

HIGHLIGHTS

TEFAF
NEW YORK

MAY
12 – 16

PARK AVENUE
ARMORY

TEFAF New York 2023 Previews Exhibitor Highlights

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The European Fine Art Foundation (TEFAF), is pleased to reveal highlights of TEFAF New York, running from May 12–16, 2023, with an invitation-only VIP day on May 11, 2023. Representing modern and contemporary art, jewelry, antiques, and design, this group of 21 objects reflects the exceptional quality and diversity of works presented by international dealers at the Park Avenue Armory.

TEFAF NY features 91 exhibitors, all experts in their respective fields, and welcomes 13 new dealers this year. The fair continues to offer art enthusiasts, collectors, design professionals, and museum curators the opportunity to view a dynamic range of museum-quality works, all under one roof.

Alongside the dealers' booths, TEFAF Programming will foster conversations between some of the world's most illustrious minds, covering industry insights and inspiring new and experienced art collectors and lovers. TEFAF will also present a concurrent edition of TEFAF Online and new editorial Stories and other content from the TEFAF community.

Members of the press may apply for admittance to the Collectors Preview, May 11, 2023 [here](#). For relevant information regarding TEFAF New York, please visit www.TEFAF.com.

PRESENTED BY WHITE CUBE

Isamu Noguchi

Linga

1987-88

Muntz metal

35.5 x 19 x 13.7 inches



COURTESY OF WHITE CUBE

Over his career Isamu Noguchi made many self-reflexive tables: scaled, shaped, configured, and/or finished to defy categorization and use. *Linga*, more than any other table/not-table, departs from the core tenet of tableness by the simple fact of having been stood up.

Its uselessness takes it into the realm of the symbolic, where the title comes into play. In Indian and Hindu traditions, the linga is an abstraction representing cosmic generative forces, often used as a non-representational cult image in Shiva temples. Noguchi's example alludes to a common tradition of combining representations of the masculine and the feminine—yet he presents these two planes not as sculpture and base, but as a standing couple, with the position and roles contingent, precarious, and ambiguously beautiful.



COURTESY OF EYKYN MACLEAN

PRESENTED BY EYKYN MACLEAN

Roberto Matta

Every man a king

1947

Oil on canvas

36.2 x 52 inches

Roberto Matta's *Every man a king* belongs to a watershed moment in the artist's career. In 1947, as the full scope of the atrocities from WWII became clear, Matta's painting shifted sharply—his fanciful Surrealist dreamscapes gave way to dystopian nightmares, culminating in a series the artist termed his "Social morphologies." Aimed at addressing the collective psychological trauma much of the world was experiencing, the series' hallmarks were unnatural, elongated figures inhabiting an enclosed forbidding industrial space.

Every man a king is a visually shocking example of these apocalyptic creations. The power of the work stems from the knowledge that Matta was at the height of his artistic powers, assured in his craft, and intent on employing it to convey his concern for the plight of humanity.



COURTESY OF THE ARTIST AND TEMPLON

PRESENTED BY TEMPLON

Michael Ray Charles

(Forever Free) I'm Your New Neighbor

1997

Acrylic, latex, and copper penny on canvas

60.2 x 36.2 inches

This piece *(Forever Free) I'm Your New Neighbor* (1997) is part of the very early pieces by African American painter Michael Ray Charles (born 1967). Decades before the Black Lives Matter movement, Michael Ray Charles was denouncing structural racism, white privileges and the banality of discrimination, through the most complex and subversive forms. Mimicking an advertising poster and using the most repulsive iconography, this painting explores the ambiguities of anti-racist discourse in America.

Templon is a new exhibitor at TEFAF New York this year.

PRESENTED BY BEN BROWN FINE ARTS

Alighiero Boetti

Mappa

1983-84

Embroidery

44.9 x 66.1 inches



COURTESY OF BEN BROWN FINE ARTS

The *Mappa* works are amongst Alighiero Boetti's most important within the embroideries, and were first executed in 1971. Like the *arazzi*, Boetti originally outsourced the embroidering to Afghan weaving families, first in Kabul, and following the Soviet invasion of 1979, in Peshawar, Pakistan, where many had taken refuge. Subsequently, Boetti's *Mappa* works are deeply rooted in a local context, whilst suggesting the world in its entirety. At the time of the design of each *Mappa*, Boetti chronicled the then current geo-political situation of the world, as revolutions in Africa, collapse in the Soviet Union, and fragmentation in the former Yugoslavia came and went. However, because the lengthy process of embroidering a *Mappa* could take up to two years, each individual work would gain a character of transition because the world had changed since its original design. These shifting boundaries and perpetual changes appealed to Boetti's fascination with order and disorder, system, and chaos—the two poles around which his artistic output revolved.

