

First Look

TEFAF

Maastricht
March 14-19, 2026

GLOBAL
LEAD PARTNER



A First Look at TEFAF Maastricht 2026

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The European Fine Art Foundation (TEFAF) today reveals a special preview of 43 works that will appear at TEFAF Maastricht, taking place from March 14–19, 2026, with an invitation-only preview on March 12 and 13. This “First Look” highlights the extraordinary appeal of TEFAF Maastricht as a premier destination for private collectors, museum curators, art market professionals, and passionate enthusiasts.

As a cornerstone of the global art world, TEFAF Maastricht presents an unrivalled spectrum of quality and expertise across the fine and decorative arts. The fair is a celebration of 7,000 years of art history, set against the historic and picturesque city of Maastricht. This year, it brings together 276 dealers and galleries from 24 countries across five continents, offering an unparalleled experience for collectors and connoisseurs alike.

The works included in this First Look have not yet undergone formal vetting at TEFAF New York, this will occur onsite at the fair. The organisation assumes no responsibility for inaccuracies, misrepresentations, or omissions in the information provided about these art objects.

For relevant information regarding TEFAF Maastricht, please visit www.tefaf.com.

Members of the press are invited to apply for accreditation on the press preview day, March 12, 2026. Register [here](#).

TEFAF Maastricht Programming

TEFAF Maastricht presents a dynamic, thoughtfully curated programme of talks and events that connects visitors with leading voices from the global art community, fostering dialogue on today's most compelling topics in art, antiques, and design among specialists, collectors, curators, and cultural leaders.

Collector Talks will spotlight the strategic thinking behind institutional collecting, offering insight into how museums and foundations identify, pursue, and secure exceptional works of art. Further discussions will explore cultural stewardship, from caring for collections and shaping exhibitions to engaging audiences and building collections for the public good.

TEFAF Meet the Experts offers engaging conversations with leading exhibitors on culturally and historically significant pieces.

The third TEFAF Summit will take place on March 16, in partnership with the Netherlands Commission for UNESCO. This year's theme, *Beyond Economic Impact*, examines the social, cultural, and health value of the arts and their growing relevance to public policy.

To register, visit tefaf.com/program.



PRESENTED BY GALERIE CANESSO (STAND 360)

Giuseppe Bonito

The Painter's Studio

1738-40

Oil on canvas

168 × 235 cm



PHOTO COURTESY GALERIE CANESSO.

This painting depicts a workshop scene in which the artist, poised at his easel like a performer, demonstrates his craft to an attentive audience. At the right, a distinguished gentleman — identified by De Dominici as a “military” figure — sits with a cane and sword, observed respectfully by clerics and attendants, while young apprentices assist the master. The artist holds a silverpoint or crayon holder and a drawing featuring a reclining Hercules, possibly referencing the Farnese statue, as a guide for his work. The composition, set within a well-appointed studio with hanging earthenware and a large lamp, suggests an important commission, with the principal patron highlighted in white and yellow.

PRESENTED BY STEINITZ GALLERY (STAND 212)

Moïse Jacobber

Pair of mounted vases from the Royal Porcelain Manufactory of Sèvres, presented in 1845, by King Louis-Philippe I, to His Highness Abbas Pacha (1813-1854), future Viceroy of Egypt.

1844-45

Hard porcelain and chiselled and gilded bronze

82.5 × 45 cm



PHOTO COURTESY PAUL STEINITZ.

This magnificent pair of “Cordelier” vases (3e grandeur) exemplifies the brilliance of the Royal Porcelain Manufactory of Sèvres in the mid-19th century. Lavishly adorned with garlands of flowers and fruit painted by Moïse Jacobber, the vases combine virtuoso floral decoration with a commanding form created in 1805. Their spectacular bronze handles, modelled with Dionysian masks inspired by antiquity, harmonize with the opulent painted surface, uniting classical references with refined Romantic-era craftsmanship.

PRESENTED BY KUNSTHANDLUNG HELMUT H. RUMBLER (STAND 615)

Rembrandt Harmenszoon van Rijn

Self-Portrait Frowning

1630

Etching

7.3 x 6.2 cm



PHOTO COURTESY KUNSTHANDLUNG HELMUT H. RUMBLER.

One of four etched self-portraits from 1630 in which Rembrandt used his own visage to explore a range of emotions. This early impression, from the rare second state before the removal of two horizontal lines, exhibits rich contrasts and a delicate plate tone that fills the background with atmospheric depth. The face has been carefully wiped, allowing sharp light-dark contrasts to heighten the dramatic expression of vexation, capturing both psychological intensity and technical mastery.

PRESENTED BY LARKIN ERDMANN (STAND 424)

Paul Gauguin

Bouquets et céramique sur une commode

1886

Oil on canvas

60 x 73 cm



PHOTO COURTESY LARKIN ERDMANN.

This early still life by Paul Gauguin juxtaposes vibrant floral bouquets with one of his own ceramic works on a simple chest of drawers, reflecting his growing interest in ceramics alongside his painting practice. Executed in oil and signed and dated “P. Gauguin 86”, the composition reveals his rich palette and evolving style in the mid-1880s. The work has passed through major European and American collections and is listed as no.239 in the *Catalogue de l'œuvre peint* by Daniel Wildenstein, with a long exhibition history including Basel, Lausanne, Paris, Caracas, and Vienna.

PRESENTED BY MICHAEL HOPPEN (STAND 218)

Sohei Nishino

Diorama Map Venice

2026

Archival pigment print

100 x 219.4 cm

Edition of 15

First presented at TEFAF Maastricht, Sohei Nishino's *Diorama Map Venice* reimagines the fragile city through an intensely personal cartography. Constructed from over 450 rolls of film, the work combines photography, collage, and psychogeography to form a map shaped by memory rather than accuracy. Inspired by the 18th-century Japanese mapmaker Inō Tadataka, Nishino assembles thousands of 35mm frames into a composite vision that traces his movements through Venice. A portion of the proceeds supports Venice in Peril, underscoring the project's commitment to preservation. Nishino's urban landscapes will be exhibited in dialogue with important maps of the same cities from the 1700-1800s, drawn from the collection of Daniel Crouch Rare Books.



PHOTO COURTESY MICHAEL HOPPEN.



DETAIL

PRESENTED BY GALLERIA ROSSELLA COLOMBARI (STAND 508)

Carlo Zen

Rare double body cabinet with showcase

1902

Walnut wood, nacre inlays, gold, silver, brass threading

220 × 102.5 × 36 cm



PHOTO COURTESY CRISTOPHER GHIOLDI.

This rare double-body display cabinet by Carlo Zen exemplifies his mastery of Italian Liberty, merging the sober elegance of the Lombard tradition with Art Nouveau refinement and subtle Japanese influences. Crafted in walnut with mother-of-pearl inlays and brass stringing, its elongated proportions and harmonious balance of solids and voids convey modern sophistication. The cabinet showcases Zen's exceptional craftsmanship and stands as a rare, refined testament to his distinctive decorative language.

