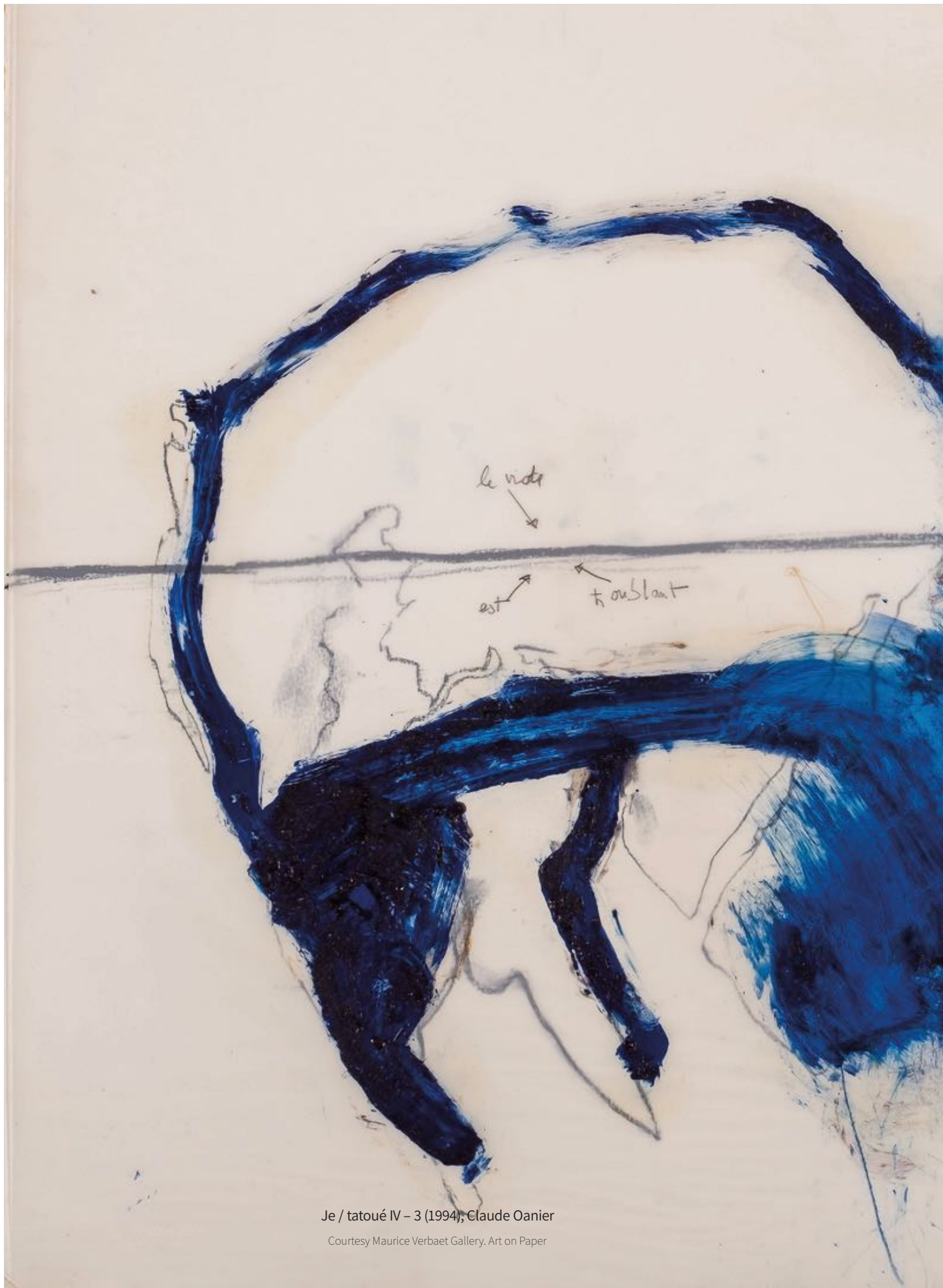
For me, it’s a very important step. Drawing is a medium that has been used for centuries and I think it’s essential that we talk about drawing in general, not just one period or one technique. Galleries of modern or ancient art like Thomas Deprez’s will be able to show the immense quality of drawing over time. When people go to a modern art fair, they are often familiar with the history of painting, or at least of the great artists, and they have examples in mind, but this is not at all the case for drawing. And when we talk about art, we talk about painting, a little less about sculpture and not at all about drawing. But drawing is not limited by time or space.

Have you noticed any new trends in contemporary drawing?

There aren’t that many differences from what we see in painting or sculpture. Of course, there is a phenomenon of globalisation, recurring concerns and themes such as gender, the circular economy, ecology, political reflections... A lot of experimentation is going on with the medium itself, which is increasingly seen as a mature, independent, serious and high-quality medium. Drawing is often the basis of thought. This is evident in the work of Rémie Vanderhaegen, for example. It’s a major source of shapes and ideas... Drawing is gifted at expressing and developing a different language.

Michel Culot
© Mazarine Rinegg





Je / tatoué IV - 3 (1994), Claude Oanier

Courtesy Maurice Verbaet Gallery. Art on Paper

le corps à ce moment se prend à être libre



↑
la langue passe dessus



Untitled (2023), Paul Wackers
Courtesy Alice Gallery. Art on Paper

Art on Paper is about a young and dynamic spirit, showcasing artists with diverse approaches to contemporary, modern and antique drawing while being deeply rooted in quality, manifested through galleries such as Michel Rein, Almine Rech, Baronian and many others.

— *Marie de Brouwer*

he has chosen the work of Anastasia Bay, Ben Crase, Karel Noyez, Milo Matthieu, Julien Meert, Machteld Rullens and Kristof Santy, who will each be creating one or more works on paper especially for Art on Paper.

The renowned Michel Rein gallery, which has already taken part in the show three times — before the pandemic — with solo shows by Sophie Whettnall, Anne-Marie Schneider and Raphaël Zarka, is also returning. This year's group show will feature a very international selection. "We will be presenting three Belgian artists, two French artists and one Romanian artist," says Patrick Vanbellinghen, director of the gallery, namely Sébastien Bonin, Sébastien Pauwels, Dan Perjovschi, Anne-Marie Schneider, Franck Scurti and Sophie Whettnall.

Marie de Brouwer, founder of the Grège gallery, which opened in Brussels in 2021, is delighted to be taking part for the first time. "This fair has always attracted me because of its youth, its quality and its eclectic spirit, while

remaining coherent in its curation," she confides. "It was this unique combination that made me jump at the chance. Presenting Chidy Wayne in this context is a source of pride for me." The Barcelona-based artist explores a variety of artistic media, notably drawing, creating "minimalist, gestural works that express universal themes such as existence, identity and inner conflict". As for his gallery owner, she was full of praise as she finalised the final preparations for the show: "What sets Art on Paper apart from other drawing fairs, in my opinion, is the exceptional selection of galleries, and by extension, artists, offering a unique experience to visitors looking for quality renewal and high-level works of art." Ily and Sabrina Brachot are also taking part in the fair for the first time. They say: "What attracted us to Art on Paper was the freshness and dynamism of the fair around the medium of paper and drawing, which we particularly appreciate as an artistic medium, and the fact that this fine initiative is taking place in Brussels." It's also a way for the two gallery owners to reconnect

with their Brussels collectors, as the gallery is now based in Durbuy. "When we opened in Durbuy in 2020, we decided to organise three or four group exhibitions a year, bringing together modern and contemporary artists around themes designed to encourage dialogue between the works. As part of Art on Paper 2023, we will reproduce the spirit of the gallery by presenting works by René Magritte, Frank Stella, Roman Opalka, Gianni Motti, Berend Hoekstra, Johan Van Mullem, Alain Bornain and others."

The location of the fair on the Gare maritime site was also one of the reasons why gallery owner Antoine Laurentin decided to take part for the first time. "We'd been following the fair for a long time, but it lacked a venue and a critical mass, which is no longer the case," he says. "We take part in many fairs in Europe, and in Belgium there is no fair devoted exclusively to works on paper like the Salon du Dessin in Paris." For this premiere, the gallery owner is preparing a broad range of works, from twentieth-century classics such as Raoul Ubac, Antoine Mortier and Pierre Alechinsky to contemporary Belgian artist François Infray, who is represented by the gallery.

This is the other special feature of this 2023 edition of Art on Paper. The event, which from the outset has championed young artists [see p.52], is now open not only to major international galleries, but also to Belgian galleries that support emerging artists, regardless of their reputation, such as the Baronian gallery, which is celebrating its 50th anniversary this year [see p.58]. Proof that Belgium is not only a land with a long history of drawing, but also one with a bright future.

La Cambre at Art on Paper

Art schools are out in force at Art on Paper, in the area of Block 7 dedicated to cultural institutions. ENSAV La Cambre is celebrating the diversity of representations of the body through an exhibition entitled "Some Body Strange". Twelve artists, mainly from the art school's drawing workshop, are presenting works that bear witness to the transformation of the contemporary world, inviting visitors to plunge into a universe where the body becomes the ultimate means of expression. The drawings on show explore the many facets of humanity, from bruised bodies to loving bodies, from waiting bodies to split bodies. Each work offers a unique and captivating vision of the body, a reflection on our changing society, and an invitation to reflect on our own existence. According to the exhibition's curator, these drawings are "astonishing versions of our reality and our existences, resistances to the metamorphoses of our society and the traces of the past, but they are also poetic glimpses built on dreams to think about the future". A demonstration of the ability of drawing to transcend time and space, to capture the very essence of humanity.

Art on Paper 2023

From 5 to 8 October
Gare maritime, Tour & Taxis
www.artonpaper.be



Basso (2019), Kim Beomjoong
Courtesy Yeemock Gallery. Art on Paper

WOMEN.



Invisible Women, Cola Alt (2023), Angels Grau Bella
Courtesy Nicolas Auvray Gallery. Art on Paper

THE FUTURE OF ART ON PAPER

This first edition at Tour & Taxis marks a turning point in the history of Art on Paper. According to its director, “Gare maritime is the Grand Palais of drawing and Brussels is its territory during the Brussels Drawing Week”.

Art on Paper 2023 will bring a host of new features, including a move to the spectacular Tour & Taxis former freight station, a new focus on ancient and modern drawing, and an XXL programme of exhibitions by Brussels Drawing Week’s partner institutions. For Gilles Parmentier, director of Art on Paper since 2018, this marks the start of a new era. Now firmly established on the international calendar of major European fairs, Art on Paper and Brussels Drawing Weeks have implemented themselves as a platform where galleries, artists, institutions, collectors and enthusiasts converge, driven by a love of this medium that knows no age or boundaries.

Why did you move the show to Gare maritime site?

We’ve been discussing this project internally for several years. This move is linked to a combination of favourable factors. A fair is an all-encompassing experience, and no element should be overlooked, for visitors and galleries alike. Location is one of them. The opportunity to design the future of the fair within the covered city that is Gare maritime was one of the triggers. It’s an exceptional setting at the heart of a fast-changing district, and a very attractive destination for our public. What’s more, we were able to develop an airy scenography conducive to encounters, which contribute greatly to the positive experience of the show. Finally, the station gives us the opportunity to set up shop on a permanent basis and to have visibility on the site for several years. It allows us to establish the dates of Art on Paper and Brussels Drawing Week in the European fair calendar every first week of October, and to set an international date for visitors, galleries, institutions and partners

so that this high point in Brussels’ cultural life becomes a must in the programming of players, museums, schools, art centres and foundations. In short, the station was an obvious choice as a venue for the development and future of Art on Paper.

Are you the first cultural event to take over the station since it was refurbished?

The station has hosted a number of events since its inauguration, but we will be the first art fair to take up residence there. Art on Paper is now a benchmark fair and a pioneer that has succeeded in uniting the cultural players around drawing in Brussels in the space of four editions with Brussels Drawing Week. What’s more, the space at the station will give us the opportunity to grow in volume in the future. The site has been redeveloped around principles of respect for the environment and architectural heritage that are close to our concerns and values. The station has implemented a CSR policy for its activities. As such, we are partnering with the site to take a considered approach and limit our environmental impact.



Gilles Parmentier
Courtesy Art on Paper



The Eeckman Prize is one of the concrete expressions of our commitment to young artists. The formula for this prize has not changed since the very beginning of the fair, with the organisation of a solo show devoted to a young artist within the fair. This partnership is the fruit of a commitment that has endured over time.

— *Eric Hemeleers*

How did you go about designing the scenography for this venue, which is very different from the Vanderborgh space you occupied last year?

Developing a scenography in such a setting was an exciting, delicate and subtle exercise in achieving harmonious integration. From the outset, we opted for an open and airy scenography so as not to limit the grandeur and exceptional aspect of this remarkable building. The site makes it possible to articulate a large number of spaces, encounters and dialogues to make the fair an all-encompassing experience.

We could have limited the size of these spaces or added to them, but instead we kept as many open areas as possible, with a fluid flow through the aisles. It was a long and complex team effort that required us to visit the site frequently, to get to grips with every detail, to think about the lighting, to work on orientations and placements so that the experience of this first edition would mark a turning point and offer something unique in this building.

Talking of audiences, how have they changed over the years?

There's no doubt that our audience has grown. The fair was born at Bozar eight years ago. We've gone from being a niche fair, attended mainly by gallery buyers, professionals and Belgian collectors, to a fair with a Europe-wide reach and appeal. It is open to the curious and to art lovers, and then to students, who can themselves be surprised by an acquisition they have fallen in love with.

3 questions to... Michel Culot

Michel Culot is the cofounder of Art on Paper.

What sets Art on Paper apart from other drawing fairs?

Art on Paper stands out due to the desire and ambition of its promoters — exhibitors, general manager, artistic director, committee members, founder — to make it a true platform for discussions, exchanges, and the promotion of drawing. With the consolidation of the Brussels Drawing Week, initiated by Gilles Parmentier in support of the fair four years ago, we manage to bring together more than 15 Brussels-based cultural institutions. During Art on Paper, they offer a circuit of exhibitions dedicated to drawing in its most contemporary and current forms, as well as more traditional and classic ones. The fair plays a role in its ability to mobilise stakeholders by offering visitors an impressive “drawing journey” in Brussels. Another characteristic of the fair is its closeness to the exhibiting galleries, its accessible and informal nature. We don't take ourselves too seriously, and alongside the media spectacles that the major annual European fairs represent, we remain down-to-earth, close to our audience.

