

HIGHLIGHTS

TEFAF MAASTRICHT

MARCH
9—14

MECC
MAASTRICHT

Unrivalled calibre of rare historical discoveries and unparalleled masterpieces mark TEFAF's return to Maastricht for its 37th Edition

MARCH 7, 2024 • MAASTRICHT, NL

The 2024 edition of The European Fine Art Foundation (TEFAF) returns to Maastricht's MECC in signature style with historic rediscoveries, unparalleled works of art, and museum-standard collectibles from a diverse breadth of exhibitors. TEFAF Maastricht 2024 runs from March 9 — 14, 2024. The invitation-only preview days take place on March 7 — 8, 2024.

Alongside the world's leading dealers, TEFAF Maastricht will launch a new fair initiative entitled 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.

As part of its dedication to supporting the international art community, TEFAF has also announced its first-ever TEFAF Summit in association with the Netherlands Commission for UNESCO and a special exhibition and partnership with the Italian Ministry of Culture and Venetian Heritage. The summit is a platform for discourse and collaboration that explores the challenges and threats faced by our cultural heritage and the opportunity it provides to foster peace, raise awareness and suggest solutions.

The 37th edition of TEFAF Maastricht will also see a broad and dynamic visitor program, including TEFAF Talks panel discussions and TEFAF Meet the Experts stand talks.

A selection of 40 highlights which will be shown at the fair follow:

PRESENTED BY FLAVIO GIANASSI - FG FINE ART (STAND 902)



PHOTO COURTESY FLAVIO GIANASSI - FG FINE ART, LONDON.

Lorenzo Di Bicci

The Man of Sorrows with the Virgin Mary and Saint John the Evangelist

Circa 1415 - 1420

Tempera on panel

24 cm diameter (each)

Christ is shown as emerging from the tomb with streams of blood dripping from the wounds on his side and in his hands, as if having just been taken down from the Cross. His half-length figure, partly hidden by a white loin cloth, is depicted with a monochrome palette and his frail yet muscular torso stands out against the gold ground. His delicate face is covered with a wispy beard, his arms are crossed over his body and his head is leaning down, further highlighting his suffering. A remnant of the Byzantine legacy, the representation of the “Man of Sorrows” was appropriated into the Western devotional imagery during the Middle Ages.

PRESENTED BY OLSZEWSKI | CIACEK (STAND 908)

Karol Hiller

Heliographic Composition (XXIX)

Circa 1937

Heliographic composition (gelatin silver print)

30.5 x 27 cm

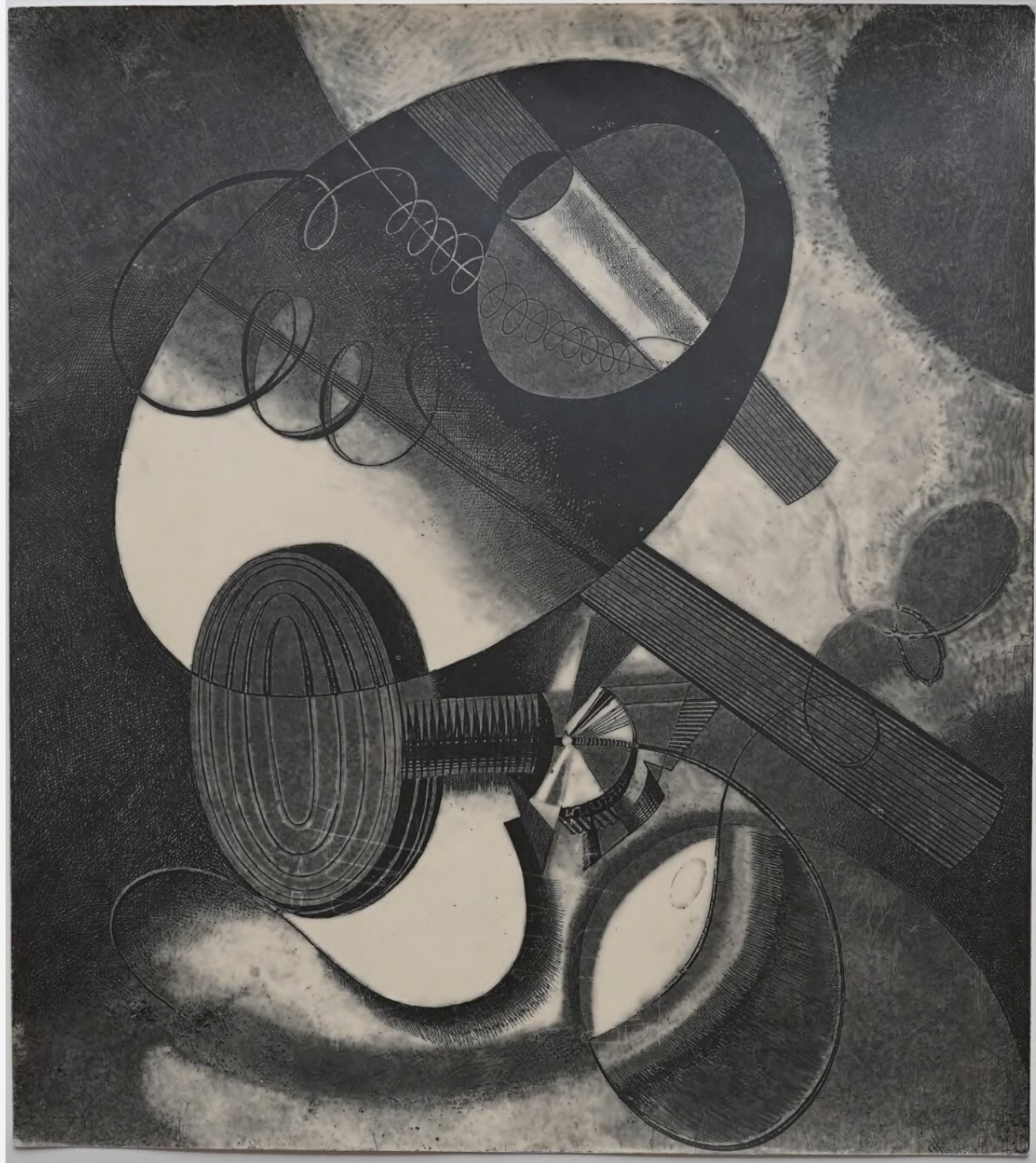


PHOTO COURTESY OLSZEWSKI | CIACEK, WARSAW.