PRESENTED BY M.S. RAU (STAND 332)

Berthe Morisot

Jeune fille au chien

1892

Oil on canvas

88.9 x 104.1 cm

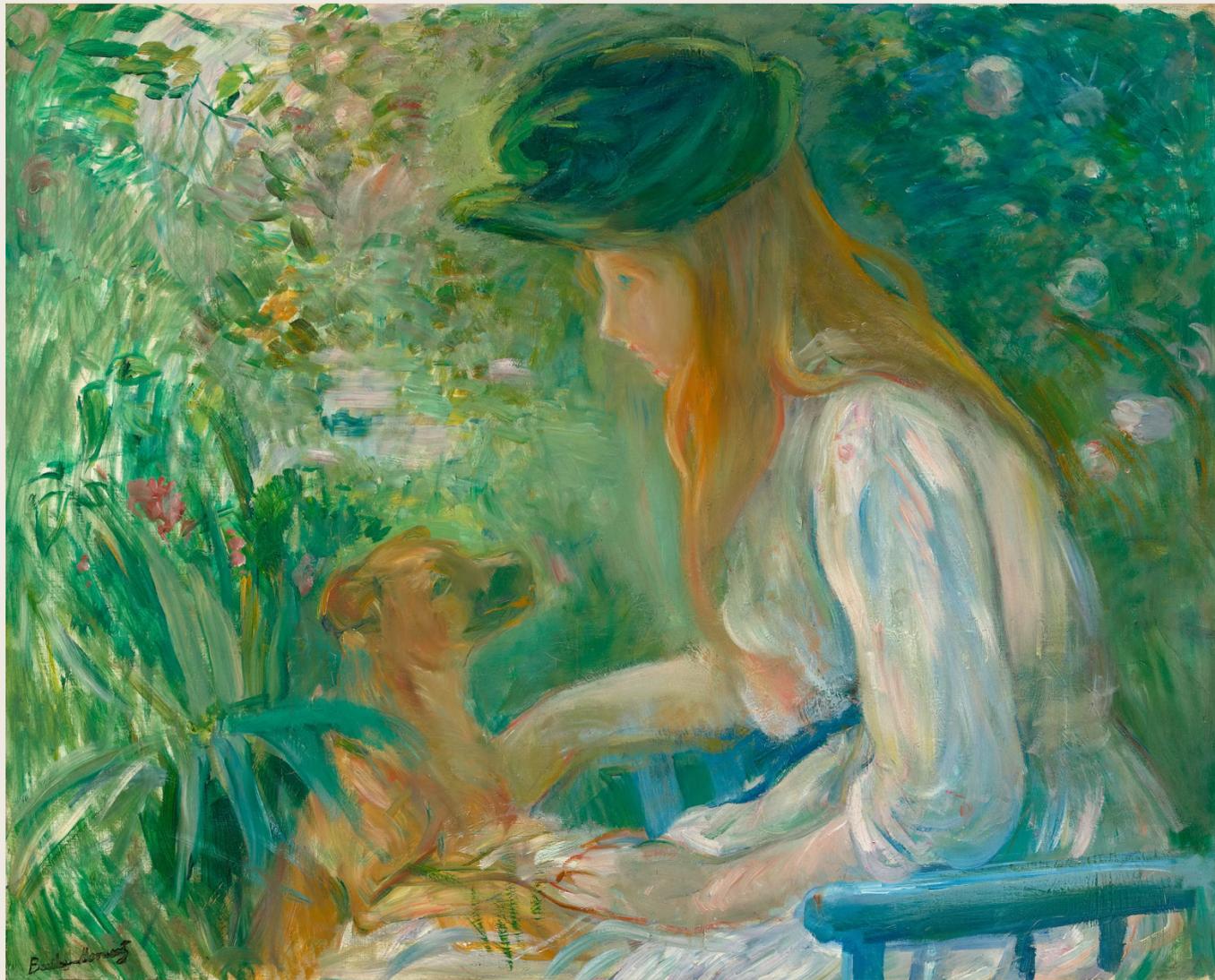


PHOTO COURTESY M.S. RAU.

Berthe Morisot's *Jeune fille au chien* stands as a luminous testament to her role as a pioneering force of Impressionism and a groundbreaking woman artist. Painted in 1892, a pivotal year marked by her first solo retrospective and the death of her husband Eugène Manet, the work reflects a moment of personal grief and artistic reinvention. Set in Morisot's garden, it depicts her favored model Jeanne Fourmanoir, whose presence also appears in key works such as *Le Cerisier*. With its softened brushwork, rich textures, and hazy, dreamlike atmosphere, the painting reveals Morisot's late style. Distinguished provenance and exhibition history underscore its significance within Impressionist art.

PRESENTED BY TAFETA (STAND 705)

Ladi Kwali

Waterpot

1968

Stoneware with incised zoomorphic designs, inlaid with white slip beneath iron and transparent glazes

38 x 37 x 37 cm



PHOTO COURTESY TAFETA. PHOTOGRAPH BY PEDRO LIMA.

Ladi Kwali's glazed water pots are celebrated masterpieces of her hybrid practice, combining traditional Gbari techniques with innovative glazing. Built by hand using the coiling method, her vessels were refined with regional tools and decorated with sgraffito, incising through white slip to reveal contrasting tones beneath. Celadon glazes add a luminous translucency, highlighting intricate animal motifs and dynamic patterns. While introduced to wheel-throwing and glazing by Michael Cardew, Kwali maintained hand-building techniques, preserving the authority of Gbari women's ceramic knowledge within a male-dominated institutional setting.

PRESENTED BY GALLERY 19C (STAND 328)

Claude Monet

Landscape - Factories (Paysage-Usines)

Circa 1858-61

Oil on panel

29 x 17.7 cm



PHOTO COURTESY GALLERY 19C.

This work by Claude Monet offers a rare glimpse into the young artist's formative years, painted when he was just a teenager. This small oil-on-panel depicts the outskirts of an industrial landscape, with bare trees silhouetted against a cloudy sky and low, dark factory buildings blending into the horizon. Muted earth tones and deliberate brushwork convey a quiet, somber stillness, reflecting Monet's early engagement with realism and atmospheric study influenced by Boudin and the Barbizon School. Rather than romanticizing or critiquing industrialization, the work simply observes the encroachment of modern life, marking an experimental, forward-looking moment in Monet's evolution towards Impressionism.

PRESENTED BY GALERIE CYBELE (STAND 809)

Ptah Sokar Osiris

Ptolemaic period, circa 323-230 BC

Painted wood

70 cm (height); 36 x 14 x 7 cm (base)