What has been AOP's contribution to the recognition of contemporary drawing?

Art on Paper's contribution to the valuation and recognition of drawing is significant. For over a decade that the fair has been in existence, Brussels offers an annual focus on drawing and art on paper for nearly a week. It's a unique event that allows, in one location and through the mediation work of exhibitors, the exploration of an extraordinary artistic diversity. The fair is not merely a space for monetising the exhibited works, but an opportunity for the visitor, even if they are not a collector, to gain, in one place and in just a few hours, an overview of the current state of creative drawing — this is even more true with the expansion of this offering beyond the fair through Drawing Week. The fair also contributes to the positive image and reputation of Brussels as a city of Art; we welcome numerous collectors and foreign visitors attracted by the quality of our exhibitions.

This year the fair opens up to include both ancient and modern drawing. Is the fair going to become more generalist?

Contemporary drawing remains the signature of the fair, but we couldn't ignore the connection with modern art and even ancient drawing, indeed [see p.64]. There is such richness in these areas, particularly in Belgium... [see p.76]. We were frustrated not to be able to pay tribute to the great names and also to highlight lesser-known artists, whom some galleries have identified as now being part of our heritage. It was also an opportunity to broaden the scope and make connections with older works, but always to show how essential drawing is in the history of Art. We want to maintain our uniqueness and originality, so no, we are not and will not become a generalist fair. On the contrary, with this expansion, we are further solidifying our position in the realm of drawing and art on paper. We are asserting our place in a bustling landscape, while continuing to advocate for quality, discovery, and wonder.



Courtesy Art on Paper



Untitled (PH 589, 2019), Thomas Müller

Courtesy Patrick Heide Contemporary Art. Art on paper

During the week of 2 to 8 October, some twenty partner institutions will be offering visitors the chance to discover drawing throughout Brussels. It's the concrete expression of the mobilisation of Brussels institutions working to defend drawing. — *Gilles Parmentier*

Young artists have been at the heart of the fair from the outset. Wasn't it a risky gamble to launch a new event by focusing on emerging artists?

The fair would not have been possible without close dialogue with the galleries. Eight years ago, when we were developing the fundamentals of Art on Paper in partnership with Bozar, it became clear that there was a lack of territory to support young contemporary artists. It was during these discussions that the idea of focusing

on a selection of galleries promoting young artists was born. Since then, the fair has evolved and grown. It has reached a degree of maturity, and it's only logical that it should now be open to galleries presenting contemporary artists who may be more established or internationally recognised. The big names in modern art and the old masters are now present. But emerging artists are always at the heart of the show, notably with the Eeckman Prize and Brussels Drawing Week.

Art on Paper and Brussels Drawing Week are rooted in both the institutional landscape and the commercial world. How do you find the right balance?

It's the complementary nature of the Art on Paper and Brussels Drawing Week initiatives that allows us to have this "platform" approach to drawing across expressions and centuries, bringing together dealers, art centres, foundations, collectors and institutions at a single event in October in Brussels. In this sense, Gare maritime would become the Grand Palais of drawing and Brussels its global territory. During the Drawing Week, the partners will be involved either through exhibitions held on the station site, or through in-house programming, with performances, workshops and discussions [see p.38].

Talks et Conferences

On the afternoon of Friday 6 October, Block 7 of the Gare maritime will host talks and conferences organised by Art on Paper's partner institutions:

The Drawer: "The worlds of drawing" — 1 pm to 2 pm

In the presence of artists Léa Belousovitch and Sophie Whettnall, this talk by Barbara Soyer explores the diversity of styles and expressions of drawing and its freedom to represent and reinvent the world.

Royal Museums of Fine Arts of Belgium: "Traces of Travelling Art" — 2:30 pm to 3:30 pm

Small, light and often inexpensive, drawing has always been a great traveller... This talk by Laura Kollwelter and Lise Vandewal highlights the notion of travelling art on paper in the 19th and 20th centuries, highlighting the distinction between the travelling object, in this case the original drawn work, and the travelling image, in this case the printed reproduction or photograph. Important questions about the specificities of work on paper, its reception by the public and the inescapable question of the original work of art will be discussed at this conference, which links BePAPER and FRIABLE, two research projects currently underway at the RMCAB.

Atelier Claude Panier: "When the trace becomes a sign, drawing as a concept" — 4 pm to 5 pm

This talk explores the concept of drawing and how it can be defined as a gestural and sensitive approach, rather than from the point of view of its material expression.

Design Museum Brussels: "Technical drawings and archives

— Communicating, promoting, preserving" — 5:30 pm to 6:30 pm

This discussion between Giovanna Massoni (curator of the exhibition "Christophe Gevers: L'architecture du détail") and Thierry Belenger (collector and expert on twentieth-century Belgian design) will plunge visitors into the prolific world of Christophe Gevers, an important figure in Belgian design and interior architecture. The focus will be on the role of drawing in interior architecture and design, but also on another medium dear to Christophe Gevers: models.

What are the highlights of this year's cultural programme?

The area shared by Brussels Drawing Week and Art on Paper is a space in Gare maritime called Block 7, which will host six exceptional exhibitions created especially for the occasion for the Drawing Week partners, ranging from the 16th century with Dürer's engraving presented by the Museum of Ixelles [see box p.66] to ultra-contemporary works, including technical drawings presented by the Design Museum and artists' performances. The other highlight is the afternoon of talks and lectures on Friday [see box]. These talks will explore issues relating to the practice of drawing and recurring concerns about the conservation of works on paper. They will also look at building up collections, creating a *catalogue raisonné*, and so on. And, of course, the fair will host the presentation of the winner of the Eeckman Art Prize, which is growing in strength every year and demonstrates our support for young artists.



Untitled (2023), Chidy Wayne
Courtesy Grège Gallery. Art on Paper



P. 037

INTERVIEW

Why did you decide to open the show to modern and classical drawings?

The new venue allows us to do so. The members of the committee, the galleries and the institutions were all in favour of this move. They rallied round to take up the challenge of developing the fair, because until now there hasn't been a major platform bringing together works on paper from all periods. Brussels is an important place for art and culture, but also for innovation and experimentation. We were convinced that we could strengthen our position.

Isn't there a risk of spreading oneself too thin?

Today, we're building the project step by step, year after year, in continuous dialogue. Our choices are those of maintaining an event that is evolving positively and that meets the demands of our partners, institutions, galleries, collectors and the public.

Have galleries been receptive to these changes?

The majority of the galleries present this year have already been to the fair, either last year or in previous years. We have a solid base of loyal galleries who have joined forces and put Art on Paper in their diaries. The great dealer Albert Baronian, who will be celebrating his 50th anniversary during the fair, is one of our most loyal visitors [\[see p.58\]](#). This year we're also seeing a strong response from Belgian galleries. I'm delighted about that, it's a particularly strong signal. This celebration of the art of drawing in Belgium is proof of a fine development. It's proof that the show really is a benchmark. We're also seeing the arrival of some cutting-edge international galleries, bringing a diversity of strong offerings. The arrival of modern and antique art galleries opens up a whole new range of possibilities. Thanks to this openness, to the stability of the loyal players and to the fresh impetus provided by the young galleries, the fair still has some fine years ahead of it.





Untitled (2013), Anne-Marie Schneider

Courtesy Michel Rein. Art on Paper

FOCUS



A NEW SETTING

This year, Art on Paper is moving to the Gare maritime. With sustainability in mind, the building was recently renovated, and could soon become the “Grand Palais of Brussels drawing”.

Initiated as a pop-up store in 2014, Art on Paper settled in 2015 at the Palais des Beaux-Arts in Brussels. After six editions (and a cancellation in 2020 due to the health crisis), the fair moved in 2022 to the Vanderborcht space, an iconic building in the heart of the capital. In 2023, it sets its sights on the Gare maritime, and this on a permanent basis. A choice that makes sense for the event organisers: the site is spacious, environmentally responsible, and located in a neighbourhood experiencing cultural growth.

A historic site

While the Gare maritime was built at the beginning of the 20th century, its history actually dates back to about a hundred years before that. The increase in global maritime and rail exchanges made Brussels an important transit point for goods, which were concentrated within the industrial complex of Tour & Taxis — a neighbourhood named after the princely family of *Tour & Taxis*, who were in charge of the Imperial Posts in Brussels in the 17th century. Originally named “Brussels-Tour et Taxis station”, the station was built alongside the city’s canal to accommodate this flourishing international trade.

Inaugurated in 1910, the building is designed in the architectural style of the era: large metal structures, glass walls, grand hall... Measuring 280 meters in length and 140 meters in width, it was initially intended to accommodate goods and trains, employing nearly 3,000 people at the time. Seventy years later, in 1980, the decline in maritime traffic forced it to close its doors. The whole area has however encountered significant changes the

past 20 years as a rehabilitation plan gradually brought the Tour & Taxis district back to life. It notably hosted BRAFA, which organised its annual event there up until last year. Art on Paper, for its part, is one of the first events that has the opportunity to enjoy the brand new Gare maritime.

Sustainable renovations

AOP’s implementation at the Gare Maritime also stems from ecological ambitions, by its director, Gilles Parmentier: “We chose the Gare maritime for its attractiveness, its beauty, its ease of access, but also for accessibility and responsible reasons. The renovation of the building is truly remarkable in this regard.” Indeed, the station has been entirely rethought by the Dutch architecture firm Neutelings Riedijk Architects and the engineering team Ney & Partners, in collaboration with the Bureau Bouwtechniek, a consulting firm specialised in circular construction. Since 2020, the space has been entirely energy-neutral.

The historic renovation of the building aimed to be sustainable: reusing materials such as the station’s

cobblestones or stones from the docks, as well as local restoration of the wooden roof. The largest European project in wood, the multi-story building of 45,000 square meters was also constructed using CLT (cross-laminated timber), a wood bonding technique that not only reduces greenhouse gas emissions but also improves thermal performance.

Between natural ventilation and the reuse of solar energy, the Gare maritime regulates itself without the need for a heating system. As the events hosted within the site generally take place between April and October, the site definitely aligns its responsible ambitions with its operation by taking into account the external environment, climate, and seasons.

New scenography

A true city blending workspaces, shops, and public areas, the complex consists of a series of three large halls and 12 pavilions on the lateral spans, leaving the central aisle to be occupied by the fair. This provides an opportunity for Art on Paper to renew its scenography. “We designed it to be airy, accessible, and to truly facilitate the encounter between the artworks and the visitors. It’s a scenography that eases circulation, dialogue spaces, and relaxation areas,” explains Gilles Parmentier.

With these arrangements, the organisers also open the fair’s aisles to galleries of ancient and modern art, highlighting drawing practices from all eras. The director specifies: “We have chosen for this edition to integrate these galleries into the general scenography of the fair, without developing a particular section. By doing so, we wanted to encourage dialogue across ages, across time, between artistic practices, uses, and techniques of paper.”

Spread over two main aisles at the heart of the Gare maritime, the galleries thus rub shoulders with exchange spaces, talks, lounge bars, as well as a Food Market, and the complex’s interior gardens.

A fair gaining momentum

This first edition of Art on Paper within the spaces of the station also marks the beginning of a collaboration of at least several years with the Tour & Taxis site, thereby giving the event the opportunity to fully anchor itself in both the Brussels and international calendar. “This is a very important element for us because we will be able to set the dates for Art on Paper in the European calendar, permanently. They will be fixed, always set at the end of the first week of October.”

For this rapidly ascending fair — moving from around 50 galleries in previous years to over 60 today — the installation at the heart of the Gare maritime also offers a possibility of expansion. Gilles Parmentier reveals: “We believe that the Gare maritime will offer an exceptional setting for Art on Paper, and that it could become the Brussels Grand Palais of drawing,

during the period of the fair and the Brussels Drawing Week.”

Cultural buzz

Surrounded by the Royal Warehouse and the Stores, the Gare maritime thus positions itself as a hub for the cultural events of the neighbourhood. This area, subject to major renovations and sustainable urban development, continues to grow and offer spaces for encounters and exhibitions. “It is more broadly part of the canal territory, which the Brussels region is precisely looking to develop,” explains Gilles Parmentier.

He continues: “We are thus very pleased to be located at the heart of this space, in a neighbourhood that hosts numerous workshop spaces, private collections, and artist-run spaces, but also the upcoming modern and contemporary art museum KANAL-Centre Pompidou.”

Thanks to its anchoring in the Gare maritime, Art on Paper contributes to this Brussels cultural buzz and, most importantly, promises renewed visibility for all drawing practices, whether ancient or more contemporary.

Circular Event Toolkit

Actors in the world of art and cultural events are becoming aware of sustainable development and are gradually integrating a range of best practices into their organisation. In this context, the Circular Event Toolkit offers professionals a toolbox designed to assist them. Created by VO, the events agency behind Art on Paper, the Toolkit gathers a list of practical and concrete solutions to implement for creating a sustainable event. “We have worked with experts in circular economy, particularly to reconcile this with the management of waste produced. An event is ephemeral and produces a lot by nature, and therefore generates a lot of waste. The toolbox is thus aimed at anyone organising an event, with adapted solutions regardless of the scale of the project,” explains Manon Glauden, co-coordinator of VO’s CSR program. Also used by Art on Paper, the toolbox is freely accessible on the Circular Event Toolkit website.



Art on Paper 2023 simulation

Courtesy Art on Paper





Photo Filip Dujardin



NO. THE BO

View of the "You shall not name the fire" exhibition

Courtesy ArBA-EsA. Brussels Drawing Week

BRUSSELS DRAWING WEEK

This fourth edition of the Brussels Drawing Week once again brings together Brussels cultural institutions for a program marked by eclecticism: from young Belgian creation to outsider art, through Congolese creation from the 1930s... Review.

