

Highlights

TEFAF

Maastricht
March 14-19, 2026

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TEFAF Maastricht 2026 Returns to the MECC: Exceptional Historical Discoveries and Masterpieces Take Center Stage at the 39th Edition

MARCH 12, 2026 · AMSTERDAM, NL

The 2026 edition of TEFAF Maastricht, presented by The European Fine Art Foundation, returns to the MECC in its signature style, unveiling a remarkable array of historical rediscoveries, exceptional artworks, and museum-quality treasures from a diverse roster of international exhibitors. The fair runs March 14–19, 2026, with exclusive invitation-only preview days on March 12–13.

Celebrated worldwide as the premier destination for fine art, antiques, and design, TEFAF Maastricht spans 7,000 years of art history, from ancient to contemporary. Returning for its third year, the TEFAF Focus section allows galleries to explore a single artist or concept in depth. On March 16, the TEFAF Summit, in partnership with UNESCO Netherlands, AXA XL, and Deloitte, will explore the transformative role of culture in economic, social, and health outcomes, while advocating for greater integration of the arts into public policy. The Summit will also host the launch of the TEFAF Economic Impact Report, produced in partnership with Deloitte Luxembourg.

The fair also presents four thematic loan exhibitions: Kunsthaus Zürich (*Alberto Giacometti and Dialogue*), Centraal Museum Utrecht (*The Ecstasy of Mary Magdalene*), Prince Claus Fund (*A 30-Year Legacy of Supporting Artists*), and The King Baudouin Foundation (*Safeguarding Belgian Masterpieces*).

TEFAF Maastricht will also feature TEFAF Talks and Meet the Experts programs, offering visitors dynamic opportunities to engage with art.

PRESENTED BY COLNAGHI (STAND 304)



PHOTO COURTESY COLNAGHI.

Diego Velázquez

Portrait Of Don Sebastián García De Huerta

c. 1628-1629

Oil on canvas

121 X 101 CM

This striking canvas by Diego Velázquez (1599-1660) portrays Sebastián García de Huerta (1576-1644), an ecclesiastic-jurist whose trajectory epitomises the intertwining of clerical, political and familial networks in early-seventeenth-century Castile. His institutional ascent unfolded under the aegis of Cardinal-Archbishop Bernardo de Sandoval y Rojas (1546-1618). A royal decree dated 2 December 1629 formally named him Secretario de Su Majestad Philip IV. This heightened status almost certainly occasioned the present portrait, executed in the late 1620s, shortly before Velázquez embarked upon his formative Italian sojourn. Owing to its unbroken provenance and exceptional state of preservation, the portrait has survived in remarkably fine condition. The inclusion of the work in the landmark exhibition *Velázquez* (Kunsthistorisches Museum, Vienna; Galeries Nationales du Grand Palais, Paris) further attests to its outstanding quality.

PRESENTED BY GALERIE L'INSTITUTE (STAND 463)

Pablo Picasso

Femme nue assise

1959

Oil on Canvas

116 x 89 cm



PHOTO COURTESY OF GALERIE L'INSTITUTE .

Painted on 10 February 1959, *Femme nue assise* (*Seated Nude Woman*) belongs to the late career of Pablo Picasso, a period marked by bold experimentation and renewed engagement with artistic tradition. The composition presents a seated nude built from simplified, interlocking forms, animated by fluid lines and vibrant colour. Compared with earlier works, the brushwork is freer and more instinctive, anticipating the energetic style that defined Picasso's final decades. The figure's strong, almost sculptural presence also reflects the artist's lifelong dialogue between painting and sculpture, revealing his continued exploration of form, movement, and the legacy of art history.

PRESENTED BY JEAN-FRANÇOIS HEIM (STAND 368)

