

FIRST LOOK

TEFAF NEW YORK

MAY
10-14

PARK AVENUE
ARMORY

A First Look at TEFAF New York 2024

APRIL 3, 2024 · NEW YORK, NY

The European Fine Art Foundation (TEFAF), is pleased to reveal the “First Look” selection of outstanding works at TEFAF New York, running from May 10–14, 2024, with an invitation-only VIP day on May 9, 2024. This group of 27 objects reflects the quality and depth of works that will be on view at the Park Avenue Armory.

Nearly 90 leading international galleries from 15 countries and four continents will bring the best in modern and contemporary art, jewelry, antiques, and design to the vibrant art community of New York. Along with exhibitor stands in the Wade Thompson Drill Hall, TEFAF New York also offers stunning curated spaces in the Armory's 16 period rooms—a TEFAF exclusive—and dynamic presentations in Creative Spaces throughout the fair.

For relevant information regarding TEFAF New York, please visit www.TEFAF.com.

Members of the press may apply for admittance to the Preview Day, May 9, 2024 via [this link](#).

The art objects featured in this release have not undergone vetting by TEFAF **which takes place onsite at the fair**. The organisation assumes no responsibility for inaccuracies, misrepresentations, or omissions in the information provided about these art objects.

PRESENTED BY SALON 94

Rebecca Salsbury James

Shells on the Sand

1935

Oil reverse painted on glass

9 x 12 inches



PHOTO COURTESY OF SALON 94, NEW YORK

In the late-1920s, Rebecca Salsbury James became fascinated by the unusual and uncommon practice of reverse painting on glass. This extremely difficult technique requires artists to mirror their compositions and apply layers of paint from front-to-back, rather than the standard back-to-front. Nonetheless, it became central to her artistic career as she would go on to frequently depict the landscape of New Mexico, birds, and religious iconography as well as still life images. Of her subjects—flowers, vegetables, and shells—are reminiscent of the work of her friend and confidant, Georgia O’Keeffe. In *Shells on the Sand* (1935), James depicts three shells in pink, blue, and white against an abstract background. The tightly cropped image resonates with early American modernisms, including the photography of Paul Strand (her former husband) and Alfred Stieglitz.

PRESENTED BY DANSK MØBELKUNST

Hans J. Wegner

Web Chair

1968

Painted wood, halyard, linen and brass

40.16 x 33.86 x 34.65 inches (102 x 86 x 88 cm)

With his love of natural materials and a deep understanding of the need for furniture to be functional as well as beautiful, Hans J. Wegner made mid-century Danish design popular on an international scale. Wegner began his career as a cabinetmaker in 1931 and subsequently entered the Copenhagen School of Arts & Crafts to study furniture design. In 1938 he was employed in Arne Jacobsen and Erik Møller's architectural office before establishing his own studio in 1943.

Unlike many of his contemporaries, Wegner represented a more casual expression of modernism, where comfort was an equally important factor in his work. This idea is manifested in the way many of his chairs allow for more informal seating positions, often reinforced by a soft pillow or warm sheepskin. The present JH719 chair is a testimony to this idea. The sizable dimensions and outline, accompanied by the bright red color provide an expressive and monumental feel, which contrasted by the soft, natural materials results in a warm and inviting chair.



PHOTO COURTESY OF DANSK MØBELKUNST GALLERY

PRESENTED BY OSBORNE SAMUEL

Lynn Chadwick

Beast (Old Leather Head)

1958

Iron and Composition

20.5 x 7.5 x 7 inches



Lynn Chadwick's *Beast (Old Leather Head)* is one of the artist's earlier sculptures materialized from his unique working method, applying a plaster and iron compound called Stolit to a welded armature. Once dry the Stolit sets rock hard. These strange and almost supernatural forms; beasts and half humans with distorted limbs, potent with energy and tension, identified him in the 1950s as one of the most important of all the post-war generation of sculptors, worldwide. Successive appearances at the Venice Biennales of 1952 and 1956 established his career, fostered demand for his bronze casts, and sparked many gallery and museum exhibitions all over the world.

PHOTO COURTESY OF OSBORNE SAMUEL GALLERY

PRESENTED BY THADDAEUS ROPAC

Joan Snyder

Primary Fields

2001

Oil, acrylic, herbs on linen, in two parts

72 x 132 inches



Primary Fields is especially fascinating for being a diptych that encapsulates Joan Snyder's painterly language. The left panel shows a gridded structure made up of colorful horizontal gestures — her signature 'Strokes'. The right panel is an all-over canvas typical of her "Field Paintings". Painted in a rich red, it is punctuated by dark roses.

