

First Look

# TEFAF

New York  
May 15-19, 2026

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# A First Look at TEFAF New York 2026

APRIL 14, 2026 · NEW YORK, NY

The European Fine Art Foundation (TEFAF) is pleased to share a “First Look” at select works that will be showcased at TEFAF New York 2026. These pieces offer a preview of the exceptional breadth and caliber of works that will fill the Park Avenue Armory from May 15–19, 2026 (May 14 invitation-only Collectors’ Preview).

This year, 88 of the world’s finest dealers and galleries, representing 15 countries across four continents, will present museum-quality works spanning Modern and Contemporary Art, Jewelry, Antiquities, and Design.

In addition to curated displays in the Armory’s Drill Hall, TEFAF New York will feature exclusive presentations within the venue’s 16 historic period rooms, where the stories of the artworks are set in dialogue with 20th-century New York City architecture.

For additional information regarding TEFAF New York, please visit [www.TEFAF.com](http://www.TEFAF.com)

*The 22 works included in this First Look have not yet undergone formal vetting at TEFAF New York, this will occur onsite at the fair. The organization assumes no responsibility for inaccuracies, misrepresentations, or omissions in the information provided about these art objects.*

PRESENTED BY SEAN KELLY (STAND 330)

## Shahzia Sikander

*The Hour Glass*

2025

Glass mosaic with patinated brass frame

83,9 × 60,6 × 2 inches (213 × 154 × 5 cm)

Shahzia Sikander is one of the foremost artists of her generation who has been recognized for her ability to animate South Asian visual histories through a contemporary perspective. In *The Hour Glass*, the artist returns to a motif she conceived in the early 90s while a student at the Rhode Island School of Design.

These floating figures appear with root-like forms instead of arms and legs and embody what Sikander calls “Migrant Love.” Rendered in mosaic, these figures hold multiple meanings, often affirming how women, deeply rooted in their identities and cultural heritage, cannot be easily uprooted or silenced. The lotus, another recurring motif in Sikander’s work, is also evident as a form that can signify humility, spiritual awakening, and love across many cultures.



© SHAHZIA SIKANDER. PHOTO BY: DHEURLE PHOTOGRAPHY

COURTESY THE ARTIST AND SEAN KELLY, NEW YORK

PRESENTED BY ML FINE ART (STAND 201)

## Andy Warhol

*Mao*

1973

Silkscreen ink and synthetic polymer paint on canvas

12 × 10 inches (30.5 × 25.4 cm)

Warhol's *Mao* (1973) is historically significant for transforming a political dictator into a pop icon, mirroring the mass-production of consumer goods like Campbell's Soup.

Created after Nixon's 1972 visit to China, this work captures a pivotal geopolitical shift by subverting official state propaganda with expressive colors. Ultimately, it challenges the boundary between political authority and commercial celebrity in a media-saturated world.



PHOTO COURTESY OF ML FINE ART

PRESENTED BY GALERIE JACQUES LACOSTE (STAND 301)

## Alberto Giacometti

*Pair of sculptures*

1944

Plaster

33.9 × 13.8 × 13.8 inches (86 × 35 × 35 cm)



This exceptional pair of plaster vases was created by Alberto Giacometti for Albert Skira in 1944, when he was staying in Geneva during World War II. Alberto Giacometti created few pieces and mainly small sculptures, drawings, texts during this period in Geneva. These examples are an exception as they are among the larger pieces of art created by Giacometti during his Geneva stay, sculpted by the artist directly on the plaster. These works bear the Alberto Giacometti Committee numbers AG01 and AG02 on their bases and are listed in the Alberto and Annette Giacometti Foundation database under numbers 4734 and 4735. They remained in the family of Albert Skira until now.

PRESENTED BY FORMS (STAND 102)

## FORMS

*Diamond, Shakudo and Bronze Fan Brooch*

2026

Diamond, Shakudo, Bronze, Gold

2 × 2.4 inches (5 × 6 cm)



PHOTO COURTESY OF FORMS

This diamond brooch is crafted in a bold fan design, enhanced with shakudo and bronze accents. The sandblasted white gold fan part adds contrast and texture to the design. Mounted in 18 karat white gold, it features FORMS' signature innovative fluid channel setting, which reduces metal use to achieve a sleek, dynamic effect.