PRESENTED BY PACE GALLERY

Louise Nevelson

Untitled

1961

Foil, ink, paint, and paper on board

36 x 23.7 inches; framed: 37 x 25 x 2 inches



PHOTO COURTESY OF PACE GALLERY

Louise Nevelson, a leading sculptor of the twentieth century, pioneered site-specific and installation art. In the economy of Nevelson's studio, the collage works emerged as extensions of the same creative gesture that gave rise to her monochromatic, painted sculptures. Her works in collage, which she kept mostly secret during her lifetime, reflect Nevelson's intense interest in materiality and provided a new avenue for explorations of light, shadow, reflection, and line. The daily act of creating abstractions in her collages was inextricably linked with Nevelson's celebrated sculptural practice. The constellations of varied materials and forms in Nevelson's collages shed light on the artist's process and engagement in rigorous formal experimentations.

PRESENTED BY JACKSONS

Josef Frank

Rare 'Monkey' Cabinet

1941

Mahogany, printed paper, and oak frames

55 x 47.8 x 17.3 inches

The spectacular '*Monkey*' cabinet is the only known example executed with these specific prints and surrounding partitions. The cabinet is made out of mahogany, and covered with motifs of 40 different hand-colored French engravings from Comte de Buffon's classic work *Histoire Naturelle* from 1794. The cabinet was most likely a special commissioned piece, designed by Josef Frank and executed by Svenskt Tenn.

COURTESY OF JACKSONS



COURTESY OF R & COMPANY

PRESENTED BY R & COMPANY

Pierre Paulin

“Bonheur-du-jeur” and “Curule” Chair

1983

Mahogany and leather

26.5 x 19.5 x 47 inches

This remarkable lady’s writing desk was part of a suite designed by Pierre Paulin and made by the artisans of the Mobilier National, which celebrated the traditions of the French court and the eighteenth-century marchands-merciers who supplied their furniture. The collection revived notions of classicism and savoir-faire in materials and design alike. The prototypes for the desk and accompanying chair were first exhibited in the 1983 Mobilier National exhibition at the Musée des Arts Decoratifs.

PRESENTED BY OFFER WATERMAN

Magdalene Odundo

Untitled

1984

Multi-fired terracotta

12.9 x 8.1 inches



COURTESY OF OFFER WATERMAN

One of the most important international artists working in the medium of ceramic today, Magdalene Odundo's unique sculptural vessels explore a rich visual narrative drawn from art and craft traditions from around the world. Born and raised in Kenya, Odundo moved to Britain in 1971, and after studying at the Royal College of Art, London went on to develop her distinct style of hand-built vessels, carefully burnished and fired several times. Having exhibited internationally for over 30 years—including at the 2022 Venice Biennale—her works are found in major institutions across the globe.



COURTESY OF LANDAU FINE ART, MONTREAL, CANADA & MEGGEN, SWITZERLAND

PRESENTED BY LANDAU FINE ART

Jean Dubuffet

Cité Fantoche

1963

Oil on canvas

64.75 x 86.4 inches

This painting by French artist Jean Dubuffet is part of Landau Fine Art's presentation of 20th-century masterpieces. Including both paintings and sculptures, many of the highlights have not been shown publicly for decades.



COURTESY OF LANDAU FINE ART, MONTREAL, CANADA &
MEGGEN, SWITZERLAND

PRESENTED BY LANDAU FINE ART

Alberto Magnelli

Explosion Lyrique No. 1

1918

Oil on canvas

51.25 x 51.25 inches

In 1918 in Florence, the Italian artist Alberto Magnelli produced a series of paintings, "Explosions Lyriques", exploring the conflict between Abstraction and Figuration. This selection from the series is included in Landau Fine Art's presentation of 20th-century masterpieces, paintings, and sculptures.

PRESENTED BY DEMISCH DANANT

Sheila Hicks

Evolving Tapestry

1987

Natural and bleached linen, polished red cotton

20 x 72 x 7 inches

Sheila Hicks embarked on the first of her series of "Evolving Tapestry" works in 1967, which were later shown in the groundbreaking 1969 exhibition *Wall Hangings* at the Museum of Modern Art in New York, presenting what they called 'the new textile art.'

Comprised of 42 individual elements, *Evolving Tapestry* (1987) represents one of Hicks' signature modes of creation—using serial forms to create 'evolving' sculptures.