This single major painting will drive the orientation of Thaddaeus Ropac's display, a single artist presentation that will also feature a range of Snyder's work on paper from earlier in her career, from around the time *Primary Fields* was created, and works that have been made since.

PHOTO COURTESY OF THADDAEUS ROPAC

PRESENTED BY GALERIE GISELA CAPITAIN

Isabella Ducrot

Abito Silver I

2021

Pastel and silver paper on China paper

71.65 x 50.79 inches (182 x 129 cm)



Isabella Ducrot (born 1931 in Naples) has lived in Rome for many years. Only beginning her artistic career later in life, her approach is extremely sensitive. Ducrot uses textiles and paper both as an artistic medium and as an artistic thread.

Repetition is the subject and primary theme in many of Ducrot's artworks. In the East, repetitive elements are an end in itself, the centre of emotion. In the West, they are declared to be 'decoration', which is something always somewhat subordinate, framing an event or theme. In Ducrot's work, the repetitive element becomes the object of representation, the protagonist of the image. The rhythm of life, the heartbeat, is expressed by repetitive elements, which are, not coincidentally, also musical elements. This is a celebration of virtual infinity.

PHOTO COURTESY OF GALERIE GISELA CAPITAIN



PHOTO COURTESY OF ARIADNE

PRESENTED BY ARIADNE

Spouted Bowl

Early Cycladic II, circa 2700-2500 BC

Marble

4.37 x 1.57 inches (11.1 cm x 4 cm)

Founded in 1972, Ariadne has established a reputation as one of the world's leading dealers in the field of ancient art, presenting the best in Egyptian, Greek, Roman, Eurasian, and Byzantine works. Their international clientele includes renowned museums and dedicated private collectors from around the world. This small vessel from the Greek Cycladic World was made for ritual use of precious paints and oils. Meant to be held with one hand and sculpted with a spout, this marble bowl is sensitively carved and wonderfully preserved. It retains burial root marks and traces of ancient pigments. A truly magical object dating from 2700 BC.

PRESENTED BY LEON TOVAR GALLERY

Rufino Tamayo

Claustrofobia

1954

Oil on canvas

31.89 x 28.74 inches (81 x 73 cm)

Claustrofobia is a surrealist masterpiece that reflects the artistic climate of the mid-20th century when artists sought to challenge traditional conventions and delve into the realms of the subconscious. With its vibrant reds and pinks, contorted figures, and enigmatic window shape, the painting immerses viewers in a dreamlike realm that invites contemplation about the depths of the human psyche. Its hues create visual tension and emotional intensity, evoking a profound sense of claustrophobia within a confined space.



PHOTO COURTESY OF LEON TOVAR GALLERY

PRESENTED BY ADRIAN SASSOON

Bouke de Vries

Guan Yin with a Diagonal Cloud

2023

18th century Chinese blanc de chine porcelain figure, 18th and 19th century Chinese porcelain fragments

39.37 x 25.59 x 11.02 inches

"The Guan Yin, goddess of mercy and compassion has been a recurring theme in my work. This equates to the mercy and compassion I feel for the broken pieces and their former splendour revealed in my new creations." -Bouke de Vries

After several years of practice as a ceramic restorer, Bouke de Vries began to repurpose his collection of fundamentally damaged but fine antique ceramics and transform them into striking, thought-provoking sculptural works of art. Questioning a sense of worth and relishing the opportunity to deconstruct the artistic narrative of historical artifacts, de Vries is now an artist celebrated for his masterpieces. Shards are reborn, cracks exaggerated, and new life is breathed into objects otherwise destined to be discarded. A work from the same series was recently displayed as part of a solo exhibition of de Vries' work at the Legion of Honor, one of the Fine Arts Museums of San Francisco.



