

HIGHLIGHTS

TEFAF NEW YORK

MAY
10-14

PARK AVENUE
ARMORY

TEFAF New York Reveals 2024 Fair Highlights

MAY 9, 2024 • NEW YORK, NY

The European Fine Art Foundation (TEFAF) is pleased to reveal 37 works of modern and contemporary art, jewelry, antiquities, and design now on view at TEFAF New York. Held at the iconic Park Avenue Armory, TEFAF New York opens today with an invitation-only VIP day and runs until May 14, 2024.

Nearly 90 leading international galleries from 15 countries and four continents will offer museum-quality works, vetted by experts in their respective fields. The diversity of displayed works and highest standards attracts an international crowd to this anchor of New York's art community.

In addition, TEFAF New York is the only art fair to inhabit the Armory's 16 historic rooms. The Veterans Room, completed in 1881, will present a dynamic schedule of talks throughout the fair, featuring today's artists, curators, museum leaders, editors and art world luminaries in front of designs by Louis Comfort Tiffany, Stanford White, and others.

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

PRESENTED BY ALMINE RECH

Claire Tabouret

Seated Bather (Green Patina)

2024

Painted bronze

50.8 x 35.6 x 29.2, 20 x 14 x 11.5 inches



Bathers are a common theme in the Western art world, featuring in works from Cézanne to Picasso. In this instance, inspired by Pablo Picasso's, *Trois femmes à la fontaine* (1921), Claire Tabouret's sculpture depicts a seated bather in bronze, dressed in a retro striped swimsuit. Even though the artist maintains an ongoing dialogue with art history, she offers an image of the bather that is markedly different from that of some of her predecessors: her female figure is not fractured or subject to another gaze, but solitary and self-possessed.

PHOTO COURTESY OF ALMINE RECH AND CLAIRE TABOURET

PRESENTED BY AXEL VERVOORDT

Kazuo Shiraga

Funkei

1993

Oil on canvas

71.65 x 101.97 inches



PHOTO COURTESY OF AXEL VERVOORDT

Central to Kazuo Shiraga's work is the concept of shishitsu. This term primarily means "innate characteristics and abilities". Within a philosophical context, the term refers to a psycho-corporeal essence in ourselves that defines us and shapes us over time as individual human beings.

For Shiraga, who was an influential member of the Gutai Art Association, making art was a way of fully connecting with one's own shishitsu and making it resonate through paint. In his quest to transport the essence of human energy into matter, and to feel one with the empty canvas, he invented his own form of action painting.

As a performance, the artist suspended himself from a rope and used his body as a tool, smearing the paint with his feet onto the canvas. By radically abandoning the paintbrush, Shiraga eliminated both composition and consciousness from his work.