FORMS is a high jewelry house offering a curated selection of unique pieces that combine modern design and masterful craftsmanship. With a focus on creative freedom, rarity, artistry, and innovation, each limited collection is meticulously designed and produced in-house by an international team of skilled designers and master artisans under the creative direction of Tzvika Janover.

PRESENTED BY MODERNITY STOCKHOLM (STAND 364)

## Finn Juhl

*The Chieftain Chair*

1949

Teak and original leather

37 × 41 × 29.1 inches (94 × 104 × 74 cm)



PHOTO COURTESY OF MODERNITY

*The Chieftain Chair* is one of Finn Juhl's absolute masterpieces, representing the peak of his career as a furniture designer. At its introduction in 1949, the chair marked a renewal of the Danish furniture design tradition and today it is seen as one of the most important exponents of the Danish Modern movement in the 1950s. Inspired by modern art, *The Chieftain Chair*, with its organic shapes, liberated itself from traditional Danish furniture design and strict functionalism in its shape, construction, and materials. *The Chieftain Chair* won the Danish Design Award Classic in 2012.

PRESENTED BY DAVID LÉVY & ASSOCIÉS (STAND 326)

## Willem De Kooning

*Woman on a Sign IV*

1967

Oil on paper mounted on canvas

24 × 18.3 inches (61 × 46.5 cm)



PHOTO COURTESY OF DAVID LÉVY, BRUSSELS

In 1963, after establishing himself as one of the leading innovators of the postwar New York Abstract Expressionist movement, Willem de Kooning left the city for East Hampton on Long Island. Surrounded by the region's quiet and natural beauty, he found renewed inspiration in his enduring theme of the female figure intertwined with landscape.

Unlike the confrontational, almost ferocious women of the previous decade, his paintings of the 1960s reveal a notable shift in tone and technique. In *Woman on a Sign IV* (1967), de Kooning adopts fluid brushwork, luminous color, and a sunlit atmosphere. Here, animated hues, loosely abstracted forms, and sweeping, liquid paint handling combine with suggestive poses to reenergize the primal vitality of his iconic Women series.

PRESENTED BY GALERIE GISELA CAPITAIN (STAND 311)

## Martin Kippenberger

*Ohne Titel (Händchen)*

1996

Mixed media

19.7 × 23.6 × 17.7 inches (50 × 60 × 45 cm)

Martin Kippenberger work is marked by irony, dark humor, and a raw, often chaotic energy. Kippenberger freely appropriated styles—from abstraction to cartoonish figuration—treating painting less as a vehicle of purity and more as a site of cultural commentary.

*Ohne Titel* is suspended between the wonder of childhood and suspicion. The scene hovers on the fine line between magic and deception as the illuminated space evokes memories of vaudeville, belief in the supernatural, and a readiness to be amazed – and possibly fooled. The hand is autobiographical and self-referential, pointing back to Martin Kippenberger as Spider-Man in his large-scale 1996 installation, *Spiderman Studio*.

