

FIRST LOOK

TEFAF MAASTRICHT

MARCH
9—14

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MAASTRICHT

A First Look at TEFAF Maastricht 2024

FEBRUARY 5, 2024 • AMSTERDAM, NL

The European Fine Art Foundation (TEFAF), today reveals a special preview of 25 works that will be presented at TEFAF Maastricht, running from March 9 – 14, 2024 (March 7 and 8 by invitation). Enclosed, this “First Look” demonstrates the unrivalled appeal of TEFAF Maastricht as a destination for private collectors, museum curators, art market professionals, and enthusiasts.

Globally recognized as the world’s premier fair for fine art, antiques, and design, TEFAF Maastricht offers unparalleled collecting opportunities, bringing together a culmination of 7,000 years of art history from ancient to contemporary. This year’s fair lineup comprises 270 of the finest dealers and galleries from 22 countries, 18 of whom are first-time exhibitors. 10 galleries will be featured in the TEFAF Showcase section, which since its conception in 2008 has led the way in offering a platform at major fairs to emerging and younger galleries.

New for 2024 is the launch of TEFAF Focus, a dedicated section providing galleries with a curatorial platform to delve more deeply into the work of a single artist or concept, expanding the definition of an art fair where thought-provoking connections between diverse art forms are brilliantly displayed and appreciated.

For relevant information regarding TEFAF Maastricht, please visit www.TEFAF.com.

Members of the press may apply for accreditation to the press preview day, March 7, 2024. Register by clicking [here](#).

PRESENTED BY ADRIAN SASSOON

Elizabeth Fritsch

Quantum Pocket IV

2010

Hand-built stoneware

43 x 27 x 11 cm (16.9 x 10.6 x 4.3 in.)

Quantum Pocket IV is an astounding tour de force that investigates the relationship of space between two and three dimensions. Portraying the paradoxical effects of curved space and flatness, it is entirely hand-built and features a bold display of cubic rectangles, each different in size and placed at different angles. Inspired by Argentinian writer Jorge Luis Borges' 1942 surrealist story, *Death and the Compass*, it embodies Elizabeth Fritsch's intellectual quest into fields such as literature, metaphysics, music, and mathematics.

Quantum Pocket IV is from a series of four works of art, one of which is in the Fitzwilliam Museum, University of Cambridge, and another in the artist's personal collection.



PHOTO COURTESY SYLVAIN DELEU.

PRESENTED BY AGNEWS WORKS ON PAPER

Amedeo Modigliani

Femme nue s'appuyant sur l'avant-bras gauche

Circa 1910

Pencil on wove paper

With Dr. Paul Alexandre stamp, and the number 86

43 x 26.7 cm



PHOTO COURTESY AGNEWS WORKS ON PAPER, BRUSSELS.

This mesmerizing drawing from the collection of Dr. Paul Alexandre, made around 1910, anticipates Modigliani's famous nudes painted only a few years later, predicting most of their characteristics: the almond-shaped eyes; the liberal exaggeration of certain volumes; an impression of tranquility and sensuality. One can still sense the artist's admiration for Cézanne, whose major retrospective he had seen in Paris in 1907. Modigliani's admiration for non-European art can also be seen in the woman's face, which has a gentle, stylized composition, one organized around her elongated nose. Dr. Paul Alexandre's collection of Modigliani's drawings was not made accessible to the public until 1993, when it enabled the discovery of the artist's early process and works.

PRESENTED BY ARTUR RAMON ART

Martin-Guillaume Biennais

Oblong table

Moulded, chased and gilded bronze, inlaid French scagliola top

Stamped 'Biennais au singe violet rue s. Honoré n° 283 a Paris'

71 x 72 x 45 cm (2.7 x 2.8 x 1.8 in.)



PHOTO COURTESY ARTUR RAMON ART, BARCELONA.

Six elegant column-shaped legs adorned with rings and a Vitruvian-arched frieze supporting a stunning polychromatic scagliola top. The design features intricate friezes with motifs of leaves, flowered rinceaux, and captivating frescoes depicting scenes from ancient mythology. This masterpiece reflects a revival of the antique taste, influenced by excavations in Pompeii and Herculaneum. Biennais, renowned tabletier and Napoleon's appointed silversmith, supplied imperial residences like Malmaison and Fontainebleau, along with royal houses in Russia, Austria, and Bavaria. This masterpiece not only showcases his craftsmanship but also symbolizes a timeless connection to classical aesthetics.

