

Art Brussels
24 - 27 April 2025

artbrussels41st

Press Kit

ART BRUSSELS 2025 A STRONG AND EXPANSIVE ARTISTIC PROGRAMME

Art Brussels returns for its 41st edition from 24 to 27 April 2025, bringing together 165 galleries from 35 countries in five curated sections - Prime, Solo, '68 Forward, Discovery and Invited. In addition to showcasing more than 800 artists, the fair introduces a curated and compelling selection of artistic projects that expands its programme and brings all forms of contemporary art into focus.

Art Brussels 2025 introduces two major new initiatives: *The Screen*, a curated video art programme featuring works selected by Eliel Jones (Curator of Performance and Time-based Media at KANAL-Centre Pompidou) and Brussels-based filmmaker Alex Reynolds, and *Monumental Artworks*, an exhibition of large-scale installations curated by public art expert Carine Fol (City of Brussels). These projects reflect the fair's commitment to fostering experimentation and providing a dynamic platform for artistic expression.

Beyond these new additions, visitors will encounter striking site-specific projects, including a special entrance installation by Céline Condorelli (represented by Galeria Vera Cortês, Lisbon) and *Carton plein*, an archival project led by Juan d'Oultremont. The *KickCancer Collection* also returns, this year featuring curator Zoë Gray (Bozar), who will activate the project during the fair. Additionally, the Fédération Wallonie-Bruxelles presents young artist Maëlle Dufour with a monumental installation, while Maison Ruinart will present guest artist Lélia Demoisy with new works made in the context of *Conversations with Nature*.

The 75th anniversary of the *Belgian Art Prize* will be marked by the special exhibition *Back to the Future* in the Stibbe Lounge of the fair, and SOFAM will present the artists which were granted with the recently founded *Pomona Art Prize*.

With this dynamic and diverse programme, Art Brussels 2025 reaffirms its role as a leading platform for contemporary art, bringing together artists, galleries, collectors, and curators who want to explore contemporary art in all its forms in an environment that encourages discovery and dialogue.

Enhanced Prizes: Strengthening Support for Artists and Galleries
Art Brussels is proud to announce a new vision for two of its most significant awards

DISCOVERY ACQUISITION PRIZE, SUPPORTED BY MOLESKINE

Formerly the Discovery Prize, this award now focuses on supporting museum collections. Instead of rewarding the winning gallery for the best booth presentation in the Discovery section, the prize will now take the form of an increased acquisition budget—up to €10,000 (previously €5,000)—for purchasing an artwork for a museum collection.

For Art Brussels 2025, the selected institution will be the **Royal Museums of Fine Arts of Belgium**, with Inga Rossi-Schrimpf (Director of Collections) and Pierre-Yves Desaiwe (Curator) joining the previously announced jury – Marjolaine Lévy (Independent Curator), Tim Roerig (Curator, Z33), and Axel Wieder (Director of the Berlin Biennale)

This revised format strengthens the prize's impact by providing meaningful recognition and support to the artist, the gallery, and the museum.

SOLO PRIZE, SUPPORTED BY THEMERODE

Since its establishment in 2008, the Solo Prize has recognised outstanding artistic presentations at Art Brussels. For Art Brussels 2025, the prize money will be increased from €10,000 to €15,000, further enhancing support for the winning artist.

ARTISTIC PROJECTS

Portal A.

Artistic Intervention by Céline Condorelli

For Art Brussels 2025, Céline Condorelli (b. 1974) has created a site-specific installation that reimagines the entrance to the fair. Entering an art fair mirrors the experience of stepping onto a theatrical stage. Through the use of curtains, Condorelli draws a connection between the act of arrival and the 'entrée', the stage—the Bühne. On this stage, exhibitors and visitors perform their respective positions in relation to each other.

Céline Condorelli is an artist whose work explores the intersections of art, architecture, design, and social engagement. Of French and Italian descent, she is based in London. Her practice often takes the form of structures that function as both artworks and material supports for social interaction, performance, and exhibition-making.

Condorelli has exhibited widely, including at The National Gallery, the Liverpool Biennial, the Gwangju Biennale, and Van Abbemuseum. She was a founding director of Eastside Projects, the artist-run space in Birmingham, and her work frequently engages with themes of friendship, collaboration, and support structures—both conceptually and physically. She is also the author of *Support Structures* (2009), a book examining how art and architecture facilitate social and cultural interactions.

Currently a professor at HfG Karlsruhe, Condorelli holds a PhD in Research Architecture from Goldsmiths College, London (2013). She previously earned an MA in the History and Theory of Architecture from the University of East London (2000) and completed her architectural studies at the Architectural Association School of Architecture in London (RIBA Part 1, 1995; RIBA Part 2 and Diploma, 1999).

At Art Brussels, Céline Condorelli is represented by **Galeria Vera Cortês (Lisbon)**.

The Screen A New Platform for Video Art

Art Brussels 2025 is proud to launch The Screen, **a new curated screening programme dedicated to video art**. This initiative offers participating galleries the opportunity to present a video work by one of their artists, fostering deeper engagement with time-based media within the fair's dynamic setting.