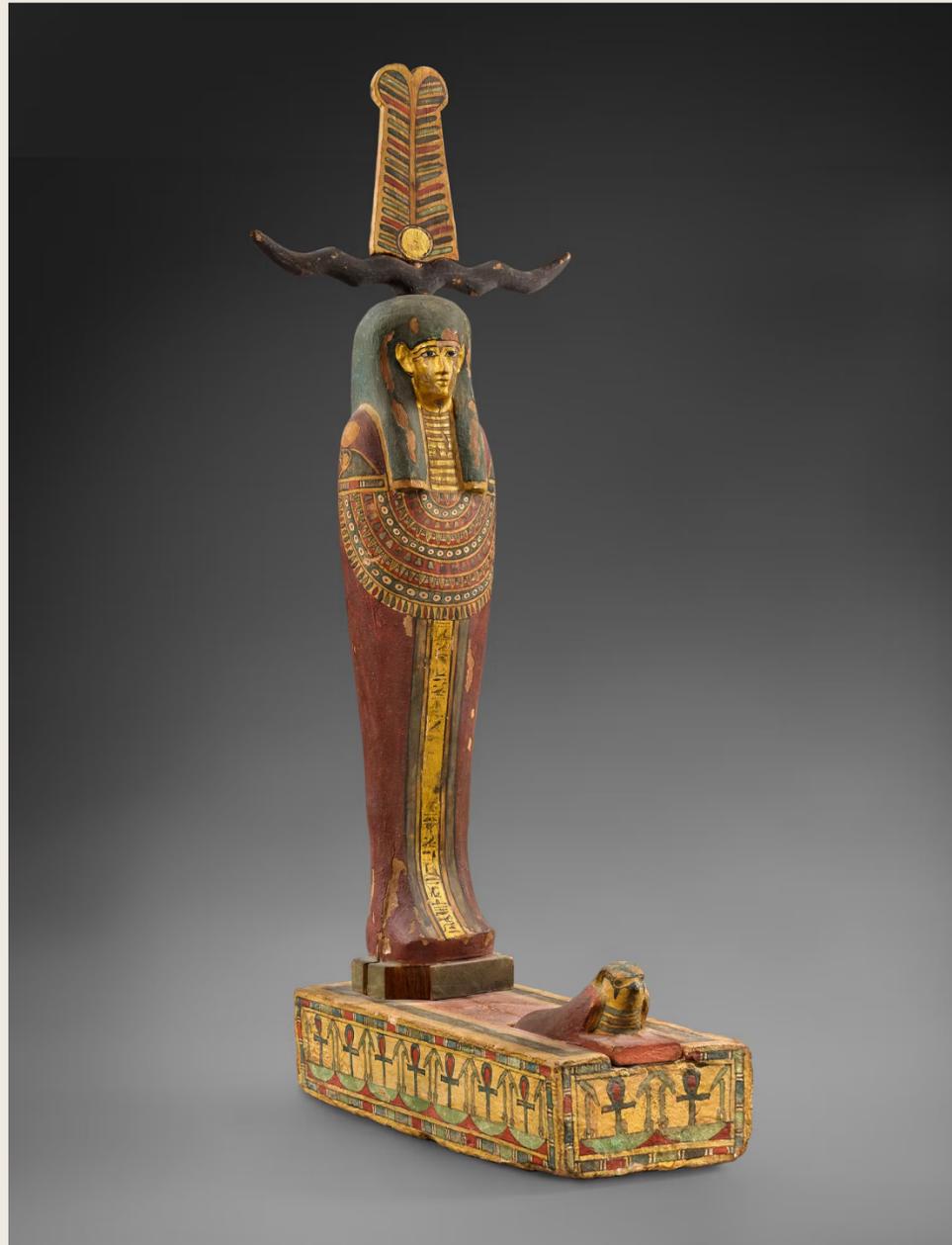


PHOTO COURTESY GALERIE CYBELE.

This mummiform statuette represents the funerary deity Ptah-Sokar-Osiris, wearing a tall crown of two plumes flanking a solar disk and curved ram's horns. The gilded face rests on a polychrome usekh collar, while the body is wrapped in painted bandages inscribed with hieroglyphic columns. Mounted on a base decorated with alternating ankh and djed symbols, the front features the protective falcon deity Sopdu, symbolizing the ba-soul of the deceased. Made for a woman whose name is now erased, the figure unites Ptah (creation), Sokar (death), and Osiris (resurrection), embodying the transition from life to death and the promise of rebirth. Such statuettes were placed in tombs from the Third Intermediate Period to ensure regeneration and spiritual renewal.

PRESENTED BY PELGRIMS DE BIGARD (STAND 375)



PHOTO COURTESY PELGRIMS DE BIGARD.

Jacob Jordaens

Return from the Flight into Egypt

Circa 1618

Oil on panel

65.3 x 50.5 cm

This significant rediscovery of a painting by the young Jacob Jordaens, long thought lost during the war, surfaced in 2022, allowing scholars to further complete the artist's corpus. The work has been authenticated by Dr. Brecht Vanoppen and Dr. Joost Vander Auwera, confirming its importance within Jordaens' early production and offering new insight into the development of his style and technique.

PRESENTED BY PETER HARRINGTON (STAND 228)

Sangorski & Sutcliffe

A jewelled binding for the first Kelmscott Press edition of *The Poems of William Shakespeare*

Early 20th century

Near-contemporary green crushed morocco, elaborately decorated in gilt and adorned with over 100 precious stones and mother of pearl inlays

Octavo (20.4 x 13.8 cm)

This 1893 Kelmscott edition of *The Poems of William Shakespeare* is bound in a lavish, highly ornate cover by the renowned bookbinders Sangorski & Sutcliffe. Its design reflects and amplifies the imagery of the text, with lines of poetry in the edition's 17th-century orthography lettered in gilt across every surface. The intricate leather tooling is enriched with inlays of mother-of-pearl, amethysts, citrines, hardstones, and opals, creating a jewel-like effect. This binding exemplifies the luxurious craftsmanship and attention to detail for which Sangorski & Sutcliffe were celebrated, transforming the book itself into a work of art that mirrors the richness and beauty of Shakespeare's verse.

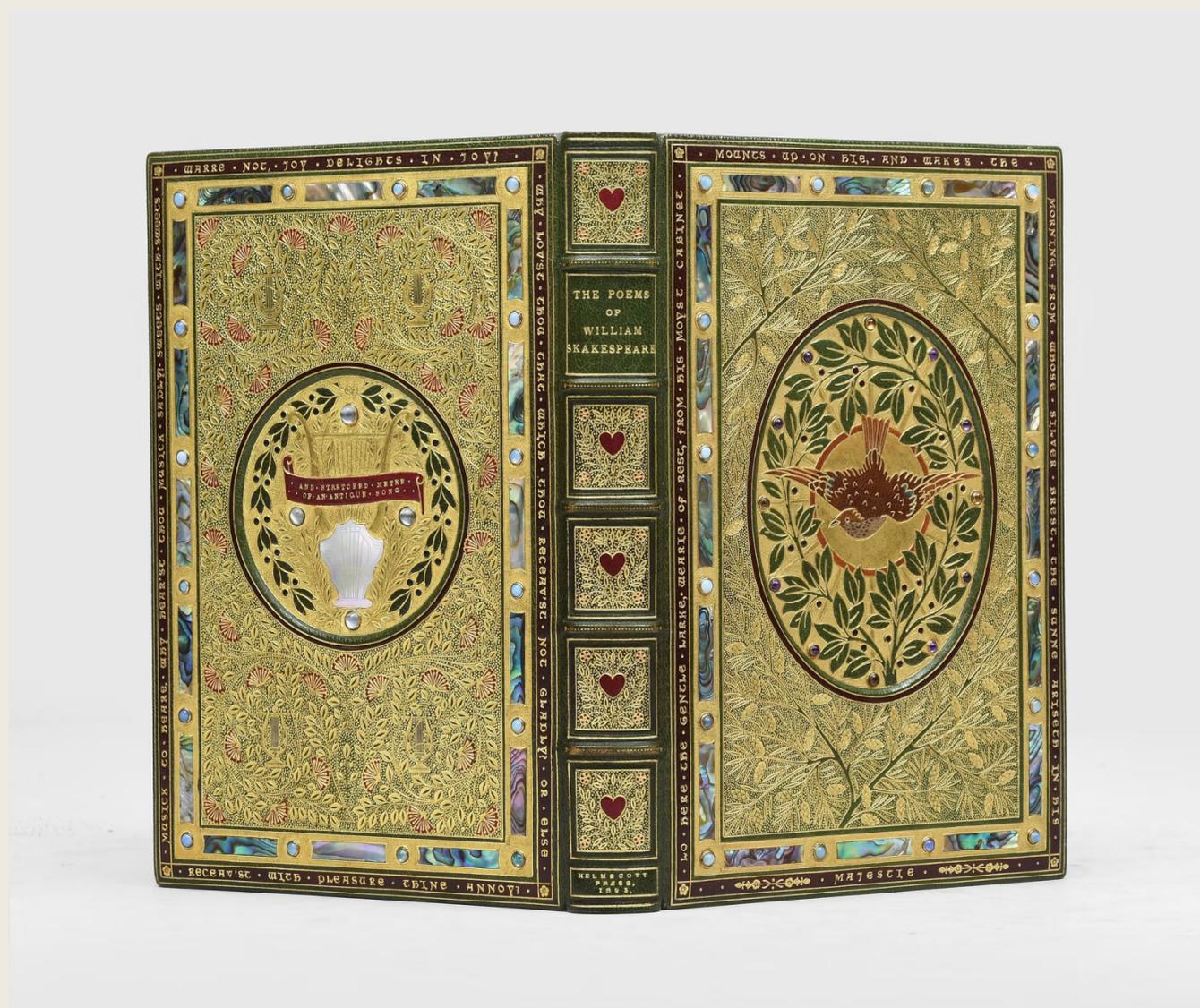


PHOTO COURTESY PETER HARRINGTON.