Centre de la Gravure et de l'Image imprimée. Multiple, collection, workshop

Specialising in prints from the 20th and 21st centuries, the Centre de la Gravure et de l'image imprimée offers an exhibition of multiples at the heart of the fair, in its Block 7. Christophe Veys, the director explains: "The fair is organised around unique pieces, while our work is related to editions. We will therefore present works by artists who have been selected by galleries for the fair, in the form of multiples. In this commercial context, it also allows us to show visitors that art is not necessarily something that is financially unattainable." In parallel, the centre displays a dozen pieces from its own collections, selected from among 15,000 works, featuring, among others, Luc Tuymans or Pierre Alechinsky. A workshop is also offered by the institution at its booth on Saturday and Sunday between 2 pm and 5 pm, open to everyone, from the age of eight, and without reservation. Currently closed for renovations, the centre will reopen in January 2024.

"A museum: three collections"

From 5 to 8 October
Bloc 7. Gare maritime. Tour & Taxis
11 rue Picard. Brussels
www.centredelagravure.be

HISK. Discussions

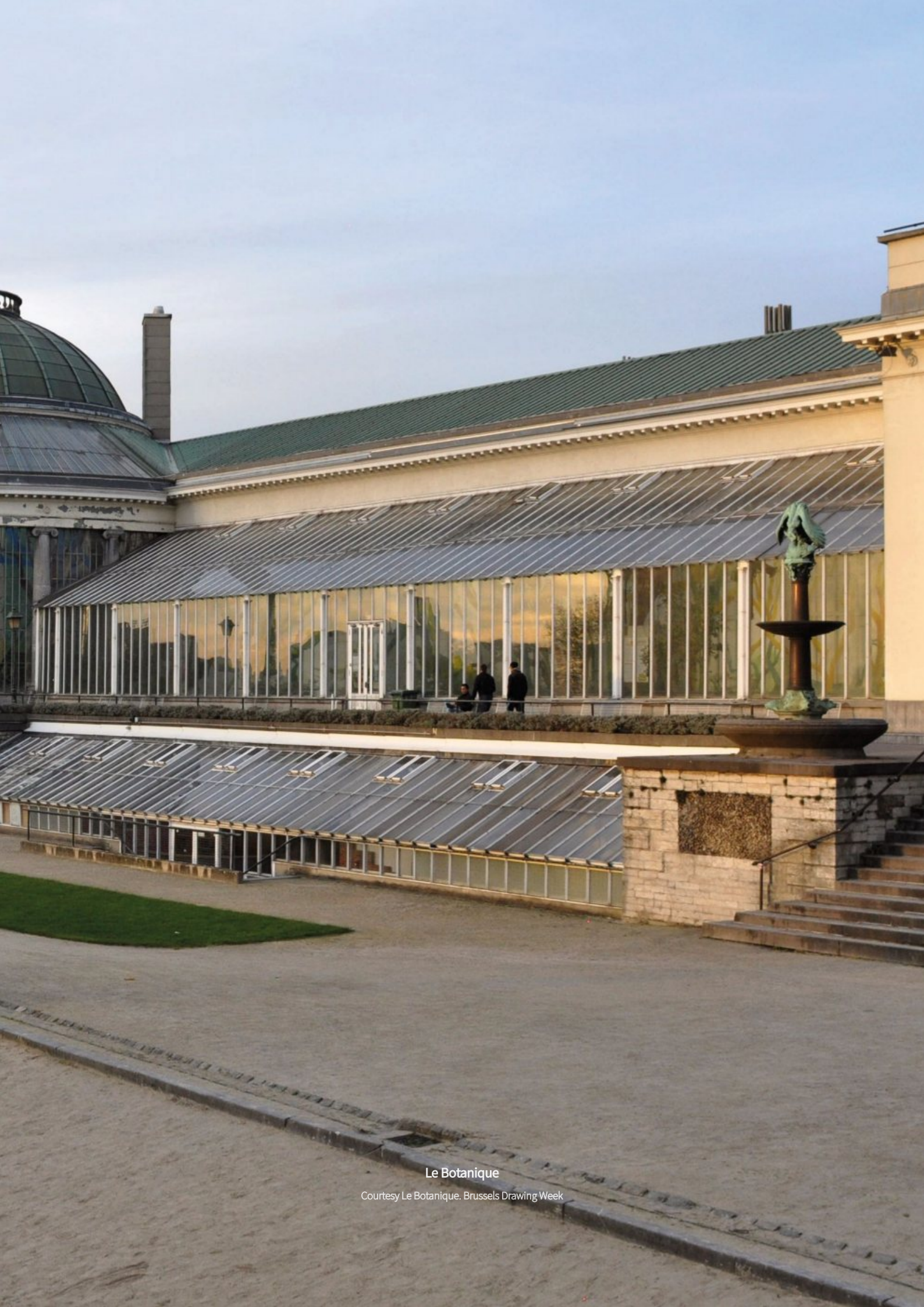
"A different path: re-approaching research in and through the arts with Anna Barham and Special Guests" is the last in a series of four lecture sessions exploring the question of research

in art. It is organised by American artist Jeremiah Day, who, through his photographs and performances, focuses on re-examining political struggles and contemporary conflicts. Research also plays a significant role in his work. The discussion is led by Anna Barham, a London-based artist who manipulates video, sound, print, installation, and performance to question the place of the author and the paternity of the work. Other artists are invited to participate to showcase their work and the fruit of their reflections: "They will talk about their diploma exhibition, connected to lines: the lines that are drawn between their different artistic practices, and that are linked to their research and projects. The idea is to present a broader perspective on the concept of line [in drawing]," explains Els Wuyts, a curator attached to HISK. The session takes place on 5 October from 7 pm to 10 pm.

"A different path"

On 5 October
Hoger Instituut Voor Schone Kunsten
Vlaanderen. 4 rue Gabrielle Petit
Molenbeek-Saint-Jean
www.hisk.edu





Le Botanique

Courtesy Le Botanique. Brussels Drawing Week

GALLERIES / NAME

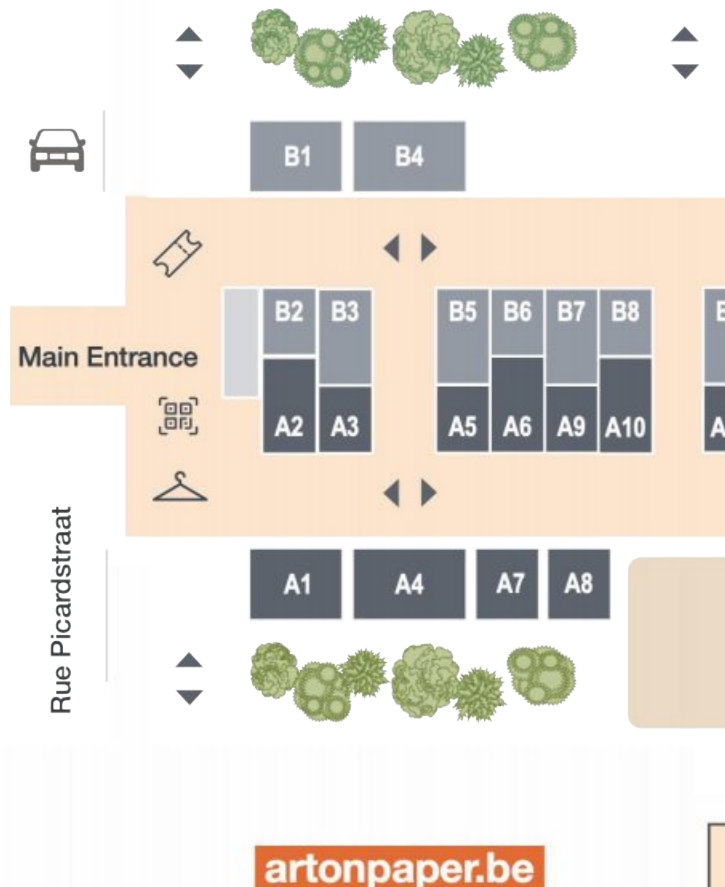
Afriart Gallery	A28	galerie dudokdegroot	A19	Michel Rein	B25
ALICE Gallery	B26	Galerie DYS	B21	Michèle Schoonjans Gallery	A31
Almine Rech	B30	galerie EAST	B07	Modesti Perdrille Gallery	A21
ALZUETA GALLERY	A30	GALERIE FELIX FRACHON	B12	NADJA VILENNE	B23
Annie Gentils Gallery	A25	Galerie Françoise Livinec	B11	Nicolas Auvray Gallery	A11
aquilaluna	A16	Galerie La Forest Divonne	B03	Patrick Heide	
Atelier Ecru Gallery	A15	Galerie Lowet de Wotrenge	A14	Contemporary Art	B32
Ballon Rouge	B01	Galerie Maurits van de Laar	B08	PHOTOPORT	B16
Baronian	B04	galerie michaela stock	B06	QG Gallery	A24
Belgian Gallery	B05	galerie TRANSIT	B20	Queens Brussels	A08
DILECTA	A22	Gallery Nosco	A10	Rodolphe Janssen	A26
EDJI Gallery	A07	Graphe · Martínez Avezuela	B24	Salon H	A29
Eeckman Art Prize 2023	A02	Grège Gallery	B02	Schönfeld Gallery	B17
Eva Steynen.Deviation(s)	A12	Husk Gallery	A17	Settantotto Art Gallery	A01
Faur Zsófi Gallery	B27	Irène Laub gallery	B28	SinArts Gallery	B31
Frédéric Mouraux Gallery	B10	KITAI	A27	Sorry We're Closed	A23
Galería silvestre	B19	Laurentin gallery	A04	STUDIO23	B09
Galerie Aliénor Prouvost	A06	Librairie-Galerie		Thomas Deprez Fine Arts	A18
Galerie Arthur Borgnis	A20	Benjamin Pitchal	A13	valerie_traan gallery	B22
Galerie Bart	A09	Lukasz Majewski Gallery	B18	Valerius Gallery	A03
GALERIE BRACHOT	B15	Martin Kudlek	B32	Yeemock Gallery	B29
Galerie Deletaille	B13	Maurice Verbaet Gallery	B14	Zwart Huis	A05

Brussels International Drawing Fair

05 → 08.10.2023

05 : by invitation only
06 > 08 : public days

ART ON PAPER

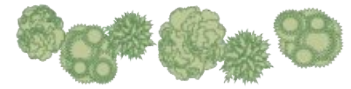
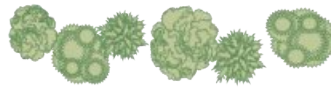
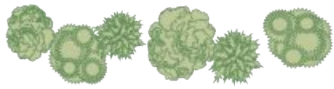


GALLERIES / STAND NO.

A01 Settantotto Art Gallery
 A02 Eeckman Art Prize 2023
 A03 Valerius Gallery
 A04 Laurentin gallery
 A05 Zwart Huis
 A06 Galerie Aliénor Prouvost
 A07 EDJI Gallery
 A08 Queens Brussels
 A09 Galerie Bart
 A10 Gallery Nosco
 A11 Nicolas Auvray Gallery
 A12 Eva Steynen.Deviation(s)
 A13 Librairie-Galerie
 Benjamin Pitchal
 A14 Galerie Lowet de Wotrenge
 A15 Atelier Ecrú Gallery
 A16 aquilaluna
 A17 Husk Gallery
 A18 Thomas Deprez Fine Arts
 A19 galerie dudokdegroot
 A20 Galerie Arthur Borgnis
 A21 Modesti Perdrille Gallery

A22 DILECTA
 A23 Sorry We're Closed
 A24 QG Gallery
 A25 Annie Gentils Gallery
 A26 Rodolphe Janssen
 A27 KITAI
 A28 Afriart Gallery
 A29 Salon H
 A30 ALZUETA GALLERY
 A31 Michèle Schoonjans Gallery
 B01 Ballon Rouge
 B02 Grège Gallery
 B03 Galerie La Forest Divonne
 B04 Baronian
 B05 Belgian Gallery
 B06 galerie michaela stock
 B07 galerie EAST
 B08 Galerie Maurits van de Laar
 B09 STUDIO23
 B10 Frédérick Mouraux Gallery
 B11 Galerie Françoise Livinec
 B12 GALERIE FELIX FRACHON

B13 Galerie Deletaille
 B14 Maurice Verbaet Gallery
 B15 GALERIE BRACHOT
 B16 PHOTOPORT
 B17 Schönfeld Gallery
 B18 Lukasz Majewski Gallery
 B19 Galería silvestre
 B20 galerie TRANSIT
 B21 Galerie DYS
 B22 valerie_traan gallery
 B23 NADJA VILENNE
 B24 Graphe · Martínez Avezuela
 B25 Michel Rein
 B26 ALICE Gallery
 B27 Faur Zsófi Gallery
 B28 Irène Laub gallery
 B29 Yeemock Gallery
 B30 Almine Rech
 B31 SinArts Gallery
 B32 Martin Kudlek
 B32 Patrick Heide
 Contemporary Art



B11

B14

B17

B22

B25

B28

B29



B area

B9 B10 B12 B13
 A11 A12 A13 A14

B15 B16 B18 B19
 A15 A16 A17 A18

B20 B21 B23 B24
 A19 A20 A22 A23

B26 B27 B30 B31
 A25 A26 A29 A30

B32
 A31



Entrance

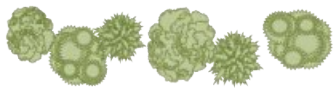


Food Market



A area

Lounge Area

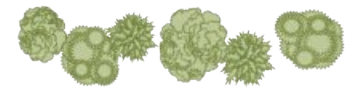
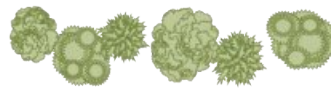


A21

A24

A27

A28



Bloc 7

- < Brussels Drawing Week
- < Exhibitions
- < Talks



Ticketing



Cloakroom



Scanning



Toilets

Technical drawing

From 11 October 2023 to 10 March 2024, the Design Museum Brussels presents an exhibition focused on the archives and drawings of Christophe Gevers, an interior architect and designer born in Antwerp in 1928 who passed away in 2007 in Ohain. Although not so well-known to the general public, he was a major figure in post-war interior architecture. “Christophe Gevers, architecture of the detail” thus proposes to revisit his works through an aspect of the drawing discipline that is rarely highlighted: technical drawing. Plans, sketches, studies... all documents that testify to a perspective, intentions, and attention to the details of objects. Here, the drawings, hitherto an intermediate creation before the work itself, are granted artistic value on par with the objects they depict and describe. The journey of this retrospective is complemented by furniture and accessories designed by Christophe Gevers, which still inhabit numerous public spaces in Brussels today.