Artemisia Gentileschi

Self Portrait of the Artist as Cleopatra

Circa 1620

Oil on canvas

114 × 75 cm

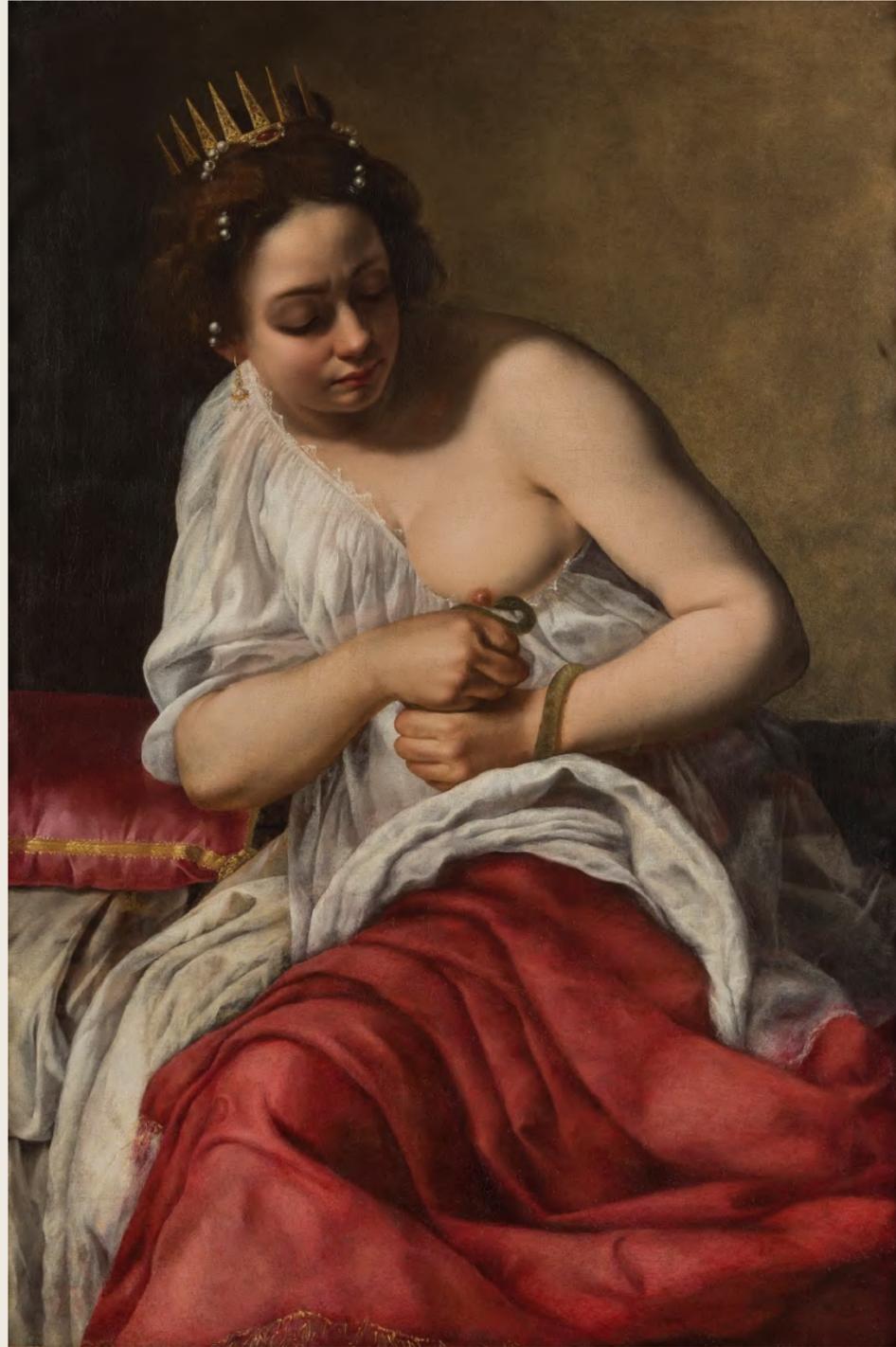


PHOTO COURTESY JEAN-FRANÇOIS HEIM.

Artemisia Gentileschi's *Self Portrait of the Artist as Cleopatra* is a compelling example of her focus on powerful female figures. Painted in her characteristic naturalistic and dramatic style, Gentileschi portrays herself as Cleopatra, merging personal identity with the queen's elegance, authority, and tragic presence. The work demonstrates her mastery in rendering costume, texture, and psychological depth, emphasizing themes of strength, ambition, and vulnerability. Since its discovery in 2015, the painting has been included in major exhibitions such as the 2016–17 Palazzo Braschi, Rome, and the 2023–24 Palazzo Ducale, Genoa shows, cementing its significance within Gentileschi's oeuvre and the broader study of women artists in the Baroque period.

PRESENTED BY VAN DEN BRUINHORST (STAND 706)

Gerrit Th. Rietveld

Aluminium Side/Table Chair

Circa 1950

'One-piece chair', folded and bent out of a single sheet of aluminum, assembled using blind-rivets and welding

79 × 80 × 60 cm



PHOTO COURTESY VAN DEN BRUINHORST.

Designed in the 1950s by Gerrit Rietveld, this striking aluminum side or table chair represents one of the designer's most experimental postwar creations. Best known for the Rietveld Schröder House and the Red and Blue Chair, Rietveld also explored furniture formed from a single folded sheet of material. Only two examples of this high model aluminum chair are known: one in the collection of the Centraal Museum Utrecht and the other presented here. Its perforated aluminum surface, folded construction, and sculptural form give the piece a distinctly futuristic character, reflecting Rietveld's enduring interest in material innovation, industrial production, and radically simplified design.

PRESENTED BY PAUL RUITENBEEK CHINESE ART (STAND 246)

Imperial carved lacquer cabinet

Qianlong Period (1736-1795)

Carved lacquer

57,3 x 38,8 cm



PHOTO COURTESY PAUL RUITENBEEK CHINESE ART.

The carved decoration on this lacquer cabinet demonstrates the level of craftsmanship achieved by the imperial workshops of the Forbidden City. The panels are carved in high relief with scenes of Immortals and children in a garden setting within a mountainous landscape, surrounded by symbols of longevity, including peaches, immortality mushrooms (*lingzhi*), and pine trees growing from rocks. References to longevity appear on the bottom drawer, depicted by a pair of deer and two cranes. This type of cabinet was intended for display on a *kang*, a raised platform that functioned as a seat during the day and a bed at night, and would have been used to store precious objects. The Qianlong Emperor (r. 1736–1795) presented a similar cabinet to King George III of England as an imperial gift that is now part of the Royal Collection. Two further lacquer *kang* cabinets are preserved in the Palace Museum in Beijing, within the Forbidden City.

PRESENTED BY ALON ZAKAIM FINE ART (STAND 433)

Claude Monet

Église de Vernon, Soleil & Église de Vernon, temps gris

1894

Oil on canvas

66.4 x 92.4 cm & 65.4 x 92.3cm



PHOTO COURTESY ALON ZAKAIM FINE ART.

Painted at the height of Monet's career these two works, part of a series of just seven, capture the shifting atmospheric conditions surrounding the church of Vernon on the banks of the Seine. In *Église de Vernon, Soleil*, sunlight bathes the church in light, casting shimmering reflections across the river, while in *L'église de Vernon, temps gris* the same building appears enveloped in a soft veil of fog, dissolving its surroundings into vaporous forms. These works are not concerned with topographical accuracy, but rather with the intimate exploration of perception and atmosphere in the landscape. It is possible that these canvases were painted on the same day, perhaps even consecutively, offering a rare insight into the artist's working practice. Displayed side by side, they allow visitors a rare opportunity to marvel at Monet's skills as he paints the same subject in completely different atmospheric conditions.

PRESENTED BY EMANUEL VON BAEYER LONDON (STAND 605)

Albrecht Dürer

The Beast with Two Horns Like a Lamb, from "The Apocalypse"

1498

Woodcut with text

40 × 28 cm



PHOTO COURTESY EMANUEL VON BAEYER LONDON.

A fine, deep impression from the Latin edition of 1511, printed with small margins surrounding the borderline, partly strengthened with black ink. Its clarity and richness highlight the precision of the original design and the quality of the early printing. Works from this celebrated edition are closely associated with the printmaking achievements of Albrecht Dürer, one of the most influential artists of the Northern Renaissance. Carefully preserved, the sheet retains strong visual presence and historical character. Formerly in the collection of Dr. Konrad Liebmann of Osnabrück.

PRESENTED BY GALERIE LÉAGE (STAND 122)

Jean-Henri Riesener

Rolltop desk

Circa 1775-1785

Tulipwood, amaranth, satinwood, sycamore, ebony, and holly, chased and gilt bronze

1120 × 134 × 76 cm



PHOTO COURTESY GALERIE LÉAGE.