PRESENTED BY BERARDI GALLERIA D'ARTE

John William Godward

Perilla

1911

Oil on canvas

Signed and dated at top right 'J.W. Godward 1911'

50.8 x 40 cm



PHOTO COURTESY ARTE FOTOGRAFICA, ROME.

Perilla is one of the finest profiles executed by John William Godward, the last of the great English Pre-Raphaelites and painter of pure Apollonian beauty at the turn of the 20th century. Painted during a stay in Rome, the work is part of a small and precious cycle of female portraits. *Perilla*, one of the daughters of the Latin poet Ovid, stands out against an elegant marble wall—a recurring motif found in his works of the 1910s. Her dark hair is gathered in a fine golden ribbon, and the red dress is combined with a lavender stole with delicate drapery.

PRESENTED BY BERARDI GALLERIA D'ARTE

John William Godward

Dorilla

1913

Oil on canvas

Signed and dated top right 'J.W. Godward 1913'

50 x 40 cm



PHOTO COURTESY ARTE FOTOGRAFICA, ROME.

Dorilla is one of the precious profiles executed by John William Godward, the last of the great English Pre-Raphaelites, the painter of pure Apollonian beauty at the turn of the 20th century. Rome is the splendid setting for the classic aesthetic precision of his maidens in profile, a small gallery of female portraits with Roman names, which Godward begins to paint in 1909. The *Dorilla* portrait is the representation of the eternal feminine beauty. Her dark hair is gathered in a light blue band decorated with purple circles, the bright colors of her golden dress and pink stole stand out against the fine-grained background, down to the Serpentine marble at the bottom.

PRESENTED BY BIJL-VAN URK MASTERPAINTINGS

Balthasar Van der Ast

A Bouquet of Flowers in a Wan-Li Porcelain Vase

1625

Oil on panel

Signed and dated bottom right 'B. vandeR. ast. 1625'

40.8 x 27.6 cm



PHOTO COURTESY BIJL-VAN URK MASTERPAINTINGS,
ALKMAAR.

Still lifes such as *A Bouquet of Flowers in a Wan-Li Porcelain Vase* were among Van der Ast's favorite subjects, which he had initially adopted from Bosschaert. The latter also inspired Van der Ast to present his bouquets in small porcelain vases. Already in an early floral composition of about 1604, Bosschaert himself used a porcelain vase as a container. The painting was previously unrecorded and only surfaced quite recently. Belonging to a small group of cabinet-sized pictures featuring a bouquet in a Chinese porcelain vase, this work is a wonderful addition to Van der Ast's known oeuvre.

PRESENTED BY BLUMKA GALLERY

The Master of Chimay, School of Mons

The Chimay Mourners at the Holy Sepulcher

16th century

Sandstone

133 x 35 x 50 cm



PHOTO COURTESY BLUMKA GALLERY, NEW YORK.

The Chimay Mourners at the Holy Sepulcher is the only monumental stone Entombment group recorded outside mainland Europe, aside from another given by J. Pierpont Morgan to the Metropolitan Museum of Art in 1916. The group consists of Joseph of Arimathea, Nicodemus, and the three Marys. Their unusual story, from the time that they were hidden in a private garden near to their original home in Chimay—probably in response to the terror and iconoclasm of the French Revolution—represents a triumph of survival. The profound emotion and drama of these figures have an immediate modern relevance. Very similar works inspired the great masters of art such as Gauguin and Picasso, while their visual power strongly speaks to the contemporary eye.

PRESENTED BY BRIMO DE LAROUSSILHE

Bernardo Daddi

Part of the predella of the *polyptych from the church of San Giorgio a Ruballa : Saint Lucy and Saint Catherine of Alexandria*

1348

Tempera on wood panel

21 x 38.6 cm



PHOTO COURTESY GUILLAUME BENOIT.