COURTESY OF DEMISCH DANANT



COURTESY OF BERNARD GOLDBERG FINE ARTS

PRESENTED BY BERNARD GOLDBERG FINE ARTS

Andrew Wyeth & N.C. Wyeth

The Coming of the Mayflower in 1620 & Puritan Cod Fishers

1941 & 1947

Oil on canvas

104.5 x 158.75 inches & 108.5 x 157.5 inches

In 1940, N.C. Wyeth was commissioned by the Metropolitan Life Insurance Company to paint a series of murals for its New York Headquarters at One Madison Avenue, a group of paintings which would collectively become known as “The New England Series.” Nineteen murals were initially conceived to bring the world of the Pilgrims to life, providing MetLife’s employees with a world of fantastic imagery. *The Coming of the Mayflower* (upper left) in 1620 is one of the last works Wyeth himself created.

Unfortunately, Wyeth would never fully realize his vision for “The New England Series,” passing away in 1945. Guided by his sketches, the five remaining panels, including *Puritan Cod Fishers* (lower left), were completed by his son, Andrew, and his son-in-law, John McCoy, both students of the artist.



©JAN LIÉGEOIS. COURTESY OF AXEL VERVOORDT

PRESENTED BY AXEL VERVOORDT

Head of a Deity

Bayon style, late 12th–early 13th century

Cambodia

Sandstone

9.05 x 7.09 x 7.09 inches

This is an exceptional example of a rare Bayon sculpture. The work of a highly skilled artist is reflected in the choice of very fine quality sandstone. The head shows the facial features of King Jayavarman VII, arguably the most important of the Khmer monarchs and one of the very few rulers in history who is primarily remembered for being genuinely preoccupied with the physical and spiritual well-being of his people.

The work was also published by Sherman E. Lee in the late 1960s in the catalogue of a major exhibition on ancient Cambodian sculpture in the Cleveland Museum of Art.

PRESENTED BY DIDIER LTD.

Arnaldo Pomodoro

Unique Gold Sculptural Bracelet

1965

Milan

18ct white, yellow, and rose gold

22.3 x 1.9 x 1.3 inches



COURTESY OF DIDIER LTD.

A substantial and unique 18ct rose gold bracelet with white gold highlights. The links formed from individual cuttlefish bone castings featuring Pomodoro's typical abstract distorted mechanical designs in relief that are found in his later geometric sculptures. This bracelet represents the best work of Pomodoro as a jeweler in 1965, at a time when, encouraged by Lucio Fontana among others, he moved away from jewelry to concentrated solely on sculpture and to become the recognized maestro that he is today, having already worked out all his sculptural language in his jewelry.

PRESENTED BY OTTO JAKOB

Otto Jakob

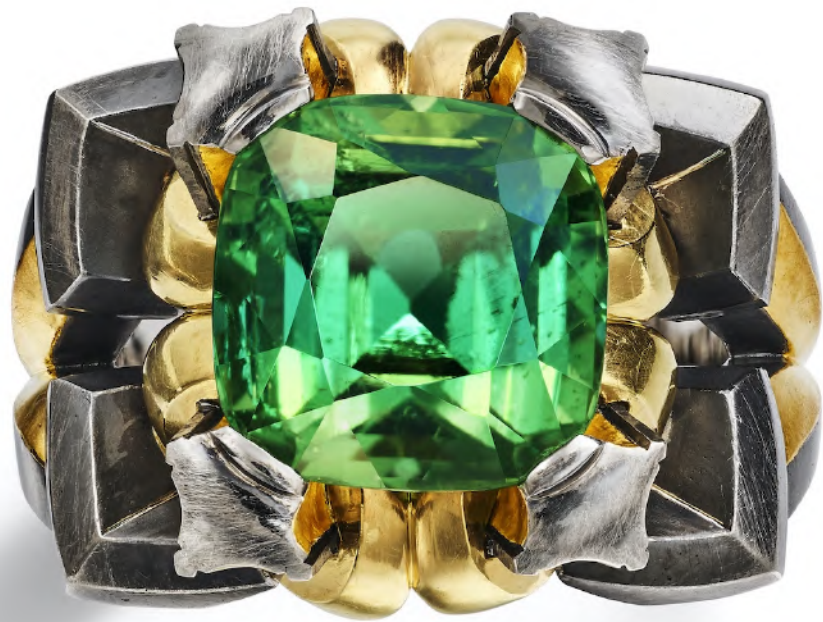
Camelot

2023

Germany

White and yellow gold, tourmaline

H 0.63 inches



COURTESY OF OTTO JAKOB

Otto Jakob's work is distinguished by the harmonious fusion of fine artistry and jewelry-making, seamlessly blending historical influences with contemporary aesthetics. One of the latest pieces in his nearly 50-year career, this ring exemplifies the clash between organic shapes originating from nature and contrasting abstract architectural elements. It demonstrates Jakob's masterful craftsmanship, embodying both precision and a deep respect for time-honored techniques.