This roll-top desk is a rare example of Jean-Henri Riesener's work from around 1775-1785, made at the height of his career for the Garde-Meuble de la Couronne. Following the innovative model of Jean-François Oeben and the celebrated *bureau du roi*, it features a sliding cylinder, integrated locking system, extendable writing surfaces, and finely designed gilt-bronze mounts. Comparable examples survive in major collections, including the National Gallery of Art and the Louvre. With exceptional provenance through prominent British collectors, the desk exemplifies the technical mastery and lasting prestige of Louis XVI furniture.

PRESENTED BY CAHN (STAND 803)

A Head of the Youthful Dionysos

50 A.D.

White, fine-grained Marble

24 × 16 × 17 cm



PHOTO COURTESY CAHN.

This sculpture presents a youthful, idealised face distinguished by refined, harmonious features. Almond-shaped eyes with heavy, slightly drooping lids and a small, sensuous mouth lend the figure a calm, contemplative expression. The wavy hair is parted at the centre and secured by a fillet above the forehead; full curls partly cover the ears before gathering at the back of the head and falling onto the shoulders in two long strands. Delicate “rings of Venus” mark the neck. The work is a reduced Claudian-period marble copy after a Greek original dating to the late second or early first century B.C., reflecting the Roman admiration for classical Greek sculpture.

PRESENTED BY SENGER BAMBERG KUNSTHANDEL (STAND 254)

Franz de Paula Ferg

Cabinet with Paintings

Circa 1735

Cabinet body softwood, red lacquer, gilded, carved ornaments, 66 painted panels on doors and drawers, original fire-gilded bronze fittings
197 × 120 × 60 cm



PHOTO COURTESY SENGER BAMBERG KUNSTHANDEL.

This exquisite red-lacquered writing cabinet reflects the eclectic tastes of early 18th-century collectors, combining functionality with the display of art, natural curiosities, and precious objects. Its design follows the Chinese-inspired Baroque and Rococo fashion, rare among European lacquer furniture, and likely points to Dresden as its origin. The cabinet exemplifies the sophisticated courtly interiors of Augustus the Strong, a passionate collector whose patronage fostered lacquer art under Martin Schnell. Miniature paintings and compartments transform the piece into a gallery, illustrating the refinement and cultivated taste of Saxon court culture.

PRESENTED BY SALOMON LILIAN (STAND 336)

Peter Paul Rubens

Hercules as a Gladiator

1599

Oil on panel

65.5 × 54.4 cm



PHOTO COURTESY SALOMON LILIAN.

Peter Paul Rubens presents the Roman emperor Commodus as a powerful, theatrical figure within an illusionistic marble oval. Unlike his philosophical father, Marcus Aurelius, Commodus cultivated a reputation for brute strength and spectacle. Near the end of his reign he styled himself after Hercules, wearing a lion's skin and wielding a club. Rubens depicts him here as a gladiator, gripping a spear while a shield glints below. Lit dramatically from the left, the emperor's intense gaze and lion headdress proclaim his self-fashioned identity as a living Hercules.

PRESENTED BY DE WIT FINE TAPESTRIES (STAND 142)

A Tree of Life

Circa 1540–1560

Wool and silk

335 × 431 cm



PHOTO COURTESY DE WIT FINE TAPESTRIES.

This richly detailed composition is dominated by a large verdant tree, its central trunk dividing into three branches, with leaves and flowers covering the surface. The species may represent a stylized hazelnut tree or, as suggested by Dr. Paul van den Brecht, a Passionflower. Ornate vertical borders feature intertwining blue flowers on a red background, while horizontal borders display fruit, possibly pomegranates, with corner scrollwork. Unidentified coats of arms in the upper and lower borders suggest a Tree of Life or genealogical tree, likely commissioned for a lady. Drawing on the Tree of Jesse, it symbolizes ancestry, continuity, and the prophetic lineage of Christ.

PRESENTED BY PAUL COULON (STAND 502)