A professional jury, composed of **Elieel Jones** (Curator of Performance and Time-based Media at KANAL-Centre Pompidou) and Brussels-based filmmaker **Alex Reynolds**, has carefully reviewed the submissions by galleries and selected six standout video projects. Each selected work will be given a dedicated one-hour screening slot at the Tribune at the fair, ensuring maximum visibility for fair attendees. With two screenings per day from Friday to Sunday, The Screen establishes a focused space for video art, enriching the visitor experience and highlighting the medium's significance in contemporary artistic practice.

"We were pleasantly surprised to receive a long list of submissions as part of the inaugural edition of The Screen at Art Brussels, and we spent some considerable time watching the video works together. In the end we were most drawn to work done in the past few years, not least because we were excited by the possibility of further circulating them at the fair. Though there isn't a singular thematic line between these video works they all play with the documentary and experimental essay form, at times rubbing with the personal and fictional. From the jolting eye of a sleeping dog to mysterious white clouds, these works fulfil the artists' markedly different impulses to show us something about the world today."

—**Elieel Jones & Alex Reynolds**.

By introducing *The Screen*, Art Brussels reaffirms its commitment to showcasing diverse artistic expressions, further cementing its position as a key meeting point for collectors, curators, and art enthusiasts.

List of the selected works:

- Pedro Barateiro, *Love Song*, 2024, 30 min. Represented by GALERIA FILOMENA SOARES (Booth #5D-12)
- Mariona Berenguer, *La Siesta*, 2023, 6 min 48 sec. Represented by NAVE (Booth #6D-07)
- Céline Condorelli, *After Work*, 2022, 13 min. Represented by Galeria Vera Cortês (Booth #5D-34)
- Hannah Perry, *Manual Labour*, 2024, 17 min. Represented by GALERIE KANDLHOFER (Booth #6D-08)
- Léonard Pongo, *Tales from the Source*, 2024, 39 min. Represented by Kristof De Clercq gallery (Booth #5E-20)
- Emmanuel Van der Auwera, *White Cloud*, 2023, 18 min 30 sec. Represented by Harlan Levey Projects (Booth #5C-41)

Monumental Artworks A Showcase of Large-Scale Installations

Art Brussels 2025 is excited to present Monumental Artworks, a new initiative dedicated to large-scale sculptures and installations. This special selection will feature ambitious works displayed both outdoors in front of Hall 5 and indoors in designated open spaces within the fair, creating striking focal points throughout the event.

Curated by Carine Fol, an expert in art in public spaces for the City of Brussels, Monumental Artworks provides participating galleries with the opportunity to exhibit pieces that transcend the traditional booth format. These commanding installations will enhance the fair's visual landscape and offer visitors a dynamic encounter with works that push the boundaries of scale and presence.

"For the second year running, Art Brussels is collaborating with the City of Brussels to present a selection of monumental sculptures by Belgian and international artists, based on gallery proposals, in front of the Palais 5 at Brussels Expo. Inside the fair, the artist Tapta, who initiated the City of Brussels' Urban Art Committee in 1996 with the support of the College of the Mayor, Aldermen and Alderwomen, will be honoured. This year's selection reveals 13 artworks that are strongly rooted in the present-time and are formally oscillating between minimalism, expressionism and assemblage, etc. The artists give expression to formal and existential questions, certainties and uncertainties in the face of a world where democracy seems to be faltering. They underline how art offers an ultimate and humanist revenge, even a message of hope, on the dominant powers."

– **Carine Fol**

With Monumental Artworks, Art Brussels continues to champion innovative artistic expressions, reinforcing its role as a leading platform for contemporary art.

List of the selected works:

- Willem Boel, Sancho Don't Care #05, 2017 / Concrete mixer, iron, paint, tape, cable, aluminum, mesh, cast iron, wood, plastic, rope, 1100 x 1100 x 800 cm. Represented by Barbé (booth #5A-20).
- Rui Chafes, Trago-te em mim como uma ferida, 2000 / Iron, 96 x 74 x 800 cm. Represented by GALERIA FILOMENA SOARES (booth #5D-12).
- Marisa Ferreira, Series Industrial Windows I, 2018 / Powder-coated stainless steel, acrylic glass, 206 x 166 cm per panel; total of 2 panels. Represented by Galeria Presença (booth #5B-34).
- Karl Karner, Kä r, 2024 / Aluminium, 250 x 200 x 200 cm. Represented by Galerie Kandlhofer (booth #6D-08).
- KRJST Studio (Erika Schillebeeckx & Justine de Moriamé), Cosmogony, 2022 / Jacquard weaving, acrylic, recycled yarns, elirex, paper ribbon, viscose, cotton, natural and synthetic rubber, 1000 x 250 cm. Represented by Galerie La Forest Divonne (booth #5A-46).
- Jonathan Meese, DR. SAUGERZ DE KUNST (DER ERZROSAROTEPALCHENPANTHERZ DE LARGE GÄHNT), 2021 / Bronze, patinated, painted, 232 x 158 x 100 cm + 15 x 95 x 105 cm (steel plinth). Represented by Tim Van Laere Gallery (booth #5C-36).
- Jean-Bernard Métais, Komolebi, 2018 / Perforated metal and epoxy paint, 360 x 100 x 90 cm. Represented by Galerie La Forest Divonne (booth #5A-46).
- Hilde Overbergh, A Continuous Perceptual Present, 2025 / Metal construction, photoprint on PVC panels, wooden planks, paint, clamps, 310 cm x 260 cm. Represented by Whitehouse Gallery (booth #5A-47).