PRESENTED BY EDWARD TYLER NAHEM

El Anatsui

Untitled

2020

Aluminum and copper wire

118 x 109.5 inches



COURTESY OF EDWARD TYLER NAHEM

Untitled, 2020 is a stunning example of contemporary Ghanaian artist El Anatsui's found object-derived tapestries, produced by cutting refuse aluminum bottle caps into strips and weaving them into cascading assemblages of shimmering color and light. *Untitled* was created for Anatsui's exhibition *En quête de Liberté* at the Conciergerie in Paris for the annual Africa2020 Season, which highlights African and African diaspora artists from across the globe.

This presentation by Edward Tyler Nahem is included in **TEFAF Creative Spaces**.

PRESENTED BY VAN DE WEGHE

Frederic Anderson

Sea Damage, South Downs, Speckle

2022

Mixed media on canvas

66.9 x 51.12 inches



COURTESY OF VAN DE WEGHE

Sea Damage, South Downs, Speckle by Frederic Anderson belongs to a series of paintings that represent John Coltrane's *Blue Train* in visual form. The compositions' pulsating rhythm section establishes the tempo; the soloists' whirling, slashing, cursive forms direct the layered, overlapping lines; and the bass and cymbals add accents, echoes, and resonances. The color palette is inspired by the recording's gloomy, smoky mood as well as the deep, velvety textures and blue hues present in it. Coltrane's piercing saxophone voice stirs up an urgent need to connect that transcends words and reaches the realm of pure feeling.

PRESENTED BY VAN DE WEGHE

Andreas Gursky

Jumeirah Palm

2008

Color coupler print in artist's frame, face-mounted onto plexiglass
120.9 x 81.5 inches



COURTESY OF VAN DE WEGHE

Jumeirah Palm photographed by Andreas Gursky in 2008, is a perfect example of his brilliantly composed work. There are both intricate details and geometric abstractions in the image, such as ten rows of meticulously detailed sea front luxury villas or different abstract bands of blues and whites running across the image. Gursky devotes his attention to the protruding landmasses that make up the Jumeirah Palm peninsula off the coast of Dubai, which began in 2001. This engineering marvel was built to impress wealthy individuals and stands as a testament to human achievement over nature. With this image, Gursky acts as the supreme creator, just as man does with Jumeirah Palm.



© FRANÇOIS-XAVIER LALANNE, ADAGP, PARIS, 2023
COURTESY THE ARTIST AND MENNOUR, PARIS
PHOTO. ARCHIVES MENNOUR

PRESENTED BY MENNOUR

François-Xavier Lalanne

Sauterelle Bar

c. 1974

Steel and polished brass

39.37 x 45.28 x 88.19 inches

François-Xavier Lalanne's *Sauterelle Bar* escapes all categorization. Striking by its outrageous and almost cinematographic scale, this grasshopper is as much a decorative statue as a piece of oversized furnishing, that reveals both the artist's inventiveness and the sculptor's audacity. It is part of the enchanting series of animal sculptures created by François-Xavier Lalanne from 1964.

This *Sauterelle Bar* is a unique work, coming directly from the private collection for which it was created around 1974. It will be revealed to the public for the first time since its creation at TEFAF NY and is included in **TEFAF Creative Spaces**. Only one other Sauterelle of Lalanne is known, edited in two copies, in possession respectively of the late Queen Elizabeth II and of a gallery owner and collector.

PRESENTED BY FRIEDMAN BENDA

Joris Laarman

Maker Bench

2018

Maple, North American walnut

30 x 61 x 61 inches



COURTESY OF JORIS LAARMAN AND FRIEDMAN BENDA

Collaborating with craftsmen, scientists and engineers, Dutch designer Joris Laarman works at the intersection of the digital and the physical world, developing technologies to explore new possibilities in design. The *Maker Benches (Diamond)* are part of Laarman's renowned "Maker" series. Made from hundreds of pieces of interlocking oak and walnut hexagons, the design allows complicated sculptural forms to be joined together as a puzzle. For Laarman, digital fabrication technology has had a radical influence on manufacturing processes in the design world. More than a tool for prototyping, it has enabled the fabrication of unique works.

About TEFAF

TEFAF is a not-for-profit foundation that champions expertise and diversity in the global art community, evidenced in the exhibitors selected for its two fairs, which take place annually in Maastricht and New York. TEFAF acts as an expert guide for both private and institutional collectors, which inspires lovers and buyers of art 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, bringing together 7,000 years of art history under one roof. Featuring over 260 prestigious dealers from some 20 countries, TEFAF Maastricht is a showcase for the finest art works currently on the market. Alongside the traditional areas of Old Master paintings, antiques, and classical antiquities that cover approximately half of the fair, you 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 in New York at the Park Avenue Armory. 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 work with leading museums, galleries, and art fairs, is responsible for the fair's innovative design which has reimaged the spectacular spaces at the historic Park Avenue Armory, giving them a lighter, contemporary look and feel.

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