Vincent Van Gogh

Paysanne au bassin dans un jardin

1885

Black crayon, pen, brush and black and sepia ink and pencil on paper

33 × 26 cm

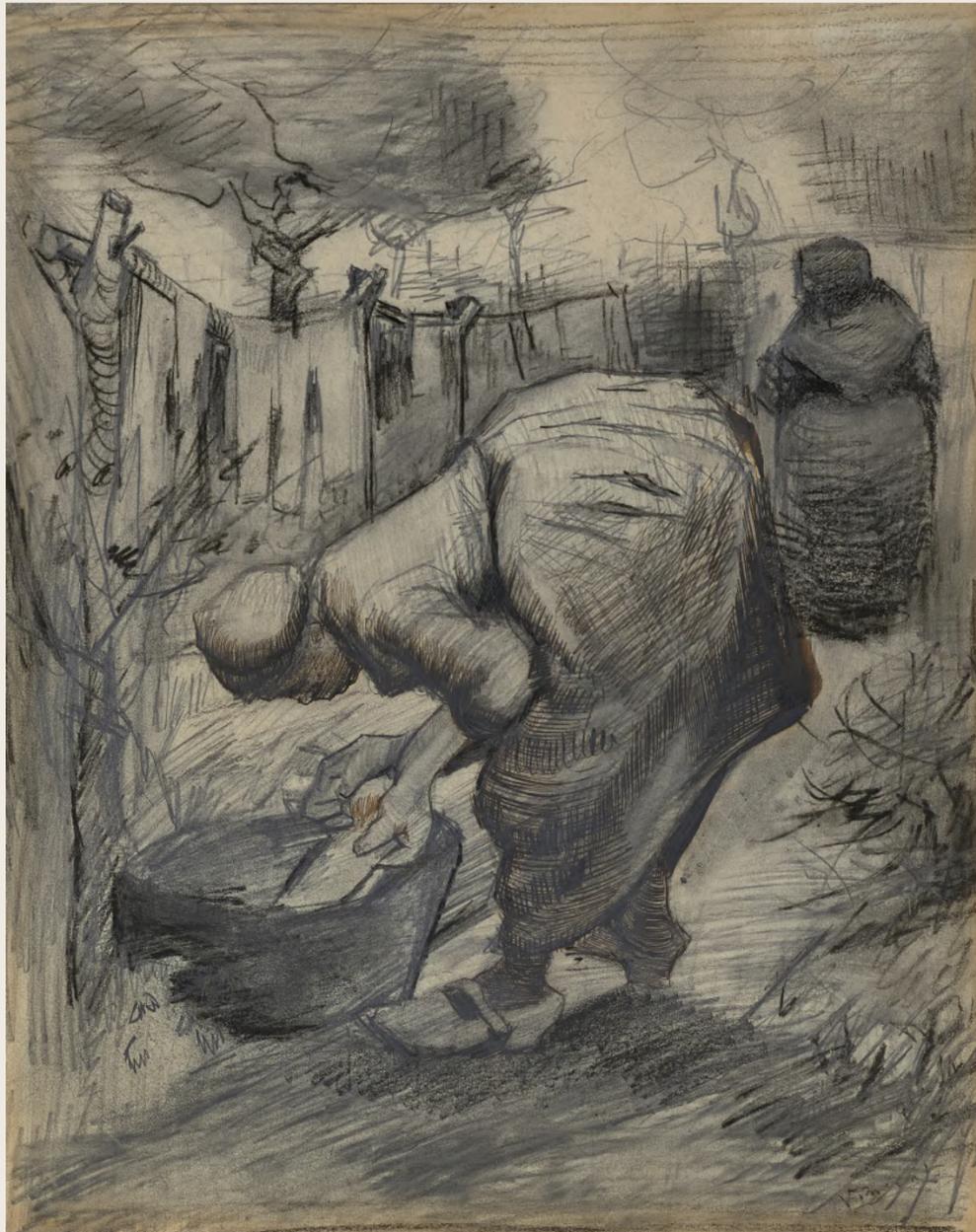


PHOTO COURTESY PAUL COULON.

Vincent van Gogh wrote to his brother Theo in July 1885 about closely observing peasant figures for over a year and a half to “get some character into it.” After moving to Nuenen in 1883, he focused on portraying everyday life, especially women washing clothes, a recurring theme in his work. This drawing, created with black crayon, pen, ink, and pencil, captures the figures’ volume and movement through rapid, overlapping lines and subtle shading. Van Gogh viewed these scenes as central to modern art, honoring the essential labor and dignity of ordinary people, particularly women in Nuenen.



PHOTO BY LORAIN BODEWES

PRESENTED BY A. AARDEWERK (STAND 238)

Arnoldus van Geffen

The Rembrandt House, One Hundred Antique Dutch Silver Miniatures

17th and 18th century and contemporary (house)

Silver and wood

265 × 100 × 55 cm

This meticulously crafted miniature of the house of Rembrandt van Rijn was built in 2016 at a 1:12 scale and stands 2.65 metres high. It reproduces the Amsterdam home where the artist lived and worked for nearly twenty years, now preserved as the Rembrandt House Museum. The model faithfully recreates the façade, roof, and interior. Inside are one hundred antique Dutch silver miniatures, thirty-six from the seventeenth century and the rest from the eighteenth, including rare pieces such as a four-poster bed and a Harlingen coffee urn. Many were made in Amsterdam, including works by silversmith Arnoldus van Geffen.

PRESENTED BY MENNOUR (STAND 402)

Joan Mitchell

Untitled

1991

Oil on canvas

41 × 33 cm



PHOTO COURTESY MENNOUR.

Dedicated to oil painting throughout her career, Joan Mitchell explored the expressive and material possibilities of the medium with extraordinary intensity. *Untitled* (1991), from the final phase of her life, reflects her deep engagement with color, gesture, and scale, translating her sensory experience of nature in Vétheuil into abstract form. Sweeping strokes of red, green, blue, orange, and purple surge across a largely white ground, evoking movement, light, and atmosphere. The painting's muscular brushwork hints at foliage or skies, while channeling the energy of French modernism and Abstract Expressionism into Mitchell's singular gestural language.

PRESENTED BY GALERIE MARCILHAC (STAND 501)

Rembrandt Bugatti

Deux Léopards Marchant

Circa 1911-1924

Bronze

22 × 72 × 11 cm



PHOTO COURTESY GALERIE MARCILHAC.

This bronze with brown and black patina depicts two leopards in motion, the one behind playfully lifting its paw toward the companion walking ahead, captured at the precise moment before the gesture surprises it. Signed “R. Bugatti” and bearing the founder mark “A.A. Hébrard,” the base is numbered “7” and shows marks of the lost-wax casting technique. Cast in 27 known examples, *Two Walking Leopards* embodies Rembrandt Bugatti’s instinctive observation of animals, capturing not only their anatomy but the inner momentum and vitality that define their character.

PRESENTED BY DAVID TUNICK (STAND 453)

Francisco Goya

Los Caprichos

1797-1798

Complete bound set of eighty etchings, most with aquatint, some all aquatint, printed in sepia ink, with burnishing. In the original Spanish mottled calf, marble end papers front and back of cover

30 × 20 × 2 cm



PHOTO COURTESY DAVID TUNICK.

Once in the collection of Vincent Willem van Gogh, collector and cousin of the famous artist, this early, complete first edition of Francisco Goya's *Los Caprichos* is superbly preserved. It is remarkable for the brilliant, unusually consistent quality of the prints and for remaining in Goya's original calf binding. Likely among the earliest of 27 sets personally sold by the artist, it predates his transfer of remaining copperplates and prints to the King of Spain — a strategic measure to protect the work from Inquisition scrutiny.

PRESENTED BY VANDERVEN ORIENTAL ART (STAND 104)

Birdcage Vases

Circa 1700

Porcelain with lacquerwork, metal, wood and papier-mâché

52 × 36.5 cm



PHOTO COURTESY VANDERVEN ORIENTAL ART.

This rare pair of Japanese Arita porcelain “Birdcage” vases feature trumpet forms with flaring rims, decorated in vivid underglaze blue with dense scrolling peonies. The necks display four lappet-shaped panels enhanced with gold urushi lacquer over papier-mâché, bordered in black and embellished with lattice and granulated relief. Elephant-head handles accent the granulated panels. Encircling each vase is an elaborate gilt lacquer cage containing porcelain pheasants perched on a rockery before a painted landscape. Such luxurious wares were exported to Europe in the early 18th century, notably collected by Augustus II the Strong for his Japanese Palace in Dresden. With only about twenty-three known examples worldwide, surviving pairs are exceptionally rare.

PRESENTED BY HEMMERLE (STAND 147)

Hemmerle Necklace

2025

Drusy agate, tourmaline, copper, white gold and smoky quartz knitted cord

78 cm



PHOTO COURTESY HEMMERLE.