The exquisite little panel, depicting Saint Lucy and Saint Catherine, comes from the predella of the polyptych from the church of San Giorgio a Ruballa in Bagno a Ripoli, near Florence. Made by Bernardo Daddi in 1348, the polyptych is now preserved at the Courtauld Institute in London, while the other panels that originally made up the predella are to be found in private collections and the Musée des Beaux-Arts in Strasbourg.

The ensemble is Bernardo Daddi's last signed and dated work, made shortly before passing away during the Black Death in 1348.

PRESENTED BY DEBORAH ELVIRA

*Capezzale with the shape of a devotional pendant
depicting Mary Magdalene*

Circa 1700

Coral and silver

20 x 17 x 1 cm



PHOTO COURTESY MARTÍN VELLÓN.

Capezzale with the shape of a devotional pendant depicting Mary Magdalene is a hanging work of art that represents a female figure holding a framed crucifix and topped with a bow of openwork corals. The set is made from worked, openwork and carved corals, that are tied with silver thread to two riveted openwork silver plates, which act as a support.

PRESENTED BY DAVID GILL GALLERY

Michele Oka Doner

Stool 'For Eve'

2017

Patinated bronze

60 x 65 x 54 cm (23.6 x 25.6 x 21.3 in.)

This piece embodies the dramatic essence of the sea, revealing the flow and form of a wave frozen in time. Oka Doner derives her formal vocabulary from a lifelong study and appreciation of the natural world, with her sculptures moving between the organic and the flow of life. Oka Doner is internationally renowned for her mastery of sculpture, furniture, jewelry, public art, functional objects, and video, spanning a career of more than four decades.



PHOTO COURTESY DAVID GILL GALLERY, LONDON.



PHOTO COURTESY OF DAVID LÉVY & ASSOCIÉS, PARIS / BRUSSELS.

PRESENTED BY DAVID LÉVY & ASSOCIÉS

Victor Vasarely

Ha-Ko-Dao Te

1953

Oil on panel

Signed on the reverse on each panel

Overall: 220 x 535 cm; In 4 parts, each: 220 x 133 cm

Created in 1953 for the avant-gardist *Salon des Réalités Nouvelles* in Paris, *Ha-Ko-Da-Te* is one of the most significant examples of Victor Vasarely's early black-and-white composition. This major work was for 30 years in the collection of the Louisiana Museum of Art. The surface of the painting is animated by repeated geometric units and alterations of black and white patterns, laying the foundations of Op-Art. This work is part of the 'Belle-Isle' series, in which Vasarely's research focuses on forms from nature, mainly seashells and rocks, seeking a 'perfect composition', and a balance between geometric elements and color.

PRESENTED BY FLORE

*A large Italian maiolica wine-cooler (rinfrescatoio),
with arms of four prominent and ancient Florentine
families*

Circa 1570

26.5 x 45 cm (10.5 x 17.75 in.)



This wine-cooler, with 'polychrome leaf and fruit' patterning, is decorated with a cartouche containing the arms of four prominent and ancient Florentine families: the Frescobaldi, Del Bene, Gianfigliuzzi, and Adimari, all marked by their allegiance to the Guelph faction, which historically had taken the Pope's side in disputes with the Holy Roman Emperor. This *rinfrescatoio* also boasts an impressive 20th-century provenance, as it was in the important Tuscan collection of Luigi Pisa (1890-1930). The vessel stands out in terms of its sheer size and elaborate decoration.

PHOTO COURTESY FLORE, BRUSSELS.