“Christophe Gevers, architecture of the detail”

From 11 October 2023 to 10 March 2024

Design Museum Brussels

1 place de la Belgique. Brussels

www.designmuseum.brussels

Eleven Steens. Drawing the anthropocene

Dedicated to young contemporary Belgian and international creation, Eleven Steens, an art centre founded in 2019 by collectors Véronique and Serge Carrasco, offers an incursion into the world of Camille Dufour with “Camille’s mask”. A graduate of La Cambre since 2017, the illustrator and engraver explores contemporary issues in her work, using the technical processes of engraving as metaphors: her prints, multiplied by the hundreds, fill the exhibition spaces; the ink imprints on the media until it is exhausted. On the papers appear images of climate disasters or political conflicts in a tangle of biblical, mythical, or current references. At Eleven Steens, she presents an installation-performance, *After us, the flood*, addressing the ecological urgency with animal figures, inked on paper, gradually disappear as the ink is used up. The visitor is invited to explore the space, directly involved in a story unfolding before their eyes.

“Camille’s mask”

Eleven Steens

11 rue Steens. Brussels

www.elevensteens.com

Instituto Cervantes de Bruselas.

The rise of female illustrators

Twelve artists have been selected for this travelling exhibition titled “ILUSTRAD/AS: A look at female creation in contemporary illustration”. It’s an incursion into the world of illustration, where women’s work is increasingly recognised. The exhibition features, among others, the drawings of Luisa Rivera blending poetry and magic, the colourful graphic images of Sonia Pulido, the vibrant worlds of Helena Pérez García, and the collages of Lara Lars combining vintage connotations and surrealism. Through the selection of Matilde Rodríguez, the curator of the exhibition and a specialist in contemporary illustration, a multitude of proposals and universes emerge. Also, the diversity of formats and techniques used — screen prints, collages, ceramics, risographs, digital drawings, and sculptures — reveals the effervescence that animates the field of illustration today.

“ILUSTRAD/AS”

Instituto Cervantes de Bruselas

140 avenue Louise. Ixelles

bruselas.cervantes.es

Musées royaux. Guided tour

With more than 9,000 drawings and works of art on paper in their collections, the Royal Museums of Fine Arts of Belgium invite visitors of the Brussels Drawing Week to come and discover the institution’s mysteries during the guided tour “Behind the scenes: discovering modern art on paper at the Royal Museums of Fine Arts of Belgium”. The public will be able to enter the museum’s print and drawing room, as well as its paper conservation workshop. The tour is led by researchers from the BePAPER projects, currently focusing on the work of modern artists like Marthe Donas, Léon Spilliaert, Felix de Boeck, or Henry de Groux; and by FRIABLE, a study of conservation and exhibition approaches for drawings on fragile media. A learning moment that also involves the visitors, who will be invited to experiment with different paper media themselves and to try out various scientific methods like microscopy or UV analysis. This two-hour tour takes place on 3 October, at 10:30 am or 2:30 pm. Reservations should be made quickly on the website, as participation is free.

“Behind the scenes”

Musée royal des beaux-arts de Belgique

3 rue de la Régence. Brussels

www.fine-arts-museum.be

Le Botanique. Dialogue

For the Drawing Week, the Cultural Center of the Wallonia-Brussels Federation, or more simply, Botanique, is launching two exhibitions. On the occasion of the exhibition “Every Minute is Lettered”, the institution is inviting artist Boris Thiébaud for the second consecutive year. He is presenting here a new large-format paper series. His practice blends drawing, painting, wall painting, and installation. The gesture itself



Untitled (2023), David Tobón
Courtesy ArBA-EsA, Brussels Drawing Week



Bokanowski at Empain

Agathe Bokanowski takes over the artist residency studio at Villa Empain from 6 to 8 October with the project *Meyboom*, which means “May tree” and invokes the oldest of Brussels traditions: planting a beech tree at the intersection of rue des Sables and rue du Marais on 9 August of each year. The artist’s works echo trees and forest spaces through drawings of ferns or beech groves, executed in charcoal as if to better tell the story of the wood. A graduate of ENSAD in Paris since 2004, Agathe Bokanowski uses her landscape photographs and transforms them into charcoal drawings, playing with light and material effects. The still image of the photograph seems to be frozen a second time on paper, the immobility of the representation emphasised by the blacks and whites, their contrasts, and the infinity of details imagined by the artist. In the same way, Agathe Bokanowski’s paintings, always figurative, bear witness to lived moments and intimate instances. At the Boghossian Foundation, the public can meet and interact with the artist between 2 pm. and 5 pm.

“Meyboom”

From 6 to 8 October

Fondation Boghossian – Villa Empain
67 avenue Franklin Roosevelt. Brussels
www.villaempain.com

Congolese territory and local artistic production, acknowledging the influence and control exerted over the artists. It also offers the opportunity to interrogate history through the lens of new decolonial readings. The exhibition can be found at the Station maritime, in the space of Block 7 of the Royal Library of Belgium.

“Congolines. Congolese works on paper (c.1920-1940) from the collection of KBR”

From 5 to 8 October

Bloc 7. Gare maritime. Tour & Taxis
11 rue Picard. Brussels
www.kbr.be

is developed in an abstract manner, playing with material and sketching, at the intersection of graffiti, writing, and graphic design. Alongside these works, Aymeraud du Couëdic’s installations engage a dialogue in “Paranoptique”, the second drawing-focused exhibition offered by the centre. Subverting the concept of the panopticon, an architectural model that allows one to see without being seen, her ultra-realistic, charcoal immersive compositions invite the visitor to enter the artwork. From that point on, the viewer becomes the subject of the gaze of the drawn characters, submitted to an apparent surveillance.

“Boris Thiébaud.

Every Minute is Lettered”

“Aymeraud du Couëdic.

Paranoptique”

Until 29 October

Until 15 October

Musée du Botanique

Galerie du Botanique

Centre Culturel de la

Fédération Wallonie-Bruxelles

236 rue Royale. Brussels

www.botanique.be

KBR. Colonial past

Through “Congolines. Congolese works on paper (c.1920-1940) from the collection of KBR”, the Royal Library of Belgium brings forward the work of three Congolese draftsmen from the 1930s: Antoinette Lubaki (who signs her works as “Antoinet”), her husband Albert Lubaki, and Djilatendo. Discovered by Belgian administrator and contemporary art enthusiast Georges Thiry through their murals painted on huts, the works of these artists also echo the colonial influence of the time, their practice transformed by the introduction of paper and watercolour as new mediums. This exhibition of about 15 works is organised as part of the research project “Congolines: Inscribing Lines, Weaving Threads. Congolese Colonial Drawings and Paintings as Images and Objects”, conducted in collaboration by the Royal Museum for Central Africa in Tervuren, the Royal Library of Belgium, and the Universities of Ghent and Kinshasa. More than a simple presentation, the exhibition seeks to question the links between the Belgian presence on

Moonens Foundation. Futility of the world

There is something sad about the flowers, though colourful, drawn by Joniid. A Brussels-based artist, he describes his work as follows: “Flowers, cars, people sometimes — neither beautiful nor completely ugly, rather mediocre.” In an almost obsessive repetition of gesture, he tirelessly draws everyday objects, revealing their banality without seeking to elevate them. This is what “Captured from a fixed point”, the Moonens Foundation’s exhibition dedicated to the work of artist Joniid, specially highlighted for Brussels Drawing Week, presents. An exploration of the world tinged with cynicism and irony, which also questions the limits of drawing, where the same motifs are tirelessly repeated for a result that is yet always new.

“Captured from a fixed point”

From 2 to 8 October

Moonens Foundation

50 rue Philippe de Champagne

Brussels. www.moonens.com

Art et Marges musée. A butcher's delicacy

At the Art et Marges musée, the evolving exhibition "Don't call it art brut" takes visitors on a discovery of its collections from April 2023 to the same month the following year. And on the occasion of Brussels Drawing Week, the museum focuses on the unique practice of Adalberto Colarelli (1928-1991), a Roman butcher and occasional draftsman. Self-taught, he draws inspiration from his working environment to create drawings in black or coloured India ink. There, the lines intertwine in abstract shapes evoking bones, flesh, or entrails. His work was exhibited during his lifetime, but it is thanks to the artist's granddaughter, who contacted the museum in 2018, that he could be rediscovered today, his skills and talent eventually recognised.

"Adalberto Colarelli.**Don't call it art brut"**

Until 21 April 2024

Art et Marges musée

314 rue Haute. Brussels

www.artetmarges.be

ArBA-EsA. School's out

The exhibition "Beyond format" at the Royal Academy of Fine Arts of Brussels — Higher School of Arts is crafted from the combined practices of five young artists, all drawing practitioners and recent graduates, offering a glimpse into local emerging creation. The publication "is also presented by the students of the Master 2 drawing program of the ArBA-EsA, compiling their works from the 2022-2023 academic year.

"Beyond format"

From 2 to 8 October

ArBA-EsA

114 rue du Midi. Brussels

www.arba-esa.be

Studio CityGate. Spatial game

Whiteout: an atmospheric optical phenomenon in which contrasts are null and the observer cannot discern shadows, horizon, or clouds, causing a loss of sense of depth and orientation. This is the name of the exhibition that brings together drawing, sculpture, video, and installation in a play of scales and shapes that prompts questioning and reconfiguring the space where the works coexist. The eight artists gathered here met during their studies between the Hoger Instituut voor Schone Kunsten in Ghent and the Royal Academy of Fine Arts in Brussels and are, for the most part, specialised in drawing. A connection perpetuated here, in collaboration with curator Sungyoon Ahn.

"Whiteout"

Studio CityGate

1 rue de la Petite Île.

Anderlecht. Brussels

www.studiocitygate.com

Claude Panier Workshop. Sacred silence

Workplace of Belgian visual artist until his death in 2021, Claude Panier's workshop, now opens its doors to exhibitions, presenting the artist's work alongside both ancient and contemporary creations. This year, for its second participation to the Brussels Drawing Week, the studio invites art historian and curator Laurent Courtens, who presents an exhibition featuring two young artists, Priscilla Beccari and Tatiana Bohm, entitled "Silence is Golden". Reflecting on immateriality and silence, the artworks resonate with each other and echo Claude Panier's abstract expressions, touching on symbolism and the concept of the sacred.

"Silence is golden"

Claude Panier Workshop

17 rue Cornet de Grez. Brussels

www.claudepanier.com

MAAC. Brussels creation

The Maison d'art actuel des Chartreux, or MAAC, champions contemporary Brussels creation through long and short residency programs, supported by the Wallonia-Brussels Federation. Not limited to any medium, it supports emerging artists and provides them with visibility through exhibitions organised at the end of each cycle, allowing them to showcase the results of their research and experiments. And for the BDW weekend, from Friday 6 to Sunday 8 October, MAAC is hosting an Open doors event, during which the public can explore the works of artists currently in residence.

"Open doors MAAC"

From 6 to 8 October

Maison d'Art Actuel des Chartreux

26-28 rue des Chartreux. Brussels

www.maac.be

Cultuurcentrum Strombeek.**Interactive workshop**

Visitors can discover the dedicated presentation prepared by the Strombeek Cultural Centre for the Brussels Drawing Week at Bloc 7 of the Gare maritime. A true hub for contemporary creation, from theatre to dance, through films and, of course, visual arts, the centre has envisioned an interactive workshop for the occasion, stemming from the practice of artist Gwendolyn Lootens. A documentarian and visual artist, she uses audio recordings made while she draws and invites visitors to create their own paper artworks being inspired by this sound bank. A selection of "moments" will also be on display, sets of drawings linked to audio excerpts, translating gestures into sounds to give them another, immaterial dimension.