The necklace centres on a tourmaline weighing over 25 carats, framed by a sculptural surround of drusy agate weighing more than 130 carats. The natural crystalline surface of the drusy agate creates a subtle interplay of light and texture, offering a raw, mineral counterpoint to the luminous clarity of the central stone. The composition is set in burnished copper, with white gold on the reverse, a pairing that reflects Hemmerle's longstanding interest in balancing precious and unconventional materials. Suspending the pendant is a knitted cord of smoky quartz beads, created using a revived 19th-century Austrian knitting technique. Rediscovered and reinterpreted in the Hemmerle workshop, this intricate method transforms individual stones into a flexible, textile-like structure, bringing movement and tactility to the piece.

PRESENTED BY KENT ANTIQUES (STAND 257)

Mughal Automaton in the Form of an Elephant Being Ridden by a Prince

17th century

Carved and painted wooden automaton in the form of a near life size elephant being ridden by a prince. The elephant stands on a trolley with four wheels

180 × 190 × 90 cm

This carved and painted wooden automaton depicts a near life-size elephant ridden by a prince and mounted on a four-wheeled trolley. A system of cords and a wheel inside the body animates the figures: shifting the elephant's tail causes its ears to flap while the prince's right arm rises and falls. Royal elephants were powerful symbols of authority in the Mughal Empire, used in warfare, ceremony, and courtly spectacle. The richly dressed rider, wearing a jeweled turban, pearl necklace, and orange *jama*, recalls princely portraits such as Dara Shikoh in the Dara Shikoh Album. This rare survival reflects the Mughal court's fascination with automata and mechanical curiosities, while celebrating the enduring prestige of elephants in imperial culture and art.



PHOTO BY LORAIN BODEWES

PRESENTED BY ROBERTI FINE ART (STAND 1)

Francesco Raibolini, called Francia

Saint Barbara

Circa 1505

Oil on panel

64.1 × 47.7 cm



PHOTO COURTESY ROBERTI FINE ART.

Francesco Raibolini, known as Francia, painted *Saint Barbara* in the early 1500s at the height of his career. Trained as a goldsmith, he proudly signed the work “aurifex”, highlighting the close relationship between artistic crafts in the Renaissance. Set within a lush landscape, the saint — likely inspired by an idealized portrait — appears beside her traditional attribute, the three-windowed tower symbolizing the Holy Trinity and her legendary imprisonment. The tower may also echo Bologna’s Torre degli Asinelli, reflecting Francia’s ties to his native city. An unusual arrow, possibly an allusion to love, enriches the iconography. Influenced by the style of Pietro Perugino, the painting exemplifies Francia’s refined elegance and devotional grace.

PRESENTED BY THOMAS COULBOURN & SONS (STAND 171)

Edmund Joy

'Mr. Joy's Surprise' - Queen Anne Child's Wardrobe in the form of a House

1709

Painted elm, pine and glass

166 × 146 × 66 cm



PHOTO COURTESY THOMAS COULBOURN & SONS.

During the early part of the 18th century, 'baby' houses and dolls' houses were constructed according to designs by architects. They were not intended as playthings for children, as evidenced by their superior craftsmanship and the presence of locks on the doors; instead, they served as objects of fascination and curiosity for adults. As such, this wardrobe can be considered a particularly rare piece as it was made for storing children's clothes rather than as a plaything or a piece for adult interest. The style of the hipped roof and curved, scrolling gables points to 17th century Dutch domestic architecture which influenced houses in England, particularly in London and the south east. Since two wardrobes are extant, dated three years apart, it seems likely Joy was the maker of this cabinet, rather than the owner. The V&A Museum states 'This is probably the maker, though nothing is known of this proud craftsman who so confidently signed his work.'

PRESENTED BY PLEKTRON FINE ARTS (STAND 807)

Large Bronze Votive Figure of a Kore

500-480 B.C.

Bronze

33 × 16 cm



PHOTO COURTESY PLEKTRON FINE ARTS.

This remarkable votive figure draws heavily on Archaic Greek sculptural traditions, especially the korai, votive statues of young women from the Athenian Akropolis, and the akroterion figures from the Temple of Aphaia on Aegina. Its frontal stance and gesture closely parallel several korai preserved in the Akropolis Museum, while stylistic features like posture, drapery, and hairstyle align with the Aphaia figures, placing it around 500 to 480 BC in the Late Archaic period. Likely produced within Etruscan territory where copper was abundant, the statuette reflects a fascinating fusion of Greek artistic ideals and Etruscan metallurgical expertise, suggesting cross-cultural collaboration between Greek artisans and Etruscan workshops.

PRESENTED BY PRAHLAD BUBBAR LTD. (STAND 178)

An Exceptional Sultanate Textile with Confronted yalis in a Lattice Design

Circa 15th century

52 × 47 cm



PHOTO COURTESY PRAHLAD BUBBAR LTD.

This remarkable silk textile is a rare example of luxury weaving from Sultanate-period India, distinguished by both technical sophistication and a rich ornamental vocabulary shaped by cross-cultural exchange. Set against a vivid carmine-red ground, radiant yellow and indigo motifs form horizontal bands of medallions, rosettes, and stylized vegetal patterns, punctuated by confronted animals. The design reflects Persian and Central Asian traditions — particularly Sasanian roundels with animal figures — reinterpreted through Indian artistic language. Woven in the lampas technique which enabled complex patterning and texture, such textiles were prized luxury objects. Preserved in Tibetan monastic settings, this fragment attests to a sophisticated but largely lost tradition of Sultanate Indian silk weaving.