An enigmatic work from Karol Hiller's late Łódź period, *Heliographic composition XXIX* brings together a range of themes the artist explored throughout his career, from the measurable world of Constructivist abstraction, the spirituality of Orthodox icons, to the modern industrial city and the place and role of human beings within it.

PRESENTED BY BOWMAN SCULPTURE (STAND 709)

Auguste Rodin

Le Penseur (The Thinker)

1903

Bronze

37.6 cm (14.75 in.)



PHOTO COURTESY BOWMAN SCULPTURE, LONDON.

Auguste Rodin's *Le Penseur (The Thinker)* is one of the most iconic sculptures in art history. The timeless work has become internationally recognizable as a symbol for the depths of humanity's intelligence and philosophical genius. This, however, was not always the artist's intention. Inspired by Dante's *The Divine Comedy*, the sculpture immediately became a powerful and transcendent figure for critics, collectors, and enthusiasts alike.

PRESENTED BY GALERIE MITTERRAND (STAND 706)

François-Xavier Lalanne

Grande Carpe

2002

Gilt bronze

30 x 57 x 11.6 cm (20.8 x 23.8 in.)

This sculpture is an example of François-Xavier Lalanne's mastery in translating the animal's shapes with both great simplicity and majesty. It was exhibited in the 2021 exhibition *Claude & François-Xavier Lalanne: Nature Transformed*, at the Clark Museum in Williamstown, USA, at the Chateau de Versailles for *Les Lalanne à Trianon* the same year, and in the 1998 *Les Lalanne à Bagatelle* at the Bagatelle Park in the Bois de Boulogne, Paris.



PHOTO COURTESY AURÉLIEN MOLE.

PRESENTED BY CHARLES EDE (STAND 501)

Antimenes Painter

Greek black-figure belly amphora with Herakles

Circa 530 BC

Terracotta

51.5 x 32.8 cm (20.3 x 12.9 in.)



PHOTO COURTESY CHARLES EDE, LONDON.

This belly amphora depicts an allegory of Herakles, son of Zeus, and the greatest of the Greek heroes. Its center features incised linear decoration and applied red and white paint, while a row of double palmettes surmounts the scene on each side, and a band of rays adorns the foot. Though made in Athens, it is likely this vase was exported to Italy; in more recent history, it was for some time in the collection of the Galerie Serodine in Ascona, Switzerland, and thereafter the Royal Athena Gallery in New York, USA.

PRESENTED BY GALERIE CHENEL (STAND 503)

Imperial Cameo depicting Agrippa Postumus

Julio-Claudian period, circa 37–41 AD

Sardonyx on an 18th century English gold mounting set with semi-precious stones

3.6 x 3 x 0.4 cm (1.4 x 1.2 x 0.2 in.)



PHOTO COURTESY GALERIE CHENEL, PARIS.

This exceptional cameo, made from white on brown-layered sardonyx, depicts Agrippa Postumus (12 BC–14 AD), the adopted son of Augustus. The young man is sculpted from the front, in the prime of his life. His features are delicate, his cheeks full, his cheekbones high, and his neck rather long and muscled. His large, slightly sunken eyes with subtly demarcated contours and a discreetly marked brow line lend his gaze a certain intensity. His nose is long and straight, its bridge shaped by a small central bump. Surrounded by an array of semi-precious stones, the portrait is as severe as it is beautiful.

PRESENTED BY ANNA HU HAUTE JOAILLERIE (STAND 145)

Anna Hu

Dance of Dunhuang High Jewellery Brooch

2024

Brooch in titanium with exceptional natural pearls (112.32 carats and 37.51 carats), fancy-shaped diamonds, yellow and pink diamonds, pink and orange sapphires and round brilliant cut diamonds

16 x 6 x 4 cm (6.3 x 2.4 x 1.6 in.)

This brooch explores the cultural connections between East and West. The tulip originated as a wildflower growing in the valleys of the Tian Shan mountains, the so-called ‘celestial’ mountain range in the far northwest of China, and became a symbol of political friendship during the Tang dynasty. Centuries later the tulip was also prized in Europe; records show that the Dutch royal family presented rare specimens to the Dowager Empress Cixi, thus strengthening an intercontinental relationship. This striking piece recalls the tulip’s legacy as an agent of diplomacy.



PHOTO COURTESY ANNA HU HAUTE JOAILLERIE, NEW YORK.

PRESENTED BY SIMON TEAKLE FINE JEWELRY & OBJECTS (STAND 143)

Loren Nicole

Viking Longship

2021

22k gold, rock crystal

18.4 x 8.89 x 12.7 cm (7.25 x 3.5 x 5 in.)



PHOTO COURTESY SIMON TEAKLE FINE JEWELRY & OBJECTS, GREENWICH.

Hand raised from flat sheets of 22-karat gold by the hand of a single artisan, this extraordinary miniature replica of a Viking longship comes apart in subtle and clever ways into more than 30 pieces that can be worn as jewelry. The ship took more than 1,000 hours to create and incorporates ancient gold-smithing techniques, motifs, and the lore of ancient cultures. The woven sail of the ship becomes a bracelet; the shields and rock-crystal oars can be worn as earrings or on a chain; and the dragon masthead forms a jabot stickpin. This magnificent object is both functional and beautiful.

PRESENTED BY A LA VIEILLE RUSSIE (STAND 236)

Carl Fabergé

Fabergé multi-color gold double marriage cup

Circa 1890

Gold

9.2 cm (3.6 in.)

This modern interpretation of a Gothic double marriage cup, by the hand of renowned jeweler Carl Fabergé, is unusual for its geometric elements, each with a peacock feather eyespot, and its imaginative and technically challenging use of varying colors of gold.



PHOTO COURTESY A LA VIEILLE RUSSIE, NEW YORK.