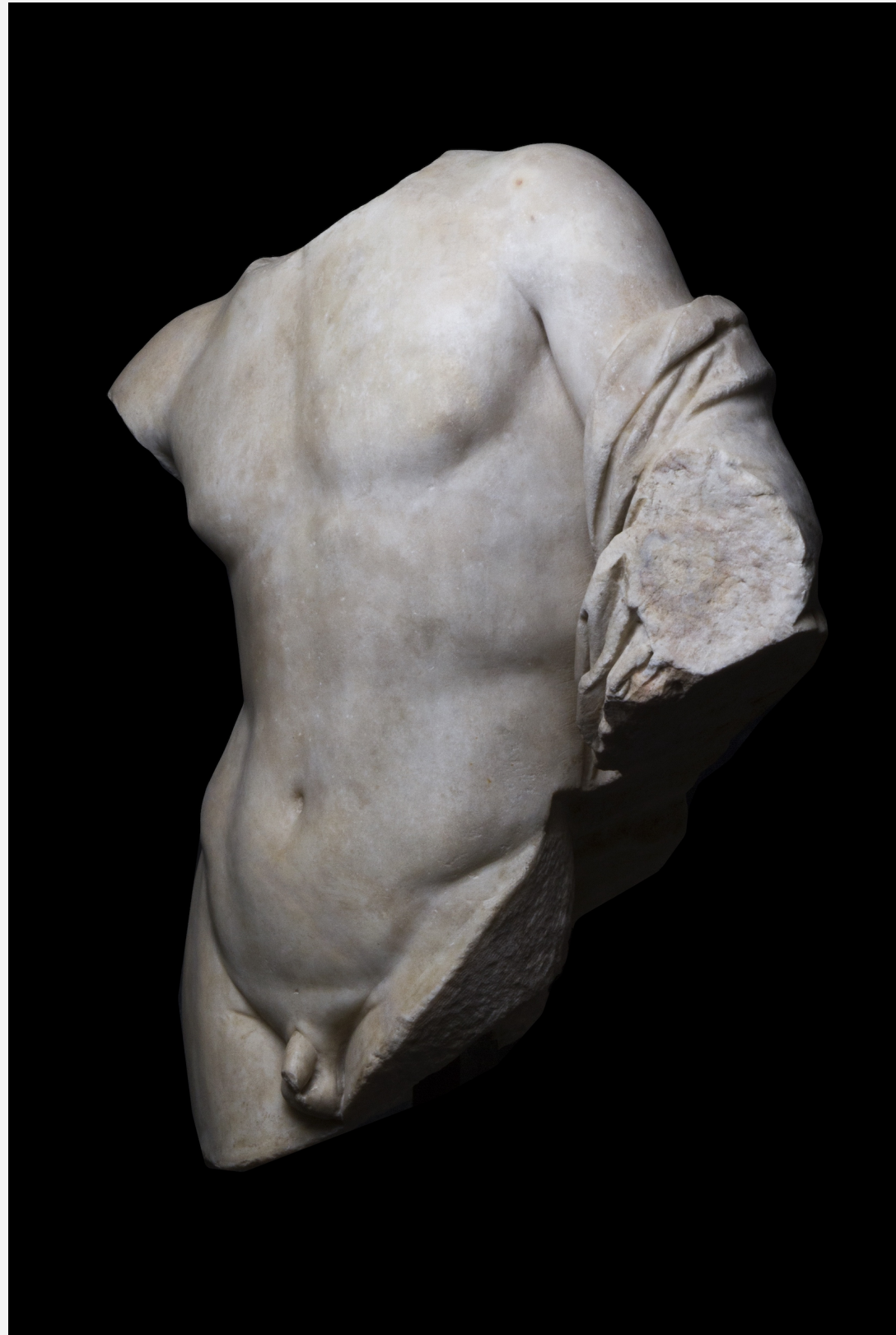


PHOTO COURTESY GALERIE CHENEL, PARIS

PRESENTED BY GALERIE CHENEL

Torso of Dionysus

2nd century AD

Marble

67 x 55 x 29 cm (26.4 x 21.7 x 11.4 in.)

This exquisite marble torso belongs to a young man with an athletic physique; it represents Dionysus, in the flower of his youth. The voluminous drapery contrasts with the very smooth, almost polished torso, which enabled the sculptor to amply display their mastery. Some traces of tools and concretions are also visible on the rock, showing the passing of time. In 1916 it was in the Francesco De Sanctis collection in Rome, and thereafter joined the Belloni collection. It was later acquired from the Parisian Galerie Uraeus by Alexandre Iolas, one of the first gallerists to exhibit artists such as Andy Warhol, Max Ernst, and René Magritte.