PRESENTED BY BECK & EGGELING INTERNATIONAL FINE ART

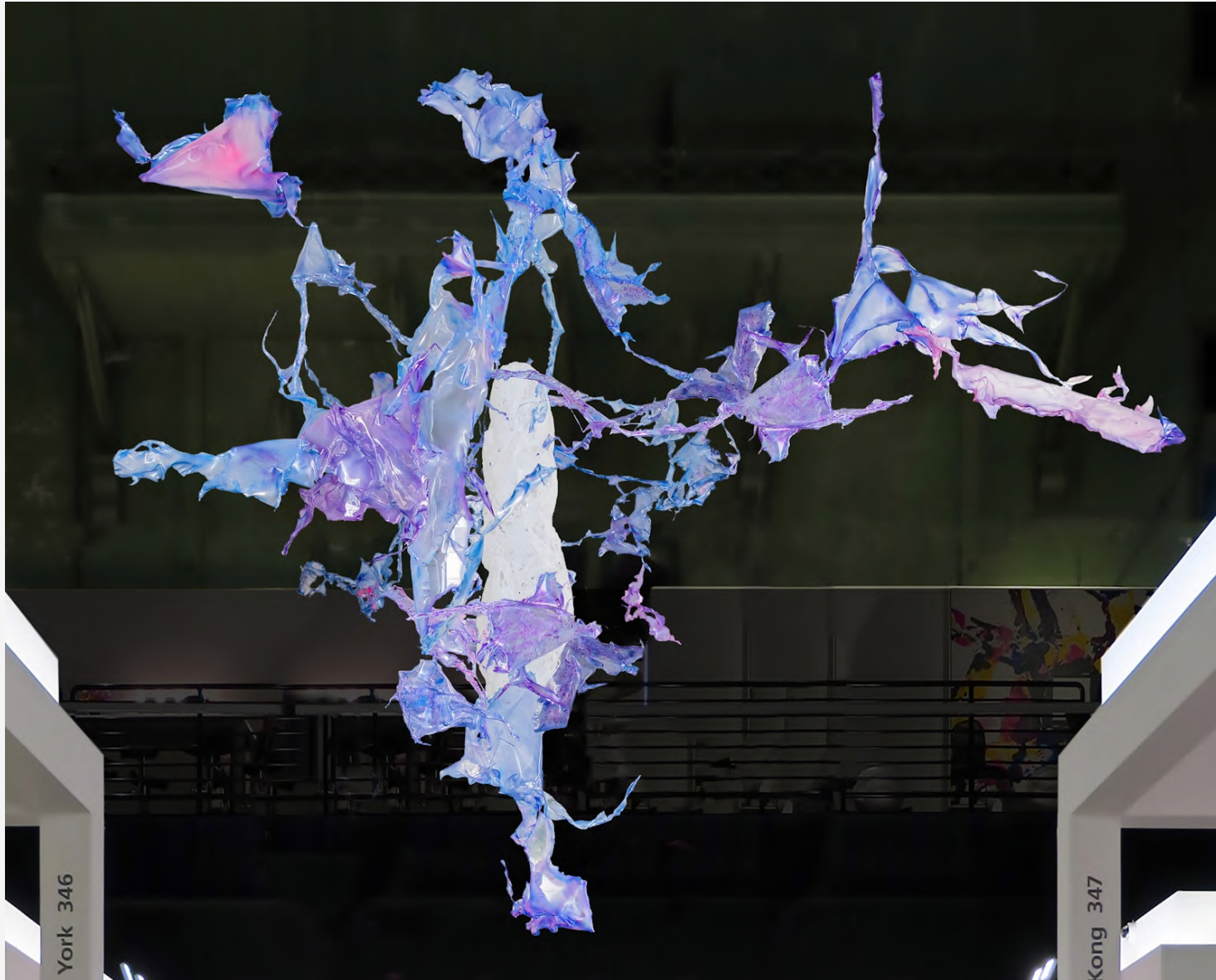
Aljoscha

Phylogenetic Utopias – Bioism Engineering of the Ethical Bliss

2024

Polymethyl Acrylate (Partly Pigmented)

Dimensions Variable (36 Elements)



RENDERING COURTESY OF BECK & EGGELING

Aljoscha's work is a possible design of a novel super-organism and an ongoing testament to mutations and their beauty. It conveys a message of hope towards a world in which the epigenetic as well as posthuman abolition of suffering. It is not just a utopian mirage, but a next leap towards continued deviations of bliss. Aljoscha's *Bioism* is an idea of the necessity to compose, to create new non-suffering life worlds from scratch, not to describe something already existing in the nature. *Bioism* aspires to disseminate new, limitless life forms throughout the universe.

This installation offers transcendental immersion into the artist's delicately colored synthetic organic forms, inviting to reflect on phylogenetic origins of human eudaimonia and upcoming paradise engineering.

PRESENTED BY BEN BROWN FINE ARTS

Claude Lalanne

L'Enlèvement d'Europe

2007

patinated bronze

76.38 x 78.75 x 31.5 inches



The Rape of Europa myth has captivated artists for centuries, perhaps most famously by Titian in the sixteenth century. The narrative of Princess Europa overtaken by the god Jupiter (in bull form) results in the birth of Minos and the beginning of civilization on the island of Crete—the mythical first spark of society and culture that would sow the seeds for the European continent itself. This emotionally charged subject matter is translated into a surreal, monumental scale by Claude Lalanne. Here, the heightened dynamism takes a placid, stylized turn with its graceful forms and sweeping use of line, staging an affectionate bond between woman and bull.

PHOTO COURTESY OF BEN BROWN FINE ARTS



PRESENTED BY BLUM

Partick Eugène

Grace

2023

Oil on canvas

109 x 73 x 2.13 inches

Patrick Eugène is an artist known for his monumental portraits that reflect not only his own background as a Haitian American but also the experiences of the larger African diaspora in the United States. *Grace* (2023) depicts a stylish woman quietly seated in a cozy interior—her gaze suggests an ambiguous, if oneiric state. Eugène explains that this portrait emerged as part of a recent series around the theme of solitude. “I wanted to capture the strength and elegance of a woman who’s been through a tough time, but [is] still strong and elegant,” Eugène says. “My grandmother, who’s a widow living alone in Brooklyn, was on my mind a lot while painting this series.”

PHOTO COURTESY OF PATRICK EUGÈNE AND BLUM
LOS ANGELES, TOKYO, NEW YORK

PRESENTED BY CHARLES EDE

Roman statuette of Minerva with her owl

c.1st century AD

Bronze

6.02 inches



This bronze statuette represents the goddess Minerva (Athena) in a strong, stoic pose, and holding an owl in her outstretched hand. She wears a Corinthian helmet with high crest pushed back on her head, and a floor-length peplos with an aegis of the head of the gorgon Medusa, surrounded by a border of writhing snakes, and with incised scales for the material between the head and border. The eyes were formerly inlaid, and she would have held a spear in her raised left hand.

This statuette is of particularly fine quality, and is rare in having the owl still present. The owl was sacred to Minerva, and draws attention to her role as the Goddess of Wisdom.

PHOTO COURTESY OF CHARLES EDE

PRESENTED BY DAVID TUNICK, INC.

Édouard Manet

Femme au nœud bleu (Isabelle Lemonnier)

c. 1879-1881

Pastel on paper laid down on canvas

21 5/8 x 18 1/8 inches



Manet's oeuvre is the smallest of the Impressionist painters and this is a rare pastel by Manet remaining in private hands. The Wildenstein catalogue raisonné lists 423 paintings by Manet and 89 pastels, the latter a significant and sometimes overlooked portion of the artist's output. The importance of this pastel is evident not only in its quality and in the long list of notable collectors and scholars who have long admired it but also by the fact that it is executed on canvas, not on paper.

PHOTO COURTESY OF DAVID TUNICK, INC.