PRESENTED BY HEMMERLE (STAND 149)

Hemmerle

Necklace

2023

Intaglio, carnelian, copper, white gold, red gold



PHOTO COURTESY HEMMERLE, MUNICH.

A one-of-a-kind contemporary creation by fourth-generation German jeweller Hemmerle. This necklace places a treasured artefact within a contemporary setting, providing it with a renewed life. A 19th-century intaglio carved in carnelian by the artist A. Lalondre is set in copper and white gold, seamlessly floating over a knitted carnelian cord with a knot and a clasp crafted in copper, white gold and red gold. In 1996 Hemmerle revived this early 19th century, near-extinct Austrian technique of woven, knitted, precious gem beads. Each bead is hand-hewn and carved, hand-drilled, impeccably matched for color, and often carefully calibrated and graduated to achieve a silky gem-mesh knitted in the round, on silk threads. This labor-and time-intensive process reflects the pursuit of artisanal excellence.

PRESENTED BY WARTSKI (STAND 242)

Joseph S. Wyon; and Alfred B. Wyon

Serpent armlet designed by Sir Lawrence Alma-Tadema for his wife Laura Theresa, inscribed with her name in Greek characters

Circa 1871 - 1874

Gold

12.5 x 9 cm



PHOTO COURTESY WARTSKI, LONDON.

A gift from the celebrated Dutch-born artist Sir Lawrence Alma-Tadema (1836 - 1912) to his wife Laura Epps (1852 - 1909), the bracelet is worn by her in a number of his most iconic works, including his monumental *The Sculpture Gallery* (1874), *The Roses of Heliogabulus* (1888), and *The Frigidarium* (1890). The armlet has featured in several international exhibitions including *The Cult of Beauty: The Aesthetic Movement 1860 - 1900* (Victoria and Albert Museum, London; Musée d'Orsay, Paris), and *Art for Art's Sake: The Aesthetic Movement 1870 - 1900* (Mitsubishi Ichigokan Museum, Tokyo).



PHOTO COURTESY VAN CLEEF & ARPELS,
PARIS, LONDON, MUNICH & GENEVA.

PRESENTED BY VAN CLEEF & ARPELS (STAND 152)

Earrings, Heritage Collection

1967

Yellow gold, two rose-cut sapphires of about 21.23 carats, two cabochon-cut sapphires of about 15.68 carats, emeralds, rubies, diamonds

5 x 1.7 cm (1.9 x 0.7 in.)

The 1960s were expressed at Van Cleef & Arpels with a strong influence from Indian jewellery. Previously belonging to a woman of South American high society, this remarkable pair of earrings showcases a set of large sapphires, including two 15.68-carat cabochons set on claws and bordered by round diamonds forming a corolla. Each of the floral motifs is extended by a diamond linked to another 21.23-carat oval sapphire. The three pear-shaped emeralds suspended as pendants around them also draw inspiration from the 18th-century jewellery repertoire, which favored girandole earrings and daisy motifs, particularly on rings. Combined with yellow gold, these shimmering cascades of gems swaying to the rhythm of the wearer's movements would have been perfectly highlighted by the popular short "pixie" hairstyles of the 1960s.



PHOTO COURTESY HUGHES DUBOIS.

PRESENTED BY LUCAS RATTON (STAND 472)

Fang-Ntumu reliquary figure

19th century

Wood, black shiny patina, copper

48 cm (18.9 in.)

This Fang reliquary figure is of Ntumu style, but has obvious stylistic affinities with some Betsi productions, especially those from the Oyem region. This figure is very similar to two others (one owned by the Quai Branly-Jacques Chirac Museum in Paris, the other by the Africa Museum in Tervuren), meaning it is highly possible all three figures were carved by the same master. In any case, the sculptor has demonstrated here a great virtuosity of execution which makes it possible to classify this figure among the masterpieces of the corpus, notably because of its remarkable homogeneity, naturalism and great expressiveness.

PRESENTED BY YANN FERRANDIN (STAND 471)

Mitsunaga Deme

KASSHIKI, Noh theater mask

Early Edo-era, circa 17th century

Japanese cypress wood (hinoki), pigments, lacquer (inside)

20.6 x 13.6 x 7.4 cm (8.1 x 5.4 x 2.9 in.)

Kogenkyū Deme Mitsunaga (- 1672), was the fourth head of the illustrious family of Noh mask master-sculptors, the Echizen Deme house. His kaō (signature) is inscribed in red lacquer on the inside of the mask in one of the known traditional ways he used. Kasshiki represents an attractive teenage boy who works as an acolyte in a Zen temple. There are two main styles of Kasshiki mask which are differentiated by their hairstyles, either a straight fringe across the forehead, or flaring out in the form of a ginko leaf (icho kasshiki) as for this mask.



PHOTO COURTESY HUGHES DUBOIS.



PHOTO COURTESY SYDNEY L. MOSS, LONDON.

PRESENTED BY SYDNEY L. MOSS (STAND 171)

A painted wood sculpture of Uhō Dōji

Wood

Circa 1300 and 1389 AD

117 cm (46.1 in.)

Often characterized as either an aspect of the Buddha Dainichi Nyorai or the Shinto goddess Amaterasu, this rare depiction of the rain god Uhō Dōji holds a tama, a kind of sacred jewel, in his upturned left hand and a staff with his right. The reverse of the staff bears an inscription recording the 1888 removal from Hōrakusha – the entry subtemple of Byōdō-in, Uji – under Meiji Period laws designed to streamline Japanese religious institutions.

PRESENTED BY NIES ORIENTAL ART (STAND 156)

Atelier of Sonam Gyaltso

Guhyasamaya Aksobhya

15th century

Giltbronze, inlaid with turquoise and polychromes

32 cm (12.6 in.)



PHOTO COURTESY NIES ORIENTAL ART, ANTWERP.

The present statue depicts Guhyasamaya, here represented in sexual embrace with his consort, Sparhavajra, the secret (Guhya) union (association) tantra. The Gods mirror each others forms and attributes, both having six arms and three faces and holding an identical array of ritual implements; swords, jewels, and dharma-wheels, all emitting flickering flames. The six-armed, three-faced form of the transcendental Buddha Aksobhya is also known as "The Impretubable". The deities embody the eponymous Buddhist tantra that is highly important for Tibetans.