PRESENTED BY KOOPMAN RARE ART (STAND 166)

Paul de Lamerie

The Janssen Candlesticks

1737

Silver

20.5 cm (height)



PHOTO COURTESY KAREN BENGALL.

These exquisite candlesticks, after a design by Parisian artist Jean Berain, feature shaped cut-corner square bases adorned with lit torches, rocaille shells, and foliate motifs. The bases are engraved with a stemmed flower crest, repeated four times, likely that of the Janssen family, noted collectors of silver. Rising from the wells to the frieze, the baluster stems display quatrefoils, scale-work, rosettes, pearls, and shell drapery, culminating in capitals decorated with twisted scrolls and leaf strapwork. Probably commissioned by Sir Theodore Janssen (1658–1748) or his family, these candlesticks exemplify the opulent English silver of the early-18th century, with related examples recorded for prominent collectors including Walpole, Woburn Abbey, and the Clark Art Institute.

PRESENTED BY LUDORFF (STAND 514)

Hermann Max Pechstein

Frühling

Circa 1918

Oil on canvas

69 x 79 cm



PHOTO COURTESY PECHSTEIN HAMBURG / BERLIN 2025.

Max Pechstein's *Frühling* is a vibrant Expressionist work created with sweeping brushstrokes and an intense color palette, reflecting his pivotal role in the Dresden-based artists' group Die Brücke. The painting depicts a pastoral scene in which humans and nature coexist harmoniously, a motif Pechstein returned to repeatedly after witnessing the horrors of World War I. Influenced early on by Vincent van Gogh and later by the Fauves during a 1908 Paris trip, Pechstein combines expressive, layered brushwork with Fauvist color to convey joy and renewal. The blossoming trees at the center symbolize new life and optimism, transforming nature into both a refuge and a site of emotional and artistic expression.

PRESENTED BY MATTHIESEN GALLERY (STAND 366)

Louis Gauffier

La Cueillette des Oranges

1798

Oil on canvas

69 x 99 cm



PHOTO COURTESY MATTHIESEN GALLERY.

Louis Gauffier's *La Cueillette des Oranges* is a recently rediscovered masterpiece, untouched for over two centuries. The painting centers on a commanding mistress of the household, holding two oranges with subtle sexual and symbolic connotations, while her husband recedes into the shadows. Reflecting Rousseau's philosophy of the private sphere, Gauffier celebrates the virtuous, morally influential woman who governs domestic life, embodies household order, and nurtures her family. Echoing contemporary ideals of female authority and procreative responsibility, the work elevates the domestic environment as a site of moral and social importance, blending aesthetic refinement with a nuanced commentary on gender and family in 18th-century society.

PRESENTED BY SANTI (STAND 143)

Krishna Choudhary

Lotus Earrings

2025

Rose Gold, Titanium and Diamonds

3.52 × 3.39 × 1.82 cm



PHOTO COURTESY SANTI.

This pair of earrings, sculpted as inverted lotuses, merges Mughal-inspired symbolism with contemporary design. The lotus, representing purity, transcendence, and rebirth, is echoed in the fluid yet geometric rose-gold petals, recalling carved marble motifs from Mughal architecture. Each earring centres an old-mine rosette-cut diamond, while 550 pavé-set diamonds cascade along dark titanium arcs, framed in rose gold. The contrast of warm gold and deep titanium highlights the sculptural precision and movement, creating a jewel that is simultaneously elegant, refined, and commanding.

PRESENTED BY BRIMO DE LARO USSILHE (STAND 118)

Domenico di Michelino

Legends of the Greeks and Amazons: The Abduction of Antiope by Theseus

Circa 1440-50

Tempera on wood panel

42 x 148.2 cm



PHOTO COURTESY SUZANNE NAGY - BRIMO DE LARO USSILHE.



DETAIL

Theseus Abducting Antiope, a cassone panel attributed to Domenico di Michelino (c. 1440–1450), vividly recalls the style of Fra Angelico. Originally published in 1915 alongside its counterpart depicting the Battle of the Greeks and Amazons, now in the Indianapolis Museum of Art, this work exemplifies the narrative elegance of early Renaissance decorative art.

PRESENTED BY DAVID AARON (STAND 804)