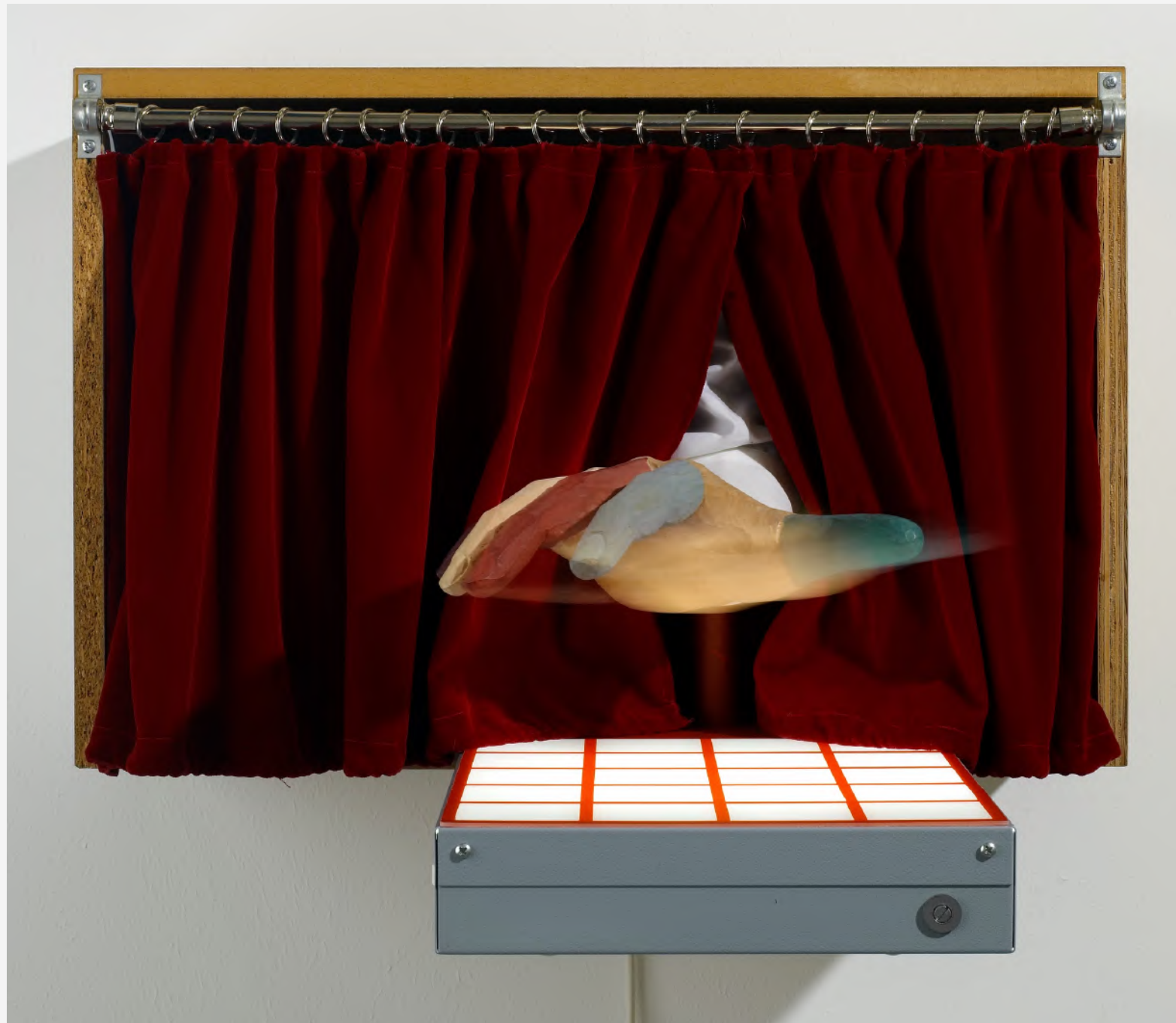


PHOTO COURTESY OF © ESTATE OF MARTIN KIPPENBERGER,  
GALERIE GISELA CAPITAIN, COLOGNE

PRESENTED BY HEMMERLE (STAND 339)

## Hemmerle Munich

*Hemmerle earrings*

2026

Umba Sapphires, burnt copper, white gold

2.2 x 1.4 inches (56 x 37 mm)



These earrings center on Japanese, late Meiji period flower ceramics (1868–1912), delicately painted with wisteria and irises, each bearing the master’s mark (ta mi) in ink on the reverse. The miniature compositions reflect a refined Japanese aesthetic, where botanical motifs are rendered with both precision and lyrical softness, capturing a fleeting moment in nature.

Framed in burnt copper and white gold, the historic elements are recontextualized through Hemmerle’s contemporary approach, allowing past and present to coexist within a single composition. Above, a sculptural dome of over 160 Umba sapphires, totalling 22.66 carats, introduces depth and intensity, their warm, shifting hues echoing the tonal palette of the painted scenes below.