PRESENTED BY DAVID ZWIRNER

Giorgio Morandi

Natura morta (Still Life)

1942

Oil on canvas

10 x 12.25 inches

Framed: 14.25 x 16.5 x 1.88 inches



Executed in 1942, the present still life features several large pitchers or water jugs clustered together on a table. These objects are among the largest that Morandi depicted in his works and are emblematic of the vertical emphasis and architectural quality of his still lifes from the early 1940s. While one or even two such jugs appear in several paintings by the artist, this is a rare work featuring three of them. The work's emphasis on tonal variation, reductive forms, and spatial ambiguity exemplifies Morandi's longstanding concern with space, light, color, and form over subject matter—aspects that had a profound influence on twentieth-century and contemporary art and painting.

PHOTO COURTESY OF DAVID ZWIRNER

PRESENTED BY DI DONNA GALLERIES

Yves Tanguy

L'Orpailleuse (The Sifter of Gold)

1945

oil on canvas

18 $\frac{1}{8}$ x 15 $\frac{1}{4}$ inches

PHOTO COURTESY OF DI DONNA
 © 2024 ESTATE OF YVES TANGUY /
 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK.

The evocation of landscape is the overriding constant in Tanguy's practice. Self-taught yet exacting, the artist developed an original visual language that appears organic and geological, in keeping with his lifelong interest in nature. While his early work is filled with drifting sea creatures and plants, a move to the United States from Paris in 1939 seemed to refocus his work more directly on his childhood spent in Brittany, where frequent sights of rocky coasts and Neolithic monoliths loomed large.

In 1941, Tanguy and his wife Kay Sage settled in Woodbury, CT, near a cohort of other artists, including Alexander Calder, and Surrealists André Breton and André Masson. It was in this period that the present work was produced. Like his fellow Surrealists, Tanguy was absorbed with dreams and the unconscious. What separates him is the naturalistic precision with which he visualized otherworldly realms; Tanguy depicted the unconscious as a place – culled from his own creative imagination.

PRESENTED BY DIDIER LTD

Alexander Calder

Unique copper and galvanized steel wire necklace with ten spiral elements

1928

Copper, galvanized steel

19.02 x 15.98 inches



PHOTO COURTESY OF DIDIER LTD

This is possibly Alexander Calder's first necklace. Calder made the work for the Brahmin artist Margaret Sargent McKean, whom he had first met some years earlier in New York and then reconnected in Paris. This necklace was made at the same time that McKean had commissioned Calder to make two wire portraits of her two daughters, the only wire sculptures he created of children, whom he entertained with a private show of his *Circus* in McKean's Boston home.

Indeed, Calder used the same galvanized steel wire that he employed in the portrait sculptures for this necklace. In the spiral designs and large scale, it is possible to see that Calder's ideas for jewelry were already fully formed.

PRESENTED BY EDWARD TYLER NAHEM

Anselm Kiefer

Die Sieben Himmelspaläste (The Seven Palaces of Heaven)

2002

Oil, emulsion, acrylic, lead objects, and steel traps on canvas

110 x 130 inches



PHOTO COURTESY OF EDWARD TYLER NAHEM

Rendered in Anselm Kiefer's famously colossal scale and somber tones, *Die Sieben Himmelspaläste (The Seven Palaces of Heaven)*, 2002, captures the artist's unique sense of esoteric lyricism. Kiefer's distinctly poetic understanding of composition and visual rhythm is superbly displayed in the painting's furrowed and tactile surface. The work comes from a series of eight large-scale paintings and two enormous sculptures inspired by Kabbalist literature dealing primarily with the afterlife. Drawing from the school of early Jewish mysticism, this work traces the mysterious and revelatory ascent to heaven as explored in the ancient Merkaba and Hekhalot texts. *Die Sieben Himmelspaläste* is Kiefer's personal exegesis of the Hebrew prophet Ezekiel's journey by chariot to the gates of heaven and the seven palaces that mark the ascent to eternal paradise, offering a haunting, dreamlike reflection on humankind's perception of – and preoccupation with – life after death.

PRESENTED BY EYKYN MACLEAN

Jenny Saville

Study for Pentimenti V (Velázquez, Picasso, de Kooning)

2011

charcoal on paper

78.75 x 59.88 inches



Saville's *Study for Pentimenti V (Velázquez, Picasso, de Kooning)* builds, layers, and superimposes one image source atop another. She takes as her starting point Velázquez's portrait *The Infanta Maria Theresa of Spain* from 1653 (Kunsthistorisches Museum, Vienna). Looking more closely, one can see that the sitter's squared-off breasts are reminiscent of de Kooning portraits, specifically *Woman I* from 1950-52 (MoMA, New York), and the chair in which she sits refers back to Picasso. Just as Picasso and de Kooning often did, Saville is acknowledging a legacy and connection (and perhaps competition), not with her contemporaries, but with the greats who came before. As Donald Kuspit wrote in *ArtForum*, this work "demonstrates the pull and power of the past—indeed, the inescapability of art history."

PHOTO COURTESY OF EYKYN MACLEAN

©JENNY SAVILLE

PRESENTED BY FRIEDMAN BENDA

Misha Kahn

Reception Desk for the Unknown

2020

Bronze

37.5 x 83 x 25.5 inches



PHOTO COURTESY OF FRIEDMAN BENDA AND MISHA KAHN

Unafraid to push boundaries, Brooklyn-based Misha Kahn employs an “everything-up-to-and-quite-possibly-including the kitchen sink” approach to production; a comprehensive material list for his creation would likely run to several pages, all wrung into shape through self-invented and adapted processes, ranging from virtual reality renderings to artisanal basket weaving. His incredible *Reception Desk for the Unknown* exemplifies his approach: to make it, he infused the noble material of cast bronze with the squiggling, wriggling, lexicon of digital rendering. Most importantly, the work showcases his restlessly experimental, intuitive way around objects.