Stele for Medeia

Circa 375-350 BC

Marble

65.5 x 57 x 10 cm

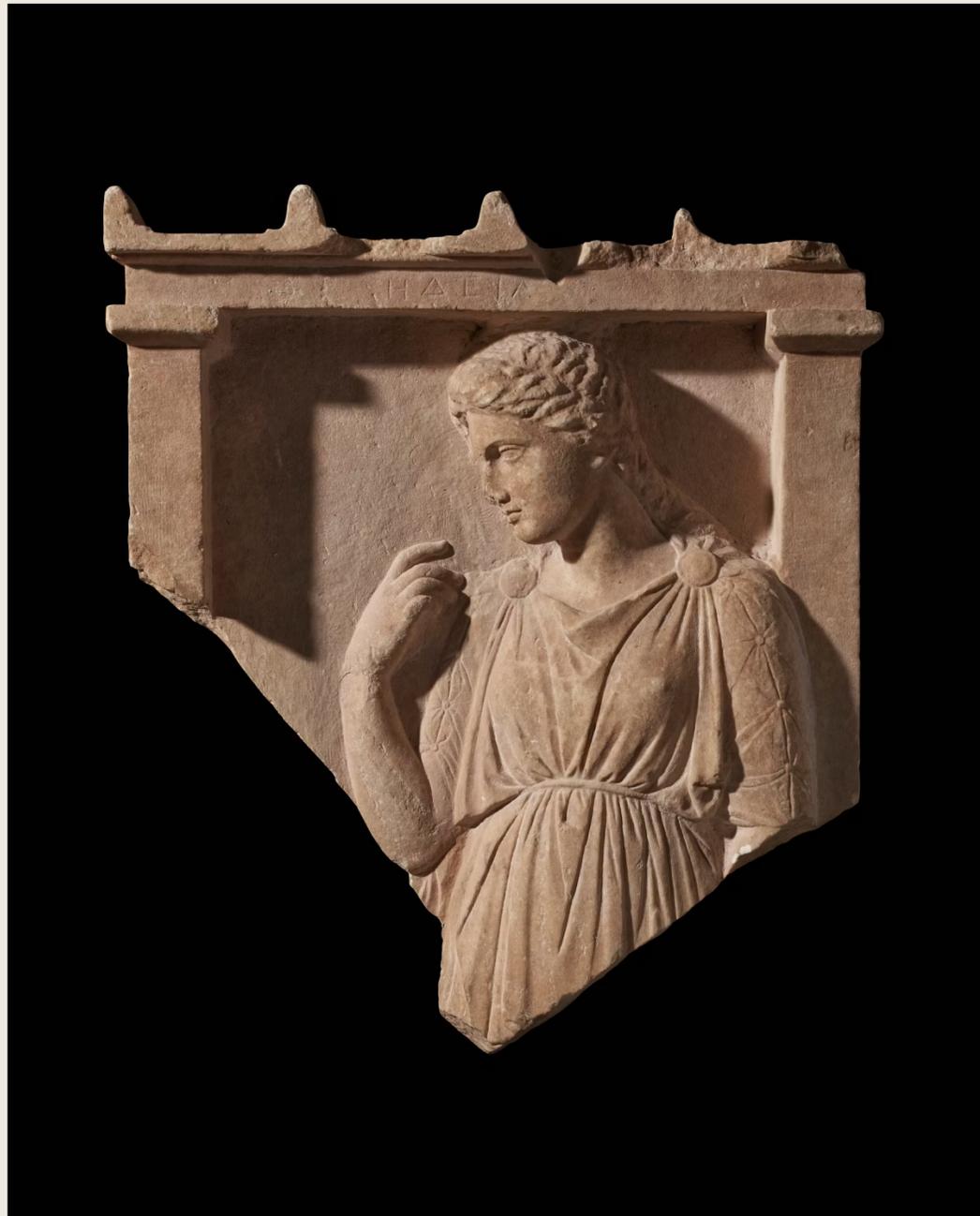


PHOTO COURTESY DAVID AARON.

This finely carved Attic marble grave stele depicts a young woman, Medeia, in profile within an architectural frame. She raises her right hand, possibly once holding a painted object, and wears a chiton under a peplos, belted at the waist, with a back mantle fastened by large circular brooches — attire identifying her as a parthenos, an unmarried young woman. Her long, braided hair and poised stance convey both grace and status. The stele's antae, architrave, and tiled roof frame the figure, with an inscription recording her name. Representing a parthenos, the monument marks a rare category of Attic funerary relief, commemorating both personal loss and the societal absence of future offspring in Athenian life.

PRESENTED BY PIANO NOBILE (STAND 430)

Barbara Hepworth

Two rotating forms II

1966

Alabaster on wooden base

22.9 x 35.5 x 28 cm



PHOTO COURTESY PIANO NOBILE.

Two Rotating Forms II is a two-piece alabaster sculpture from a period of increasing acclaim for Barbara Hepworth. Part of her sequence of hand-sized “hand sculptures” produced between 1958 and the mid-1960s, it exemplifies her belief in small-scale works that engage both sight and touch. Hepworth described these intimate carvings as portable, tactile, and visually animated, designed to occupy domestic spaces with quiet presence. The smooth, flowing forms of *Two Rotating Forms II* capture her characteristic harmony of movement and balance, demonstrating the fluidity and sensitivity of her mature practice in alabaster.

PRESENTED BY GALERIE LELONG (STAND 418)

Arnulf Rainer

Kreuz mit diagonalen Fingern

1986

Oil on wood

203 x 124 cm



PHOTO COURTESY GALERIE LELONG.

Born in Baden, Austria, in 1929, Arnulf Rainer was a central figure in the Viennese Actionism movement while maintaining a highly individual artistic vision. In the 1980s, he explored the cross (“Kreuz”) in dynamic, expressive series that combine overpainting, gestural marks, scratches, dark fields, and finger painting. For Rainer, the cross transcends its religious meaning, serving as a formal and compositional anchor that structures the pictorial space. These works convey existential tension, intertwining themes of spirituality, death, and inner struggle, as the rigid geometry of the cross contrasts with the spontaneity and physicality of his mark-making, producing a powerful dialogue between form and gesture.

PRESENTED BY GALERIE BOQUET (STAND 8)

Dora Maar

Portrait of Pablo Picasso

1936

Pastel on paper

57.5 x 45 cm



PHOTO COURTESY JEAN-LOUIS LOSI.

Dora Maar, the celebrated surrealist photographer, met Pablo Picasso in 1935–36, forging a relationship that was both romantic and artistically influential. She taught him darkroom techniques while revisiting painting and drawing herself, building on skills learned at André Lhote's academy. This 1936 portrait of Picasso marks her return to these mediums, reflecting her engagement with his plastic language and offering a delicate yet powerful depiction of the man who had painted her extensively. The work demonstrates her mastery in translating intimate knowledge into expressive form. It was featured in the major retrospective *Dora Maar* at the Centre Pompidou, Paris (2019) and Tate Modern, London (2019–2020).

PRESENTED BY GALLERIA CONTINUA (STAND 462)

Berlinde De Bruyckere

Need VI

2025

Wax, mirror, glass, wood, textile, rope, iron and epoxy

197 x 108 x 44.5 cm



PHOTO COURTESY GALLERIA CONTINUA.

Conceived as an extension of Berlinde De Bruyckere's presentation at the Basilica di San Giorgio Maggiore during the 60th Venice Biennale (2024), the *Need* vitrines draw on the choir woodcarvings depicting Saint Benedict's acts of penitence. Personified branches, flayed skins, and wounded wax bodies are staged against antique mirrors, implicating the viewer within a fragile theatre of reflection, where life and death, flesh and bone, permanence and decay collapse into a single, trembling presence.

PRESENTED BY PAB / AGUIAR-BRANCO (STAND 258)

Large ceremonial salver

Circa 1550-75

Silver and gilded silver

53 cm



PHOTO COURTESY PEDRO LOBO.

This large ceremonial Portuguese silver salver features a polished white silver base with a beaded rim, cast and chiselled volutes, and a central gilded medallion engraved with an allegory of charity — a popular motif of the period. The striking contrast between the white and gilt silver gives the piece a dynamic, almost modern aesthetic. Likely part of a set with a matching ewer, it belongs to a mid-16th-century tradition of large, polished ceremonial silverworks characterized by minimal ornamentation, limited to the rim and central medallion. Departing from Gothic and Manueline decorative exuberance, such works exemplify late Renaissance Portuguese goldsmithing, comparable to examples in the National Museum of Ancient Art, Lisbon, and the Pena Palace collection.

PRESENTED BY BUCHMANN GALERIE (STAND 506)

Anna and Bernhard Blume

Kontakt mit Bäumen (Contact with Trees), from the series *Im Wald (In the Forest)*

1987

Gelatin silver print, mounted on foam core, UV coated
4-parts, each 200 x 126 cm, total 200 x 504 cm



PHOTO COURTESY THE ESTATE OF ANNA & BERNHARD BLUME AND BUCHMANN GALERIE.

Anna and Bernhard Blume's *Kontakt mit Bäumen* is a key work within their oeuvre, from their only series set outdoors. Using themselves as protagonists, the artists depict a petit-bourgeois couple on a Sunday stroll through the Black Forest, cheerfully oblivious to the environmental damage around them. The barren, acid-rain-scarred trees expose the collapse of an idealized vision of nature. In later images, the Blumes physically interact with the forest — climbing, clinging to, and embracing the trees in exaggerated gestures. This ironic “ecstasy of re-naturalization” humorously stages a desperate longing for reconnection with nature, while critically examining social rituals, environmental neglect, and the contradictions of modern life.