PHOTO COURTESY OF SYLVAIN DELEU

PRESENTED BY GALERIE MITTERRAND

François-Xavier Lalanne

Oiseau de jardin à bascule

1974

Polished steel and copper

47.24 x 51.18 x 74.8 inches (120 x 130 x 190 cm)



L'Oiseau de Jardin à bascule, François-Xavier Lalanne's 1974 masterpiece, ingeniously transforms the shape of a sparrow into a rocking chair, its rocking movement itself becoming a metaphor for the hopping of a pecking bird. Unlike his later works in bronze, this sculpture is made from steel and copper plates cut and welded by the artist himself. This technique of welding hammered metal sheets, used in the 1960s and 1970s for works such as the very first *Rhinocrétaires* (1966) and the *Chat Polymorphe* (1970), illustrates the importance of drawing for François-Xavier Lalanne. Both stylistic and structural, the welds, necessary to hold the whole together, allow the artist to "draw" his work in three dimensions. This period gave rise to a style that is both rigorous and synthetic, poetic and technical, in which drawing is a determining factor in the creation and realization of an unprecedented repertoire of works.

François-Xavier Lalanne made two unique versions of the *Oiseau de Jardin à Bascule*. The one exhibited in Basel was acquired in 1974 by a collector in Belgium. The work was first exhibited in the exhibition *Les Lalanne & Domesticated Beasts & Other Creatures* at the Whitechapel Art Gallery in London. In 2010, *L'Oiseau de Jardin à Bascule* was exhibited in the Lalanne retrospective at the Musée des Art Décoratifs in Paris.

PHOTO BY AURÉLIEN MOLE

© FRANÇOIS XAVIER LALANN

PHOTO COURTESY OF THE ARTIST AND GALERIE MITTERRAND

PRESENTED BY THE PAGE GALLERY

Choi Myoung Young

Sign of Equality 75-20

1975

Oil on canvas

28.62 x 23.86 inches



Born in Haeju, Hwanghae Province, North Korea, in 1941, Choi Myoung Young led Korean art as a founding member of Origin (1962 -) and the Korean Avant-Garde Association (A.G., 1969-1975), the two major art groups that defined Korean modern and contemporary art.

Since the 1970s, Choi has relentlessly pursued his studies of the relationship between canvas planes and the paint medium under the theme of "Conditional Planes." The studies involved repetitive actions and self-controlled physical movements while painting on a flat blank canvas, seeking his identity as an existential being.

PRESENTED BY MODERNITY

Wilhelm Kåge

Surrea

1940

Carrara-glazed stoneware

12.8 x 9.45 x 7.48 inches (32.5 x 24 x 19 cm)

The *Surrea* vase was made by Wilhelm Kåge for Gustavsberg in 1940. The Swede began his career as a painter before becoming Gustavsberg's artistic director between 1917 and 1949. It was during this time that Kåge developed numerous ceramic designs that were infused with what he had learned from the modern movements in painting and sculpture. The *Surrea* vase, for example, can be seen as a nod to Cubism because of the way the vase is cut in half and attached to the bowl, resulting in one unified form. Acquired from Kåge's own collection and a favorite of his, this vase is one of the most prominent ceramic pieces in Modernity Stockholm's collection.



PHOTO COURTESY OF MODERNITY

PRESENTED BY R & COMPANY

Wendell Castle

Cabinet

1975

Oak wood

71.25 x 25.25 x 50.25 inches

Celebrated American designer Wendell Castle (1932-2018) created unique pieces of handmade sculpture and furniture for over four decades. Since the outset of his career, Castle consistently challenged the traditional boundaries of functional design and established himself as the father of the American studio furniture movement. Castle was renowned for his superb craftsmanship, his whimsically organic forms and his development of original techniques for shaping solid, stack-laminated wood. His iconic masterpieces in wood and in Technicolor gel-coated fiberglass from the late 1960s and 1970s have become some of the most important and coveted examples of 20th century design.



PHOTO BY JOE KRAMM

PHOTO COURTESY OF R & COMPANY

PRESENTED BY LANDAU FINE ART

Giorgio de Chirico

Manichini

1926

Gouache on paper

18 x 14.96 inches



The 1920s marked a profound shift in Giorgio de Chirico's work. The Italian painter, sculptor, draftsman, writer and founder of Metaphysical painting all but abandoned the Metaphysical poetic works for which he was known and turned to traditional Italian painting, from 1400 – 1600, as his inspiration. Aligning himself with the wider artistic 'return to order' that prevailed among the post-war avant-garde, de Chirico began to develop a distinctly new style that would define his paintings of the 1920s and 1930s as the subjects that were so prominent in the artist's earlier work, like his faceless "mannequins" or manichini, underwent a metamorphosis.