PRESENTED BY GALERIE LÉAGE (STAND 121)

Adam Weisweiler

Chest-of-drawers of Archchancellor Jean-Jacques Régis de Cambacérès

Consulate period

Mahogany, gilt bronze, brass

98 x 155 x 62.5 cm (38.6 x 61 x 24.6 in.)



PHOTO COURTESY GALERIE LÉAGE, PARIS.

This piece of furniture comes from the collection of Arch-chancellor and Second Consul of the Empire Jacques-Régis de Cambacérès (1753 — 1824). The inventory of the Hôtel d'Elbeuf, drawn up in 1808, locates the chest-of-drawers as having stood in the bedroom on the first floor; it was thereafter transferred by Napoleon to the Arch-chancellor and preserved in the Archives Nationales. Luxuriously furnished by the Garde-Meuble with furniture and objects from the previous century as well as the latest Parisian fashions, the hotel was located at the corner of Rue Saint-Nicaise and Place du Carrousel, close to the site now occupied by the Pavillon Mollien.

PRESENTED BY FRIDES LAMÉRIS GLASS & ANTIQUES (STAND 189)

*Filigree vase with two handles decorated with
mascarons with lion heads*

Late 16th — early 17th century

Colourless glass and white (lattimo) glass

18.3 x 10.4 x 8.3 cm (7.2 x 4.1 x 3.3 in.)



PHOTO COURTESY FRIDES LAMÉRIS GLASS & ANTIQUES,
AMSTERDAM.

Like all Italian filigree vases, this work is made from two layers of glass, a liner of colorless glass and an outer layer of canes; though its classical shape recalls works of antiquity, its style is distinctly that of the sixteenth and seventeenth centuries. This particular example is from the collection of the German sculptor Paul Brandenburg (1930 — 2022), who was ever-concerned with the beauty of his pieces; from the late-1970s he collected "the history of glass", from some Roman pieces, via Venetian and façon de Venise glass, to Dutch engraved glass in all its facets.

PRESENTED BY ALESSANDRA DI CASTRO (STAND 116)

Fra' Damiano Zambelli

Table top inlaid with geometrical motifs inspired by Islamic art, interspersed with four scrolls bearing inscriptions in Latin

16th century

Elm, beech, maple, walnut, ebonised oak and various root-woods inlaid with brown “mestica” imitating damascening

130 x 130 cm (51.2 x 51.2 in.)

The table top is densely patterned with geometrical inlays using woods primarily from northern Italy: elmwood and its root-wood for part of the background; maple for the weave in the central octagon and the scrolls containing inscriptions; beech for several of the panels; walnut root-wood for the lozenges on the rim; and oakwood, ebonised using a typically Emilian technique. The immense popularity of this decorative motif, inspired by Islamic art in the 16th century, was fuelled by a set of engravings published in 1530.

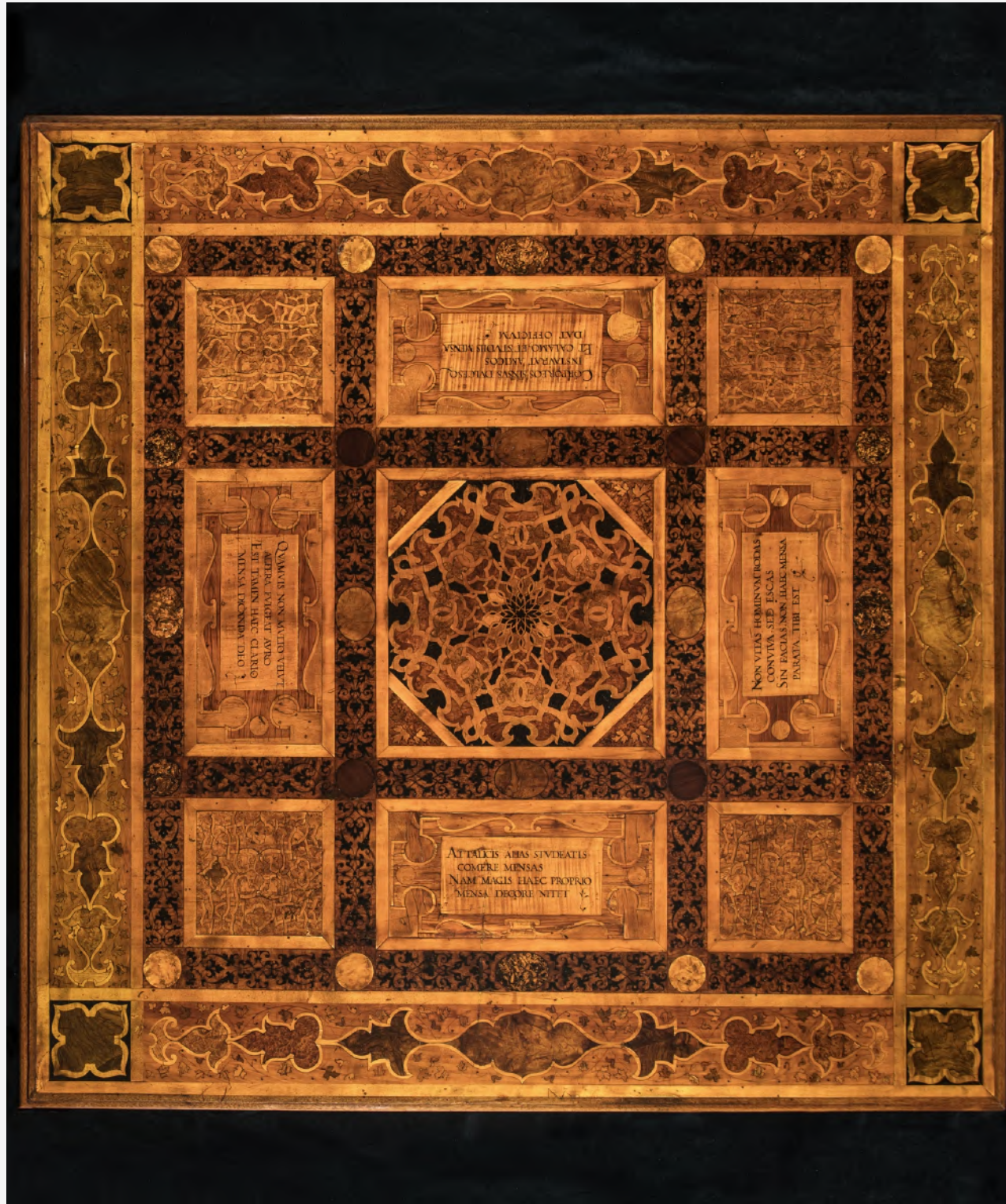


PHOTO COURTESY ALESSANDRA DI CASTRO, ROME.