PRESENTED BY GALERIE CHENEL

Block statue inscribed

circa 1550-1292 BC

Basalt

8.07 x 6.69 x 7.87 inches

This captivating block statue is emblematic of the Ancient Egyptian New Kingdom. The statue is carved in basalt, a volcanic stone appreciated by the Egyptians for its solidity and refined polish. The condition of the statue is well preserved with its demonstrative facial expression and conserved hieroglyphs. This exceptional statue was part of the famous collection of Gaston Swaton (1877-1956) where it remained in his family by descent.



PHOTO COURTESY OF GALERIE CHENEL

PRESENTED BY GALERIE GEORGES-PHILIPPE & NATHALIE VALLOIS

Peter Stämpfli

Le Demi

1964

Oil on canvas

61.02 x 59.06 inches



Peter Stämpfli made less than forty Pop paintings between 1962 and 1964. Many were burnt in the fire that destroyed his studio some 30 years ago, but most of the surviving works from this period are kept in noteworthy public collections throughout the world. Thanks to this body of work, the celebrated Swiss artist was immediately included in remarkable projects such as the third Paris Biennale in 1963, Salon Comparaisons 1964, and the Swiss Pavilion of the 1970 Venice Biennale. *Le Demi* is part of a very rare series in which the artist re-uses advertisements found in magazines, focusing on the object as a shared experience of widespread commercial techniques, a common denominator made possible by the industrialization and mass-consumerism of the 1960s.

PHOTO COURTESY OF GALERIE GP & N VALLOIS

PRESENTED BY GALERIE MARCILHAC

Alberto Giacometti

'Egyptienne' Lamp

c. 1933

black and white painted plaster

19.75 x 18.5 inches



PHOTO COURTESY OF GALERIE MARCILHAC

This model, created by Alberto Giacometti in 1933, was produced for interior designer Jean-Michel Frank. A vibrant tribute to the alabaster lamp discovered in November 1922 in Tutankhamun's tomb, whose sinuous curves it echoes, the Egyptian plaster lamp illustrates the sculptor's passion for the art of the Pharaohs.

In the 19th century, the inspiration of Ancient Egypt was already found in the realm of Decorative Art, but creators primarily derived ostentatious art from it. Jean-Michel Frank's perspective draws a different lesson from these ancient civilizations: the beauty of synthesis, to which we are so sensitive today, governing our interior decor. This form, inspired by the exalted humanism of the 18th Dynasty of Egypt, is rendered to us in a material of its time, plaster, which allows it to inhabit space with sobriety and remain humble before its model.

PRESENTED BY GALERIE MARIA WETTERGREN

Tora Urup

Viridian Greens

2023

Mouthblown and handcut layered glass

41.34 x Ø12.2 inches



PHOTO COURTESY OF GALERIE MARIA WETTERGREN AND TORA URUP

Since 2001, the Danish glass artist Tora Urup has shown a particular interest in exploring the visual effects obtained within a series of circular glass sculptures in vibrant colors of thin opaque and thick transparent glass. This body of work is reflecting Urup's investigation into the specific role played by color and material in our perception of volume and space and reveals the artist's interest in altering archetypes like the glass bowl into dreamlike objects.

By combining subtle colors and making them interplay with each other by varying the glass thickness, Tora Urup enables new spatial perceptions that reverse our conventional understanding of the traditional glass bowl. The interior volumes of these trompe l'oeil sculptures seem to float independently of their exterior, and by the careful juxtaposition and treatment of cut, polished and matte brushed surfaces, she is creating a genuine illusion of a seemingly infinite and liquid space inside a physically restraint volume.

PRESENTED BY GALERIE PATRICK SEGUIN

Jean Prouvé

Visiteur FV II armchair

ca. 1947

Oak and steel tube

33.88 x 27.5 x 37 inches



PHOTO COURTESY OF GALERIE PATRICK SEGUIN

Designed around 1947, in the context of post-War France, the *Visiteur FV II* armchair embodies the very essence of functional and elegant design.

This slats armchair, featuring a broad tilted backrest and oak armrests, provides a very large seat for optimum comfort.

With its steel tubular structure and solid oak base, this exceptional piece perfectly combines sturdiness and lightness.



PHOTO COURTESY OF GALLERIA CONTINUA AND ANISH KAPOOR

PRESENTED BY GALLERIA CONTINUA

Anish Kapoor

Random Triangle Mirror

2023

stainless steel, resin

39.37 x 39.37 inches

Anish Kapoor's sculptures exist between two realities and engage the power of mirrors to alter the way we perceive and understand objects. The mosaic mirrored surfaces, used in the *Random Triangle Mirror* series, completely refuse any semblance of a traditional reflection. It seems to absorb us into its space, as we see a displaced, splintered vision of ourselves, while other points eliminate our reflection entirely.

PRESENTED BY GANA ART

Chiharu Shiota

State of Being (Book)

2023

Metal frame, book, thread

7.2 x 31.4 x 17.7 inches



PHOTO COURTESY OF CHIHARU SHIOTA

Shiota Chiharu (b. 1972) is an international artist born in Osaka, Japan and based in Berlin, Germany. She unravels the inner human and introspection on uncertainty through her artworks, which are not confined to one specific area but rather deal with a variety of media such as drawing, sculpture, installation, and performing art. She projected the trauma of death she experienced as a child into her work, and she used the finite nature of human beings and their subsequent anxious inner selves as the subject of her work.