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- Joost Pauwaert, *Rocket*, 2024 / Steel, patinated copper, 700 x 160 x 160 cm. Represented by Barbé (booth #5A-20).
 - Thomas Schönauer, *Cultivator 23*, 2021 / Stainless steel sculpture (Glass Blasted – Matte), 305 x 295 x 455 cm. Represented by Dan Galeria (booth #6A-18).
 - Tapta, *Découper / assembler / appuyer*, 1980s / Neoprene with bolts and nuts, circa 195 x 160 x 93 cm (in 3 pieces). Represented by Maurice Verbaet Gallery (booth #5C-50 and 5C-52).
 - Tapta, *Néoflexible*, 1985 / Neoprene with bolts and nuts, circa 180 x 700 x 60 cm. Represented by Maurice Verbaet Gallery (booth #5C-50 and 5C-52).
 - Antoine Waterkeyn, *A Day is Done*, 2024 / Acrylic, lacquer, medium and (iridescent) pigments on wooden ladders, dimensions variable. Represented by FRED&FERRY (booth #6C-22).
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Conversations with Nature

By Lélia Demoisy for Maison Ruinart

Born in 1991, Lélia Demoisy lives and works in the Yvelines region near Paris. She graduated from the Arts Décoratifs de Paris in 2015. Her sculptures and installations examine our relationship with nature and the living. Often associated with steel, the tree occupies a fundamental place in her work. For her sculpture projects she has collaborated with landscape architects at Chaumont-sur-Loire (2015), Lausanne Jardins (2019) and Annecy Paysages (2021). In 2019, she took up a residency at Tribu de Trueno in Patagonia, Argentina, and begun a research project based on Indian ink drawing and screen printing.

Since last year, her sculpture *Between Us* (Entre Nous, 2024) has been on display at 4 RUE DES CRAYERES in Reims. Together with Christophe Gautrand, the garden's landscape artist, Lélia Demoisy chose two ancient maples growing on the site and wrapped them with luminous white steel wire, highlighting the invisible connections between them, as well as the idea that an ecosystem is richer and more diverse than the sum of its parts.

As a guest artist for Conversations with Nature in 2025, Lélia Demoisy has created a series of artworks echoing the Maison's commitment to biodiversity.

« I want to enable viewers to have new experiences with nature and better understand our interdependence. »

— **Lélia Demoisy**

Lélia Demoisy is represented by **By Lara Sedbon** (Paris).

OYAS

by Maëlle Dufour, curated by Dorothee Duvivier with the support of Fédération Wallonie-Bruxelles

Since its beginnings, Maëlle Dufour (1994) has focused on creating sculptural and monumental installations that question the destruction of living resources and the environment by humans. Her works often reflect an era and a history, and bear testimony to what persists. They are like ruins torn from their original context and rehabilitated in the field of art. Created in glass and mirrors in natural landscapes, her recent works underline the human propensity to always want to control nature by opposing it with the artificiality of her work.

For the special context of the Art Brussels fair, Maëlle Dufour is producing hundreds of ceramic Oyas whose shape and material are reminiscent of plastic jerrycans. These jars, usually buried near plants as an ancestral soil irrigation system, sound the alarm about the disappearance of water, now quoted on the stock market in the same way as oil.

A toxic and cumbersome landscape, the accumulation of ceramics, half oya, half jerrycan, falls into the fair, which excess and over-consumption have not spared. Wedged between two immaculate picture walls, the Oyas spread across a synthetic green lawn that evokes the artificiality of the world and the ordered nature of our gardens. Revealing the absurdity of our modes of production and consumption, this accumulation produces a heap of hybrid objects that have become useless in a space where visitors struggle to find their place.

Behind Layers

By Art Brussels' Main Partners – Delen Private Bank & Bank Van Breda

The two sister banks, which together support Art Brussels as the principal partners, will present the exhibition Behind Layers in their shared lounge:

“Delen Private Bank and Bank Van Breda share an ideology, a belief in being straightforward, grounded and transparent. This is how we create peace of mind for our clients. Our space at Art Brussels, where elementary shapes take center stage, reflects that belief and simultaneously illustrates our love for capturing the essence. The artworks and designs, carefully curated by Delen Private Bank and Bank Van Breda, invite you to take a breath and clear your head. So take a moment to reflect, to unravel the layers and see things as they are.”

About Delen Private Bank

Delen Private Bank specialises in wealth management and planning. The Bank invests its clients' assets with a long-term vision and offers concrete advice for optimal planning.

About Bank Van Breda

Bank Van Breda supports its customers in their financial choices, so that they can enjoy their passions. It anticipates the future needs of its customers - entrepreneurs and professionals - through a personal approach and targeted support.