PRESENTED BY GALERIE MARIA WETTERGREN

Germaans Ermičs

Sunburst Tall Glass Chair

2021

Glass

74 x 67 x 150 cm (29.1 x 26.4 x 59.0 in.)



PHOTO COURTESY GALERIE MARIA WETTERGREN, PARIS.

With its masterful articulation of rectilinear volumes, the breathtaking sculptural glass throne, *Sunburst Tall Glass Chair*, by Amsterdam-based artist and designer, Germans Ermičs (b. 1985, Latvia), offers an interesting dialogue between color and form. Its burst of orange and red colors evolve gradually from the ground upwards, alluding to rather than defining the shape of the chair. With its three vertical glass panes caught in a sublime moment between stability and collapse, the high back and sides provide personal space and protection. Ermičs seems close to the minimalists of California's Light and Space movement, such as James Turrell and Larry Bell, in his exploration of color and materials to catalyze a shift in how we perceive objects and space.



PHOTO COURTESY GALERIE SISMANN, PARIS.

PRESENTED BY GALERIE SISMANN

Attributed to Damian Forment

Pieta

Circa 1520-1540

Alabaster

52 x 34 x 11 cm

Damian Forment (c. 1480 - 1540), a sculptor, painter and draughtsman of genius, was one of the greatest figures of the Spanish Renaissance. This extraordinary *Pieta*, discovered by Galerie Sismann in a private French collection in 2019, represents an exceptional addition to the artist's oeuvre. It is the only sculpture ascribed to Damian Forment currently available on the art market and one of the very few pieces that can be linked to the master's body of work still in private hands. This previously unseen masterpiece testifies to the virtuosity the artist displayed in working alabaster throughout his career, and highlights his singular poetic style, combining Gothic heritage, Classical serenity, and Mannerist expressiveness.



PHOTO COURTESY GALERIE TANAKAYA, PARIS.

PRESENTED BY GALERIE TANAKAYA

Hasui Kawase

Shiba Zôjôji (Zôjôji Temple, Shiba)

Taishô 14 (1925)

Woodblock print (Shin-Hanga, New Print of the 20th century)

38.5 x 26.2 cm (with the margins)

This woodblock print is one of the most famous by Hasui, nicknamed by his contemporaries the 'Snow Artist' because of his perfect mastery of representations of snowy landscapes. Highly sought after by collectors, it has become one of the icons of *Shin-Hanga* (New print of the 20th century). It dates from Taishô 14 (1925) and belongs to the *Tokyo Nijukkei* series ("Twenty Scenes of Tokyo"). It is here in the first printing as evidenced by the edition stamp in the right margin, the relief on several parts of the paper, and the fine color gradients. The Zôjôji Temple dates back to the 9th century; located in the Shiba district, it is one of the most visited temples in Tokyo.

PRESENTED BY GALERIE VON VERTES

Gerhard Richter

Abstraktes Bild (456-2)