"Sound of a moment"

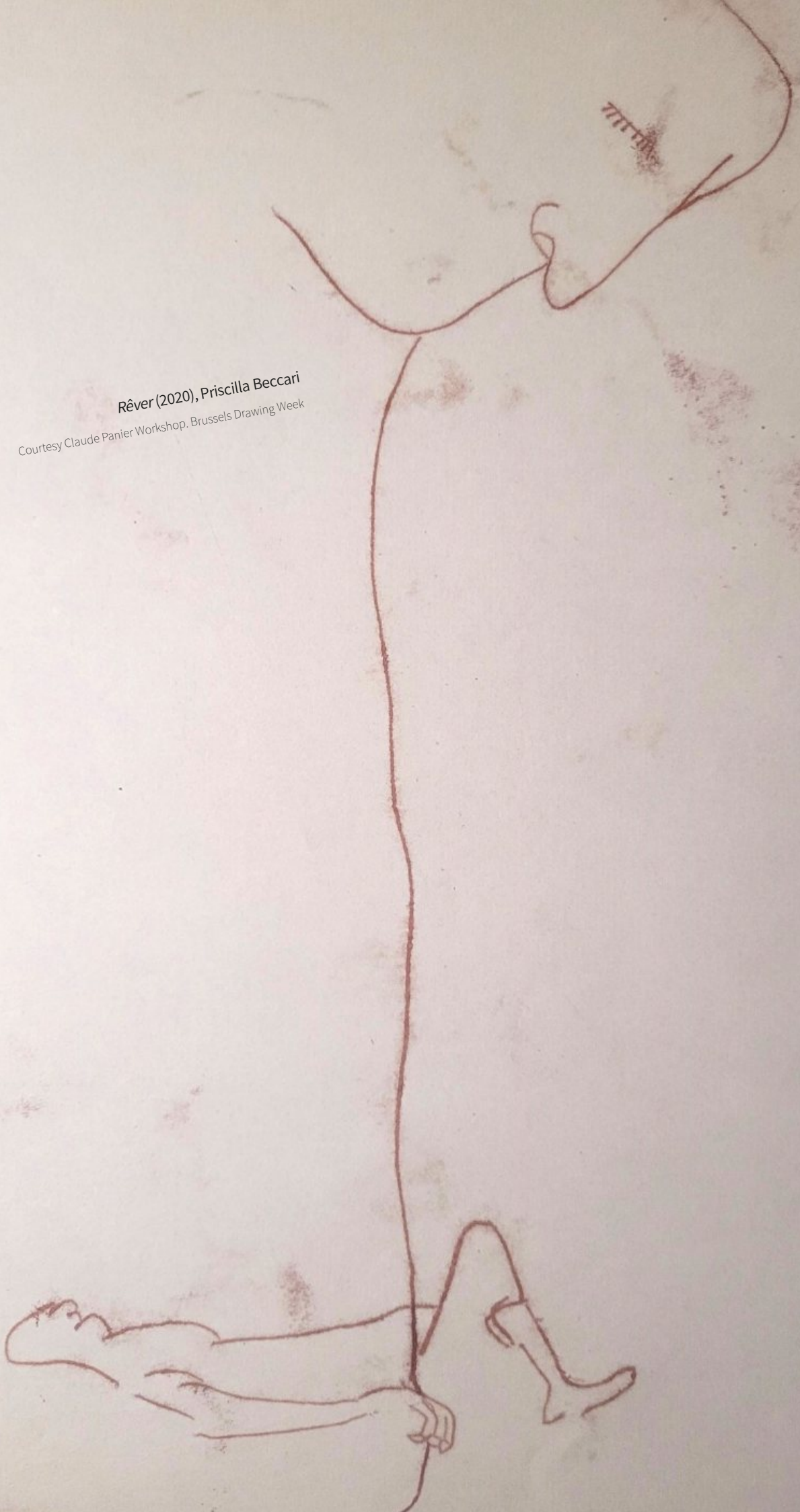
From 5 to 8 October

Bloc 7. Gare maritime. Tour & Taxis

11 rue Picard. Brussels

www.ccstrombeek.be

Rêver (2020), Priscilla Beccari
Courtesy Claude Panier Workshop, Brussels Drawing Week





Courtesy Brussels Drawing Week



A fair is also a moment of trade, and sometimes of confrontation between visitors and perceived artwork's prices. However, it is also possible to buy art on a modest budget.

— *Christophe Veys*

Van Buuren Museum and Gardens.

Get your pencils ready!

Established in 1970, the Van Buuren Museum and Gardens promotes artistic creation through a very diverse program, including exhibitions, concerts, lectures, meetings, and public activities. On Sunday 8 October, the venue invites both young and old to gather in its gardens for two workshops: the first, "Leaves, flowers, branches", is aimed at children and teenagers aged from 8 to 15, when the second, "Nature and Architecture", is targeted for adults. This day of activities is facilitated by Brussels drawing and sewing instructor Thibault de Coster. To participate, once you've made a reservation, all you need to bring is your basic drawing equipment, a drawing board, and some paper.

"Leaves, flowers, branches"

"Nature and architecture"

On 8 October

Van Buuren Museum and Gardens

41 avenue Leo Errera. Brussels

www.museumvanbuuren.be

Société d'Électricité. Sound night

Located within a former electricity factory, Société d'Électricité has been, since 2015, the setting for an extensive program of exhibitions, audiovisual performances, lectures, artist residencies, and workshops led by visual artist and exhibition curator

Els Vermang. Bridging digital art and conceptual art, the exhibition "The Night Watch" is the latest event in a series of three cultural appointments, following a performance evening that took place at Merode and a nighttime radio broadcast. Centered around the theme of insomnia, the space showcases the radio creations of fifteen artists, ranging from narratives, interviews, and soundtracks, in an immersive scenography conceived in collaboration with art historian Claire Contamine, who specialises in minimal art.

"The Night Watch"

Until December

Société d'Électricité

106 rue Vanderstichelen. Brussels

www.societe-d-electricite.xyz

Outsider drawing

Generally self-taught, outsider art is intrinsically linked to drawing techniques and paper, the most direct and accessible mode of representation. Highlighted by Dubuffet in the 1940s, this art was initially associated with the insane or the marginalised; its definition was later refined to more broadly include people outside traditional cultural and artistic spheres. Supported by institutions, the enthusiasm for outsider art is also shared by Brussels Drawing Week, which since its inception in 2019 has included projects from Brussels' outsider art museum, Art et Marges Musée, in its programming. The first year, it was given *carte blanche* in collaboration with the Jewish Museum of Belgium to explore the history of Jewish culture through the lens of art. In 2021, the centre offered an activity in its laboratory space for the BDW audience. In 2022, artist Ariane Bergrichter was honoured with a solo exhibition for her impressive production of drawings and sketches. For this fourth edition, the spotlight is set on Adalberto Colarelli [see p.38], a draftsman and butcher. During BDW, the public will be able to discover his original practice from Tuesday 3 October to Sunday 8 October, from 11 am to 6 pm.



The Night Watch (detail, 1642), Rembrandt van Rijn
Courtesy Société d'Électricité. Brussels Drawing Week



PORTRALS



Bis-Bald-Anders (2019), Rémie Vanderhaegen

Courtesy Rémie Vanderhaegen

RÉMIE VANDERHAEGEN: A PHILOSOPHY OF DRAWING

Winner of the Eeckman Art Prize 2023, artist Rémie Vanderhaegen composes his images in the same way as he constructs language. His work is tinged with philosophy, giving free rein to introspection and interpretation.

Art on Paper is not just a celebration of drawing. In contemporary practice, art on paper defies definition. It can be monumental, fragmented, sculptural or spatial. It hybridises with other media, invades volumes and frees itself from its support. The work of Flemish artist Rémie Vanderhaegen illustrates these exploratory approaches, making art on paper a jubilant field of research for a whole new generation of visual artists.

A native of Ghent, Rémie Vanderhaegen graduated in 2018 with a master in Fine Arts from KASK (Koninklijke Academie voor Schone Kunsten), the Royal Academy of Fine Arts, a benchmark in the Flemish artistic landscape. Although he was born into a favourable family environment, he was not destined for art. At least not at first. “Initially, I was more into science as a teenager,” he explains. “Both my parents have an artistic background. My father in painting and my mother in graphic design. They don’t exhibit, but I grew up in an artistic environment. Soon I realised that I didn’t want to do scientific research, I wanted to be able to produce my own knowledge, and research my own understanding. This desire manifested itself again after puberty. It might also be a form of rebellion against your parents, defending a vision that is not the same as theirs. You go into disruption, you find something you’re good at and at the same time you want to express more than you can. Because what you want more than anything is to be present.”

After his master’s degree in Ghent, where he studied fine art and drawing, he did an internship with the Berlin-based artist Yorgos Sapountzis. His academic experience came to an end there, and

he devoted himself fully to his practice. “What’s important is what happens after art school. You reconfigure what you have learned. If I look back, these five or six years after graduating are more important than what I did at the academy. You have to reactivate your practice in a totally different setting. After the vacuum of the academic evaporates, no workshop nor teachers, one finds the opportunity to think on their own. It allows a space to sort out what is important and what is not, to unlearn and relearn. So in a way, you find yourself in the position of a self-taught person.”

In 2020 he participates in Nothing For Free (NFF) in 2020, a nomadic project at the artist-run space Pleasure Island in Ostend. Another slightly mad group project for which he played the game in the same year: Tarot Éditions. In the summer of 2020, Dutch curator Adriëne van der Werf and graphic designer Emma Keppens came up with the idea of sending 78 blank tarot cards by post to 78 newly qualified artists based in Belgium to create a collection of 78 unique works of art to be exhibited at 019 in Ghent in 2021.

“I don’t really know what led me to draw. It was probably the first, the most direct. At KASK, we had a lot of freedom with it. Drawing is much broader than painting or sculpture.” — *Rémie Vanderhaegen*

“I live in a squat in Ghent, where we have studios for seven artists (including my studio) and are living with four. Together with a group, I am running an artist-run space Spare Wheel where we organise monthly exhibitions and projects. This is an artistic collective undertaking.”

Talking about his practice, he adds: “I really hate dispositions about the different mediums. I don’t regard art as divided by mediums. The discourse about different mediums affirms how ‘classic art canon’ is described. You have drawings like paintings and painterly sculptures and sculptural drawings, and so on. I want to think about images, how they are constructed and perceived. I don’t see how the difference between drawing and different mediums would add any value to thinking about images. I will use everything to make a work or I will use anything when the work asks for it.”

Using mixed media, Rémie Vanderhaegen’s drawings play with spaces and objects, suspending and projecting themselves, hanging where they are least expected. “For me, drawing has more to do with thinking, working with empty space,” the artist confides. “You can perceive the drawing in many different ways. For a long time, I have been making drawings on slide projections. I really like this technique because it creates a kind of space in between the material of the drawing — which you can’t see — and the projected image which is immaterial. In other words, you can see the material image, but it isn’t there.” The work *Bis-Bald-Anders* (2019), a title referring to a *döppelgänger*,

uses this technique precisely: a slide, made of ink on glass, is projected on a suspended sheet on which the artist worked with oil pastels and pencil, textiles and epoxy resin. A variant of this technique can be

found in *Vis-à-vis/dos-à-dos* (2020), where the projection surface is made of paper, silicone, epoxy and pencil, while the slide is a strip of aluminium on inked glass. Rémie Vanderhaegen clarifies: “The question is ‘Why create

3 questions to... *Éric Hemeleers*

Éric Hemeleers is the CEO of Eeckman.

Why did you create a prize specifically for drawing and young artists?

Historically, our company’s DNA is linked to art. Its founder, Léon Eeckman, our grandfather, was friends with many of the artists of his time. My brother and I fell into art when we were young — in fact, I draw and paint myself. It must be something that runs in our family through the generations... That is why we naturally gravitated towards young artists. Why the Eeckman Prize? Our job as insurers can seem complex, demanding transparency and perfection. But drawing is the artistic technique where you can lie the least. It requires know-how, practice, experience and talent. That’s the analogy we were looking for in relation to our activities.

What criteria did the jury use?

Within Art on Paper, Eeckman’s jury is made up of passionate people, experts, collectors, representatives of institutions and so on. It’s a bit like the soul of the prize — we see ourselves more as facilitators. For this 7th edition, the jury didn’t want to limit itself to the “2D pencil for the sake of a caricature”, but looked further afield, because the name of the fair is Art on Paper, not just drawing. What’s more, we and the jury wanted to give the award a transnational dimension. From now on, the winner will be exhibited in the main cities where we are based, including Paris, Monaco and Geneva.

Is this a way of honouring the memory of Léon Eeckman?

My grandfather was a patron of the arts before his time, and we are proud to pass on his legacy. But the context has changed a lot since then. In his day, there was no talk of corporate responsibility. Today, our company is clearly part of a socially responsible approach. We give as much to society as we receive. We are a player in a network that goes beyond us, and we must play a positive role. Over time, we have transformed our approach to sponsorship and patronage into a CSR (Corporate Social Responsibility) approach. It’s the backbone of our business. The hardest part is not finding the right project to support, but making sure that our customers and employees don’t see it as a 9th annual objective, because, let’s be honest, CSR is sometimes used to redeem one’s citizenship. We are convinced that the act of creation will save the world, because artists’ primary vocation is to hold up a mirror to ourselves, enabling us to correct our mistakes and denounce the abuses of a system.



Rémie Vanderhaegen

Photo Chantal Van Rijt. Courtesy Rémie Vanderhaegen

PORTRAIT

works', rather than 'Why drawing specifically'? I'm not interested in the dynamics of medium specificities, I'm not trying to make new images. I don't really believe you can do new things. Rather, to let them speak in different ways, to draw out new potentialities."

Understanding and communication, transforming images and associating ideas are at the heart of his approach. A few quotations are discreet. Sometimes a text, a sketch of caryatids or reference to classical art can be made out. "References can come from anything," he says. "A lot comes from reading philosophy and critical theory, for example. Or it can be objects, images, simple things, even absurd things! In the end, it's not the understanding of how the references interconnect in my work that counts, but the understanding of the works themselves." He confesses that he grew up with a language disorder, dysphasia. "It took me a long time to be able to communicate. In the exhibition I'm preparing for Art on Paper, there is an image of a dentist who literally has his hand in someone's mouth. It's very intrusive. In that sense, the dentist is a reference point, as I was saying."

On the subject of his works, he concludes: "In the end, they evoke a deterrent and elusive feeling, soothing and slightly disturbing. You feel it even if you don't fully understand it. It's a bit like when you speak a different language to someone, you can't understand each other, but generally you can make sense of what's being said. We only understand things if we can imagine them. It's the same with images."

AMA



Vis-à-vis/dos-à-dos (2020), Rémie Vanderhaegen
Courtesy Rémie Vanderhaegen

ANNA BROSCHETTI



View from the "Da Torino" exhibition

Courtesy Baronian Gallery

HAPPY BIRTHDAY, M^R BARONIAN!

In 2023, the great Belgian art dealer Albert Baronian celebrates his jubilee. And Art on Paper is determined to celebrate the gallery's 50 years of talent spotting in style.