Since 1998, the two banks have been joining forces to help customers build and plan their financial futures. Preserving their respective identities and making the most of their expertise are the foundation of this successful collaboration.

Back to the Future - Belgian Art Prize celebrating its 75th anniversary Curated by Emmanuel Lambion in conversation with Charlotte Crevits

With the essential support of Stibbe

Generously insured by Hiscox

The rich history of the *Belgian Art Prize*, formerly known as *Jeune Peinture Belge*, has undoubtedly been a landmark of the evolution of the Belgian art scene since 1950.

Originally born as a private initiative, which it remains today, the non-profit association *Jeune Peinture Belge* emerged following the dissolution of the eponymous art movement. This movement featured artists such as Gaston Bertrand, Anne Bonnet, Mig Quinet, Rik Slabbinck, and later, Pierre Alechinsky, Jean Milo, Antoine Mortier, Luc Peire, Georges Collignon, Serge Creuz, Jo Delahaut, Edmond Dubrunfaut, Kurt Lewy, Jules Lismonde, and Jean Rets, under the helm of the late Robert Delevoy.

Pierre Crowet, soon followed by his son-in-law Roland Gillion, took over the chair of the association and established a biennial Prize which was awarded every two years and exhibited at the Palais des Beaux-Arts (now known as BOZAR).

The aim was to support and promote artists established in Belgium, “without prejudice to school or trend”, under the age of 35. Over the years, the Gillion-Crowet award was complemented by additional prizes, such as the Palais des Beaux-Arts, Langui and ING prizes.

In 2017, under its new identity as the Belgian Art Prize, the award underwent a rejuvenation, emphasising artistic relevance, innovative insights and the diversity of artistic practices. Significant changes were made to the selection process and criteria, including the removal of the age limit and the replacement of the open call by a nomination process.

Faced with the daunting and almost impossible task of compiling a retrospective of the most significant laureates of the past 75 years, the curators chose to focus on a forward-looking perspective. Considering various balances and criteria (gender, linguistic community, discipline, aesthetic vocabulary, awards received, level of recognition or integration into the market), they preselected eight former laureates of the BAP.

To each of them, the curators suggested presenting an artistic conversation with an artist who has never participated in the Belgian Art Prize but could potentially be eligible.

Here is the surprising and original result that you will discover in this exhibition: eight duo presentations aimed at opening the Belgian Art Prize to 75 more years of discoveries and continued support for contemporary art!

Els Dietvorst & Flor Veronica J. Maesen, Ann Veronica Janssens & Gijs Milius, Leen Voet & Klaas Op de Beeck, Sophie Whettnall & Laurence Petrone, Juan d’Oultremont & Etiennette Plantis, Sébastien Reuzé & Arnaud Eubelen, Emmanuel Van der Auwera & Haseeb Ahmed, Pieter Vermeersch & Le Chauffage.

Carton Plein

By Juan d'Oultremont in collaboration with ULB - Université libre de Bruxelles (Archives, Heritage and Special Collections & the Library of Human Sciences)

What remains of an exhibition once the works have been taken down? A memory, an echo... and sometimes simply an invitation card.

The artist Juan d'Oultremont has been collecting these fragments of memory for decades. More than 10,000 carefully archived exhibition invitations create a true mapping of contemporary art in Belgium. These invitations, often ephemeral, bear witness to the graphic trends, curatorial audacity and artists of yesterday and today, and here they become the material for an archive in motion. They tell the story of an artistic scene in perpetual evolution, where connections are multiplying, where certain names disappear while others assert themselves. They evoke the places - mythical galleries, singular museums, temporary initiatives - that have left their mark on the Belgian artistic cultural landscape over the last fifty years. They document the programming choices made. They list the risk-taking and elective affinities that have shaped contemporary art.

But this collection is not a straight compilation. It needs to be activated. For Art Brussels 2025, under the name CARTON PLEIN, it will become a collective work, an archive in the process of transformation, just waiting to be expanded!

In collaboration with ULB's Archives, Heritage and Special Collections and the Library of Human Sciences, this project questions the boundary between conservation and activation, between memory and creation. Here, the archive does not halt history, it extends it, shapes it and brings a new dynamic to it.

The KickCancer Collection is back at Art Brussels – now with curator Zoë Gray (Bozar)

The KickCancer Collection returns to Art Brussels, inviting visitors to experience what "Small Art with a Big Heart" truly means. The collection will feature original, postcard-sized artworks provided by participating galleries and their talented artists. Each piece will be sold anonymously, with all proceeds supporting KickCancer's beautiful mission: to cure every child with cancer.

This year, there's a new spark! The collection has its first-ever curator Zoë Gray, Director of Exhibitions at Bozar. Her take? "It will be an exciting challenge to curate a presentation of works submitted anonymously, and in a shifting show where works disappear when they are sold. I shall expect the unexpected, as Oscar Wilde recommended!"