PRESENTED BY GALERIE HENZE & KETTERER (STAND 503)

Ernst Ludwig Kirchner

Bauer einen Schubkarren ziehend (Peasant Pulling a Wheelbarrow)

1925-26/1932

Oil on canvas

120 x 90.5 cm

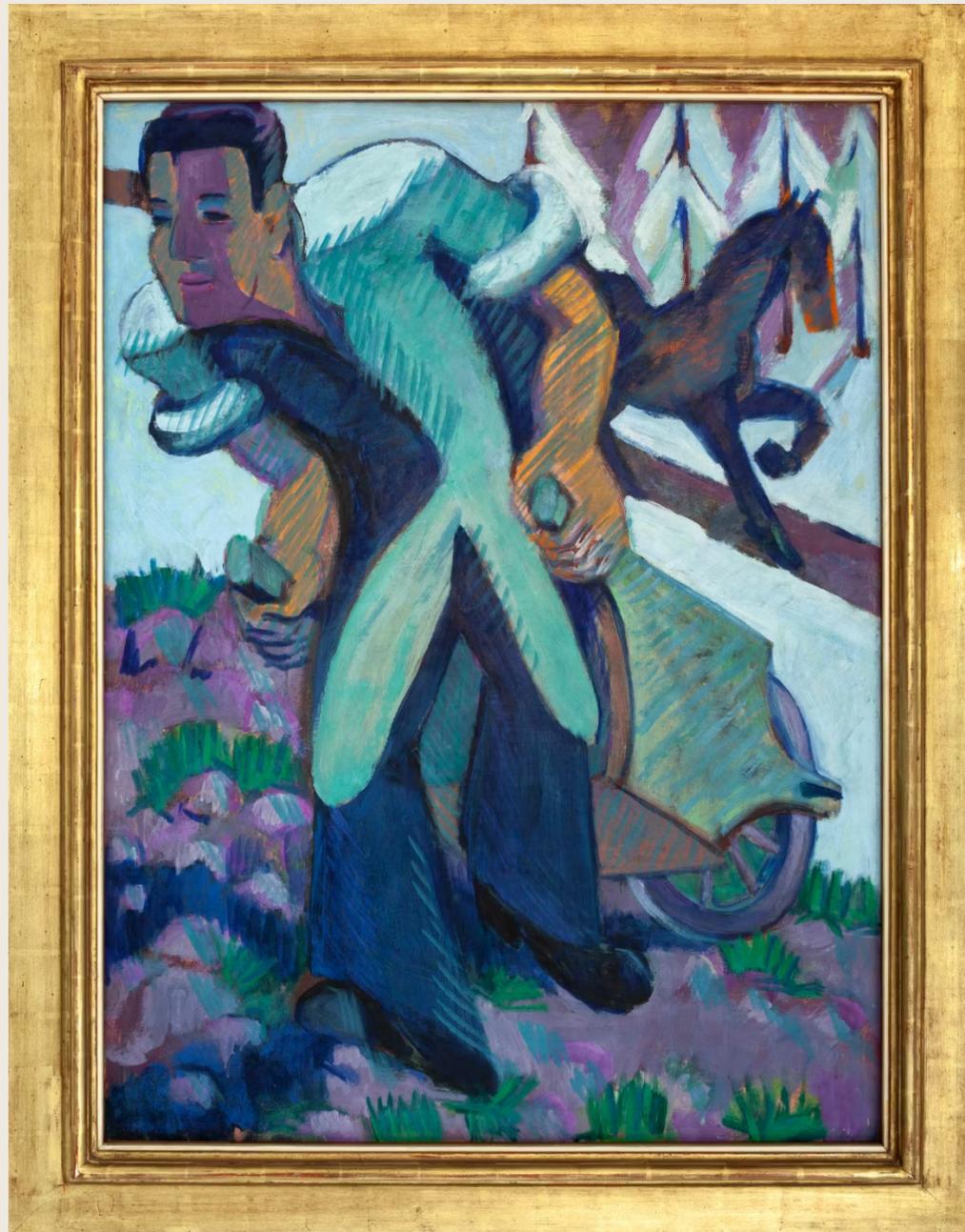


PHOTO COURTESY GALERIE HENZE & KETTERER.

This powerful painting is an early and significant example of Ernst Ludwig Kirchner's emerging *New Style*, developed in the mid-1920s. This painting marks a shift toward calmer, more monumental forms structured by broad colour planes and rhythmic concave and convex lines. A Davos mountain farmer strains uphill with a wheelbarrow, his powerful movement set against a thawing alpine landscape of crocuses and lingering snow. A counter-moving horse introduces compositional tension. The verso reveals an abandoned 1914 forest scene, linking the work to Kirchner's earlier Brücke years.

PRESENTED BY LEBRETON (STAND 450)

Roberto Matta

Anfora

1993

Polychrome-glazed Terracotta

48 x 29 cm



PHOTO COURTESY LEBRETON GALLERY.

Roberto Matta's ceramics from his years at La Bandita in Tarquinia, Italy, extend his Surrealist vocabulary into three-dimensional form. Fusing mythological and biomorphic imagery with Etruscan craftsmanship, these works reflect his experimental spirit and deep engagement with the region's ancient artistic heritage

PRESENTED BY CHARLES EDE (STAND 801)

Two sections of Roman mosaic with geometric pelta pattern

Circa 360 AD

Stone and terracotta tesserae

125cm x 442cm



PHOTO COURTESY CHARLES EDE.

These two sections of mosaic, once part of the corridor of a Roman villa at Fullerton, are composed of red brick and local black-and-white stone tesserae forming a pelta pattern with cross points. Set within simple rectangular panels with a white matrix and black borders, they likely originated from adjacent but separate areas of the corridor. Created around 360 AD, they reflect the prosperity of Roman Britain, when villas combined practical agricultural wealth with lavish decoration. Excavations reveal a villa built along a river, with frescoed walls and geometric mosaics, abandoned within decades as Roman influence waned in the region.

PRESENTED BY FONDANTICO DI TIZIANA SASSOLI (STAND 362)

Gaetano Gandolfi

The Expedition of the Argonauts

Circa 1770

Oil on canvas

50 x 76 cm



PHOTO COURTESY FONDANTICO DI TIZIANA SASSOLI.

Gandolfi's *The Expedition of the Argonauts* depicts a dramatic maritime scene in which a warrior is lowered from a ship onto a rocky island. The painting illustrates the legendary voyage of the Argonauts, the 50 heroes who sailed aboard the Argo in pursuit of the Golden Fleece. Drawing on narratives by Apollonius of Rhodes and other ancient Greek authors, Gandolfi captures the tension and adventure of this iconic myth, combining dynamic movement, turbulent seas, and heroic figures to evoke the peril and grandeur of one of Greek mythology's most celebrated expeditions.

PRESENTED BY STEPHEN ONGPIN FINE ART (STAND 606)

Baccio Bandinelli

A Group of Eleven Putti at Play

Circa 1515

Pen and brown ink over traces of an underdrawing in black chalk, with framing lines in brown ink

23.2 x 40.4 cm



PHOTO COURTESY STEPHEN ONGPIN FINE ART.

This large and finely executed drawing by Bartolomeo (Baccio) Bandinelli demonstrates his engagement with the work of Donatello, one of his foremost Florentine predecessors. The central composition adapts a section of Donatello's putto frieze from the San Lorenzo pulpits, depicting a standing putto on a small support flanked by playful companions. Bandinelli's study reflects his fascination with Quattrocento motifs, freely reinterpreted rather than slavishly copied, and showcases his mastery as a draughtsman — a skill for which he was celebrated in his own lifetime. The sheet exemplifies the dialogue between Renaissance sculptors, combining inspiration from Donatello with Bandinelli's own inventive hand, and may even draw on the antique sources that informed the original reliefs.