PRESENTED BY JAIME EGUIGUREN ART & ANTIQUES (STAND 155)

The Fantastic Chinese Stove-kettle of the Three Worlds
Long-Fenghuang Stove-Kettle 龙凤火壶, formerly
known as "Caquesseitão"

Late 16th century — early 17th century

Cast, beaten, repoussé, chased, engraved and burnished silver

47 cm (18.5 in.)



PHOTO COURTESY JAIME EGUIGUREN ART & ANTIQUES, MONTEVIDEO.

This intricate Chinese silver stove-kettle symbolizes global trade and cultural exchange between Asia, Europe, and the Americas. Produced in southern China for Portugal, it influenced Peruvian decorative arts before known Peruvian models, highlighting its originality. Inspired by ancient Chinese wine vessels, it showcases the adaptation of Chinese customs into Western designs.



PHOTO COURTESY WALTER PADOVANI, MILAN.

PRESENTED BY WALTER PADOVANI (STAND 232)

Domenico Andrea Pelliccia

Portrait of Grand Duke Pietro Leopoldo I of Tuscany

1777

Marble

80 x 65 cm (31.5 x 25.6 in.)

This unpublished celebratory portrait of Grand Duke of Tuscany Pietro Leopoldo I is a significant addition to the catalog of works by the carrarese sculptor Domenico Andrea Pelliccia. Son of Emperor Francis I and Maria Theresa of Austria, he became Grand Duke of Tuscany in 1765 until 1790. He was an enlightened ruler who implemented many important reforms, from agriculture to the penal code, being the first to abolish torture and capital punishment in Europe (1786). The portrait is dated 1777, and the young Pietro Leopoldo is depicted wearing the highest insignia of Habsburg and Grand Ducal power.

PRESENTED BY KUNSTHANDEL PETER MÜHLBAUER (STAND 250)

Sebald Buel

A pair of German Renaissance silver-gilt stacking beakers

1566 - 1570

Silver cast, chased and gilt

9.2 cm (3.6 in.)



PHOTO COURTESY KUNSTHANDEL PETER MÜHLBAUER, POCKING.

These cylindrical beakers, each chased with a hunting scene, feature Moorish strap work under a molded rib. The hunting scene is inspired by a series of popular prints published by Harmen Jansz Müller after designs by the Flemish artist Johannes Stradamus (1523-1605), who worked for the Medici in Florence. This type of beaker, often made in sets, became notably popular at the end of the 16th century, and is typical of Nuremberg goldsmithery.

PRESENTED BY PRAHLAD BUBBAR (STAND 180)

John Graff

Gold Hunter Case with Monogram and Coat of Arms of the Nawab of Bhawalpur, Sadiq Muhammad Khan Abbasi IV

Circa 1890

Enamel, rubies and diamonds, 18k gold

5.4 cm (2.1 in.)



PHOTO COURTESY PRAHLAD BUBBAR, LONDON.

This extraordinary Minute Repeating pocket watch is a historically important timepiece and masterpiece of the horological arts. The front of the case is superbly ornamented with the initials SMKA (Sadiq Muhammad Khan Abbasi), and each of the letters, outlined in gold, is inset with precious stones; the back, meanwhile, is decorated with the official blazon of the State of Bhawalpur. Behind the case front, the movement is a wonder of complications, at the time considered at the forefront of technical innovation — a perpetual calendar, a Moon phase, and a split-second chronograph. Within lies a portrait of its owner, by the hand of John Graff (1836 — 1902), the foremost Swiss portrait painter in enamels of the late-19th century.

PRESENTED BY ENDLICH ANTIQUAIRS (STAND 231)

Anthony Enloos

The Fall of Man

Circa 1640 - 1655

Silver, gold, ebony

25.8 x 20 cm

Around 1630, Amsterdam was at the beginning of an extreme period of prosperity for the luxury industry. Various noble crafts, like the technique of inlaying, thrived as never before. Foremost, mother-of-pearl was inlaid in ebony. This panel is a rare and even more luxurious example of silver and gold inlaid in ebony. The animals depicted on the panel are based on a 1600 engraving of the *Fall of Man* by Nicolaes de Bruyn.



PHOTO COURTESY ENDLICH ANTIQUAIRS, AMSTERDAM.

PRESENTED BY DR. JÖRN GÜNTHER RARE BOOKS (STAND 114)

Liechtenstein Tacuinum Sanitatis

Circa 1450

Illuminated manuscript on vellum

16 x 17 cm

This manuscript is one of the most elaborately decorated medieval medical handbooks ever produced. The *Liechtenstein Tacuinum Sanitatis* is one of four beautifully decorated versions of this text, and this is the last one in private hands. The illuminations demonstrate how to adjust the humoral balance within the human body and provide holistic insights that are relevant to the modern world. This extraordinary secular picture book is a highly unusual witness to everyday life in 15th-century Padua. Originally a medical text, or a guide to healthy living, the miniatures are now presented without the accompanying text as the pages were trimmed in the 19th century.



PHOTO COURTESY DR. JÖRN GÜNTHER RARE BOOKS, BASEL.



PHOTO COURTESY DANIEL CROUCH RARE BOOKS, LONDON.