BeCraft - presenting Cru Atelier, Joséphine Hazard, Patrick Jadot, Louise Limontas and Annick Tapernoux

When it is exploited, the original decorative or utilitarian function of a work of art does not diminish the commitment that the creator has imbued it with. Today, the artist-craftsman uses his know-how, which remains essential, to transcend it, using it in the service of a creative, innovative idea, a conviction, or a question that urgently needs to be raised.

To illustrate the relevance of the utilitarian as a catalyst for emotions but also as a vector of meaning, BeCraft has called upon five artist-members from the Fédération Wallonie-Bruxelles. On furniture designed for the occasion by Cru Atelier, they set the table of trades, reflect on a reality, and remind us of the inevitable, much like the ancient still lifes. Unlike the time when it would have been appropriate to ask why so much luxury, it is now urgent to ask why so much obsolescence and lifeless creation. Bringing an added soul, focusing on the creative gesture and the nature of creation—this is precisely the role that artist-craftsmen must play.

Through the reference to this almost *Déjeuner sur l'herbe*, the creators boldly place themselves within history and invite us to savour art, whatever it may be, as it should be. To savour it with the eyes, touch, and mouth—visualise the prestigious gesture of the goldsmith with Annick Tapernoux; embrace the richness of old and new textile techniques condensed on the tablecloth by Louise Limontas, designed for the event; feel the rough texture of a zoomorphic vase by Joséphine Hazard with the fingertips; taste the creamy softness of Patrick Jadot's porcelain with the mouth.

A feast of nature where the utilitarian object and the work of art merge through the simple act of creation.

PERFORMANCES

'Where the Body Begins'

Performance – Curated by Luk Lambrecht

Directed by Carina Gosselé and Liesbet Hermans

In collaboration with Open Senses Lab, PXL-MAD School of Arts

This performance invites visitors to engage with art beyond the visual. Performers navigate the exhibition in a state of heightened attentiveness, gently inviting visitors into a shared sensory experience. In a world driven by speed and distraction, this performance slows down time, deepens perception, and fosters an intimate dialogue between movement, sound, and space. Through headphones, poetic and philosophical fragments intertwine with the artworks, weaving layers of silence and meaning. This interplay of slowness, sound, and presence transforms the way we encounter art, opening a space for reflection and connection amidst the rush of the world.

Performed by students of the Open Senses Lab, PXL-MAD School of Arts: Carolina Alberghini, Nette Missotten, Surya Van den Biggelaar, Lune Marchal, Jo Neyens, Lies Duchateau, Merel Thomissen, and Preben Nilis

Language: English

Duration: 20 minutes / performance

When: Friday, April 25; Saturday, April 26; and Sunday, April 27 – each day from 2pm till 5pm

Where: Art Brussels, starting point at the entrance of Hall 5 (after registering at the fair)

How to participate: Register (for free) at the INFO desk on the day of the performance (entrance of Hall 5). First come, first served. Limited to 6 participants per slot.

Breaking Free by Lieven De Boeck

The Circus – Embracing Fluidity in Art and Identity (as featured in zine LDB+)

In the performance *The Circus*, these various roles converge in a vibrant spectacle, each represented by uniquely designed yet interchangeable costumes. Visitors—whether artists, curators, critics, or casual attendees—can assume any role simply by wearing the corresponding costume. This fluid exchange of identities blurs the boundary between creator and observer, seamlessly merging the roles of "outsider" and "insider." Within this space, identity, status, and authorship exist in a continuous and natural state of flux.

"A previous performance, *the Parade What's Going On?*, inspired me to rethink the roles within the art world—artist, curator, visitor, gallerist, critic, historian, and even the artwork itself—and to transform these rigid definitions into dynamic, participatory experiences."

— **Lieven De Boeck**

Lieven De Boeck is represented by **Meessen** (Brussels)

Language: English

Duration: 1 hour

When: Thursday, April 24, at 1 PM, 3 PM, and 5 PM

Where: Art Brussels (starting point to be confirmed)

GALLERIES 2025

Art Brussels 2025 selected galleries in numbers:

- 165 galleries from 35 countries in 5 sections:
- 108 galleries in Prime
- 27 Solo presentations
- 14 galleries in '68 Forward
- 36 galleries in Discovery
- 7 Invited

61% are returning galleries (101 galleries in total) – 39% new participating galleries (64 new galleries)

31 galleries with a space in Brussels take part in the fair.

Distribution per countries: 26% of galleries from Belgium, 17% from France, 13% of galleries from outside of Europe, 8% from Germany, 8% from Mediterranean countries*.

*The list of participating countries is based on one location per gallery, determined by the location from which the gallery applied, even if some galleries have multiple spaces in different countries.