PHOTO COURTESY OF HEMMERLE

PRESENTED BY BERGGRUEN GALLERY (STAND 316)

## Cecily Brown

*Functor Hideaway*

2008

Oil on canvas

77 × 55 inches (195.6 × 139.7 cm)

*Functor Hideaway* (2008) exemplifies Cecily Brown's celebrated fusion of gestural abstraction with suggestive figuration. In this work, she emphasizes ambiguity rather than clear storytelling, using vigorous sweeps of color to shape forms that hint at the human body without fully resolving into it.

Mesmerizing and immersive, Brown's choreography of painterly gestures in *Functor Hideaway* engulfs the viewer into a phantasmagorical realm, akin to a woodland pathway through the frenzied woods. Here, we see Brown break free from traditional narrative conventions as she blends centuries of artistic styles and techniques, putting forth a distinctive artistic voice that has emerged as the natural successor in the lineage of Western art history.

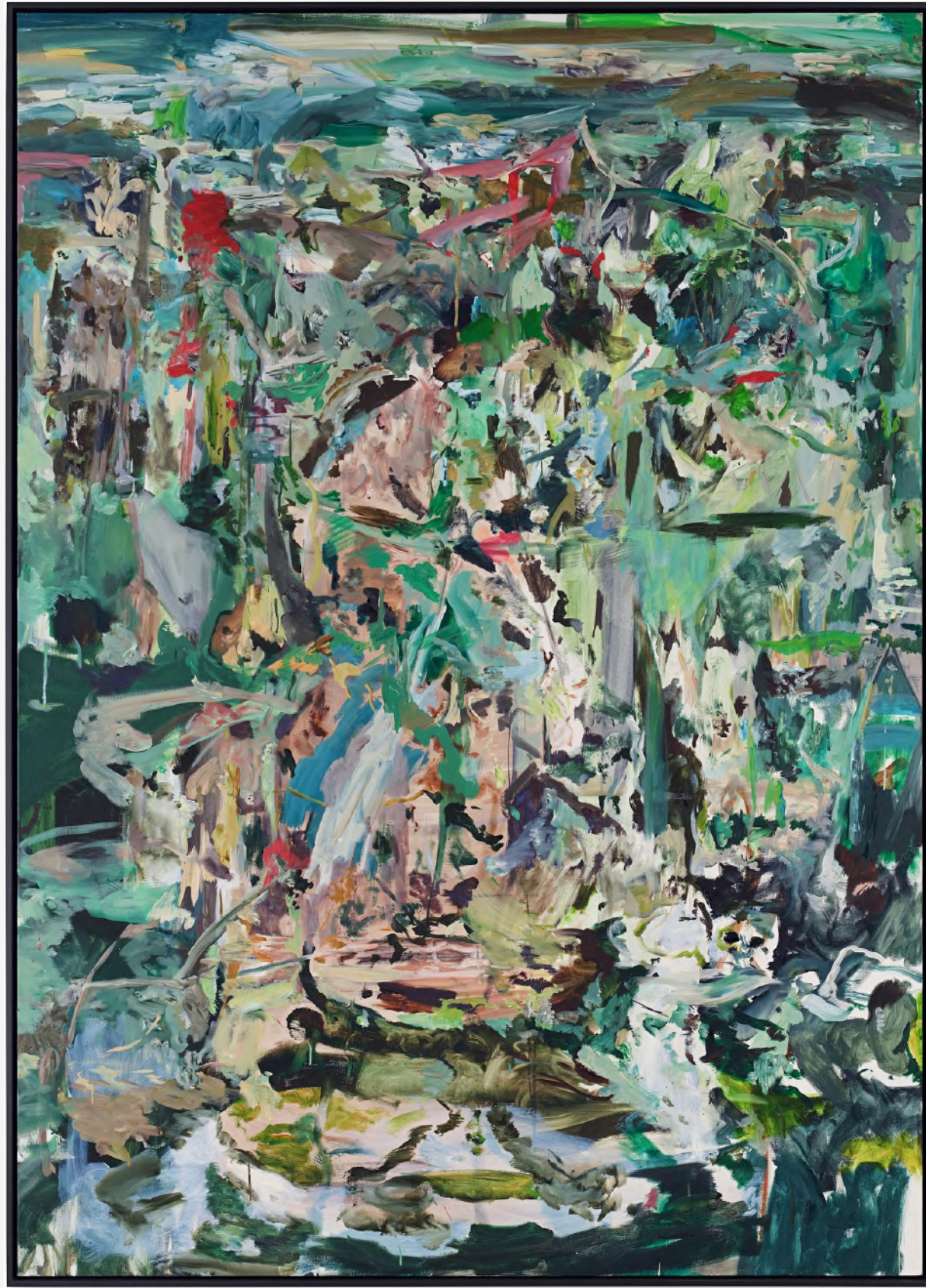


PHOTO COURTESY OF BERGGRUEN GALLERY

PRESENTED BY GALERIE LELONG (STAND 310)

## Jean Dubuffet

*Le Commodore*

1971

Acrylic on klegecell

72 × 39 inches (183 × 99 cm)

Jean Dubuffet was a French painter, sculptor, draughtsman, and printmaker, renowned not only for his work but also as the “inventor” of a form of art he named “Art Brut.” *Le Commodore* is an important example his late-career turn to monumental sculpture.

*Le Commodore* is one of many pieces from the artist’s L’Hourloupe Cycle, created between the early 1960s and 1974, during which Dubuffet revisited and reworked the figures that had shaped his earlier art. The piece echoes his paintings and drawings from the 1940s and 50s, whose simplicity conveys his rejection of academic art and conventional artistic traditions. Although his work initially faced strong criticism, it gradually came to be recognized as one of the most significant bodies of work of the 20th century.



PHOTO COURTESY OF © FONDATION DUBUFFET /

COURTESY GALERIE LELONG

PRESENTED BY MASSIMO DE CARLO (STAND 343)

## Ludovic Nkoth

*System Black V*

2024

Acrylic on canvas

70 × 62 inches (177.8 × 157.5 cm)

