

# Keitelman Gallery

## PRESS RELEASE

### 20 YEARS OF TEFAF FOR KEITELMAN GALLERY

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The Keitelman Gallery was founded in 1981. It has participated in TEFAF Maastricht every year for the last two decades. Inside the bright gallery space on Van Eyck Street in Brussels, Avi and Valerie Keitelman present works by both historical and contemporary avant-garde artists of international reputation, from Belgium or elsewhere. Each year, the gallery proposes five individual or thematic exhibitions that build bridges between modern art and contemporary art. Since the 1980s, it has been supporting artists of various generations, who epitomize the developments of art over the 20<sup>th</sup> and 21<sup>st</sup> centuries.

#### **Keitelman Gallery's booth at the 2013 edition of TEFAF (20<sup>th</sup> anniversary)**

This year I have selected post-war works, mainly from the 1960s, among which are a few sculptures, works by Jean Arp and by Marcel Broodthaers. The stand will also host a masterly gouache by Sol LeWitt (2,30 x 1,60 m) and a work by Yves Klein dating from 1959. Roughly speaking, the selected works belong to the same period and include great names that can be found in major international museums, but with different emphases. A present-day piece by El Anatsui, an internationally renowned African artist, will confer an up-to-date dimension on the selection. The stand will thus reflect the eclectic policy led by the gallery. I am extremely critical and demanding in the way I choose the artists and works to be exhibited. At TEFAF, I normally don't present any photographs, although I'm in charge of managing two important collections: those of **Lisette and Evsa Model**. I am keen on and I buy a lot of photography, but this is just a way for the gallery to diversify. I'll leave the layout of the stand to the care of Jean de Piépape, a French set designer and decorator who works with major galleries.

**[www.keitelmangallery.com](http://www.keitelmangallery.com)**

Keitelman Gallery, 44 rue Van Eyck, 1000 Bruxelles

For further information, please contact Valérie Keitelman (mobile: 0477 775 361)

Opening hours: Tuesday – Saturday, 12:00 – 6:00 pm.

Press contact: Agence Caracas - 32 4 349 14 41 - [info@caracascom.com](mailto:info@caracascom.com)

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## Three questions to Avi Keitelman

### **Why did you choose TEFAF as your number one art fair?**

TEFAF celebrates its 20<sup>th</sup> edition this year. This fair remains the most important one in the art and antiquities sector, and not the least for modern and contemporary art, even if the latter only surfaces here and there through rather classical works. What I adhere to in the TEFAF concept is the eclectic nature of its selection, as well as its focus on quality and authenticity, with a highly extensive vetting which provides a form of guarantee for collectors.

### **What do you think is the role of a gallery owner and why did you choose Brussels?**

I am a gallery owner and a consultant. I organize 5 exhibitions per year in the gallery in addition to participating to art fairs. I advise collectors and help them to build up their own collections, not only with works by our gallery's artists, but also with many other works by artists I have never presented. It is often a long-term collaboration. I work with young collectors on tight budgets, as well as with very well-informed collectors. Brussels has successfully created an increasingly open contemporary art market. However, the number of collectors does not appear to be rising as significantly as the number of galleries. The range of Belgian and French collectors already active in Brussels should therefore be extended to collectors abroad. Brussels must be able to attract them. Our gallery clients are mainly from Belgium and France. TEFAF connects us with major international museums and art collectors, including the Swiss, with whom we have a special relationship thanks to my wife Valérie.

### **How do you consider the work of art in the context of the art market today?**

A work of art remains pleasurable. It has value but it is not a product. If prices soar, the downside risk increases. Gallery owners present works by contemporary artists they can bank on, economically speaking. Every purchase represents a risk: as a gallery owner, I buy the works before I sell them. This is important when it comes to advising potential buyers. Still, prices are set according to rarity. But if artworks fetch such high prices that even the dealers cannot keep up, questions do arise. A record can be reached by one work, not by all the works of an artist, and this can't be the only indicator of an artist's market value. Every single work has its own distinct interest.