LIST OF GALLERIES 2025

PRIME

#

- 1 Mira Madrid, Madrid & Galerie Thomas Schulte, Berlin
- 3+1 Arte Contemporânea, Lisbon

A

- ADN Galeria, Barcelona, Paris
- ADZ, Lisbon
- AKINCI, Amsterdam
- Althuis Hofland Fine Arts, Amsterdam
- Andersen's, Copenhagen
- Andréhn-Schiptjenko, Stockholm, Paris
- annex14, Bern, Zurich
- Galleria d'Arte Maggiore g.a.m., Paris, Bologna, Venice
- ARTNUEVE, Murcia

B

- BARBÉ, Ghent
- Belgian Gallery, Brussels
- Berg Gallery, Stockholm
- Sébastien Bertrand, Geneva
- Bigaignon, Paris
- Blouin Division, Montreal, Toronto
- By Lara Sedbon, Paris

C

- Galerie C, Neuchâtel, Paris
- CARVALHO PARK, New York
- Ceysson & Bénétière, Saint-Étienne, Paris, Lyon, Panéry, Wandhaff, New York, Tokyo
- Galeria Vera Cortês, Lisbon

D

- DAN Galeria, São Paulo
- Dauwens & Beernaert Gallery, Brussels, Knokke
- De Brock, Knokke
- Kristof De Clercq gallery, Ghent
- Dep Art Gallery, Milan, Ceglie Messapica
- Dirimart, Istanbul, London

E

- Gallery EXIT, Hong Kong

F

- Gallery FIFTY ONE, Antwerp
- Galeria Francisco Fino, Lisbon
- Galerie Thomas Fuchs, Stuttgart

G

- Gaudi Zitter, Brussels & KIN, Brussels
- Annie Gentils Gallery, Antwerp
- The Goma, Madrid
- Green On Red Gallery, Dublin
- ROBERT GRUNENBERG, Berlin

H

- HdM Gallery, Beijing
- Cecilia Hillström Gallery, Stockholm
- Hopstreet Gallery, Brussels
- Xavier Hufkens, Brussels

J

- Galerie Jahn und Jahn, Munich, Lisbon
- rodolphe janssen, Brussels

K

- KETELEER GALLERY, Antwerp
- KIN, Brussels

L

- Galerie La Forest Divonne, Brussels, Paris
- Galerie La Patinoire Royale, Brussels
- galerie lange + pult, Genève, Zurich, Auvernier
- Irène Laub Gallery, Brussels
- Lazy Mike, Riga, Seoul
- Galerie Lelong & Co., Paris, New York
- Les Douches la Galerie, Paris
- Galerie Christian Lethert, Cologne
- Harlan Levey Projects, Brussels

M

- MAGNIN-A, Paris
- Galerie Ron Mandos, Amsterdam
- MARUANI MERCIER, Brussels, Knokke, Zaventem
- Galerie Maubert, Paris
- Galerie Greta Meert, Brussels
- Meessen, Brussels
- Mendes Wood DM, Brussels, São Paulo, Paris, New York, Germantown
- Nino Mier, Brussels, New York
- Ani Molnár Gallery, Budapest
- MONITOR, Rome, Portugal, Pereto
- Galerie Eric Mouchet, Paris, Brussels
- Galeria BRUNO MÚRIAS, Lisbon

N

- NEWCHILD, Antwerp
- NF/NIEVES FERNÁNDEZ, Madrid
- Nosbaum Reding, Luxembourg, Brussels

P

- P420, Bologna
- PACT, Paris
- Galerie Claudine Papillon, Paris
- Pedrami Gallery, Antwerp
- Guy Pieters Gallery, Knokke
- Galleria Poggiali, Firenze, Milan, Pietrasanta
- Galeria Presença, Porto

Q

- QG Gallery, Brussels, Knokke

R

- Almine Rech, Brussels
- Michel Rein, Paris, Brussels
- Repetto Gallery, Lugano
- Rossicontemporary, Brussels
- Ruttkowski;68, Paris, Cologne, New York, Düsseldorf
- RX&SLAG, Paris, New York

S

- SAENGER Galería, Mexico City
- Salgadeiras Arte Contemporânea, Lisbon
- Richard Saltoun Gallery, London, Rome, New York
- galerie Sator, Paris, Romainville
- Galerie Thomas Schulte, Berlin
- Semiose, Paris
- SMAC Gallery, Cape Town, Stellenbosch
- Galeria Filomena Soares, Lisbon
- Sorry We're Closed, Brussels
- NILS STÆRK, Copenhagen
- Stems Gallery, Brussels

T

- Galerie Suzanne Tarasieve, Paris
- TEMPLON, Paris, Brussels, New York

V

- Gallery Sofie Van de Velde, Antwerp
- Van de Weghe, New York
- VAN HORN, Düsseldorf
- Tim Van Laere Gallery, Antwerp, Rome
- Axel Vervoordt Gallery, Wijnegem, Hong Kong

W

- Wetterling Gallery, Stockholm
- WHATIFTHEWORLD, Cape Town
- Whitehouse Gallery, Brussels

Z

- z2o Sara Zanin, Rome
- Zidoun-Bossuyt Gallery, Luxembourg, Paris, Dubai
- Zwart Huis, Brussels