The artist also interprets death as the new beginning rather than “the end”, and further continues to reflect on the dichotomous boundaries, personal existence and identity that exist in the contemporary era. Through a thread that seems to be connecting each other closely by intertwining a space like a network, Shiota visually embodied not only the agony of life and death but also the exploration of existence. Furthermore, these threads refer to the numerous interrelated thoughts and the relationships with surroundings needed to confirm one's self identity. In essence, Shiota continues to explore existence and inner life through works using thread, sculptures reminiscent of cells and works using everyday props.

PRESENTED BY GEOFFREY DINER GALLERY

Judie Kensley McKie

Panther Table

1988

Painted wood and glass

17 x 39.9 x 49.5 inches



PHOTO COURTESY OF GEOFFREY DINER GALLERY

The *Panther Table* is a prime example of the whimsy and ingenuity of Judy McKie's furniture design. The panthers are characterized by red and white details painted into their faces, a feature rarely seen in other examples of this table.

McKie attended the Rhode Island School of Design and graduated in 1966. Along with contemporaries like Wendell Castle and Joyce Anderson, McKie is considered an influential force in American studio furniture-making. Her work is included in the collections of prominent institutions such as the Museum of Arts and Design in New York, Rhode Island School of Design and the Museum of Fine Arts, Boston.



PRESENTED BY LANDAU FINE ART

Georges Vantongerloo

Fonction de lignes

1937

Oil on board

28.46 x 22.05 inches

In the 1920s, Georges Vantongerloo primarily focused on theoretical innovation, with articles published in *De Stijl* magazine that were praised by his contemporaries, van Doesberg and Mondrian for their creativity. From 1937 to 1945, he produced few paintings, while his reputation grew exponentially, resulting in his nomination as vice president of Abstraction-Création – a seminal group of artists, including van Doesberg, Mondrian, Arp and Kandinsky, among others, dedicated to abstract, constructivist and geometrical art. *Fonction de lignes* from 1937 was born within this rich artistic milieu founded on geometric principles. The painting was initially owned by Hilla Rebay, co-founder and first director of the Solomon R. Guggenheim Museum, before it entered the museum collection.

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

PRESENTED BY MAYORAL

Salvador Dalí

Etude de transformation de la Vierge de Sandro Boticelli (Study for the Transformation of the Virgin Mary by Sandro Boticelli)

1939

Pen and Indian ink on photographic reproduction

14.88 x 10.94 inches

Executed in 1939, at the height of Salvador Dalí's hallucinogenic surrealist powers, *Étude de transformation de la Vierge de Sandro Boticelli* is in many ways an irreverent ode to the Italian Master but can also be read as an enigmatic comment on the Catholic Church: the Virgin's nose is transformed into a Corinthian style column. More lavish than the earlier Doric or Ionian styles, the Corinthian column was reserved for the most important and pompous of public buildings. With deft ink lines, Dalí creates further illusions of space and traces the outlines of wrestling putti and gargoyles grimacing. With the simplest of means, Dalí shows us the depth of his understanding of Renaissance painting and his own visual dexterity: he matches himself against his predecessors and inscribes himself in their lineage as a master of the twentieth century in his own right.



PHOTO COURTESY OF MAYORAL

PRESENTED BY MAZZOLENI

Salvo

La Valle

2006

Oil on board

39.37 x 51.18 inches



PHOTO COURTESY OF MAZZOLENI, LONDON - TORINO

In the 1970s, Salvo had pivoted away from conceptual work, creating hyper-saturated imagined landscapes and cityscapes. Within these landscapes, time is held still through Salvo's unique ability to capture the light and thus a specific moment in time. This is reflected in *La Valle* (2006) where the viewer is transported into a world of the imaginary, in a sleepy town nestled in a valley, suspended in time and the serenity Salvo has created. The use of hyper-saturated colors also adds an element of the fantastic, giving the landscapes depicted an almost hallucinatory character. Salvo's depictions of surreal rural scenes, illuminated by the changing hues of sunset and sunrise, take on a highly stylised appearance through the use of bold and artificial colors, capturing the hidden otherworldly essence of the ordinary.

PRESENTED BY MODERNITY STOCKHOLM

Poul Henningsen

PH 4/4 'Pulley' ceiling lamp

1926-1928

Red and bronzed copper shades.

39.37 x 6.69 x 15.75 inches



In 1928 iconic Finnish designers Alvar and Aino Aalto established a professional relationship with Poul Henningsen. In the same year, this red *Pulley* ceiling lamp was commissioned for the interior of Lounais- Suomen Maalaistentalo when the Aaltos integrated the lamp into their newly constructed apartment within the Maalaistentalo building. In 1936, after relocating to their new home in Helsinki, the Aaltos displayed this red *Pulley* lamp prominently above their dining table.

The tiered shade system of the lamp is just one of the two fundamental design elements that Henningsen included in his designs for this *PH 4/4 ceiling lamp*. As its name suggests, the lamp is suspended from a pulley system, allowing for the height of the lamp to be adjusted to suit the user. This feature is not just functional, but also contributes an industrial aesthetic to the lamp as the metal components of the pulley system offer an interesting contrast to the red shades.