PHOTO COURTESY OF LANDAU FINE ART

PRESENTED BY GALERIE GEORGES-PHILIPPE & NATHALIE VALLOIS

Raymond Hains

Sans Titre no. 19

1962

Ripped posters mounted on canvas

395.67 x 545.28 inches



PHOTO COURTESY OF GALERIE GP & N VALLOIS

© AURÉLIEN MOLE

Raymond Hains, founder of 'Affichisme' with Jacques Villeglé and co-founder of the French Avant-garde movement of 'Nouveau Réalisme', had been collecting ripped-up advertising posters from the streets of Paris for several years before he presented the results of this practice at the turn of the 1960s. By displaying the posters, either on their original support or transferring them to canvas to preserve them, Hains operates a displacement from the street to the gallery wall, drawing our attention to the ambivalent emblem of the modern city: the street poster. The technique is also an anti-conformist message to the art world and its conventions, eliciting associations of ideas from simple, common elements, while subtly referencing the politics that pervade the urban landscape and its discourse.

Here, a small word appears, the only legible one in the work: "fascism" while two eyes (coming from a famous French cigarette brand poster designed by Marie Lefor in 1961) are hypnotizing you.

PRESENTED BY GALERIE JACQUES LACOSTE

Alberto Giacometti

Oblong cup

Circa 1948

Bronze

9.1 x 27 x 9.6 inches



PHOTO COURTESY OF GALERIE JACQUES LACOSTE

© HERVÉ LEWANDOWSKI

Man Ray introduced Alberto Giacometti to decorator Jean Michel Frank, which sparked a friendship and prompted Giacometti to develop, alongside his work as a painter and sculptor, many lights and vases, a number of which have become iconic. After Frank's death in 1941, Giacometti completed only a few decorative art pieces, including this oblong cup in bronze. A rarity with remarkable proportions, it is monogrammed under the base.

Its pure form, as much as its brown and green patina, epitomize the artist's taste for Antiquity. This interest grew very early on in his life, notably during a trip which took him to Rome, Naples, Pompei and Paestum in 1921.

The cup was originally purchased from Diego Giacometti by American collectors William and Suzanne Weintraub in 1969, and is referenced in the Alberto and Annette Giacometti Foundation database as number 4417.

PRESENTED BY GALERIE JACQUES LACOSTE

Jean Royère

Flaque coffee table

circa 1958

wood and straw marquetry

10.2 x 49.6 x 25.6 inches



PHOTO COURTESY OF GALERIE JACQUES LACOSTE

© HERVÉ LEWANDOWSKI

In the 1950s, Jean Royère became hugely successful. His unmatched sense of decor, his modernity, his fresh and fanciful approach earned him the respect of French and international clients. The shop he opened in Paris on rue du Faubourg Saint-Honoré in 1949, in addition to his shops and studios in Cairo, Beirut, Lima, Sao Paulo and Teheran, drew him a considerable audience.

The models he developed during this period were mostly designed before WWII. However their fluid lines and wavy curves combined with his taste for color and natural materials (straw marquetry, wicker) were everything a generation aspiring to lightness could wish for.

PRESENTED BY GALERIE LEFEBVRE

Jean Dunand

Vase

1925

Copper and silver

9.4 x 10.6 inches



PHOTO COURTESY OF GALERIE LEFEBVRE

Master of Art Deco lacquer, Jean Dunand (1877-1942) made a series of "dinanderie" objects, of which vases were the most popular. Ranging in sizes and shapes, they were decorated with such varied techniques as Japanese natural lacquer, eggshell inlay and metals. The pictorial designs were often geometric in nature, evoking Cubism and African themes, while the color palette was restricted to blacks, whites, browns and reds. With a sphere shape and a geometric design of silver lines on brown background, this vase is a classic example of this production. Synonymous with the Art Deco movement, vases by Jean Dunand were already highly valued when first made, culminating during the famous *Exposition internationale des arts décoratifs* of 1925.

PRESENTED BY BEN BROWN FINE ARTS

Lyonel Feininger

Rathaus Treptow an der Rega

1930

oil on canvas

19.8 x 30.8 inches



Painted in 1930, Lyonel Feininger's *Rathaus Treptow an der Rega* showcases the artist's mastery of Cubist and Expressionist styles. The painting depicts the town hall of "Treptow an der Rega", a small town in present-day Poland, where the artist's father, a violinist and music teacher, used to work during his youth. Feininger's meticulous attention to detail and vibrant use of colors bring dynamic energy to the scene, capturing the essence of the architecture. The angular lines and playful asymmetry imbue the building with dynamic energy, reflecting his Cubist influences. Through this piece, Feininger invites viewers into a world where reality and imagination intertwine.