1980

Oil on canvas

65 x 80 cm

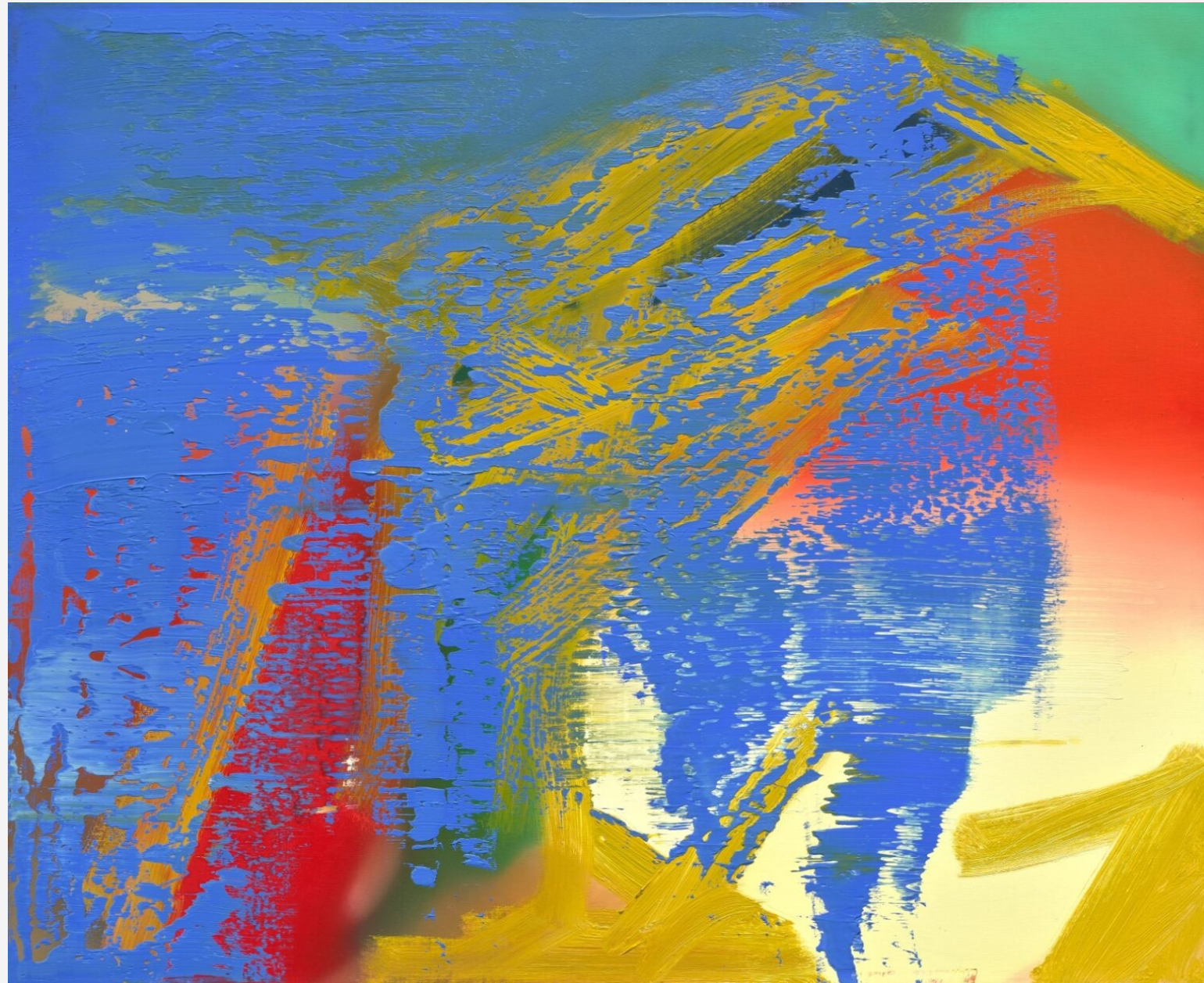


PHOTO COURTESY WALTER BAYER.

The *Abstraktes Bild* ("Abstract Paintings") form an impressive caesura in the artist's oeuvre and announce a new era in his creative output. Instead of monochrome colors, a polychrome firework now shines; instead of the monotonous brushstroke, the squeegee and brushes dance across the canvas; and instead of order, controlled chaos reigns in the composition. The color palette of *Abstraktes Bild (456-2)* is one of the most varied and lively within the artist's oeuvre.

The energetic brushstrokes and the varied color palette culminate in an exciting overall composition that captivates the eye and constantly reveals new ways of seeing.

PRESENTED BY KUNSTKAMMER GEORG LAUE

Daniel Vading

Kunstammer of Friedrich III of Brandenburg since 1689 (reign 1640–1688)

Circa 1670

Ivory, turned and carved; in the lid: ivory relief on selenite; mount: silver, pierced and engraved

21 cm (8.3 in.)



This court ivory-lidded tankard is distinguished not only by exceptionally dense sculptural decoration but also by impeccable and prestigious provenance. The old collection label bearing the inscription ‘Kugler. Kgl. Kunstkabinett Vom Grossen Kurfurst stammend’ indicates that the tankard was once owned by the Great Elector, Friedrich Wilhelm von Brandenburg, who made substantial contributions to the Brandenburg-Prussian Kunstammer during his reign. Attributed to the ivorist Daniel Vading, this magnificent tankard is both turned and carved, with a mythological frieze on the exterior.