PRESENTED BY DANIEL CROUCH RARE BOOKS (STAND 218)

John James Audubon; Joseph Mason; George Lehman; and Maria Martin

The Birds of America; from Original Drawings by John James Audubon
1827 - 1838

Four volumes, broadsheets (970 by 660mm, with slight variation), four engraved title- pages, 435 magnificent etched plates (numbered I–X, 11–100, CI–CCCCXXXV) on wove paper watermarked “J. Whatman” 1831, 1836, 1837 or 1838, and occasionally “J. Whatman Turkey Mill”, 1836, or 1838, with line-engraving and aquatint, by William H. Lizars of Edinburgh and by Robert Havell and Robert Havell Jr., of London, with superb contemporary hand-colour in full, heightened with gum arabic, preliminary leaves with gentle crease-marks and one or two separations with expert repairs, some occasional minor marginal spotting; original publisher’s half tan russia, green cloth, the spine gilt decorated in compartments.

John James Audubon (1785 - 1851) was born in Saint Domingue (now Haiti), the illegitimate son of a French sea captain and sugar plantation owner’s servant. The story of Audubon and the *Birds of America* incorporates zeitgeisty elements such as diversity, equity, and inclusion.



PHOTO COURTESY PORCINI GALLERY, NAPLES.

PRESENTED BY PORCINI GALLERY (STAND 341)

Elisabetta Sirani

Judith with the Head of Holofernes

Oil on canvas

67 × 109 cm

This unpublished Judith and Holofernes belongs to Elisabetta Sirani's most famous and popular iconographic repertoire; that of heroines taken from ancient or biblical stories, and young women distinguished by moral virtues such as steadfastness, faith and justice. The painting recalls, in style and layout, a Delilah from a private collection, signed and dated 1657, with which it shares an intense and refined sense of colour and chiaroscuro. Considered by her contemporaries to be 'the best paintbrush' in Bologna at the time, Elisabetta, in painting strong women, reflected her equally strong and independent character. At the age of only twenty-four, she ran her own workshop and became a full professor at the Accademia di San Luca in Rome. In addition, she founded the women-only Accademia del Disegno, the first European school for women outside a convent, further breaking down prejudices about women artists in a predominantly male universe.

PRESENTED BY SALOMON LILIAN (STAND 308)

Frans Hals

Portrait of a Man, Half-Length in Black, Wearing a Broad-Brimmed Black Hat and a White Ruff, Holding his Gloves in his Left Hand, within a Feigned Oval

1635

Oil on canvas

87.5 x 68.5 cm



PHOTO COURTESY SALOMON LILIAN, AMSTERDAM.

This striking work was painted in 1635 by Frans Hals, the greatest Dutch portraitist of the seventeenth century. The sitter — portrayed in a feigned oval cartouche against a warm brown background — is an imposing man with a ruddy complexion. Fifty years old, he looks at the beholder from under his large hat (initially somewhat higher, as a visible pentimento reveals) with a self-assured calm, sympathetic but uncompromising. While this is surely a well-caught character trait, the impression is no doubt reinforced by Hal's strong modelling, the amazingly rich and vivid brushstrokes — his trademark — which overflows with confidence, and the appealing contrasts in light and shadow.

PRESENTED BY FONDANTICO DI TIZIANA SASSOLI (STAND 362)

Guido Reni

Sleeping Cupid

1630-1635

Oil on canvas

53.2 x 62.8 cm



PHOTO COURTESY FONDANTICO DI TIZIANA SASSOLI, BOLOGNA.

The historical importance of this beautiful picture, an autograph work by Guido Reni, is that it comes from the collection of the Raggi family of Genoa. It is fascinating that Reni decided to compose such an intense close-up, not including Cupid's legs and concentrating totally on the sleepy momentarily defenceless pose. In excellent condition, the painting shows a tenderness and charm.

PRESENTED BY ROB SMEETS GALLERY (STAND 348)

Lavinia Fontana

Portrait of Antonietta Gonzales

1592

Oil on canvas

54.5 x 47 cm



PHOTO COURTESY ROB SMEETS GALLERY, GENEVA.

This rediscovered portrait depicts Antonietta Gonzales, who like her father and siblings suffered from hypertrichosis, or "werewolf syndrome", a genetic disease that causes invasive hair growth. Her father Petrus Gonzales was offered to Henry II, King of France, as a gift for his coronation, and worked in the royal court as an attendant under the title "Monsieur Sauvage"; his eventual marriage to Catherine Raffelin, Antonietta's mother, is believed to be the basis for the story of *Beauty and the Beast*. Lavinia Fontana, who is regarded as the first professional woman artist in European art history, is able to capture the tenderness of the ten-year-old Antonietta, with a clear empathy between artist and sitter. The portrait is not only a fascinating portrayal of a young girl by a woman artist, but perhaps more important as historical evidence of the struggles faced by 'Others' in the 16th century.

PRESENTED BY DAVID TUNICK (STAND 436)

Tiziano Vecellio, known as Titian

The Submersion of Pharaoh's Army in the Red Sea

Circa 1514 - 1516

Woodcut printed from twelve blocks on twelve sheets

116.8 x 218.4 cm



PHOTO COURTESY DAVID TUNICK, NEW YORK.

This woodcut by Titian, the Venetian Renaissance painter, is monumental in size. Conceived as a wall mural, it was made from twelve woodblocks on twelve sheets of paper, since no single woodblock or sheet of paper was large enough. Once in the collection of William Ivins (1881 — 1961), the first Curator of Prints at the Metropolitan Museum of Art in New York, scholars have called it "one of the most spectacular woodcuts ever created" (A. Shestack, *Titian and the Venetian Woodcut*, PCN, 7.6, 1977) and "Titian's masterpiece" (Rosand and Murano, *Titian and the Venetian Heritage*, 1976).

PRESENTED BY TINA KIM GALLERY (STAND 462)

Kibong Rhee

Destiny of none

1977

Polyester fiber, acrylic pigment on canvas

184.8 x 183.5 x 7 cm (72.8 x 72.2 x 2.8 in.)



PHOTO COURTESY TINA KIM GALLERY, NEW YORK.