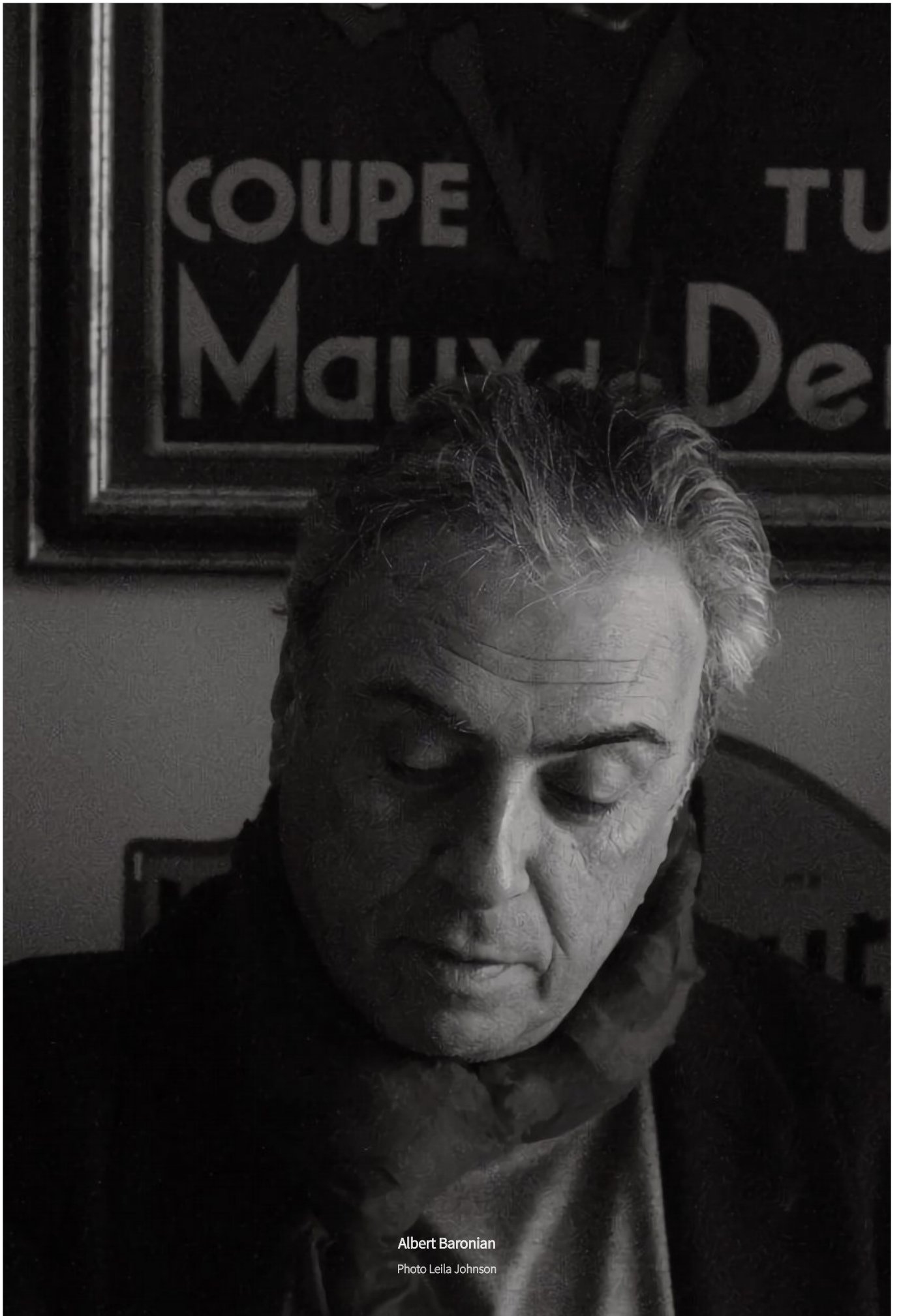
Who in Brussels hasn't heard of Baronian Gallery? Founded in 1973 by Albert Baronian, it is reputed to be the oldest gallery in the city. Over five decades, this renowned art dealer has played a key role in promoting contemporary art in Belgium and internationally. Right from the start, his presentation of the great figures of *Arte Povera*, the Italian artistic movement of the 1960s and 1970s, made him a household name. He exhibited works by Alighiero e Boetti, Mario Merz, Giulio Paolini and Gilberto Zorio. "I showed *Arte Povera* very early on, which made me known in Belgium and elsewhere, but I was also one of the first to show *Support Surface* outside France," confides Albert Baronian. "In the beginning, I mainly exhibited foreign artists, but the Belgian scene evolved considerably and I started to show local artists. I've always wanted the gallery to be both a place of confirmation and a place of discovery."

Born on 8 April 1949 in Brussels, he studied art history at the Université Libre, where he developed his interest in contemporary art and the emerging creation of the time: "I remember my first trip to New York in 1976, shortly after the gallery opened. I visited maybe 50 artists' studios, sometimes on the same floor!" His choices are made from exhibitions and recommendations from friends, colleagues and other artists. "Everything starts with the work of art. Something catches my eye that I don't immediately understand, or that arouses my curiosity. Then I get interested in the artist. The encounter comes later. Then I ask to visit the studio and, if I'm interested, I put on an exhibition." As former president of the Belgian Galleries Association, he sees the responsibility of his profession as threefold: to develop the long-term career of each

artist in conjunction with international museums and collections; to create a historical archive for each of them; and to act as an accessible public space.

Painting, sculpture, figurative or abstract art... Baronian's broad palette covers all the movements and mediums of contemporary art. Including drawings. "Originally, drawing wasn't something I was looking for, but rather something that happened by chance in the exhibitions I organised, which included works on paper. Before becoming a gallery owner, I started out as a publisher of silkscreen prints, so I have this attraction to graphic works. And I have always tried to show drawings for young collectors who don't necessarily have the means to buy paintings or sculptures."

Drawings also feature prominently in his exhibitions of contemporary sculpture, as can be seen in the latest solo show by British artist David Nash at Albert Baronian's gallery in Knokke. "Drawing is always important in sculpture," he says. "Sculptors often make very fine drawings, which are



Albert Baronian

Photo Leila Johnson

Albert Baronian's contribution is immense. He is one of the loyal supporters who have been involved with the show from the outset. There's a deep bond between him and the fair. This relationship of trust also testifies to our commitment and recognition of the work of the galleries that support and defend the artists. — *Gilles Parmentier*

sketches or draughts of their work, and it's very interesting to show them. David Nash does wonderful watercolour drawings. For great sculptors like Sol LeWitt, the work on paper is always fundamental, especially for projects. And LeWitt's drawings are magnificent."

Fifty candles

To celebrate the 50th anniversary of his gallery, Art on Paper is giving him *carte blanche*. According to Gilles Parmentier, the fair's director, this will be a highlight of the 2023 edition. "Albert Baronian will be showing the major artists he has presented throughout his career," explains Virginie Devillez, a member of the Art on Paper selection committee. "Baronian is an important dealer. He is a gallery owner who is still at the top after 50 years in business. He has done a lot for drawing, sculpture and conceptual art. He's going to be preparing a fairly unprecedented selection for the fair." The dealer confides that he has a few surprises in store: "For my 50th anniversary, I've got 50 sqm to show 50 works on paper during Art on Paper!" Albert Baronian enthuses. "As I've exhibited more than a hundred artists over the course of my career, this selection will be completely disparate, with works illustrating the different trends shown by the gallery, with abstract art, conceptual art, and so on."

After Art on Paper, the marathon continues. Albert Baronian is not running out of steam, quite the contrary. In Paris, he organises the "Rien n'est permanent" exhibition at the Parliament Gallery on rue d'Enghien, where he shows works by Thomas Zipp, Bruno Serralongue, Charles Sandison, Joseph Marion and Seyni Awa Camara until

4 November. His gallery on the rue de la Concorde in Brussels will be followed with "Notes" by Boris Thiébaud — an artist who made a name for himself at the 2022 edition of Art on Paper. And until March 2024, the Centre Wallonie-Bruxelles in Paris has entrusted him with its gallery walls for the group exhibition "Hérétiques", bringing together very young artists from the Belgian contemporary scene.

The highlight of the jubilee celebrations is the "Quinquagesimum" exhibition — a nod to the Latin word

for fiftieth anniversary — at the CAB Foundation until 25 November, featuring an eclectic selection of work by 33 Belgian and international artists including Charlotte vander Borght, Richard Tuttle, Claude Viallat and, more surprisingly, Gilbert & George. "It's a beautiful place," says Albert Baronian. "Its founder, the great collector Hubert Bonnet, is very focused on minimalism and the conceptual. He told me, 'I don't want figurative artists'. But I still managed to get him to accept a work by Gilbert & George that will be welcoming visitors!"

3 questions to... *Quentin Grosjean*

Quentin Grosjean is the founder and director of the QG Gallery.

You are exhibiting Patrick De Brock, who is better known as a gallery owner than as an artist. Why did you make this choice?

Patrick De Brock started painting three or four years ago. It is something that has become a very important part of his life, and he is really active in his studio. Of course, he is still a great gallery owner with a very sharp, minimal sensibility. Despite our age difference, we share a deep friendship. We share aesthetic affinities, particularly with American art from the 1960s and 1970s. You can feel this influence in his work, which breathes so much. I love his work deeply, and it's not just a case of friends having an exhibition to please each other. We've worked together on a shortlist and I'm really looking forward to the general public discovering it too.

In Knokke, Patrick De Brock is virtually your neighbour...

In fact, we work together a lot because our tastes are quite similar! It was his gallery that inspired me before I started out on my own. I work in a fairly high price range on the second American market around this minimal and conceptual generation. I was looking for a project that was, in a way, more local or more affordable for the public.

Are you opening a new space in Brussels soon?

In September, we'll be moving to 13 rue Saint-Georges, a very lively area for art where many of our colleagues are already present, such as Irène Laub and Almine Rech. The idea of this gallery is to present themed group exhibitions based around the period of art history that I'm passionate about, i.e. the 1960s, 1970s and 1980s in New York. Once or twice a year, I also plan first market exhibitions with living artists or foundations. Above all, I would like to show big American names, but with a budget that's affordable in relation to their reputation and with an aesthetic coherence that I hope to achieve.



Lucie age 34 (2022), Helmut Stallaerts

Courtesy Baronian Gallery. Art on Paper



ZOOM



Study of two butterflies and a cicada, Johannes Bronckhorst

Courtesy Lowet de Wotrenge Gallery. Art on Paper

DRAWING IS AGELESS

For this inaugural edition at the Gare maritime, Art on Paper is opening its doors to ancient and modern drawing. A bridge between heritage treasures and artistic effervescence.

Drawing is undergoing a tremendous revival, with young artists taking centre stage. For Art on Paper, which specialises in contemporary drawing, it was time to look in the rear-view mirror and consider the historical legacy of works on paper and their current impact. In synergy with their contemporary art counterparts, a dozen ancient and modern art galleries will be presenting their selection of drawings for the first time, covering a vast period from the 17th to the 20th century. Old masters, modern art greats, figures from the contemporary art world, freshly qualified visual artists ... the public is invited to discover the richness and diversity of this constantly renewed medium, which is strongly supported by a young generation of artists, collectors and art dealers.

“This opening up to old and modern drawings is a fantastic opportunity for Art on Paper, which is going to take on a whole new dimension,” says researcher Virginie Devillez, a new member of the Art on Paper selection committee. A former curator at Belgium’s Royal Museums of Fine Arts, where she was project manager for the Magritte Museum inaugurated in 2009, the researcher navigates both institutional waters and the art market — she headed up the Daniel Templon and Micheline Szwajcer galleries before joining Sotheby’s from 2016 to 2023. A specialist in nineteenth- and twentieth-century art, she comes at just the right time as the fair opens its doors to historic periods in drawing. And she complements the committee’s hitherto very contemporary panel. Virginie Devillez continues: “By opening up to other expressions of drawing, the fair is developing a new dynamic and a new potential. The fair public has become used to seeing contemporary art, modern

art and old art all in the same place. It’s up to us to offer a fine narrative with galleries alternating between these different periods in the history of art.”

Breaking down barriers

The universality of drawing, the artist’s first gesture, is the common thread running through the history of art. For Michel Culot, cofounder of Art on Paper, this opening of the show to old and modern drawings affirms the heritage link between the masters of yesteryear and contemporary practices. “From the legacy of the great masters to more contemporary, conceptual daring, drawing is reinventing itself by multiplying its techniques and approaches, diversifying its offerings and renewing its creativity. The medium remains imaginative and daring, often outside codes and conventions, free and revealing the imagination of the artists who create it”, he says. It’s an exercise in remembering.

It’s also a way for the show to fully embrace the richness of Belgian drawing, a tradition well represented by the museum institutions of

When Bonom meets Dürer

The Museum of Ixelles is also a place where old and contemporary drawings can be seen and discussed. To coincide with Brussels Drawing Week, the museum's space in Block 7 of the Gare maritime is showcasing a large group of animal drawings by Vincent Glowinski (aka Bonom) in dialogue with a historic work, Albrecht Dürer's delicate *Stork*. The latter, produced around 1500-1505, is the oldest work conserved in the Museum of Ixelles. This small-format study, probably made for *The Virgin with Animals*, a watercolour in the Albertina in Vienna, demonstrates the meticulous attention to detail that the great painter and engraver brought to his naturalistic reproductions. "The German artist was a great observer of nature and, what's more, an enthusiast of science," explains the museum. "He also had a great deal of experience as an engraver. In depicting the animal, he was able to play with the density of the pen strokes, a process that creates areas of shadow of varying depths. He manages to give his bird a great encyclopaedic accuracy". In contrast, the *Elephant* series by Bonom, performance artist and graffiti artist, explores the freedom of gesture and line, between abstraction and figuration. Echoing the fluidity of drawing in Bonom's sketches, the museum is also offering a selection of works on paper from the second half of the 20th century, including works by Christian Dotremont, Gudny Rosa Ingimarsdottir, Tatiana Wolska and Walter Swennen.

movements in Belgium. For Art on Paper, he is presenting pastels, including two large formats by Henry de Groux. Their sombre symbolism echoes a number of contemporary creations [see box p.69]. "Drawings have been an integral part of the way we work in the gallery since the beginning," confides the gallery owner. "Some people might think that I'm focused exclusively on my niche area — which is true from an academic point of view! — but personally, I visit contemporary art exhibitions all the time, I'm open to everything and I think the choice of combining the two periods within the fair is fantastic."