PHOTO COURTESY OF BEN BROWN FINE ARTS

PRESENTED BY APPLICAT-PRAZAN

Oscar Dominguez

Le Printemps (Composition lithochronique)

1939

Oil on canvas

22.4 x 27.6 inches



Le printemps highlights the excellence of Domínguez's painting in the late 1930s. These years saw the development and culmination of his 'cosmic period': his endeavour to pursue a style of painting that opened onto a new dimension of time and space. Óscar Domínguez in these years is a totally visionary painter—the inventor of decalcomania, surrealist by definition, as well as an excellent constructor of objects, and creator of disturbing oneiric realities. In *Le printemps*, the painter presents us with colossal, enigmatic characters, half-way between tree shapes and geological forms that emerge as a frenzied forest with strange dream-like resonances.

PHOTO COURTESY OF APPLICAT-PRAZAN

© ADAGP, PARIS 2024

PRESENTED BY MAZZOLENI

Alberto Burri

Bianco Plastica

1965

Plastic, acrylic, Vinavil and combustion on Celotex

29.5 x 39.4 inches



PHOTO COURTESY OF MAZZOLENI

Bianco Plastica is part of the renowned series *Plastiche (Plastics)*, which was first exhibited in 1962 in Rome, and later in London and New York, drawing widespread acclaim for their innovative medium and startling effects. *Bianco Plastica* is a mature example from this series, demonstrating Burri's pioneering approach through his use of unique and unconventional materials.

Within *Plastiche*, Burri's most iconic and celebrated series, he pushed the limitless potential of materiality, employing fire, a destructive force, as a transformative tool. By choosing to use the alchemical nature of fire as his 'brush', Burri paints with flames and exploits the full potential of destructive and alternatively constructive creativity. In *Bianco Plastica*, the matter has mutated irreversibly, regenerating into a new, unique form, taking on one of the unlimited possibilities of which fire can generate. The theme of the wear and tear of life, constant in the poetics of the artist, is both a sign of the inexorable way of life but also an energy, a gesture of strong symbolic value, which ultimately led to Burri's penultimate series of work *Cretti*, named for their induced craquelure.

PRESENTED BY GALERIE KREO

Virgil Abloh

Virgil Abloh - Tower Hills

2021

Bronze

31.9 x 19.3 x 22.2 inches

The bronze finish of this piece mimics the texture of OSB (Oriented Strand Board), a common material used in packaging crates, created by layering small strips of wood. In keeping with Virgil Abloh's distinctive style, the piece draws inspiration from everyday street life and ordinary objects, skillfully achieving a trompe l'oeil effect with a more sophisticated material.



PHOTO COURTESY OF GALERIE KREO

© ALEXANDRA DE COSSETTE

PRESENTED BY GALERIE CHENEL

Kore

1st century BC – 1st century AD, Roman

Marble

14.6 x 8.3 x 4.3 inches



From an iconographic standpoint, this feminine figure is a kore. Meaning “young girl” in Greek, the korai were originally Greek sculptures from the Archaic period that appeared in around the 7th to the 5th century BC. Generally used as votive objects placed in sanctuaries or marking the location of tombs, korai were always represented standing, legs close together, wearing a peplos or himation that completely hid their bodies and gave them a very stylized appearance. This is a truly lovely example dating from the 5th century BC and conserved in Los Angeles.

Their masculine counterparts are the kouroi, young men represented in a hieratic position, arms held along their sides and one leg forward. This sculptural typology, initially very stylized and then increasingly naturalistic, thrived in that period, showing the evolution of sculptors’ technical mastery and the tastes of the patrons.

PHOTO COURTESY OF GALERIE CHENEL



PHOTO COURTESY OF MAGGIORE G.A.M.

© ALLEN JONES

PRESENTED BY GALLERIA D'ARTE MAGGIORE G.A.M.