PHOTO COURTESY OF MODERNITY STOCKHOLM AB

PRESENTED BY MODERNITY STOCKHOLM

Marianne Richter

Balls

1969

Textile

87.8 x 79.92 inches



PHOTO COURTESY OF MODERNITY STOCKHOLM AB

This tapestry, titled *Balls*, was designed by Marianne Richter for Märta Måås-Fjetterström AB in 1969. Only a few examples were ever manufactured. The previous owner's parents acquired it during the early 1970s. Marianne Richter was selected by her teacher and head of Märta Måås-Fjetterström, Barbro Nilsson, to join the studio in the early 1940s. Her designs for the studio are known for their vibrant hues, geometric shapes, diverse patterns, and numerous color combinations, reminiscent of this particular tapestry. Notably, among Richter's many significant endeavors was the creation of a 200-square-meter wall hanging for the United Nations building in New York in 1952.

PRESENTED BY OTTO JAKOB

Otto Jakob

Socotra

2024

Yellow and white gold, diamond

1.06 x 0.8 inches



PHOTO COURTESY OF OTTO JAKOB

Inspired by the Socotra dragon tree (*Dracaena cinnabari*), this ring captures the tree's distinctive, upward-facing, and densely packed crown, echoing biomechanical aesthetics found in bone structures and 3D-printed mathematical models. Entirely hand-modeled in wax, the ring was cast in a lost-wax process in white and yellow gold. The technically flawless casting allowed the retention of the untreated cast surface.

The ring is set with an oval diamond, inspired by the cuts prevalent at the end of the 19th century.



PRESENTED BY PETZEL GALLERY

Roger-Edgar Gillet

Portrait de Dorian Gray

1969

Oil on cardboard on canvas

36 x 26 inches

Roger-Edgar Gillet's *Portrait de Dorian Gray* takes Oscar Wilde's book as a point of departure, referencing a reproduction of the painting included by illustrator Henry Keen, showing Gray by a damask curtain. Gillet's version depicts Gray as he imagined him with feminine features, undoubtedly sensitive both to the personality of Oscar Wilde, misunderstood during his lifetime, and to the fantastic subject of the book, in which the painted portrait grows old instead of Gray. Gillet's personal interpretation reflects the decadent and strange world of this book, in which the painting plays a central role.

PHOTO COURTESY OF FONDS ROGER-EDGAR GILLET

PRESENTED BY RICHARD GREEN

Patrick Heron

The Blue Table with Window

1954

Charcoal and oil on canvas

39 x 49.5 inches



PHOTO COURTESY OF RICHARD GREEN

Patrick Heron's magnificent painting, *The Blue Table with Window* (1954), belongs to a series of mature early works by the artist on the theme of interiors and windows, using conventional subject matter in a figurative style to explore the dynamic expression of pictorial space with color, line, texture and rhythm. Heron recalled, "The feeling of a sort of marriage of indoor and outdoor space, through the aperture of the window frame, itself roughly rectilinear and parallel to the picture surface, was really the main theme of all my paintings – or nearly all – between 1945 and 1955." For critic A.S. Byatt, "the exciting linear dance" characteristic of this period concerns "lines of light and lines of vision...drawings and redrawings by the dancing eye and mind of multiple aspects and multiple focusses."

PRESENTED BY ROBILANT+VOENA

Alexander Calder

Composition

1947

Oil on canvas

24.02 x 18.11 inches

"Just as one can compose colors, or forms, so one can compose motions."

-Alexander Calder, cited in: *Alexander Calder: Performing Sculpture*, exhibition catalogue, London, 2015, p. 24



PHOTO COURTESY OF ROBILANT+VOENA

While some of Calder's paintings might be seen as studies for later three-dimensional works or indeed the basis for his lithographs which became increasingly popular in the 1940s and 1950s, this oil painting stands as a work of art in its own right. Six carefully balanced forms, three black shapes and three colored circles, are suspended against a flowing background composed of three contrasting hues that have been slowly graduated by the artist to create an overall harmony. The varying position of the solid forms suggest a bouncing or oscillating motion, akin to the effect achieved by his delicate mobile sculptures. While several of these shapes, particularly the circles, were common in Calder's lithographic practice, this work retains a resolutely painterly quality, with visible brushstrokes and passages of blending evident especially in the background.

PRESENTED BY SEAN KELLY

Kehinde Wiley

Mame Kéwé Aminata Lô

2020 (cast in 2021)

Bronze

21.25 x 12.63 x 8.25 inches



Mame Kéwé Aminata Lô is part of a pair of bronze sculptures by Kehinde Wiley. These were the first sculptures the artist released from the body of work that Wiley developed during the period of COVID-19 in 2020. Wiley spent this time in quarantine at Black Rock Senegal, the artist compound and residency program he opened in 2019 on the coast of Dakar, Senegal. In the absence of any ability to follow his traditional streetcasting methods, which enable him to find models at random on the streets of New York and many other international cities, Wiley turned to the people and friends of people immediately surrounding him in Dakar. As the artist describes them, "What follows are a series of portraits that I might consider friends and family of Black Rock."

Wiley's contemporary bronze sculptures borrow techniques from the 18th century French sculptor Jean-Antoine Houdon, whose own work was heavily influenced by styles from the Baroque period and from antiquity. Wiley has applied these techniques to render contemporary Senegalese subjects, featuring in these works Mame Kéwé Aminata Lô, the local director of Black Rock Senegal, and Barthélémy Senghor the resident Sports Coach and Trainer.