At Antwerp-based Lowet de Wotrenge, the great old masters are in the limelight, with *The Death of Saint Gertrude* by Cornelis Schut, a study of a seated male nude by Jacob Jordaens and delicate butterflies by Johannes Bronckhorst. In modern art, the Brachot gallery in Durbuy is showing works on paper by Frank Stella and René Magritte, while

Brussels and Flanders. "Belgian collectors undeniably love paper," says Virginie Devillez [see p.70]. There is an exceptional tradition of old and 19th-century art in Ghent and Antwerp, for example, but also in

"Behind the Scenes: Discovering Modern Art on Paper", an event within an event that opens the Brussels institution's prints and drawings room and paper conservation workshop to visitors.

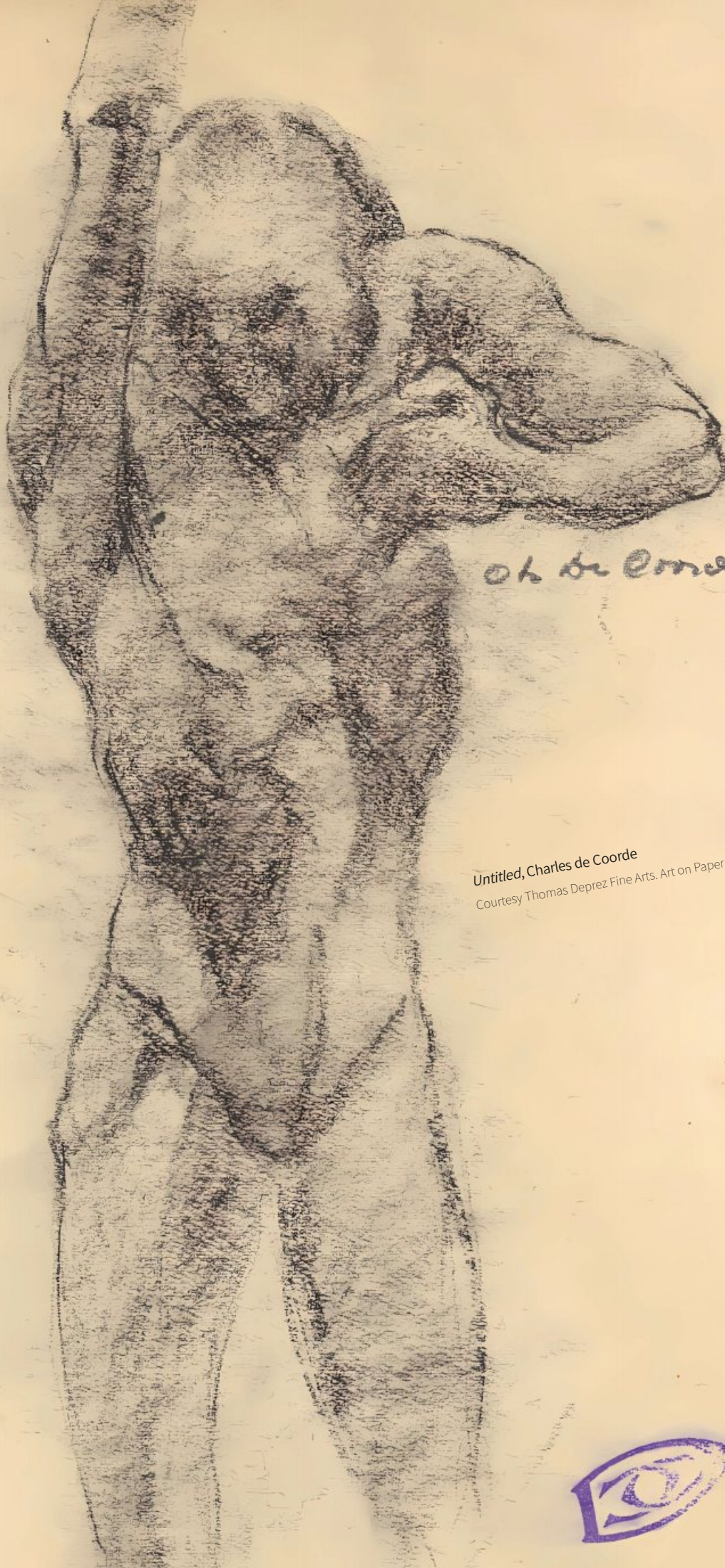
Drawing invites us to travel, to escape, to shift, to explore, to open up the field and to see and think differently. What a pleasure and what a feeling of elation, because drawing is within our reach, it speaks to us directly, without detours, it's a real delight! — *Michel Culot*

Brussels, where the institutional collections of works on paper are particularly rich [see p.76]. During Drawing Week, historical curatorial proposals abound in Brussels museums. At the Gare maritime, the Museum of Ixelles is unveiling one of its treasures, its oldest drawing — a Dürer — in a surprising face-off with works by graffiti artist Bonom [see box]. During Brussels Drawing Week, the Royal Museums of Fine Arts of Belgium are organising

"We've also noticed that a younger public is beginning to turn its attention to old art. In this respect, dealers like Thomas Deprez are playing an important role," adds Virginie Devillez.

The latter, who founded Thomas Deprez Fine Arts in 2015, is known as a specialist in Belgian *fin-de-siècle* art, particularly the Brussels *avant-garde* society "Les XX"(1884-1894) and the Symbolist and Impressionist

Aliénor Prouvost in Brussels is highlighting the work of Gérard Schneider. Galerie Laurentin (Paris) opts for a selection of gouaches and drawings by Raoul Ubac, Antoine Mortier and Geneviève Asse. Henri Michaux and Max Ernst are rediscovered at Benjamin Pitchal (Brussels). A women's triptych — Anne-Marie Schnieider, Sophie Whettnall and Dora Garcia — is in the spotlight at Michel Rein (Brussels). To mark the 50th anniversary of his



Oh de Emory

Untitled, Charles de Coorde
Courtesy Thomas Depez Fine Arts. Art on Paper





Boat, Max Ernst

Courtesy Librairie-Galerie Benjamin Pitchal. Art on Paper

max ernst

gallery, Albert Baronian is presenting an anthology of the great artists he has exhibited throughout his immense career as a dealer.

“The work of dealers like Thomas Desprez and Lowet de Wotrenge is essential,” says Virginie Devillez. “They are specialists in old art, but they belong to the younger generation and bring a great deal of dynamism to the sector. Collectors are rarely static. And so is the public. During the fair, visitors will be able to appreciate the magnificent little drawings of naturalist butterflies from the 17th century at Lowet de Wotrenge as well as an ultra-contemporary work. I don’t think the public will be thrown off balance, quite the contrary. This opening will bring a lot of freshness to the show. And then, as far as the market is concerned, the public may be surprised to discover that a small old-art drawing costs almost the same as a work of contemporary art...”

While combining old and contemporary art makes sense, their markets obey different rules. “The dealers and the selection committee had to take this into account when they met. The requirements are different,” explains Virginie Devillez. “The galleries that do the first market work with living artists. With old art, we’re moving into a second market logic. Hence the need to set up a demanding vetting system, with checks on certificates, authenticity, provenance, etc.” “These are two entirely distinct approaches and markets,” Thomas Deprez confirms. “With us, there is a huge amount of research, knowledge and study. What’s more, we also

buy our own selection, which means that the works belong to us. Whereas contemporary art galleries work with contracts, the artists produce and the gallery sells.”

The gallerist concludes: “There was no need to repeat the Paris drawing

fair. Art on Paper is not a copy, in the same way that BRAFA is not a copy of TEFAF. That’s what I like about it. I don’t think there will be that many of us in the first year, but in the years to come, with good vetting for old art, Art on Paper will be able to give a new reflection of art on paper in Europe.”

3 questions to... Thomas Deprez

Thomas Deprez is a dealer and the director of Thomas Deprez Fine Arts.

For the first time, Art on Paper will be presenting both modern and old drawings. What do you think of this initiative?

It’s an important step for old-art galleries to be able to take part in an event that has become a must for contemporary art. The fair has grown and matured. I think it’s an excellent idea, because it’s a way for the fair to establish itself internationally. I also think that Brussels is an extraordinary venue for events of this kind. Opening up Art on Paper to galleries specialising in old art makes perfect sense from an economic point of view, but also from the point of view of collectors.

What do you mean by that?

I’ve noticed, for example, that a lot of collectors of contemporary art, once they’ve passed an initial stage of knowledge, are interested in old art. In museums, they’ll go and see a Vermeer or a Rembrandt as well as a Kapoor. I see this with my customers: the more they refine their eye and their practices, the more they look back. Ultimately, this distinction between collectors of old art and collectors of contemporary art is made by the market, not by our clients.

What are you presenting for your first participation at Art on Paper?

Works on paper have always been part of the gallery’s identity. We specialise in Belgian art and we work mainly on a very specific period covering two decades from the end of the 19th century in all fields, from drawings and paintings to sculpture and the decorative arts. For our first show, we’ll be bringing pastels, including two very large formats by Henry de Groux, purely Symbolist works from the late 19th century. They represent Dante and Virgil in the underworld. This is black symbolism, which is sure to appeal to a contemporary art audience. Symbolism is coming back into fashion from an academic and museum point of view. But at Art on Paper, our aim is to showcase our expertise as gallery owners without trying to enter into a more commercial field. To put it plainly, we want to show exactly what we do and try to find things that have a contemporary affinity or sensibility. At BRAFA, we present them in a historical context. Here, we can more easily blur the lines between schools and movements.

TESTIMONIO

Thomas de Wouters

ARR

CROSSED PERSPECTIVES

Two very different collectors with the same unconditional love of art. Thomas de Wouters and Galila Barzilai-Hollander talk about their consuming passion and the often intimate place that works on paper occupy in their collections.

There's something light and invigorating about the world of Belgian collectors. Some, willing to reveal part of their private collection even during Art on Paper, demonstrate an enlightened eclecticism in which drawing has its rightful place. Others turn their collections into a way of life. Such is the case of Thomas de Wouters and Galila Barzilai-Hollander. The former inaugurated his fledgling foundation in Brussels last March: the Blan Foundation, nestled in an elegant town house in Ixelles. It's a place open to *in situ* creation, experimentation and encounters, but above all it's a living space where the artists — and the founder himself — live. A human and humanist vision breathed into a foundation that denies itself of being yet another art centre.

As for Galila Barzilai-Hollander, for almost twenty years she has been cultivating her whimsical and brilliant cabinet of curiosities, a “collection of collections” drawing on all areas of art, with works on paper taking pride of place. It's a place that can be experienced and visited under her guidance, and which she sums up in three letters: POC (Passion Obsession Collection). In 2021, the Jewish Museum of Brussels organised an exhibition of the collector's drawings entitled “Works on paper”, featuring works by Jonathan Callan, Jae Ko, Anish Kapoor, William Klein, Angela Glajcar, Andrea Wolfensberger and Brian Dettmer. It's a fitting tribute to this extraordinary Belgian by adoption.

As Gilles Parmentier, director of Art on Paper, points out, “This sometimes slightly offbeat, deliberate approach can be found among a number of collectors living in Belgium — because not all

of them are Belgian. Belgium is known as a country of collectors capable of taking gambles, enjoying discovery and exploring sometimes unconventional territory. This is reflected in both public and private collections. For some of them, Brussels Drawing Week can be a privileged moment to show all or part of their collection.” Thomas de Wouters and Galila Barzilai-Hollander are perfect examples. Interviews.

Thomas de Wouters: “The impermanence and fragility of paper move me”

“My personal collection — which is separate from the collection on show at the Foundation — is a collection of passion, a collection that has been built up over the years with little initial knowledge. In fact, drawing occupies a special place, because the very first work I bought was a small paper by Lucebert that I found at a flea market about ten years ago. Not knowing much about it at the time, I called a painter and collector friend of mine. I sent him the photo *via* WhatsApp and he said ‘He's a beautiful artist, take him on board.’ It was my very first purchase and

I'm particularly attached to it, it still occupies a fairly intimate place in my home."

"Beyond this first acquisition, I have to say that I have an almost carnal relationship with the medium of paper. On the one hand, through photography. I used to be a reporter and I did most of my work on film, including my report on the Congo, which was shown at the Perpignan Festival. Then there's writing, which occupies a central place in my life. To tell you the truth, I need paper, I write with a pen and I have a collection of books. This special relationship with paper is reflected in the drawings in my collection. I think that beyond the material, it's the notion of fragility that moves me. The impermanence of paper means that it fades and colours

onwards. He's an old man today who does magnificent work, but I don't think he gets enough recognition. He was prolific, which unfortunately did him a disservice for a time. But he is a great artist."

"Much to my chagrin, I'm continuing to add to this private collection, even though my walls aren't expandable! It's a living collection and almost all the works in it are the result of an encounter with an artist. In general, I don't buy from fairs or galleries, so it's not necessarily a must. It's the encounter that does it. Then your eye becomes clearer. Perhaps I still don't see the coherence in my collection, something that the director of the foundation and my partner, who is an art historian, can undoubtedly detect better than I can."

characterises most of the sheets in my collection is the obsessive aspect that emerges. It's not for nothing that my space is called POC, for Passion Obsession Collection. It's a cocktail that mixes under the gaze of visitors."

"The collection came late in my life, after the death of my husband in 2004, who was a lover of ancient art and not at all of contemporary art. During this complicated period, I wanted to leave for New York. Naively, I ended up at the Armory Show, thinking it was an exhibition of armours! That's when I came across an ink on paper by Tom Fawler, who had written the word 'Why?' thousands of times."

"Collecting is always about encounters, with a work of art,

Perhaps it's the Belgian open-mindedness that helps to unleash the audacity of collectors in Belgium. We sometimes find this energy and rebellious spirit in these collections.

— *Gilles Parmentier*

fade. I associate it with the notion of doubts in life, because I don't really like things that are set in stone."