SOLO BOOTHS

- Blouin Division, Montreal, Toronto / Tammi Campbell
- By Lara Sedbon, Paris / Lélia Demoisy
- Ceysson & Bénétière, Saint-Étienne, Paris, Lyon, Panéry, Wandhaff, New York, Tokyo / Marinette Cueco
- Dep Art Gallery, Milan, Ceglie Messapica / Gerold Miller
- Dirimart, Istanbul / Bedri Rahmi Eyüboğlu
- Annie Gentils Gallery, Antwerp / Yann Freichels
- Green On Red Gallery, Dublin / Damien Flood
- ROBERT GRUNENBERG, Berlin / Brandon Lipchick
- Xavier Hufkens, Brussels / tbc
- rodolphe janssen, Brussels / Matthew Hansel
- KETELEER GALLERY, Antwerp / Mircea Suci
- Galerie La Patinoire Royale, Brussels / Lebohang Kganye
- Harlan Levey Projects, Brussels / Emmanuel Van der Auwera
- Galerie Ron Mandos, Amsterdam / Mounir Eddib
- MARUANI MERCIER, Brussels, Knokke, Zaventem / Joshua Hagler
- Mendes Wood DM, Brussels, São Paulo, Paris, New York, Germantown / Julien Creuzet
- NEWCHILD, Antwerp / Andrew Sendor
- QG Gallery, Brussels, Knokke / Franz Gerritz
- Rossicontemporary, Brussels / Marie Rosen
- Semiose, Paris / Justin Liam O'Brien
- Sorry We're Closed, Brussels / Julia Isidrez
- Galerie Suzanne Tarasieve, Paris / Anna Tuori
- TEMPLON, Paris, Brussels, New York / tbc
- Maurice Verbaet Gallery, Knokke / TAPTA
- Wetterling Gallery, Stockholm / Marjolein Rothman
- Whitehouse Gallery, Brussels / Simona Mihaela Stoia
- z2o Sara Zanin, Rome / Adelisa Selimbašić

Art Brussels wishes to encourage galleries to make distinctive statements by presenting one specific project by an individual artist. This allows visitors to discover the work of an artist in greater depth.

The best Solo presentation at the fair is rewarded with the Solo Prize, including a cash award of €10.000 for the artist. The selection is made by a professional jury. This year, the members of the Solo jury are: Ann Demeester (Director, Kunsthaus Zürich), Jérôme Sans (Independent Curator), and Bruno Verbergt (Director, MuZee, Permeke Museum, and Luc Peire museum).

The Solo Prize is supported by TheMerode, private members' club.

'68 FORWARD

- 418 Gallery, Cetate, Munich / Vincentiu Grigorescu, Romul Nutiu, Diet Sayler
- Galerie Sabine Bayasli, Paris / Fabio Rieti
- Calvaresi, Buenos Aires / Luis Ouvrard
- Dierking, Zurich / Englebert Van Anderlecht, Jef Verheyen
- EAST, Strasbourg / Wolf Vostell
- edition & galerie hoffmann, Friedberg / Gudrun Piper, Leon Polk Smith, Jeffrey Steele, Yoko Terauchi
- Ivan, Bucharest & Galeria Monopol, Warsaw / Florina Coulin, Adela Petrescu, Mariuccia Secol, Jacek Sempoliński
- Galerie Laurentin, Paris, Brussels / André Beullens
- Galeria Monopol, Warsaw / Florina Coulin, Adela Petrescu, Mariuccia Secol, Jacek Sempoliński
- Ewa Opalka Gallery, Warsaw / Ewa Partum
- POLKA, Paris / Franco Fontana, Berengo Gardin, Luigi Ghirri, Mario Giacomelli
- Erica Ravenna, Rome / Vincenzo Agnetti, Tomaso Binga, Alighiero Boetti, Simona Weller
- Gallery RIMA, Belgrade, Kragujevac / Djordje Ivačković
- Maurice Verbaet Gallery, Knokke, Antwerp, Brussels / Guy Baekelmans, Balder, Etienne Elias, Louis-Marie Londot, Pol Mara, Cel Overberghe, Marcel Van der Plancke, Paul Van Hoeydonck, Mi Van Landuyt

A new prize, '68 Forward,' will award €5000 to the best booth in this section, recognizing excellence among participating galleries.

The members of the '68 Forward jury are: Melanie Deboutte (Curator, Raveel Museum), Yilmaz Dziewior (Director, Museum Ludwig Cologne), Margriet Schavemakers (Curator, Kunstmuseum Den Haag).