PHOTO COURTESY OF SEAN KELLY
NEW YORK / LOS ANGELES



PHOTO COURTESY OF SKARSTEDT

PRESENTED BY SKARSTEDT

Marco Pariani

Rose Piping Tip

2024

oil, acrylic, alkyd resin and spray paint on linen

80 x 61 inches

Marco Pariani pushes elements of contemporary life to the moment of collapse in his paintings. Abstracted until they are nearly unrecognizable, their metamorphosis forces the viewer to contemplate how the original object or idea functions in society, and, in some instances, they likewise must confront the ways in which they gloss over them when seen in everyday life.

Over the last few years, Pariani has explored the symbols of the holidays, particularly inflatable Christmas decorations and anthropomorphized amusement park rides. This work evokes images of a rose piping tip, typically used by bakers to frost cakes and other baked goods, set against a layered white ground that marks the artist's newest body of work. Pariani creates his work through a labor-intensive and intuitive process in which sanded layers of colored gesso are slowly built up on the canvas, their colors often determined by a chance encounter or feeling. He then applies a general outline of the composition in spray paint onto this gesso, before finishing with oil and acrylic paint. Accentuating the central figure are friezes of organic items such as apples or in this case roses, typically applied with a patterned paint roller but sometimes created by hand.

**Who is bought
and sold? Who
is beyond the
law? Who is free
to choose? Who
follows orders?
Who salutes
longest? Who
prays loudest?
Who dies first?
Who laughs last?**

PRESENTED BY SPRÜTH MAGERS

Barbara Kruger

Untitled (Questions)

1989

Photographic silkscreen on vinyl

124 x 80 inches

Since the late 1970s and 1980s, works by Barbara Kruger have been unmistakable for their distinct visual language that incorporates bold, insistent texts—often rendered in a combination of black, white and red. Penned by the artist, they address the viewer directly in a voice reminiscent of mass media phrases and slogans; yet her words encourage us to think critically about questions of power, politics, desire and influence. *Untitled (Questions)* (1989) belongs to one of Kruger's most enduring bodies of work centered on provocative questions interrogating the conventional beliefs and dogmas of our present age. Kruger asks a suite of eight queries that touch on patriotism, religion, reproductive rights, and socioeconomic injustice, though never approaching them head-on or imposing any answers. Created at the height of the Culture Wars of the late 1980s, this work and its questions are nevertheless just as relevant today.