Allen Jones

Body Armour (Kate)

2013

editioned photograph

42.5 x 42.5 inches

Maggiore g.a.m. presents the last available edition of *Body Armour (Kate)* on the market. Allen Jones describes the work: "The metal flaked fibreglass body was made in 1974 for a film that I wanted to make. It was the story of a girl who wanted to become a fashion model. However, she discovered she had a problem, every time she stood under the spotlight she turned into a man. Her boyfriend, an artist, came to her rescue by making a suit of body armour which would enclose her and protect her identity as a woman! The film was never made and the fibreglass body remains in my studio until now. I never sold it as a sculpture because it had been conceived as a film prop. In 2013 I was invited to make an artwork of the model Kate Moss to be included in an exhibition devoted to her at Christie's in London. It seemed an impossible task to photograph a woman who had been recorded by some of the world's finest photographers. I was invited to visit her world, although she was in fact visiting mine. I remembered the body sculpture and the result was this print made in a very small edition."

PRESENTED BY DONALD ELLIS GALLERY

Complex Dance Mask

ca. 1890-1910

wood, paint, vegetal fiber

34.5 inches



Yup'ik carvers are very careful about symmetry, balance, and harmony when making masks that operate in a multi-dimensional universe. The three visible dimensions of the physical mask are augmented by the movements of the dancer through time, and the implications associated with being mirrored in the invisible dimensions it depicts. They find equilibrium in the invisible gyroscope of the human imagination.

The long, painted body of this magical mask, at one time owned by the Surrealist artist Roberto Matta, would appear to be that of a fish. It has two pectoral fins (or are they seal flippers?) and on its back there are two faces. The face with the downturned mouth is that of a sea mammal, and the face “above” the seal, conjoined in the fishy cockpit, seems to be a land animal with four paws. At the tail, there are two more fins or possibly sea mammal flippers. The faces represent the “Spirit persons” of the sea mammal and the land animal — their yuit — and above the tail the carver has placed a single willow-root hoop, or *ellanguaq*, which places the mask within the known universe.

PHOTO COURTESY OF DONALD ELLIS GALLERY

PRESENTED BY HEMMERLE

Earrings

2023

diamonds, bronze, white gold



PHOTO COURTESY OF HEMMERLE

Established in 1893, Hemmerle is a fourth-generation family-run jeweler known for its one-of-a-kind creations characterized by innovative material combinations and a dedication to craftsmanship and quality. At TEFAF New York, the brand will bring a vibrant selection of jewelry that follows the Hemmerle aesthetic, whereby every material is used without hierarchy in an effort to create unique works of art that encapsulate Hemmerle's creative vision. A standout piece is this fancy deep brown-yellow Type IIa pear-shaped diamonds in bronze and white gold.



PRESENTED BY GALERIE NATHALIE OBADIA

Shirley Jaffe

Long Black

1965 – 1966

Oil on canvas

77 1/8 x 45 1/4 inches

Born in 1923 in New Jersey, Shirley Jaffe worked and lived in Paris until her death, on September 29th, 2016. Shirley Jaffe developed a visual language inspired by her immediate urban environment, a lexicon of colors and forms that she developed and enriched continuously. By controlling the interplay of forces between the lines, color fields and their frontiers, the artist harmoniously builds an image which circumscribes a dynamic within its framework, the better to make the viewer aware of their own inner mechanism of possibility. While never abandoning the visual seductiveness of its bold color combinations and familiar signs, the solidity of the composition enables the painting to exist in an autonomous, frontal relation to the beholder. Transgressing the foundations of verticality and horizontality, Jaffe manages to achieve an ideal ordering of motifs and achieve an intrinsic unity, an interplay that is never merely decorative.

PRESENTED BY SPRÜTH MAGERS

Jenny Holzer

TOP SECRET 3

2012

U.S. government document

Oil on linen

80 x 62 x 1 1/2 inches (framed: 84 7/8 x 65 3/4 x 2 3/4 inches)



Jenny Holzer is known for her work with text, either written by the artist or found and appropriated into stunning paintings, drawings and sculptures. *TOP SECRET 3* (2012) stems from her celebrated series of *Redaction Paintings*. Since the early 2000s, Holzer has culled through US government documents released under the Freedom of Information Act, particularly related to US military actions in the Middle East, the so-called War on Terror and cyber counterintelligence. Holzer reproduces these declassified documents, enlarging them and adding color or metal leafing but always faithfully maintaining both their textual and redacted passages. By emphasizing the redactions, she makes visible the hidden power structures and dynamics supposedly keeping Americans safe, while also echoing the histories of twentieth-century abstract painting.

PHOTO COURTESY OF SPRÜTH MAGERS

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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.

About Bank of America

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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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