"If you look at my personal collection, I have more painted works than works on paper, even though they hold a special place in my heart. I have a beautiful piece by Stéphane Mandelbaum, a small biface that has a special place on my desk between two very fine glasses. I've also acquired quite a few drawings by Gaston Bertrand, a great Belgian artist who died in 1994. I also have a series of very fine papers by Lionel Vinche. I've decided to exhibit them at the Foundation from October

Galila Barzilai-Hollander:

'My collection is my universe'

"Collecting is a state of mind, and for me, drawing is one medium among many. Ask any mother which child means the most to her? I do, because my collection encompasses all forms of art, paintings, photographs and so on. It's not a collection of drawings or paintings, but a universe. The focus is more on the themes than the medium. There are around twenty subjects in the collection: the chair, the eye, money, watermelon, and so on. And in each of these themes, all the media are represented. Perhaps I'm working a bit backwards... As far as the drawings are concerned, what

with an artist. Magnetic connections. As far as I'm concerned, I'm never looking for anything in particular. I never follow an artist in a calculated way. First I buy the work, then I ask who the artist is! Of course, I meet artists at other times, and I keep up a regular correspondence with them. What's more, I don't really understand collectors who go through intermediaries, advisors, art advisors. Emotion and love are immediate things. When I walk through my collection, I'm a bit like a child in a toy shop. It's an art of living that goes way beyond collecting. It's my world, it surrounds me. My collection is my daily life."



Untitled (1971), Gaston Bertrand
Courtesy blan Foundation





Galila Barzilai-Hollander

ARR

WIDE FAN CUT

The Stork (1500-1505), Albrecht Dürer
© Musée d'Ixelles. Courtesy Art on Paper



DRAWING IN GLORY

From the Primitives to the Golden Age of Flemish Painting, from Symbolism to contemporary art, Belgian public collections preserve a remarkable heritage of works on paper. A unique and fragile artistic heritage spanning all periods, techniques and styles.

In Belgium, cherishing and preserving drawings is a centuries-old passion. From the Groeninge Museum in Bruges and its impressive Flemish collection featuring treasures by Jan Van Eyck and Hans Memling to the Ghent Museum of Fine Arts (MSK) and its masterpieces by Jérôme Bosch and Pieter Bruegel the Elder; from the Liège Museum of Fine Arts where Jacques-Louis David and James Ensor meet to the Wiels and its contemporary exploration of all forms of art on paper ... the medium occupies a special place in all Belgian museum collections.

“Belgian collectors and museums are undeniably fond of paper. There has long been an exceptional tradition of early and 19th-century drawings in the public collections of Belgian museums, such as those in Antwerp and Ghent,” explains Virginie Devillez [see p.64]. A member of the Art on Paper selection committee and a former curator at the Royal Museums of Fine Arts of Belgium, she was in charge of the Magritte Museum project, inaugurated in 2009, which focuses on the artist’s gouaches, drawings, sketches, posters and engravings. The MRBAB website and the FABRITIUS online catalogue provide a comprehensive overview of Magritte’s collection on paper, and demonstrate the versatility of the emblematic artist through the variety of techniques he used. Virginie Devillez is still a member of the René Magritte expert committee for the attribution of his works. She continues: “In Brussels, the primordial place of drawing in museum collections is an institutional reality. The participation of museums in Brussels Drawing Week and Art on Paper bears witness to this. Throughout the week, they offer high-level cultural exhibitions and activities based on drawings from their collections.”

Conserver, montrer, rechercher

Preserving, Showing and Researching
At the forefront is the Royal Museums of Fine Arts of Belgium (RMFAB) in Brussels, which boasts one of the largest collections of drawings in the country, with works ranging from the Middle Ages to the contemporary period by iconic artists such as Bruegel, Dürer, Rubens, Rembrandt, Van Dyck and Magritte. A priceless collection of over 9,000 drawings and works of art on paper. During Brussels Drawing Week, these museums are organising “Behind the Scenes: Discovering Modern Art on Paper”, which opens the Prints and Drawings Room and the museum’s paper conservation workshop to visitors [see p.38]. The technical specifics of preserving and researching works of art on paper in a museum context, restoration and the methods used to study works on paper are all on the menu for the visit.

There will also be an opportunity to discover the FRIABLE project supported by the museum, which studies the vulnerability of modern works on paper using powdery materials such as pastel, charcoal

and chalk, and develops a protocol for the preventive conservation and management of this type of fragile collection. “The collection of the Royal Museums of Fine Arts of Belgium includes more than 1,000 works on paper in brittle materials (from around 1800 to the present day),” explains Inga Rossi-Schrimpf, coordinator of this transdisciplinary project, which brings together the Katholieke Universiteit Leuven (KU Leuven), the Royal Institute of Artistic Heritage (KIK-IRPA), the École nationale supérieure des arts visuels (ENSAV La Cambre) and the Rijksmuseum in Amsterdam. This collection, mainly consisting of sketches and sketchbooks, but also numerous independent works, covers the late nineteenth and early twentieth centuries. A period of creative effervescence in Belgium known as the “fin de siècle”. “This period saw a revival in the use of pastels and other powdered materials, often in combination with other media,” continues the researcher. “The Belgian artistic landscape also benefited from this renewed interest in materials such as pastel, chalk and charcoal. Artists such as Fernand Khnopff, James Ensor, Alix d’Anethan, William Degouve de Nuncques, Jules Schmalzigaug, Léon Spilliaert, Félicien Rops and Constantin Meunier turned to these materials for both preparatory studies and large stand-alone works. Because of the poor adhesion of this type of medium to the support, this type of drawing is considered to be one of the most fragile objects in the collection.”

The KBR Print Room within the Royal Library of Belgium manages the country’s other major collection of drawings produced between the 16th and 20th centuries. Its collections

now total more than 700,000 engravings and a considerable number of drawings. They constitute “one of the finest collections in the world of the graphic heritage of the countries of the North” as far as the 15th, 16th and 17th centuries are concerned. The names of Schongauer, Dürer, Israhel van Meckenem and Lucas van Leyden are very well represented. As for the works of Pieter Bruegel, Jérôme Cock, Hendrick Goltzius, the Collaert, Galle, Wierix, Sadeler, de Jode and de Bry families, and the painters Rubens, Van Dyck, Rembrandt and Ruysdael, almost all of them are represented, “with copies of very high quality”. Hundreds of sheets by each of these masters have been accumulated over the years to form an impressive collection.

Thanks to funding from the AGORA programme of the Federal Science Policy, the entire collection of old drawings has been studied, documented and digitised. Partnerships with the Royal Museums of Fine Arts of Belgium, the Rijksmuseum in Amsterdam and the Fondation Custodia in Paris have enabled several specialists to contribute to the research into old drawings, the results of which are available in the online library catalogue. The study of the old drawings as a whole has made it possible to (re) discover some of the highlights of this collection, such as the preparatory drawings for prints, sketches and projects by 17th and 18th century sculptors, or the topographical views of present-day Belgium and Brussels in particular. In addition, a whole series of drawings have changed attribution. New drawings have appeared, notably by Maarten van Heemskerck, Karel van Mander, Hans Rottenhammer,

Adriaen van Ostade, Godfried Maes, Jan Anton Garemijn and many others. During Brussels Drawing Week, the Royal Library of Belgium is presenting the work of three Congolese artists from the 1930s: Antoinette Lubaki (who signs her work as “Antoinet”), her husband Albert Lubaki and Djilatendo in an exhibition entitled “Congolines” in Block 7 of the Gare maritime [see p.38].

Museum galaxy

Also present during Art on Paper with an exhibition of multiples [see p.38], the Centre de la Gravure et de l’Image imprimée de la Fédération Wallonie-Bruxelles is dedicated to 20th and 21st century printmaking. It houses a rich collection of over 15,000 works by some 2,400 Belgian and international artists. Based in the centre of La Louvière, the museum is currently closed for works, and is preparing to reopen in January 2024 with two main exhibitions: “Nos géantes”, a project based on XXL formats from its collections, featuring works by Pierre Alechinsky, Andrea Büttner, Kikie Crêvecoeur and Richard Serra, and “Dire merci : Jacqueline Cigrang”, an exhibition paying tribute to the double donation of this great lady in the history of this institution, with artists such as Louise Bourgeois, Edouardo Chillida, Sonia Delaunay, François Morellet...

The Museum of Ixelles, another museum currently undergoing renovation, has a fine collection of 10,000 Belgian works from the 19th and 20th centuries, as well as a number of pieces of ancient art, including Dürer’s *The Stork*, an absolute treasure of the master’s, which is being exhibited exceptionally during Art on Paper [see box p.66].



River with a fisherman and a water mill (c.1554), Pieter Bruegel the Elder

WIDE ANGLE

This museum, which has remained a municipal museum since it was founded in 1892, covers developments in poster art — another major Belgian graphic speciality — as well as the major trends of the 19th and 20th centuries, with works by James Ensor, Henri de Toulouse-Lautrec, Théo Van Rysselberghe, Constant Permeke, Gustave De Smet, Pierre Alechinsky, Auguste Rodin, Francis Picabia, Pablo Picasso, Joan Miró and Ann Veronica Janssens and Jan Fabre. A number of monographic museums also display fine collections of works on paper by their mentor artist, such as the Musée Félicien Rops in Namur, a Belgian artist famous for his 19th-century erotic and satirical drawings and engravings, and the Musée Plantin-Moretus in Antwerp, which specialises in the history of printing and typography and houses a collection of old drawings and engravings, including drawings by Christophe Plantin himself.

The rise of contemporary drawing has also been reflected in its increased presence in museum collections in recent years. KANAL-Centre Pompidou, *via* an extension of the Centre Pompidou in Paris, houses a collection of modern and contemporary art that includes drawings and works on paper by Belgian and international contemporary artists.

Wiels, Brussels' centre for contemporary art, regularly organises exhibitions showcasing drawings and current experiments on paper. The SMAK in Ghent, the MHKA in Antwerp, the Groeningemuseum in Bruges, the Museum Dhondt-Dhaenens in Deurle and the Mu.ZEE in Ostend are all contemporary institutions that contribute to the recognition of this timeless medium through their museum research and exhibitions.





Exhibition space at the Palace of Charles de Lorraine

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SCOFF





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HISTORICAL MONUMENT RESTORATION: WHAT ECOLOGICAL IMPACT?

Restoring a historical monument is a vastly different undertaking compared to restoring a piece of art. It demands more resources, larger quantities of materials to extract and transport, and produces more waste. How energy expenditures are controlled in this process?

Historical buildings hold a unique status when it comes to restoration practices. They are central to concerns of preventive conservation and restoration. Integral to a country's landscape and distinctive character, architectural heritage often has both historical and artistic significance that needs protection. However, is it possible to balance the preservation of sometimes centuries-old buildings with modern environmental concerns? Do current monument renovations always incorporate sustainable practices? The ecological focus seems to vary depending on the building's purpose and restoration objectives.

Origins of monument preservation

In the realm of artistic restoration, monuments hold a special place. They are subject to varying legislations and protections depending on their location and country. Generally in Europe, the concept of "historical monuments" emerged in the 19th century, with a focus on restoring the original styles of medieval monuments. In France, the position of General Inspector of Historical Monuments was established in 1830, followed by the Commission of Historical Monuments in 1837. From then on, restoration works on buildings deemed of artistic or historical interest were regulated.

Throughout the 20th century, the boundaries of monument restoration became clearer, thanks to International Congresses of Architects and Technicians of Historical Monuments — in 1931 in Athens, 1964 in Venice, and 2000 in Krakow. The primary goal was to find the best means to preserve a building's identity, often incurring

substantial costs in manpower, materials, and finances.

Expensive projects?

In 2019, Notre-Dame de Paris suffered a fire, destroying its spire and timber framework. The subsequent restoration project spanned across France. New vaults were made from stones extracted in Oise; the spire and transept from wood sourced from a thousand oaks sent to 45 different sawmills. The scale of the project was unprecedented. By 2022, the Cour des comptes revealed a budget of €151 million for building conservation and an additional €552 million for the overall restoration.

From material extraction to assembly, from facade cleaning to interior work, this "rescue" showcased the vast scale of monument restoration, far surpassing that of any art pieces. On a smaller scale, such restorations often involve multiple companies and workshops, as well as various trades. However, restorers tend to prefer traditional, local materials, reducing transport costs and

promoting specialised skills and jobs, aligning with principles of ecological sustainability.

Ecological benefits

Compared to building demolition, restoration is more eco-friendly. Replacing a building consumes energy and produces waste, while restoration allows for material recovery and preservation of their original “substance” — a requirement for historical monuments. Preferring preservation and original materials, natural substances like stone and wood are more suitable and environmentally sustainable.

Wood, in particular, is apt for renovating historical monuments and older buildings. In terms of heritage preservation, using wood also maintains a building’s identity since many older structures primarily used this material. From an ecological standpoint, wood absorbs CO₂, offsetting the energy used in its harvesting and processing. However, modern materials, like concrete, are sometimes preferred for their manageability, impermeability, and strength, even though their environmental impact is often greater than wood’s.

Monitoring and sustainable architecture

In France, any renovation of a classified historical monument requires approval from the Ministry of Culture, with the Regional Directorate of Cultural Affairs (DRAC) overseeing the process, often with public subsidies. While these projects are strictly regulated, tracking their energy costs only recently became a focus with the “Climate and Resilience” law from 22 August 2021. This law introduced two definitions in the construction code: “high-performance energy renovation” and “comprehensive high-performance energy renovation”.

However, there are exceptions for historical monuments, as the Energy Performance Diagnosis (DPE) is deemed unsuitable for older buildings, not accounting for their original materials and ecosystem. While there’s a genuine ambition to improve ecological impact in construction, heritage preservation and ecological transition sometimes seem contradictory.

Preserving historical monuments can be challenging, especially as many are tourist attractions. Their restoration, however, remains essential. Unlike art pieces, the materials used for their restoration can be natural and are often preferred over modern alternatives, which are less polluting due to their lower energy production costs. Despite the scale and costs of these projects, the practice can be sustainable. Yet, this doesn’t seem to be a priority for heritage buildings. The focus is more on preserving their history, identity, and culture. Exempt from modern ecological standards and energy measurement tools, they require in-depth studies and solutions tailored to their unique characteristics. In terms of restoration, the challenge remains: how to incorporate equipment aligned with ecological sustainability principles while preserving their identity?





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