Rhee is known for his ethereal and metaphysical works, expanding on his meditation on water and its various forms, showcasing his virtuous understanding of the landscape and its spatial translations. Painting directly on plexiglass or polyester fiber, and then layering these translucent sheets onto another layer of painted canvas, Rhee creates a significantly affecting depth of field. Born in 1957, Rhee graduated from Seoul National University and was awarded the Grand Prix at the National Art Exhibition in 1986, exhibiting extensively since then. While widely known for his two-dimensional paintings, Rhee's works expand beyond the borders of the medium, having been of the early experimenters in the foray of technology as an art form, employing fog machines, light works, and even aquariums in his work.

PRESENTED BY DAVID LÉVY & ASSOCIÉS (STAND 431)

Auguste Rodin

The Age of Bronze

Conceived in 1875 - 1876, this reduced version in 1903 - 1904, this cast in 1944 - 1945

Bronze with nuanced brown patina

104.5 x 39 x 32.6 cm (41.1 x 15.4 x 12.8 in.)

The conception and creation of *The Age of Bronze* was the decisive moment in Rodin's career, catapulting him out of obscurity and into fame. It is the first life-sized sculpture that has survived, as the first was destroyed when he was moving studios. Through this study of the human body, which follows no command, Rodin hoped to establish himself as a sculptor and not simply an ornamentalist. After exhibiting the sculpture at the Paris Salon, Rodin was accused of molding directly onto the model's body, such was his aesthetic vibrancy and innovation in representation. The plaster of *The Age of Bronze* was purchased by the French State in 1880, with this particular cast being executed by Alexis Rudier.



PHOTO COURTESY DAVID LÉVY & ASSOCIÉS,
BRUSSELS & PARIS.

PRESENTED BY LANDAU FINE ART (STAND 414)

Vassily Kandinsky

Murnau mit Kirche II

1910

Oil on canvas

96 x 105.5 cm



PHOTO COURTESY OF LANDAU FINE ART, MONTREAL.

Painted amid the mountains surrounding Kandinsky's summer home in Murnau, near Munich, *Murnau mit Kirche II* stands at the apex of an intensely creative period that led to the birth of Abstract Expressionism. In 1910, Kandinsky focused on painting Murnau landscapes in which he sought new means to give expression to his inner experiences. The goal, as he explained in his seminal 1912 treatise, *On the Spiritual in Art*, was to achieve a mutual penetration of inner experience and outer world. The impression of nature in *Murnau mit Kirche II* is transformed through the independence of the painting's color and line. Black contour lines serve to outline essential pictorial elements whereas color is transformed into a flow. Owned initially by the Stern family of Berlin, the painting was taken from them during the Second World War. It became a centerpiece of the Van Abbemuseum in the Netherlands until it was restituted to the Stern family in 2022.

PRESENTED BY MAYORAL (STAND 429)

Salvador Dalí

Double image avec apparition d'une figure de Vermeer dans le visage d'Abraham Lincoln

Circa 1939

Mixed media, gouache, pen, and ink on paper

11 x 12 cm



PHOTO COURTESY MAYORAL, BARCELONA & PARIS.

This work, "Double Image with the Appearance of a Vermeer Figure in the Face of Abraham Lincoln," sourced directly from a private collection in Spain, serves as an extraordinary testament to the combined aspect of Dalí's life and oeuvre. The TEFAF Focus stand commemorates the Catalan artist's deep connections to both Paris and the United States. Paris, where he first embarked on his artistic journey, introduced him to luminaries like Picasso, Breton, and Éluard, shaping his affiliation with the Surrealist movement. This movement played a pivotal role in his artistic evolution. Furthermore, Dalí's presence in the United States, particularly in New York where he spent approximately 40 winters starting from 1934, solidified his global recognition and adoration among the local populace.

PRESENTED BY BECK & EGGELING INTERNATIONAL FINE ART (STAND 457)

Arman

Violon coupé en longueur

1962

Cut up violin on painted wooden board

84 x 48 x 9.7 cm



PHOTO COURTESY BECK & EGGELING INTERNATIONAL
FINE ART, DÜSSELDORF.

As a founding member of the Nouveaux Réalistes at the beginning of the 1960s, Arman was looking for a pictorial language to represent his gestural abstraction, in which he particularly used the nude or the action as an integral element of his artistic activity. In 1961, Arman realized the first *Colères* – "rages", in English – actions in which objects such as violins or double basses were smashed. After his acquaintance with Marcel Duchamp, he expanded the concept of the *Colères* in 1963 by cutting up the objects in a more targeted way. The term "coupés", which is often used in the violins, comes from the French meaning "to cut up". For this particular piece, from the collection of Gunter Sachs, Arman presents a deconstructed violin that at once suggests melodious beauty and eternal silence.

PRESENTED BY TORNABUONI (STAND 408)

Lucio Fontana

Concetto Spaziale

1956

Oil, mixed media and sequins on canvas

80 x 70 cm



PHOTO COURTESY TORNABUONI, FLORENCE & PARIS.

Concetto Spaziale, with its rich mustard-yellow tones of thickly layered oil and its sequins and holes, is a remarkable example of Lucio Fontana's practice in the mid 1950s and in particular of the "Barocchi" cycle (1954-1957). In speaking about the influence the baroque period had on his work, Lucio Fontana stated: "A change is necessary both in essence and form. It is necessary to overturn and transform painting, sculpture and poetry. A form of art is now demanded which is based on the necessity of this new vision."