PRESENTED BY KUNSTKAMMER GEORG LAUE (STAND 204)

Matthäus Carl

Wax portrait in relief of Hieronymus Baumgartner the Younger (1538–1602), Town Councillor in Nuremberg

1597

Wax on glass plate; fabric; sheet copper; original frame with sliding cover: ebonised cherry and pearwood

17 x 15.5 x 4 cm



PHOTO COURTESY KUNSTKAMMER GEORG LAUE.

This finely modelled wax relief depicts Hieronymus Baumgartner the Younger (1538–1602), a Nuremberg Town Council member, with memento mori attributes: his hand rests on a skull, a sandglass stands nearby, and the surrounding flowers wither. Dated 1597 and monogrammed “MC”, it is the only known monogrammed wax portrait by Matthäus Carl (c. 1560–1609), a goldsmith, medallist, and wax modeller. The work demonstrates Carl’s precision and mastery, translating the subtlety of his medallions into vibrant, sculptural colour. The portrait captures both the sitter’s dignity and the ephemeral nature of life, combining realism, symbolic depth, and the meticulous craftsmanship characteristic of Nuremberg artistry at the turn of the 17th century.

PRESENTED BY GALERIE PERRIN (STAND 100)

Odilon Redon

Femme de profil

Circa 1901-05

Oil on paper mounted on panel

52 x 49.7 cm



PHOTO COURTESY GALERIE PERRIN.

Odilon Redon's *Femme de profil* exemplifies the poetic mutability at the heart of his Symbolist vision. Redon described his art as opening a “small door” onto mystery, and here that door reveals a female profile emerging like a pistil from a radiant flower. Rendered in profile — Redon's preferred mode — the face remains only partially knowable, suspended between human presence and dreamlike abstraction. Closely related to works such as *Fleur illuminée* (c. 1900), the painting can be dated to the early twentieth century, when Redon explored recurring motifs of flowers, color, and inward reverie. Celebrated by Joris-Karl Huysmans in *À Rebours*, Redon became a central figure of French Symbolism.

PRESENTED BY GALERIE THOMAS SCHULTE (STAND 700)

Robert Mapplethorpe

Parrot Tulip

1988

Silver gelatin print

61 × 50.8 cm



PHOTO COURTESY GALERIE THOMAS SCHULTE.

Mapplethorpe's flower photographs are renowned for their delicate yet subtly erotic beauty. Against simple monochrome backgrounds, the blooms are rendered with strong, graceful lines, highlighting both form and elegance in a minimalist, striking composition.

PRESENTED BY MARGOT MCKINNEY (STAND 145)

Margot McKinney

Bloem collier

2024

Tourmalines (240.56ct), Australian South Sea baroque pearls, white diamonds, brown diamonds, blue sapphires, pink sapphires, purple sapphires, pink tourmalines, amethysts, rubellites, 18-karat yellow gold
28.3cm x 18cm



PHOTO COURTESY TOM MACDONALD.

Bloem is a striking collier by celebrated Australian jewellery designer Margot McKinney, featuring eight exceptional tourmalines, including a 65.85ct centerpiece, and twenty-seven large Australian South Sea baroque pearls, ranging from 15–20mm, with a rare 21×32mm pearl beneath the central tourmaline. The design is enhanced with white and brown diamonds, pink, blue, and purple sapphires, pink tourmalines, amethysts, and rubellites. Named after the Dutch word for “flower,” *Bloem* celebrates opulent floral traditions while demonstrating McKinney’s mastery in sourcing and harmonizing extraordinary gems.

PRESENTED BY VAN HERCK - EYKELBERG (STAND SC6)



PHOTO COURTESY VAN HERCK - EYKELBERG.

Léon Spilliaert

Lady with Pince-nez

1907

Indian ink wash, brush, watercolour, coloured pencil on paper

99 x 73.5 cm

Lady with Pince-Nez is a large-scale, iconic portrait by Léon Spilliaert, depicting an unknown woman whose confident gaze is tinged with solitude and mystery. Executed in the dark palette characteristic of his most fruitful period, the composition emphasizes existential isolation: the sitter's body and dress merge into a shadowy mass, while her face, brooch, and hand emerge as luminous focal points. The work transforms the human figure into an almost abstract exploration of interior emotion, capturing a silent, self-assured presence. Among Spilliaert's oeuvre, this painting stands out for its scale, psychological intensity, and haunting portrayal of modern femininity.

PRESENTED BY MAYORAL (STAND 446)

Eduardo Chillida

Leku III (Place III)

1976

Concrete

82 × 76 × 51 cm



PHOTO COURTESY FOTOGASULL.

Leku III by Eduardo Chillida is part of a trio of sculptures cast from the same mold, each in a different type of concrete with its own distinct coloration. Acquired directly from the artist, this edition has remained in a private collection since its creation. The work exemplifies Chillida's exploration of space and void, where precise geometry and raw materiality engage in a dialogue between presence and absence, revealing the tension and poetry inherent in sculptural form.

PRESENTED BY FRIEDMAN BENDA (stand 466)

Formafantasma

Panel Lamp

2024

Cherry wood, LED, acrylic

299.72 x 293.37 x 27.9 cm



PHOTO COURTESY FRIEDMAN BENDA AND FORMAFANTASMA.

Panel Lamp is crafted from cherry wood, transforming a fundamental cabinetmaking material into a form that feels both familiar and contemporary. Its rectangular LED panels echo the proportions of modern screens, while the design reflects influences from the Shakers, Frank Lloyd Wright, and George Nakashima. The lamp balances warm, living wood with brushed aluminum, merging traditional craftsmanship with modern technology, and highlighting a thoughtful dialogue between utility, materiality, and minimalist, functional design.

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

The St. Pantaleon Legendarium

Circa 1140-80 (one added quire from around 1050)

Tempera and ink on vellum

22.5 x 15 cm



PHOTO COURTESY DR. JÖRN GÜNTHER RARE BOOKS.

This German Legendarium, produced in Cologne at the dawn of the 12th century, recounts the lives of numerous saints, including Berno of Reichenau's *Life of Saint Udalric*. The manuscript features remarkable penwork illustrations, most notably a full-page genealogical diagram with fourteen roundels depicting saints and other figures. The diagram traces a controversial connection between Saint Servatius of Maastricht and Jesus Christ, reflecting contemporary debates about Servatius' origins. A masterpiece of medieval bookmaking, it combines devotional narrative with intricate, scholarly illustration, offering a rare glimpse into early German hagiographical and artistic practice.

PRESENTED BY GALERIE NATHALIE OBADIA (STAND 448)

Laure Prouvost

We Will Keep Cool (Theatre Cornwall)

2025

Tapestry, thread (Flanders Tapestries BVBA), wood branch

219 x 287 cm



PHOTO COURTESY AURÉLIEN MOLE.

Part of Laure Prouvost's ongoing tapestry series begun in 2019, *We Will Keep Cool (Theatre Cornwall)* depicts figures holding a Cooling System within fantastical settings inspired by outsider art and architecture. The work continues her exploration of utopian and imaginative spaces, merging narrative, self-portraiture, and architectural invention. This piece references the Minack Theatre in Cornwall, an open-air cliffside venue created by Rowena Cade, celebrating both the artistry and labor of its founder while situating Prouvost's figures within a vivid, otherworldly architectural landscape.

PRESENTED BY GRIMM (STAND 468)

Angela Heisch

The Dreamer

2025

Oil on linen

127 x 127 cm



PHOTO COURTESY GC PHOTOGRAPHY.

