

GLOBAL INSTITUTIONS SECURE KEY ACQUISITIONS AT TEFAF 2025



Photo by Maison Rowena.

TEFAF Museum Acquisitions assets [here](#).

Amsterdam, Netherlands, 6 October 2025 – The European Fine Art Foundation (TEFAF) announces major institutional acquisitions of artworks during the 2025 editions of TEFAF Maastricht (March 15-20, 2025) and TEFAF New York (May 9-13, 2025). These acquisitions see the 7,000 years of fine art, antiques, and design exhibited at the fairs join some of the world's greatest public collections.

Each year, TEFAF attracts directors, curators and patrons alike to purchase works for esteemed museums and foundations around the globe. Alongside private collectors, TEFAF's museum connections attended in high numbers with over 400 museum directors and curators and 130 patron groups from institutions that include – the Metropolitan Museum of Art in New York; the Rijksmuseum and Van Gogh Museum in Amsterdam; the Louvre and the Musée d'Orsay in Paris; the Guwe Museum in Hong Kong; the National Gallery in London; the Museum of Contemporary Art in Los Angeles; the Museum of Fine Arts in Montreal; the National Museum of African American History and Culture in Washington, D.C.; the National Gallery of Ireland; the National Gallery of Canada; the Minneapolis Institute of Art; the Hong Kong Palace Museum; and the Art Institute of Chicago among others.

Antique and sculptural works sold to museums around the world include:

- *Tripod (Athénienne)* by Joseph Chinard (1756-1813), one of the most successful sculptors of post-Revolutionary France, which was bought by **The Metropolitan Museum of Art** from London-based dealer **Stuart Lochhead Sculpture**;
- Petrus Camper's *Miss Clara*, which **Kunsthandel Mehringer** sold to the **Rijksmuseum**, where it now joins a collection of drawings depicting Clara the rhinoceros, who captivated 19th-century Europe after arriving in Rotterdam in 1741;
- **Sam Fogg's** "An Enameled Gemellion with a Horse and Rider" (c. 1250-75), a shallow bowl once used by Limougeauds for handwashing in both secular and liturgical contexts, which the **Minneapolis Institute of Art** bought;
- A golden pendant, sold by historic jewelry specialist **Deborah Elvira** to the **Wawel Castle State Museum** in Poland;
- "A gilt and patinated bronze sculpture" (c. 1610-1615) by Pietro Tacca, which was sold by **Stuart Lochhead Sculpture** to a private US collector as a gift to the **Fine Arts Museums of San Francisco**;
- A mounted tankard in porcelain and silver, and a second-porcelain tankard, both acquired by the **Guwei Museum** in Hong Kong by **Vandervan Oriental Art**, one of the founding dealers of TEFAF;
- A pair of Louis XVI corner shelves, likely by the craftsman Gilles Joubert (1689-1775), which were sold by **Galerie Léage** to the **Centre des Monuments Nationaux** in France;



"An Enameled Gemellion with a Horse and Rider", c.1250-75. Champlevé enamel on gilded copper. Photo courtesy of Sam Fogg.



Joseph Chinard, *Tripod (Athénienne)*, c.1893. Terracotta. Photo by Maison Rowena. Photo courtesy of Stuart Lochhead.

Of the many paintings exhibited at TEFAF, highlight pieces acquired by international institutions include:

- *Self-Portrait of the Artist in his Studio* by Jan Miense Molenaer (1610–68), a celebrated picture of the Dutch Golden Age, which was sold by **Koetser** to the **National Gallery of Ireland**;
- *Water Reflections* by the Swedish artist Gustav Fjæstad, nicknamed the 'Master of Snow', which was exhibited by **Antonacci Lapicciarella Fine Art** and has since found a new home at the **National Gallery of Canada**, where it will be exhibited in the exhibition *Winter Count: Embracing the Cold*, opening 21 November;
- Emile Bernard's *Nature morte allégorique aux fruits et au vin* (1891), which was sold by **Stoppenbach & Delestre** to the **Museum of Fine Arts, Boston**;
- The *Entombment of Christ* by Maerten van Heemskerck – the central panel of a 16th-century triptych – which was sold by **Caretto & Occhinegro** to the **Worcester Art Museum**, thereby reuniting the painting with its donor wings, which have been on long-term loan to the museum;
- *Agnews' Champ de blé, Locquirec* (1902) by Félix Vallotton, which the **Clark Art Institute** in Massachusetts has acquired. As well as 'Portrait of the artist before a red curtain' by Lotte Laserstein, which was acquired by the **Nationalmuseum** in Stockholm, Sweden.
- Max Liebermann's *Colomierstraße in Wannsee* (1916), an impressionistic view of the tree-lined street beside Liebermann's home, which was sold by **Ludorff** to the **Cincinnati Art Museum**;
- *Its Home (Sa demeure)* by Louis Welden Hawkins, which was sold to the **Minneapolis Institute of Art** by **Galerie Talabardon & Gautier**;
- Jean Messagier's *Les Porteurs d'arc-en-ciel* (1963) and Guy de Rougemont's *Sans Titre* (1967), both of which were acquired by the **Fondation Gandur pour l'Art** in Geneva, from **Ceysson & Bénétière** and **Ketabi Bourdet** respectively;
- **Van der Meij Fine Arts'** *Moonrise*, by Laurits Tuxen, which was acquired by the **National Museum of Archaeology, History and Art (MNAHA)** in Luxembourg;
- *Adoration of the Magi* by Daniel Bretschneider (active 1623–1658) – a multi-layered painting on 'Maria glass', with an illusionistic impression of depth, which was acquired by the **Art Gallery of Ontario** from **Kunstammer Georg Laue**;
- **Pauline Pavéc's** *Petite vue de Sèvres* (c. 1885–95) by the Impressionist painter Marie Bracquemond, which was sold to the **Birmingham Museum of Art**;
- *Autoportrait sur fond bleu (Self-Portrait with Blue Background)*, an introspective work by Léon Spilliaert, was acquired by **The Art Institute of Chicago** from the Belgian gallerist **David Levy**.



Léon Spilliaert, *Autoportrait sur fond bleu* (Self-Portrait With Blue Background), 1907. Indian ink, colored pencil, pastel, and colored chalk on paper mounted on canvas. Photo courtesy of the Art Institute of Chicago.



Gustaf Fjæstad, *Water Reflections*, 1910-15. Oil on canvas. Photo courtesy of Antonacci Lapicciarella.

Paul van den Biesen, TEFAF's Head of Collectors and Museums, comments: "At TEFAF, museums and institutions are at the heart of what we do. Alongside the many private collectors, we are honored each year to welcome many directors, curators, and patrons from leading museums worldwide, reaffirming TEFAF's role as a trusted platform for cultural exchange and institutional collecting. These acquisitions are not only a testament to the breadth and expertise of our exhibiting galleries but also ensure that works of art enter public collections where they can be studied, preserved, and shared with audiences for generations to come.

Our foundation's core values are rooted in its close ties to the museum world. Museums not only collect and preserve cultural heritage but also help uphold the highest standards of vetting at the fairs. With initiatives like the [TEFAF Museum Restoration Fund](#) and the [TEFAF Curator Course](#), TEFAF strengthens its partnership with institutions, keeping museums at the heart of its mission."

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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.

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 270 prestigious dealers from some 22 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, you can also find modern and contemporary art, photography, jewelry, 20th-century design, and works on paper.

ABOUT AXA XL

AXA XL Insurance is the P&C (Property & Casualty) and specialty risk division of AXA, known for solving even the most complex risks. AXA XL offers traditional and innovative insurance solutions and services in over 200 countries and territories.

As part of its specialty risk offering, AXA XL protects a range of objects, including fine art, antiquities, antiques, jewelry, watches, classic cars, raw and polished gemstones, and bullion, from thousands of years to weeks old.

Over the past 50 years and well into the future, AXA XL, a leading global insurer of fine art and specie, has and will continue to redefine how it serves and services its collector, museum, corporate, gallery, conservator, and artist clients across Europe, the UK, the Americas, Asia and the Pacific region, with a sincere consideration for the way valuable objects are insured and cultural patrimony is protected.

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