PRESENTED BY GALLERY 19C (STAND 328)

Georges Lemmen

Jeune femme faisant du crochet, Julie Lemmen

1890

Oil on canvas

46 × 38 cm

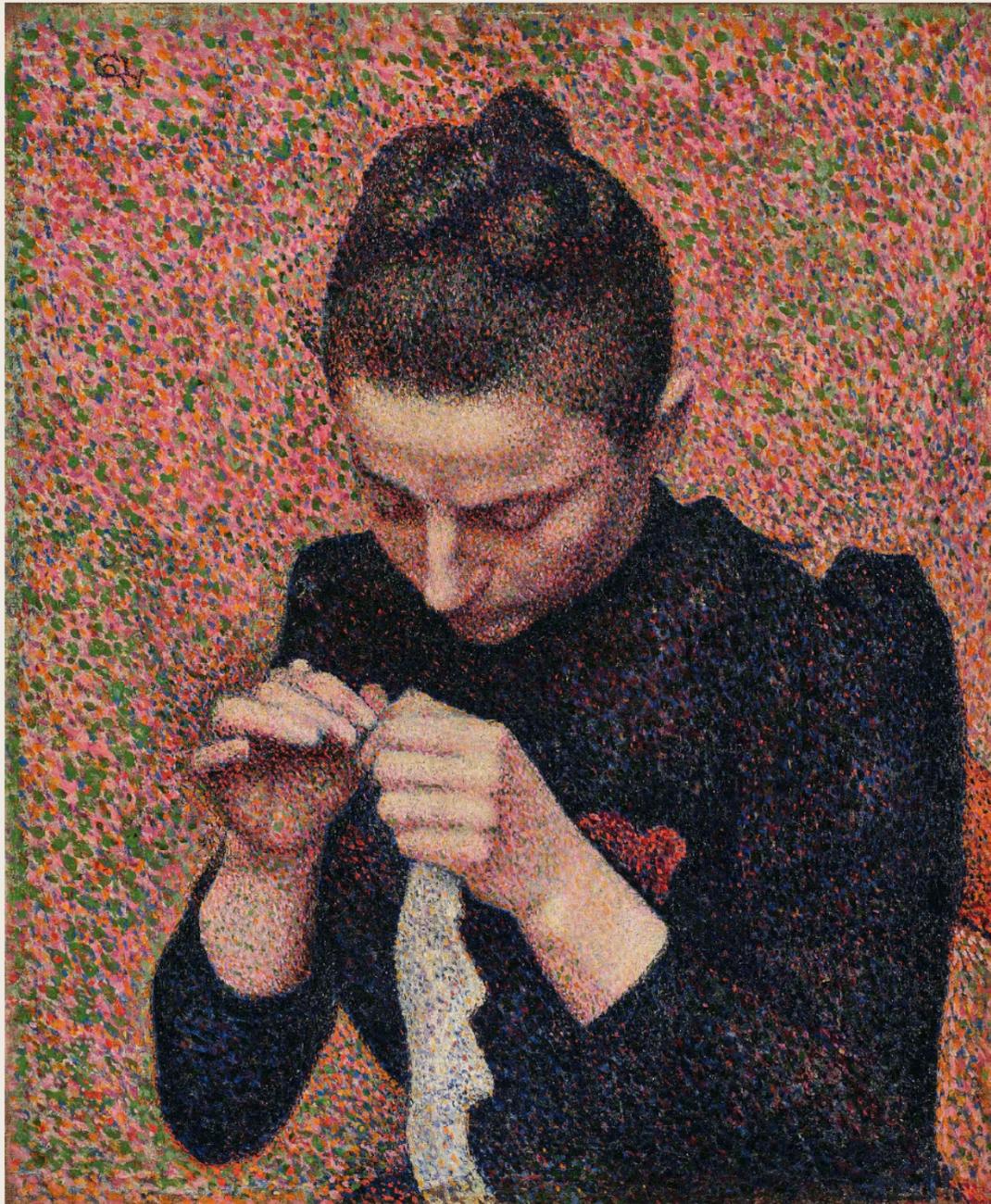


PHOTO COURTESY GALLERY 19C.

Painted in the early 1890s, this portrait reflects Georges Lemmen's adoption of Neo-Impressionism after encountering Georges Seurat's *A Sunday Afternoon on the Island of La Grande Jatte* at the 1887 exhibition of Les XX in Brussels. Composed of delicate dots of pink, orange, and green, the painting demonstrates Lemmen's refined Pointillist palette. The sitter is the artist's sister, Julie, absorbed in quiet needlework, evoking the contemplative domestic scenes of Dutch masters such as Johannes Vermeer and Nicolaes Maes. One of only a handful of Pointillist portraits by Lemmen, the work captures an atmosphere of stillness and intimate concentration.

PRESENTED BY OSCAR GRAF (STAND 245)

Carlo Bugatti

Library table

Circa 1902

Walnut, copper, pewter, velum

70 × 124 × 77 cm



PHOTO COURTESY EDOUARD AUFFRAY.

Carlo Bugatti's *Library Table* is a rare example of the designer's distinctive and highly original approach to furniture at the turn of the twentieth century. Celebrated for his imaginative synthesis of materials, forms, and cultural influences, Bugatti created pieces that blur the boundaries between furniture and sculpture. This iconic design reflects his fascination with exoticism and decorative experimentation, hallmarks of his work within the Art Nouveau period. The table exemplifies Bugatti's meticulous craftsmanship and inventive aesthetic, making it both a functional object and a striking work of decorative art that captures the bold spirit of his unique design vision.

PRESENTED BY OSBORNE SAMUEL (STAND 443)