DISCOVERY

- 22,48 m², Romainville / Nicolas Boulard, Jean-Baptiste Caron
- AFIKARIS, Paris / Géraldine Tobe
- anonymous gallery, New York, Mexico City / Cristine Brache
- ArtNoble Gallery, Milan / Giulia Mangoni
- Berntson Bhattacharjee, London / Jessie Stevenson, Georg Wilson
- Bradwolff & Partners, Amsterdam / Iva Gueorguieva, Jaehun Park
- Josilda da Conceição, Amsterdam / Nadim Choufi
- The Drawing Room, Makati City / Roberto Feleo, Gerardo Tan
- Falko Alexander Gallery, Köln / Hyperweirdkids, Aaron Scheer
- FRED&FERRY, Antwerp / Thomas Verstraeten
- Galerie Claire Gastaud, Paris, Clermont-Ferrand / Judith Grassl
- GoMulan Gallery, Amsterdam / Dion Rosina
- JOEY RAMONE, Rotterdam / Maurice Meewisse
- Galerie Kandhofer, Vienna / Hannah Perry, Harminder Judge
- Galerie Russi Klenner, Berlin / Adam Lupton
- L.U.P.O. — Lorenzelli Projects, Milan / Aniela Preston
- Lutnița, Chișinău / Alex Bodea, Flaviu Cacoveanu
- MARTINETZ, Cologne / Mary-Audrey Ramirez
- Mind Set Art Center, Taipei / Bogdan Vlăduță
- Modern Animals Gallery, Zurich / Frederika Dalwood, Sarah Richaniv
- Galeria NAVE, Lisbon & Paseolab, Lima / Francisco Correia, Marcia Tello
- OFFICE IMPART, Berlin / Salomé Chatriot, Pola Sieverding
- TATJANA PIETERS, Ghent / Mae Dessauvage, Anneke Eusen
- RAVNIKAR, Ljubljana / Helena Tahir
- Thomas Rehbein Galerie, Cologne / François Jacob
- Tom Reichstein contemporary, Hamburg / Hannah Bohnen, Ylva Carlgren
- BRITTA RETTBERG, Munich / Olga Migliaressi-Phoca
- Romero Paprocki, Paris / Kai-Chun Chang
- PLUS-ONE Projects, Antwerp / Daan Couzijn
- SUPPAN, Vienna / Karo Kuchar
- Swivel Gallery, New York / Ivana Štulić
- TOMAS UMRIAN CONTEMPORARY, Bratislava / Lucia Tallová
- Verduyn Gallery, Moregem & The Why Not Gallery, Tbilisi / Gvantsa Jishkariani, Andreas Senoner
- Zalucky Contemporary, Toronto / Jim Verburg, Lan "Florence" Yee

Formerly the Discovery Prize, this award now focuses on supporting museum collections. Instead of rewarding the winning gallery for the best booth presentation in the Discovery section, the prize will now take the form of an increased acquisition budget—up to €10,000 (previously €5,000)—for purchasing an artwork for a museum collection.

For Art Brussels 2025, the selected institution will be the **Royal Museums of Fine Arts of Belgium**, with Inga Rossi-Schrimpf (Director of Collections) and Pierre-Yves Desaiève (Curator) joining the previously announced jury – Marjolaine Lévy (Independent Curator), Tim Roerig (Curator, Z33), and Axel Wieder (Director of the Berlin Biennale)

INVITED

- Artemis Gallery, Lisbon
- Beige, Brussels
- Brigitte Mulholland, Paris
- Nguyen Wahed, New York
- Night Café, London
- Pizza Gallery, Antwerp
- Galerie Prima, Paris

Invited is a diverse section that champions the evolution of the art market and provides booths to young and upcoming galleries who have never participated in Art Brussels before and who stand out for their ambition, programming, and curating, and in some cases, in ways they challenge the traditional gallery model. Participants have carte blanche for their presentation at the fair.

The best Invited booth at the fair is rewarded with the Invited Prize and will be endowed a voucher of €5.000 for a guaranteed participation in Art Brussels 2026. This year, the members of the jury are: Galila Barzilai Hollander (Art Collector), Koi Persyn (Curator, Jester), and Ariane Sutthavong (Independent Curator).

Note to the editors:**New Website & Online Viewing Room**

Art Brussels has launched a redesigned website, created by Milk & Cookies, to better serve the art community. With an intuitive navigation system, visitors can seamlessly explore articles, access enriched content, and enjoy a more engaging visual experience.

The website also features an Online Viewing Room (OVR), which will be live from the opening of the fair until May 1st at midnight, allowing visitors to browse and inquire about specific artworks online.

About

As the second oldest contemporary art fair in the world (preceded only by Art Cologne, which began in 1967), Art Brussels has a remarkable legacy. Its 41st edition reaffirms its status as a leading platform for contemporary art in Europe and a must-visit event on the international spring art calendar.

Art Brussels maintains its youthful and dynamic profile while celebrating its long tradition of discovery. For 4 days, collectors, gallerists, and art lovers from around the globe will converge in the European capital to experience a unique blend of artistic creativity, diversity, and cultural richness.

MAIN PARTNERS

Art Brussels is proud of its collaboration with its two main partners, Delen Private Bank and Bank Van Breda. The activities of sister companies Delen Private Bank and Bank Van Breda complement each other perfectly. Delen Private Bank focuses on wealth management and wealth planning, while Bank Van Breda is a bank of choice for entrepreneurs and professionals, both privately and professionally.

PRACTICAL INFORMATION

BRUSSELS EXPO

Halls 5 & 6
Place de la Belgique 1
1020 Brussels

OPENING DAY

Thursday 24 April 2025
Preview | 11am – 4pm
Vernissage | 4pm – 9pm

PUBLIC DAYS | 11am – 7pm

Friday 25, Saturday 26 & Sunday 27 April 2025

Online Viewing Room on artbrussels.com during the period of the fair.

Discover [here](#) the OFF Programme 2025 consisting of exhibitions and events taking place during Art Brussels inside and outside the capital by our partners' institutions and spaces:

Download the images of Art Brussels 2025 [here](#).

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