PHOTO COURTESY OF SPRÜTH MAGERS AND BARBARA KRUGER

PRESENTED BY TINA KIM GALLERY

Seo-Bo Park

Ecriture No. 080525

2008

Mixed media with Korean Hanji paper on canvas

29.5 x 23 inches

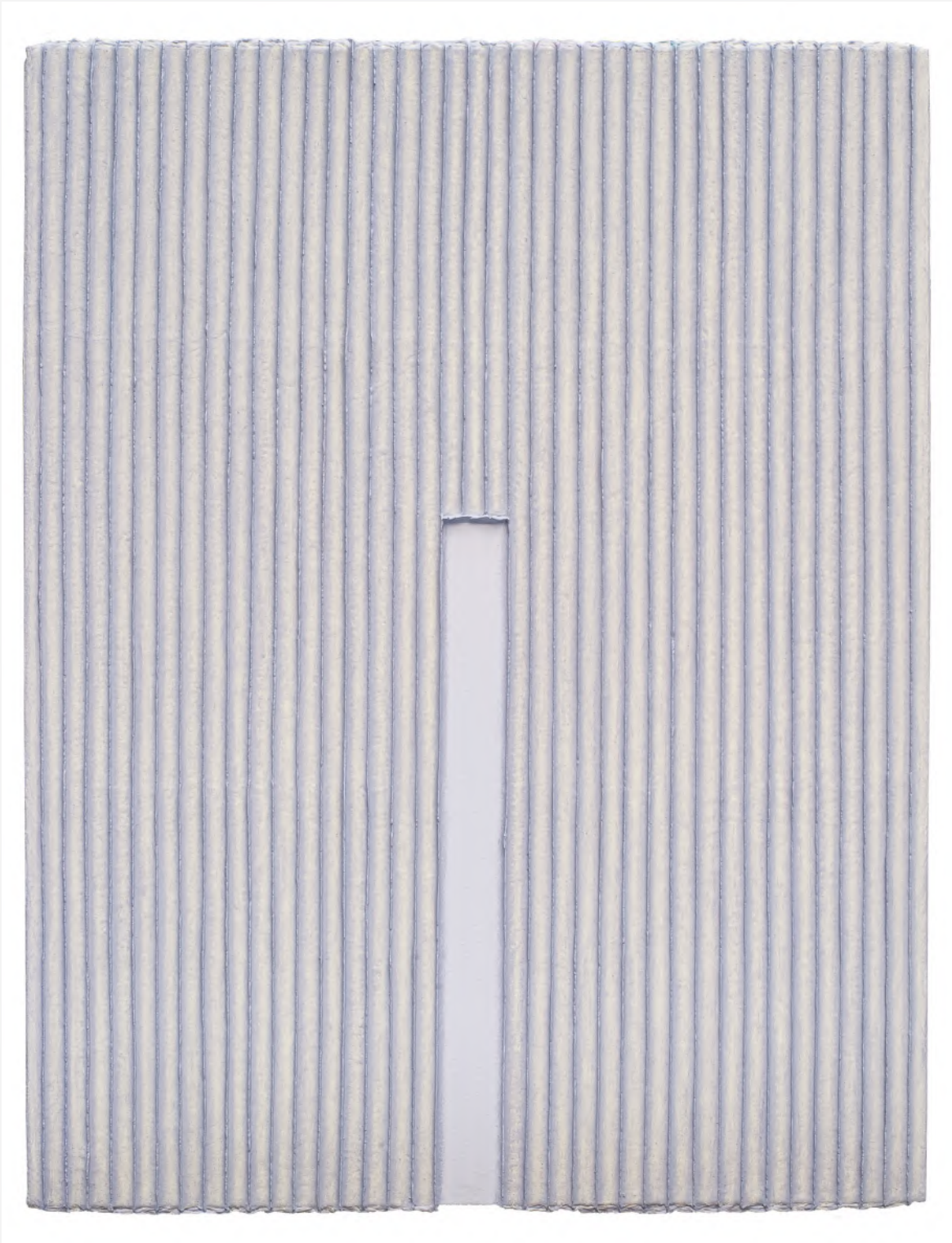


PHOTO COURTESY OF TINA KIM GALLERY

Ecriture No. 080525 (2008) belongs to Park Seo-Bo's hallmark *Ecriture* series, which he first began developing in 1967 under the socio-political context of Park Chung-hee's military dictatorship of South Korea. *Ecriture* is an ongoing series of monochromes in which Park explores how action-oriented abstraction can exist as a study of method rather than subject, through systematic mark-making that creates surfaces simultaneously organized and dynamic.

The series first began with script-like drawings on painted canvas, before evolving to primarily feature layered and manipulated Korean Hanji paper.



PHOTO COURTESY OF VAN DE WEGHE

PRESENTED BY VAN DE WEGHE

Roy Lichtenstein

Figure with Banner

1978

Oil and magna on canvas in artist's strip frame

100 x 60 inches

Roy Lichtenstein (1923 – 1997) was a leading figure in the Pop Art movement. His diverse interests spanned everyday objects, art history, and his own body of work. *Figure with Banner*, created in 1978, portrays a stack of debris with bold black and white outlines against a vividly colored but desolate backdrop. This artwork evokes both a haunting and whimsical quality, showcasing Lichtenstein's mastery in blending elements of the mundane with artistic depth.

PRESENTED BY WHITE CUBE

Jackson Pollock

Untitled

c.1947

Brush, spatter, graphite and black and colored inks on paper

18.75 x 24.88 inches

Orchestrating an active union of calligraphic brushwork, graphite mark-making, and spattered eruptions of color, Jackson Pollock's *Untitled* (c.1947) synthesizes the gestural vigor for which the artist became renowned with his lesser-known mastery of draughtsmanship.

Created during the critical years of 1946 and 1947, closely preceding Pollock's signature 'pouring' technique, *Untitled* marks a pivotal moment in the artist's practice, when he radically coalesced the mediums of painting and drawing.



PHOTO COURTESY OF WHITE CUBE
© DACS. PHOTO © ON WHITE WALL

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

Bank of America is one of the world's leading financial institutions, serving individual consumers, small and middle-market businesses, and large corporations with a full range of banking, investing, asset management, and other financial and risk management products and services. The company provides unmatched convenience in the United States, serving approximately 69 million consumer and small business clients with approximately 3,800 retail financial centers, approximately 15,000 ATMs (automated teller machines), and award-winning digital banking with approximately 57 million verified digital users. Bank of America is a global leader in wealth management, corporate and investment banking, and trading across a broad range of asset classes, serving corporations, governments, institutions, and individuals around the world. Bank of America offers industry-leading support to approximately 4 million small business households through a suite of innovative, easy-to-use online products and services. The company serves clients through operations across the United States, its territories and more than 35 countries. Bank of America Corporation stock is listed on the New York Stock Exchange (NYSE: BAC).

LEAD PARTNER OF TEFAF NEW YORK

BANK OF AMERICA 

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, antiquities, 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.

GLOBAL

MAGDA GRIGORIAN
MAGDA.GRIGORIAN@TEFAF.COM

GERMANY, AUSTRIA, SWITZERLAND

BRITTA FISCHER
BFPR@BRITTAFISCHER-PR.COM
T +49 61 13 00 877

UNITED KINGDOM

CULTURAL COMMUNICATIONS
TEFAF@CULTURALCOMMS.CO.UK

THE NETHERLANDS

NOEPY TESTA
NOEPY@ENTESTA.NL
T +31 (0) 629141054

HEIDI VANDAMME
INFO@BUREAUHEIDIVANDAMME.NL
T +31 (0) 629532686

ITALY

ROBERTA BARBARO
ROBERTA@STUDIOESSECI.NET
T +39 04 96 63 499

UNITED STATES

SHARP THINK
TEFAF@SHARPTHINK.COM

FRANCE, MONACO, SWITZERLAND

GAËLLE DE BERNÈDE
CONTACT@GBCOM.MEDIA
T +33 17 54 34 680

SPAIN

HÉCTOR SAN JOSÉ
HECTORSANJOSE@LIVE.COM
T +34 625 58 29 41

JULIÁN HERNÁNDEZ
JULIAN.HDEZ58@GMAIL.COM
T +34 630 96 37 35

BELGIUM & LUXEMBOURG

CHARLOTTE DE BRUIJN
CHARLOTTE@COVERED-AGENCY.COM