Henry Moore

Figure

1932

Beechwood

41 × 14.5 × 12.2 cm

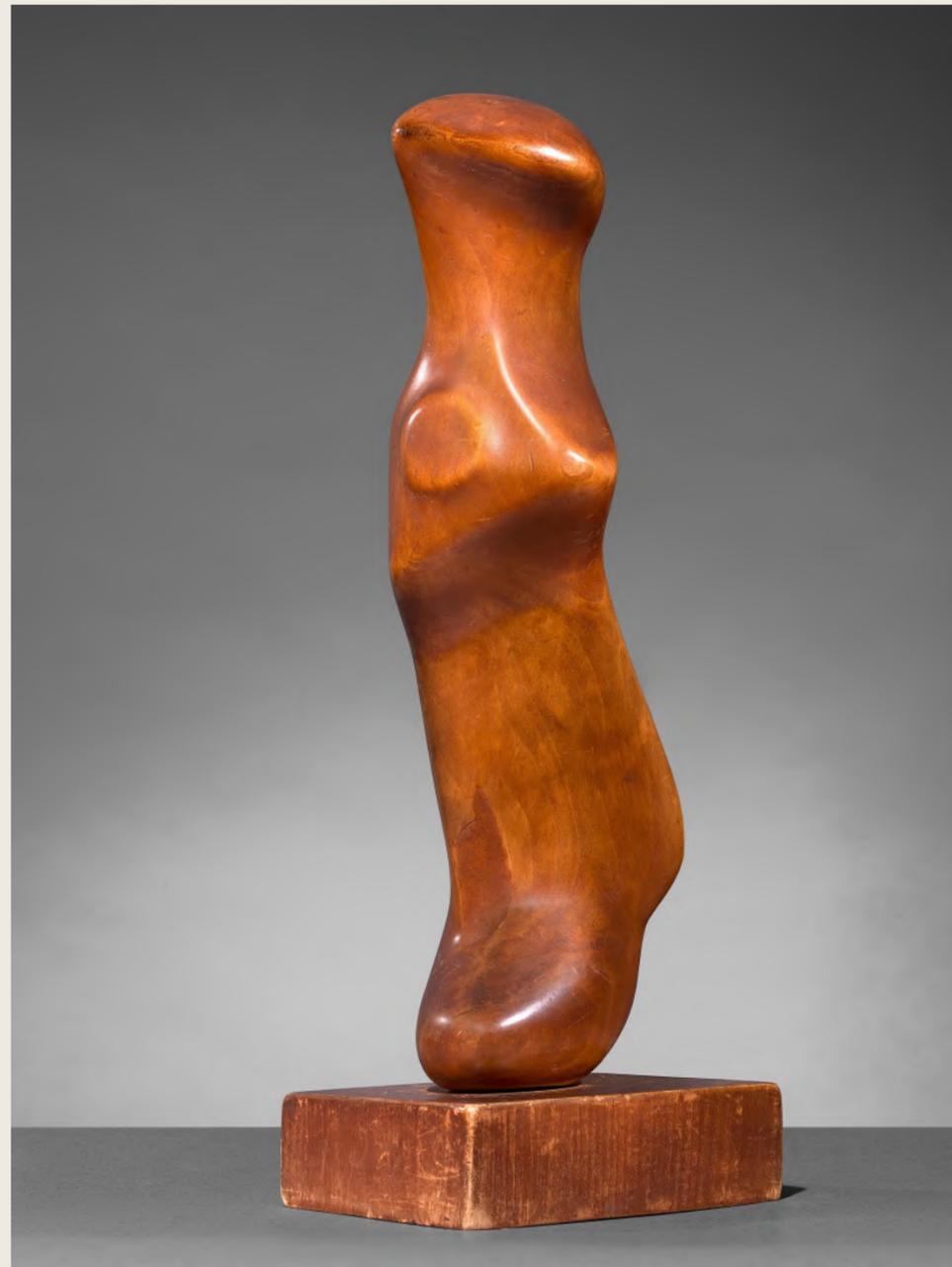


PHOTO COURTESY OSBORNE SAMUEL.

Henry Moore's *Figure* (1932) exemplifies a pivotal moment in early modern British sculpture, created during his experimentation with direct carving and "truth to material." Carved in beechwood, one of only twenty pre-World War II wood sculptures he made, the work demonstrates Moore's focus on internal structure, simplified forms, and the tactile qualities of the material. Inspired by primitivism and non-Western art, Moore creates an abstracted figurative form that engages dynamically with the wood's grain, producing ever-changing perspectives as it rotates. This exceptionally rare work embodies Moore's principle of balancing static stability with dynamic tension, transforming a simple block of wood into a masterful, spatially alive sculpture.

PRESENTED BY PETER HARRINGTON (STAND 228)

The Rex Tholomeus portolan chart

Second-half of the 14th century

Manuscript in ink and pigments on vellum

174 × 290 cm



PHOTO COURTESY PETER HARRINGTON.

This 14th-century portolan chart is the earliest obtainable complete map of Europe and a landmark of early Renaissance cartography. Stretching from the scarcely known Atlantic islands to the Eurasian steppes, it records the Hundred Years' War, the last Muslim kingdom in Iberia, Crusader strongholds, Mamluk territories, and the remaining Byzantine outposts. Norway is richly detailed, including gyrfalcons prized by medieval nobility. Unusually, a full-length crowned portrait of Ptolemy appears, predating his Latin translation and reflecting early humanist engagement with classical geography. Examined through carbon-14 dating and multi-spectral imaging, this rare chart — one of only four complete early European portolans — offers unparalleled insight into the emergence of modern cartography.

PRESENTED BY DAVID GILL GALLERY (STAND 427)

Zaha Hadid

'UltraStellar' Chair

2016

Walnut

69 × 65 × 56 cm



PHOTO COURTESY DAVID GILL GALLERY.

Zaha Hadid Chair 'UltraStellar' flows effortlessly through a continuous, sculptural form, carved in American walnut. The piece embodies a striking interplay of fluid geometry and innovative design, reflecting the artist's signature architectural language and visionary approach to furniture.

PRESENTED BY TRINITY FINE ART (STAND 361)

Orazio Gentileschi

The Penitent St Jerome

1610

Oil on canvas

127 x 112 cm



PHOTO COURTESY TRINITY FINE ART.

Seated in a barren, grotto-like space with his upper torso exposed and gaze lifted heavenward, Saint Jerome is depicted as a penitent reflecting on mortality and the vanity of worldly pursuits. His vivid red cardinal's robe cascades in luxuriant folds, contrasting with the pale flesh of his shoulder and chest. Orazio Gentileschi, a close friend and admirer of Caravaggio, painted directly from life to achieve striking immediacy. Uniquely, the sitter, seventy-two-year-old pilgrim Giovanni Pietro Molli, documented his experience, offering rare insight into the artist's method and the practice of "dipingere dal naturale" in early seventeenth-century Rome.

PRESENTED BY JAIME EGUIGUREN ART & ANTIQUES (STAND 155)

Stained Glass

1225–1250

Colored glass, cut and leaded

60 × 64 cm



PHOTO COURTESY JAIME EGUIGUREN ART & ANTIQUES.

This rare thirteenth-century stained-glass panel originates from the Île-de-France, the birthplace of Gothic art, and reflects the great tradition of monuments such as Chartres Cathedral and Sainte-Chapelle. Panels of this quality and date are exceptionally scarce. Remarkably well preserved, it bears witness to the moment when stained glass became central to Gothic architecture, transforming natural light into a powerful symbol of the divine. Both a masterpiece and a historical document, the panel captures one of the most influential artistic revolutions in Western art, when architecture, color, and light combined to create a new spiritual and visual experience.

PRESENTED BY ÅMELLS (STAND 352)

Vilhelm Hammershøi

Sunshine in The Drawing Room II

1903

Oil on canvas

57 × 64 cm



PHOTO COURTESY ÅMELLS.