PRESENTED BY GALERIE KARSTEN GREVE (STAND 410)

Cy Twombly

Untitled (Nike)

1980

Oil, oil crayon and graphite on paper (Fabriano)

65.9 x 49.8 cm

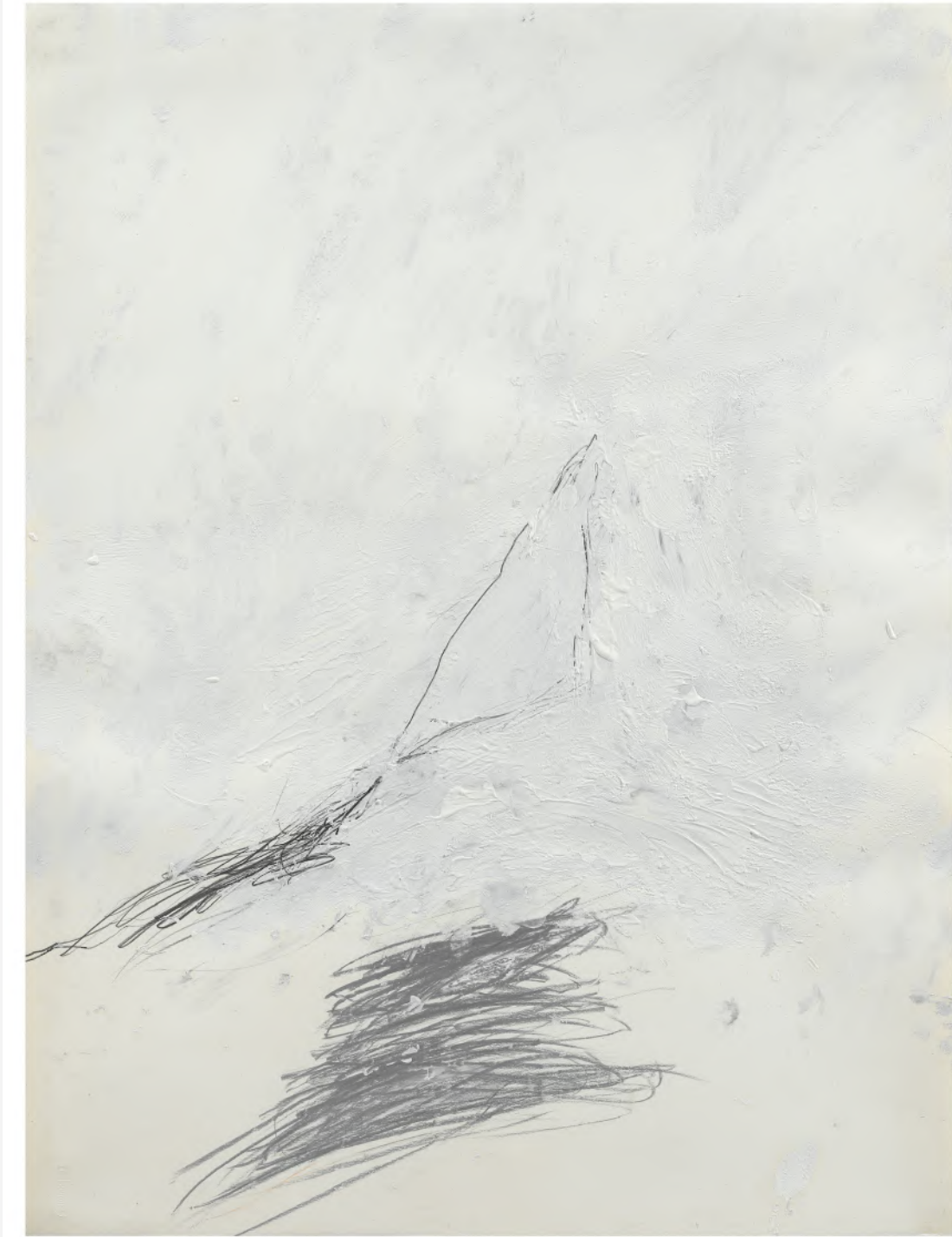


PHOTO COURTESY GALERIE KARSTEN GREVE, PARIS.

Untitled (Nike) is characterized by a great diversity in the use of different techniques by Cy Twombly; the combination of paper with oil, oil crayon, and graphite have an aesthetic and tactile quality. The graphic character often attributed to his work is reminiscent of calligraphy, so spontaneous yet fabulously concentrated is the gesture. It is only by looking at his work from a historical perspective that we can perceive in the spontaneous gesture a system of signs, like a coded language. The work on display echoes Greek mythology, notably through its title "Nike", the goddess of victory, but also through its graphic elements, which show the wing of the ancient divinity.

PRESENTED BY GEOFFREY DINER GALLERY (STAND 459)

George Nakashima

The Frosh Family Sanso "Reception House" Table and Chairs

1981

English walnut, American black walnut, rosewood and hickory

Table: 71.12 x 152.4 x 214.6 (28 x 60 x 84.5 in.)

Chairs: 90.2 x 53.3 x 53.3 cm (35.5 x 21 x 21 in.)



PHOTO COURTESY GEOFFREY DINER GALLERY, WASHINGTON D.C.

Built by George Nakashima for the family of Stanley Frosh, a prominent judge and close family friend, this impressive table is named for the Reception House (also known as the Sanso or Mountain Villa), the last building designed and built by Nakashima between 1975 and 1977 on his compound in New Hope, Pennsylvania. Today, the Sanso Villa showcases a number of Nakashima masterworks, including the earliest-designed Sanso table, built for the space with two large bookmatched English walnut slabs. The Frosh table is likely one of the earliest of these Sanso forms, a design that was later adapted by Nakashima for his even larger *Altars for Peace*.

PRESENTED BY ROSENBERG & CO. (STAND 604)

Alexander Archipenko

Admiration of Venus

1944

Graphite and gouache on paper

91.2 x 75.9 cm



PHOTO COURTESY ROSENBERG & CO., NEW YORK.

Admiration of Venus epitomizes a consistent theme in Alexander Archipenko's oeuvre, as well as the history of art: the female nude. Heavily inspired by Byzantine icons, as well as Egyptian, Assyrian, ancient Greek, and early Gothic sculpture, Archipenko's nude forms are demonstrative of the stylized idealism that characterized the art from these periods. His modernist adaptation of historical aesthetics proved influential to the development of avant-garde sculpture. While this work on paper is not a study for a particular sculpture, the principle remains evident. The figures, or Venuses, are delicately posed on brown paper; their curves and concavities are highlighted by the masterful rendering of overlapping forms.

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.

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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, jewellery, 20th-century design and works on paper.

About TEFAF New York

Founded in 2016, TEFAF New York 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 fair 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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