PHOTO COURTESY KUNSTKAMMER GEORG LAUE, MUNICH / LONDON.

PRESENTED BY KETABI BOURDET

Paolo Pallucco

100 sedie in una notte, Sedia 63 - Sedia che retrocede allungando il passo.

1990

Painted wood

70 x 60 x 60 cm (27.5 x 23.6 x 23.6 in.)



PHOTO COURTESY OF KETABI BOURDET, PARIS.

This piece is part of the last series designed by Paolo Pallucco, comprising a collection of 100 chairs, all an iteration of a simple and minimal black chair with a sculptural twist. The collection was designed in 1990 one year after Pallucco sold his company and was left without a factory to produce his eclectic furniture.

Emilio Mazzoli, the renowned Italian art dealer, offered Pallucco to produce and exhibit the chairs in his Modena gallery. Each was produced in an edition of four, signed and numbered just like a sculpture. The chairs were inspired by a Rainer Maria Rilke poem and individually named by Italian writer Achille Bonito Oliva.

PRESENTED BY KOLLENBURG ANTIQUAIRS

French Lacca Povera Commode

1735-1740

Walnut and oak core with cream-coloured lacquer, covered with lacquered cut-out and coloured-in prints, Rouge Royal marble top
90 x 144 x 70 cm (35.4 x 56.7 x 27.6 in.)

This cream-coloured commode is a rare example of Lacca Povera furniture from Provence, and was crafted around 1735-1740. The technique is known as *arte povera* or Lacca Povera, and originated in Venice. Lacca Povera was an imitation of Oriental lacquerwork that flourished in the city. Cut-out and colored-in prints were glued onto painted furniture, after which the whole was lacquered, resulting in a more affordable alternative for Eastern lacquerwork furniture, which was far more expensive at the time.



PHOTO COURTESY ERIC VAN LAARHOVEN FOTOGRAFIE.



PHOTO COURTESY OF M.S. RAU, NEW ORLEANS.

PRESENTED BY M.S. RAU: FINE ART, ANTIQUES AND JEWELS

Vincent van Gogh

Tête De Paysanne À La Coiffe Blanche

Circa 1884

Oil on canvas laid down on panel

62.9 x 48.1 cm

Tête De Paysanne À La Coiffe Blanche showcases Vincent van Gogh's powerful ability to capture both the likeness and the essence of his sitters. Rendered in thick, deliberate brushstrokes, Van Gogh paints his sitter with a powerful unbroken gaze. This work comes from Van Gogh's time in Nuenen, a critical period in his artistic development which culminated in his renowned masterpiece, *The Potato Eaters*. Van Gogh sought to portray the local peasants not as an outsider viewing them as a spectacle, but rather from a place of empathy. Poignant and intimate, *Tête De Paysanne À La Coiffe Blanche* immortalizes an ordinary local Nuenen woman in a deeply stirring way.



PHOTO COURTESY TADAYUKI MINAMOTO.

PRESENTED BY PIERRE MARIE GIRAUD

Daisuke Iguchi

Shûtô Ginsaitsubo

2023

Ceramic

512 X 25.3 X 25.3 cm (201.5 X 10 X 10 in.)

Daisuke Iguchi is a ceramic artist who expresses his individuality by combining contrasting elements—the primitive and the modern—in vessels with straightforward, dense surfaces and sharply delineated forms. Iguchi's forms are created from his own original clay body based on Makabe clay. The work is fired with a technique known as reduction cooling; restricting the oxygen in the firing atmosphere extracts oxygen from the clay during high-temperature firing. Maintaining the reduction atmosphere during cooling carbonizes the clay to achieve a dense vitrified effect. Iron in the clay reacts with the rice hull ash for a richly expressive gray-black surface. The curves and volumes of his elegant and ample shapes are highlighted by Iguchi's characteristic pattern of parallel white lines.

PRESENTED BY PIVA&C

A Roman marble cinerary urn

Circa 1st century AD

Marble

70 cm (27.5 in.)

