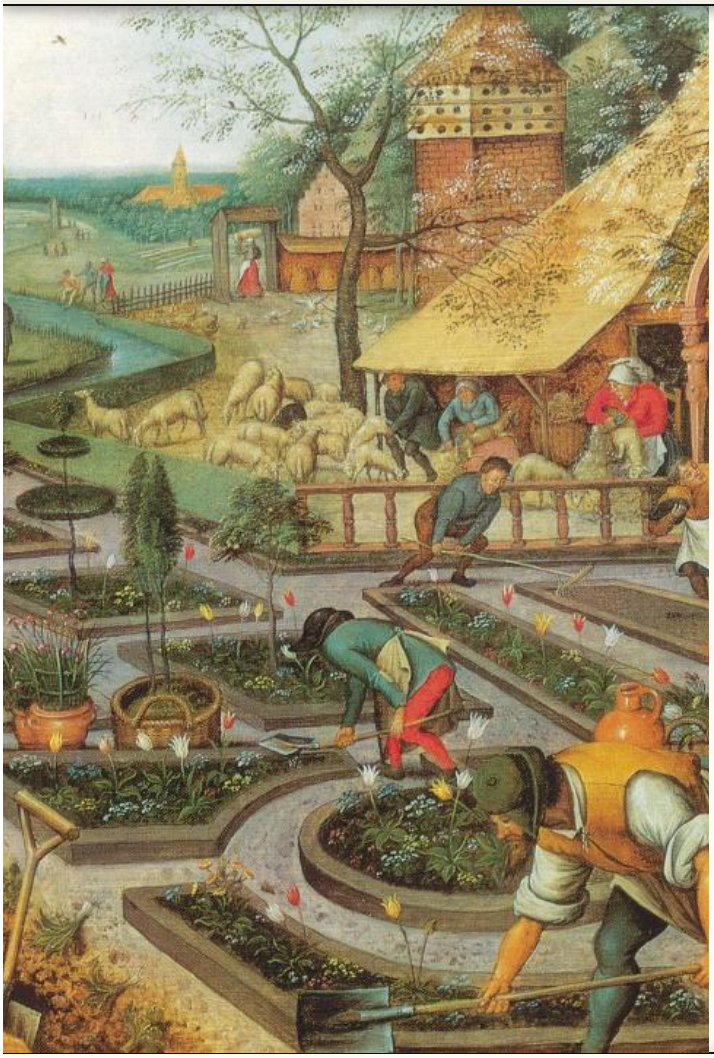


Pieter Brueghel the Younger (Brussels 1564 – Antwerp 1638), Allegory of Spring: Preparation of the Flowerbeds

EXHIBITIONS | PREVIEWS

From Brueghel the Younger to Memling: Galerie De Jonckheere unveils its new products in Paris ahead of TEFAF

A month after returning to the French capital, the historic gallery of Belgian origin inaugurates its new location by presenting a selection of Flemish paintings that trace the line for the maison's upcoming programs

Alberto Camogli | November 16, 2026 | 5 min read

ANCIENT ART

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In the *Old Masters* market, where the rarity (and scarcity) of the works and the rigor of attribution determine the real commercial balances, the geographical movements of the great dealers never respond to purely representative logics. The return of the **Galerie De Jonckheere** to Paris, ten years after the closure of the previous location in the French capital, is placed exactly in this strategic perspective. Coinciding with its fiftieth anniversary, the Belgian-born dynasty of art dealers inaugurates a space at 65 rue du Faubourg Saint-Honoré, choosing to celebrate the milestone with the *exhibition "Trading the Unforgettable"*, open to the public from November 27 to December 19, 2026.

The parable of the gallery spans half a century of European collecting history, reflecting the transformations of the great financial and cultural markets. Founded in Brussels in 1976 by **Georges De Jonckheere**, the maison has built its international reputation on the study and sale of Flemish, Dutch and European paintings made between the fifteenth and seventeenth centuries. After the first landing in Paris in 1983 and the subsequent transfer of the operational center of gravity to Geneva in 2011, the reopening in the heart of the Faubourg Saint-Honoré - today under the joint leadership of **Georges**, **François** and **Laura De Jonckheere**, testifying to the passage through three generations, re-establishes a direct physical presence on a square that has become central to the European art market. An operation that is part of a consolidated curatorial model, in which art-historical philology is accompanied by exhibition projects inaugurated in 2012 to bring ancient masters into dialogue with modern art, as

The *"Trading the Unforgettable"* route functions as a preview showcase of the gallery's most recent acquisitions, destined to make up the backbone of the 2027 trade fair proposals between Belgium, the Swiss Alps and top events such as **BRAFA, TEFAF Maastricht** and **Frieze Masters**. At the center of the Parisian selection are two authors who embody the very poles of the research conducted by the De Jonckheere family over five decades: Pieter Brueghel the Younger and Hans Memling.

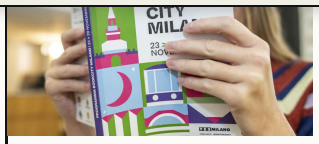
By **Pieter Brueghel the Younger** (Brussels, c. 1564 - Antwerp, 1638) the gallery presents a significant *"Allegory of Spring"*, reaffirming a historical and commercial link that has seen the maison deal with an extraordinary number of the artist's works over time. The eldest son of Pieter Bruegel the Elder and older brother of Jan Brueghel dei Velluti, Pieter the Younger was able to transform his workshop in Antwerp into one of the most prolific and efficient production centers in Europe between the end of the sixteenth century and the first decades of the seventeenth century. Far from being a simple copyist of his father's compositions, although he had contributed decisively to handing down his iconographic models, from winter landscapes to peasant scenes, the artist developed a stylistic code recognizable for the sharpness of the drawing, the chromatic brilliance and the meticulous attention to the details of rural and seasonal life, responding to the demand of a bourgeois and aristocratic patronage in full expansion.

Alongside the narrative vivacity of the Flemish seventeenth century, the exhibition goes back to the very origins of painting in the southern Netherlands with a rare pair of panels depicting *"Adam and Eve"*, dating from around 1500 and attributed to **Hans Memling** (Seligenstadt, c. 1435/1440 - Bruges, 1494). Probably trained in the Brussels workshop of Rogier van der Weyden before settling in Bruges in 1465, Memling became the most sought-after interpreter of the Hanseatic city's opulent mercantile society, working as much for the local aristocracy as for Italian bankers residing in Flanders, such as Tommaso Portinari. His painting is distinguished by a rigorous synthesis between the lenticular precision of the Vanesky tradition and a serene formal composure, calibrated on luminous balances and a calm anatomical rendering, far from the dramatic tensions of his predecessors. The presence of panels from this era and caliber confirms the constant attention paid by the gallery to the segment of Flemish primitives, one of the most complex in terms of attribution and conservation.

To complete the celebrations for the fiftieth anniversary, there is also the publication of a commemorative volume that reconstructs the entire history of the **Galerie De Jonckheere**, from its Belgian beginnings to its success on the main international markets. The book documents fifty masterpieces that have passed through the gallery alongside the latest acquisitions resulting from the most recent research, giving an account of the network of private collectors, scholars and museum institutions that have accompanied half a century of activity on the market of the old masters.

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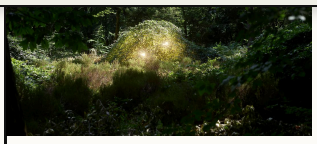


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