Known for her luminous use of color, Heisch creates paintings defined by repeated motifs, curving forms, and delicate, gestural lines. Drawing inspiration from organic bodies, natural patterns, and the cosmos, her works pulse with energy while capturing fleeting moments of balance and stillness. Built through carefully layered applications of oil, each painting develops a rich atmospheric depth and emotional resonance. A dynamic sense of movement emerges from the coexistence of opposites — hard and soft, light and dark, flatness and depth — held in visual tension. This interplay lies at the core of Heisch's practice, imbuing her paintings with an inquisitive, embodied quality that invites viewers into open-ended contemplation.

PRESENTED BY TÓTH IKONEN (STAND 170)

Great Martyr Paraskeva with vita

First-half 18th century

Tempera on gesso on canvas on wood

101.5 x 75 x 3.5 cm



PHOTO COURTESY TÓTH IKONEN.

This Russian icon depicts Saint Paraskeva, one of the earliest Christian martyrs, at the center, holding a martyr's cross and an open scroll bearing part of the Creed. Flanked by two angels presenting her martyr's crown, she is surrounded by sixteen narrative scenes illustrating key moments of her life: birth, baptism, preaching, imprisonment, torture, and her eventual beheading. Paraskeva, venerated as the protector of women, domestic work, and market activity, embodies steadfast faith, endurance, and miraculous resilience, serving as an exemplar for devotion and piety in the Orthodox tradition.

PRESENTED BY GALERIE NICOLAS FOURNERY (STAND 255)

A Chinese Export 'Hong' Punch Bowl

Qing Dynasty, Qianlong Period, 1780-85

Porcelain

36 cm



PHOTO COURTESY JÉRÉMIE BEYLARD.

This large Hong bowl, made for Western clients during the late eighteenth century, depicts the Thirteen Factories of Canton along the Pearl River, complete with merchant ships and European flags. Painted in delicate famille rose enamels with gilding, it combines the horizontal landscape format of Chinese handscrolls with Western one-point perspective, serving as both a decorative object and a detailed topographical record of the Canton trade. Hong bowls like this exemplify the technical mastery and aesthetic ambition of Canton workshops and the rich exchange between Chinese artistry and European commerce.

PRESENTED BY GALERIE NICOLAS BOURRIAUD (STAND 194)

Emile-Antoine Bourdelle

Madame Lion as Queen of Sheba

Before 1929

Bronze with a nuanced brown patina and gold highlights

57 x 43 x 24 cm



PHOTO COURTESY GALERIE NICOLAS BOURRIAUD.

This bronze bust of Suzanne Lion bears the sculptor's monogram and was cast by A. Rudier, inscribed "Alexis Rudier / Fondateur Paris." Produced in two sizes, 57cm (three casts) and 21.5cm (two casts), it exemplifies fine bronze craftsmanship. A bronze of the smaller size is held by the Art Museum, Princeton University, formerly part of the Lionberger Davis collection, highlighting the work's significance and its circulation among notable collections.

PRESENTED BY D LAN GALLERIES (STAND 458)

Emily Kam Kngwarray

Untitled

1995

Synthetic polymer paint on linen

122 x 91 cm

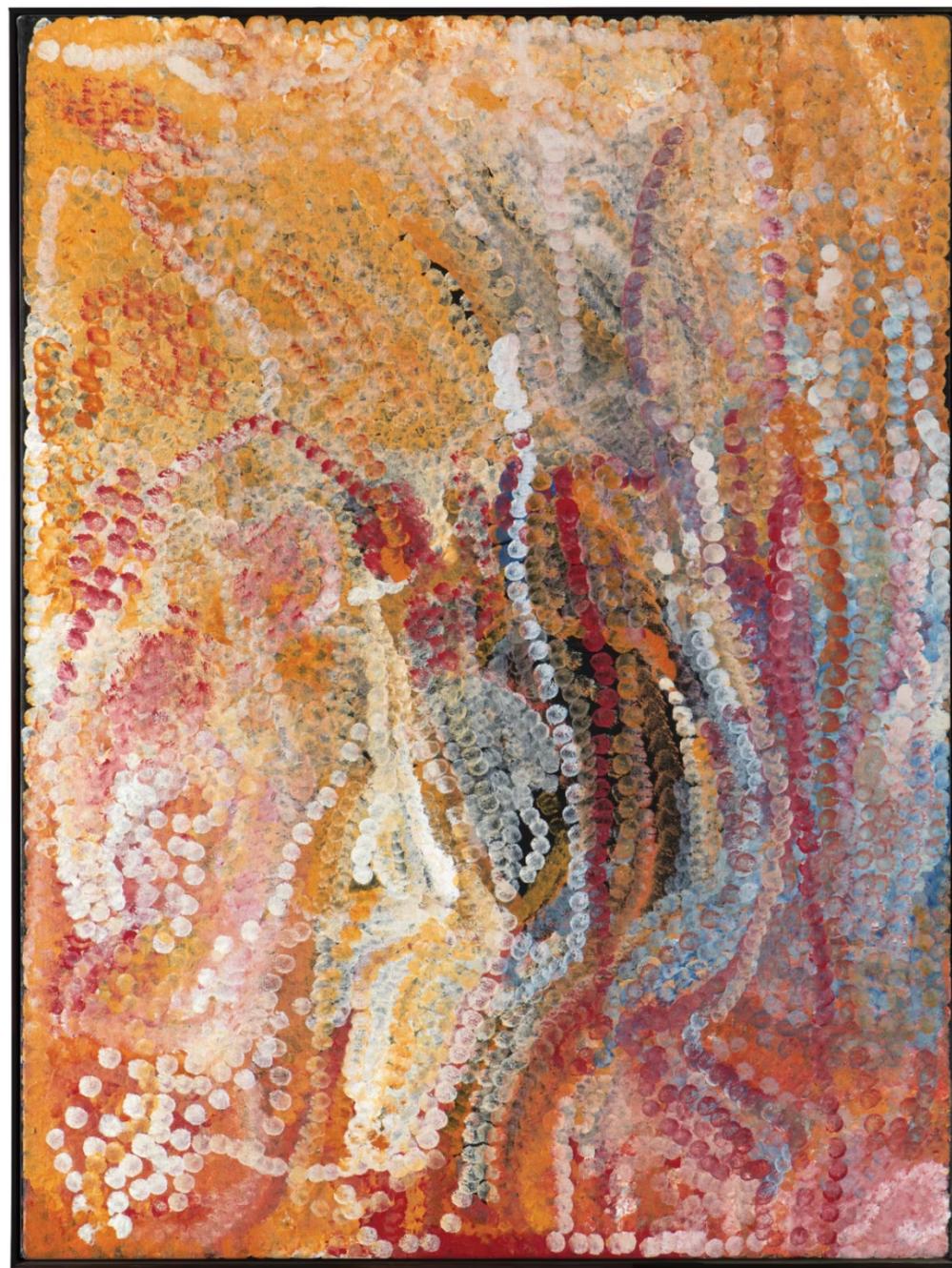


PHOTO COURTESY EMILY KAM KNGWARRAY / D LAN GALLERIES.

Emily Kam Kngwarray, an Indigenous Australian artist of the Western Desert, began painting in her late seventies, translating a lifetime of ceremonial mark-making into a powerful abstract visual language. Her works evoke the sensuous and sentient landscape of her Country, conveying profound emotional and spiritual resonance. Celebrated globally, her paintings have been the focus of major retrospectives, including at the National Gallery of Australia (2023) and Tate Modern, London (2025), solidifying her status as one of Australia's most significant contemporary artists.

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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