Born in Copenhagen in 1864, Vilhelm Hammershøi trained at the Royal Danish Academy of Fine Arts and later with Peder Severin Krøyer at the Kunsternes Frie Studieskoler. His early work met resistance from the Danish art establishment; in 1888 the Academy rejected *Young Girl Sewing*, prompting artists including Hammershøi, Johan Rohde, and J. F. Willumsen to establish Den Frie Udstilling. Celebrated across Europe, Hammershøi became known for his restrained interiors and muted tonal palette. Many compositions feature his wife, Ida Hammershøi, whose quiet presence contributes to the stillness and introspective atmosphere that defines his distinctive and enduring work.

PRESENTED BY CAMILLE LEPRINCE (STAND 182)

*Istoriato basin painted with Diana and Actaeon
and the Magen David incorporated in the
knotwork border*

1500-1510

Tin-glazed earthenware

4.5 × 48.2 cm



PHOTO COURTESY JEREMIE BEYLARD.

This istoriato basin is a remarkable example of tin-glazed earthenware. Its intricate knotwork border incorporates a Magen David, suggesting it was likely commissioned for an important Jewish patron in Siena. The basin passed through notable collections, including the Pasolini Dall'Onda family and Barons Alphonse and Édouard de Rothschild, before being confiscated by the Nazis in 1940 and later recovered by the Monuments, Fine Arts, and Archives Section. The work has appeared in major exhibitions such as the 1865 Paris retrospective at the Palais de l'Industrie and the 1946 Les Chefs-d'œuvre des Collections Privées Françaises at the Musée de l'Orangerie.

PRESENTED BY COLNAGHI ELLIOTT MASTER DRAWINGS (STAND 621)

Paul Gauguin

Head of a Tahitian Woman in Profile

Circa 1891

Coloured chalks and pastels, heightened with touches of gold paint

31 x 21.2 cm



PHOTO COURTESY COLNAGHI ELLIOTT MASTER DRAWINGS.

In June 1891, Paul Gauguin arrived in Tahiti, intending to make it his permanent home. During his early stay from 1891 to 1893, he focused on drawing the island's people and landscapes, producing studies for future paintings. This refined sheet, executed in pastel and colored chalks, is part of a series of powerful portraits of Tahitian women, often imbued with symbolic elements. The bird-like chimera beside the figure's head recalls Biblical allusions, linking the work thematically to Gauguin's painting *Te Nave Nave Fenua* (1892). The drawing exemplifies his exploration of exoticism, spirituality, and the subtle strangeness of Tahitian life.

PRESENTED BY GALERIE NEUSE (STAND 120)

Leonhard Kern

Adam and Eve after the banishment from Paradise

First-half of the 17th century

Ivory

20.5 × 10.5 cm



PHOTO COURTESY GALERIE NEUSE.

Leonhard Kern's *Adam and Eve after the Banishment from Paradise* is a masterful ivory sculpture capturing the emotional aftermath of humanity's fall. Carved from a single piece, the work shows Adam supporting Eve, who collapses in fear and despair, emphasizing their contrasting responses to exile. Adam's strength and protective gesture, including a raised hand pointing upward, urge acceptance, while Eve turns away in tears, reaching outward in desperation. Kern's virtuosity is evident in the smooth, soft modeling, anatomical precision, and fully three-dimensional composition, offering new perspectives from every angle. Designed for tactile as well as visual appreciation, the work exemplifies Kern's psychological insight and Baroque mastery in small-scale sculpture.

PRESENTED BY SOFIE VAN DE VELDE (STAND 513)



PHOTO COURTESY SOFIE VAN DE VELDE.

James Ensor

Le Salon Bourgeois

1880

Oil on canvas

65 × 57 cm

Le Salon Bourgeois (1880) is an early masterpiece by James Ensor and is widely regarded as the first Impressionist painting produced in Belgium. The work signals Ensor's early engagement with modern painting while remaining rooted in the intimate setting of the bourgeois interior. A subtle tension animates the scene: elegant furnishings, patterned curtains, decorative wallpaper, and carved wooden details create a refined yet slightly enclosed atmosphere. These richly observed elements seem to reflect the social ambitions and anxieties of a changing urban society, revealing Ensor's sensitivity to the shifting rhythms and psychological nuances of modern life in the late nineteenth century.

PRESENTED BY ANTONACCI LAPICCIRELLA FINE ART (STAND 318)

Theodor Matthias von Holst

A scene from Goethe's Faust

1833

Oil on canvas

96.5 × 184.5 × 5 cm



PHOTO COURTESY ANTONACCI LAPICCIRELLA FINE ART.

In 1833, Theodor Matthias von Holst exhibited *Scene Inspired by Goethe's Faust*, a dramatic vision of the supernatural world of Johann Wolfgang von Goethe. A favorite pupil of Henry Fuseli, von Holst was celebrated for his imaginative yet unsettling subjects. The moonlit composition depicts Faust dancing with a spectral woman — often identified as Lilith — amid demons during the Walpurgis Night revels. Nearby appear Gretchen, the Devil, and symbolic figures representing guilt and redemption. Read from right to left, the painting echoes the structure of a Last Judgment, transforming Goethe's drama into a powerful meditation on temptation and salvation.

PRESENTED BY COLNAGHI (STAND 304)

Jacopo Robusti, called Tintoretto

Portrait of a man

Circa 1549-1550

Oil on canvas

63 x 49 cm



PHOTO COURTESY COLNAGHI.

This unpublished, recently discovered portrait stands among the most compelling examples of male portraiture by Jacopo Tintoretto to survive. In the absence of early provenance, the attribution rests on stylistic, technical, and comparative evidence, which convincingly identifies the work as Tintoretto and supports a date of circa 1549–50. Until recently, the painting's legibility was compromised by earlier restorations: extensive repainting in the background altered the profile of the sitter's hat, while layers of oxidized varnish distorted the original chromatic balance. The removal of these interventions has revealed a surface of such quality that the painting's authorship is now beyond doubt.

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 271 prestigious dealers from some 21 countries, TEFAF Maastricht is a showcase for the finest artworks currently on the market. Alongside the traditional areas of Old Master paintings, antiques, and classical antiquities that cover approximately half of the fair, visitors can also find modern and contemporary art, photography, jewelry, 20th-century design, and works on paper.

About TEFAF New York

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

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