This magnificent Roman marble cinerary urn was once part of the prestigious collection of the celebrated Anglo-Dutch author and connoisseur, Thomas Hope (1769-1831). This particular urn is carved with a deep band of rippling leaves, with twin Medusa masks below a wide band of rich foliage. The ornate handles are in the shape of Pan heads and the fine undulating leaf decoration above the foot is similar to that on a burial urn from the Townley Collection at the British Museum.



PHOTO COURTESY PIVA&C, MILAN.



PHOTO COURTESY STUART LOCHHEAD SCULPTURE, LONDON.

PRESENTED BY STUART LOCHHEAD SCULPTURE

Vincenzo Pacetti

The Hope Roma

Circa 1783-1802

Marble

93.5 cm (36.8 in.)

This monumental carved marble bust entitled *The Hope Roma* featured in the celebrated collection of one of England's greatest designers and connoisseurs, Thomas Hope (1769-1831). The work was commissioned in Rome and created by the famed sculptor Vincenzo Pacetti, who worked closely with the Borghese family and the Pope restoring antique sculptures. The bust, an effigy of the Eternal City, was only rediscovered recently in a private collection. Thomas Hope's influence on collecting and Regency design cannot be underestimated and this grand marble bust which lay at the heart of his collection now bears his name in homage to his great taste.

PRESENTED BY THE WEISS GALLERY

Frans Pourbus II

Henri IV of France (1553 – 1610)

1610

Oil on canvas

Signed and dated top right 'AN° 1610'

58.7 x 43.5 cm (23.13 x 17.5 in.)

This is one of only two ad vivum portraits painted of the French King Henri IV, the first of the longstanding French Bourbon monarchs, before his assassination in 1610. Indeed, the intimate scale and character of the composition reflects the personal nature of this commission; and, until its sale in 2015, the painting had for some 400 years remained with Henri IV's direct descendants. The portrait of Henri IV is one of three Bourbon sitters presently with The Weiss Gallery.



PHOTO COURTESY THE WEISS GALLERY, LONDON.

About TEFAF

TEFAF is a not-for-profit foundation that champions expertise, excellence, and diversity in the global art community. This is evidenced by the exhibitors selected for its two fairs, which occur annually in Maastricht and New York. TEFAF is an expert guide for private and institutional collectors, inspiring art lovers and buyers everywhere.

About AXA XL

AXA XL Insurance is the P&C (Property & Casualty) and specialty risk division of AXA, known for solving even the most complex risks.

AXA XL offers traditional and innovative insurance solutions and services in over 200 countries and territories.

As part of its specialty risk offering, AXA XL protects a range of objects, including fine art, antiquities, antiques, jewelry, watches, classic cars, raw and polished gemstones, and bullion, from thousands of years to weeks old.

Over the past 50 years and well into the future, AXA XL, a leading global insurer of fine art and specie, has and will continue to redefine how it serves and services its collector, museum, corporate, gallery, conservator, and artist clients across Europe, the UK, the Americas, Asia and the Pacific region, with a sincere consideration for the way valuable objects are insured and cultural patrimony is protected.



About TEFAF Maastricht

TEFAF Maastricht is widely regarded as the world's premier fair for fine art, antiques, and design, covering 7,000 years of art history, from ancient to contemporary. Featuring over 270 prestigious dealers from some 22 countries, TEFAF Maastricht is a showcase for the finest artworks currently on the market. Alongside the traditional areas of Old Master paintings, antiques, and classical antiquities that cover approximately half of the fair, visitors can also find modern and contemporary art, photography, jewelry, 20th-century design, and works on paper.

About TEFAF New York

TEFAF New York was founded in early 2016, originally as two annual art fairs at the Park Avenue Armory—TEFAF New York Fall and TEFAF New York Spring. Today, TEFAF New York is one singular, annual fair that encapsulates modern and contemporary art, jewelry, antiques, and design, featuring around 90 leading exhibitors from around the globe. Tom Postma Design, celebrated for its innovative work with leading museums, galleries, and art fairs, has developed designs for the fairs that interplay with the spectacular spaces while giving them a lighter, contemporary look and feel. Exhibitor stands will flow throughout the Armory's landmark building encompassing the Wade Thompson Drill Hall and extending to both the first and second floors of the Armory's period rooms, creating a fair of unprecedented depth and impact in New York City.

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