Ludovic Nkoth's artistic creations capture the essence of the Black experience with an unparalleled emotional depth that resonates with the diasporic life and the rich history of his heritage. Nkoth's practice is characterized by a distinctively swirling brush, his use of a layered, vivid palette, and his iconography of figures drawn from both fantasy and memory. Each canvas starts with a wash of pigment that flows in swaths of vivid color, over which Nkoth defines the subject's posture and features, allowing the initial sprawl to shine through as an inner iridescence.

In *System Black V*, the grids touch on so many different levels, not only art history but also the human condition. The grid can be seen as the system that many people of color, and many in the United States, wrestle with on a daily basis.



PHOTO COURTESY THE ARTIST AND MASSIMODECARLO;

IMAGE CREDITS: ADAM REICH

PRESENTED BY GALERIE MARIA WETTERGREN (STAND 378)

## Camilla Moberg

*Green Treasure II*

2025

Handblown glass, aluminium, steel, acrylic, silicone, LED

74.4 × 14 × 14 inches (189 × 35.5 × 35.5 cm)

Handcrafted in blown glass in Nuutajärvi, Finland's oldest glassmaking village, the luminescent glass sculpture *Green Treasure II* draws inspiration from the iridescent colors and patterns of insects and birds, celebrating their beauty while reflecting on the fragility of biodiversity. Placing stones in formation is an old means of communication, used to greet, warn, advise, guide, and to deliver an important message.

Its luminous, stacked forms evoke a totem-like balance, symbolizing the delicate equilibrium between nature's resilience and its urgent need for preservation. The message advises us not to forget the small ones, the ones we don't see but who often are the most important.



PHOTO COURTESY OF CHIKAKO HARADA

PRESENTED BY VOENA (STAND 307)

## Minjung Kim

*Story*

2026

Mixed media on mulberry Hanji paper

51.4 × 66.9 inches (130.5 x 170 cm)

Minjung Kim is a contemporary Korean artist whose work explores space, perception, and key artistic dichotomies such as matter/void, presence/absence, and order/chance.

Kim cites Lucio Fontana as a major Western influence, alongside artists like Alberto Burri and Franz Kline. Her practice blends these Western references with her deep training in traditional Eastern techniques, particularly brush and ink painting. She is known for her distinctive process of cutting, burning, and layering mulberry Hanji paper.

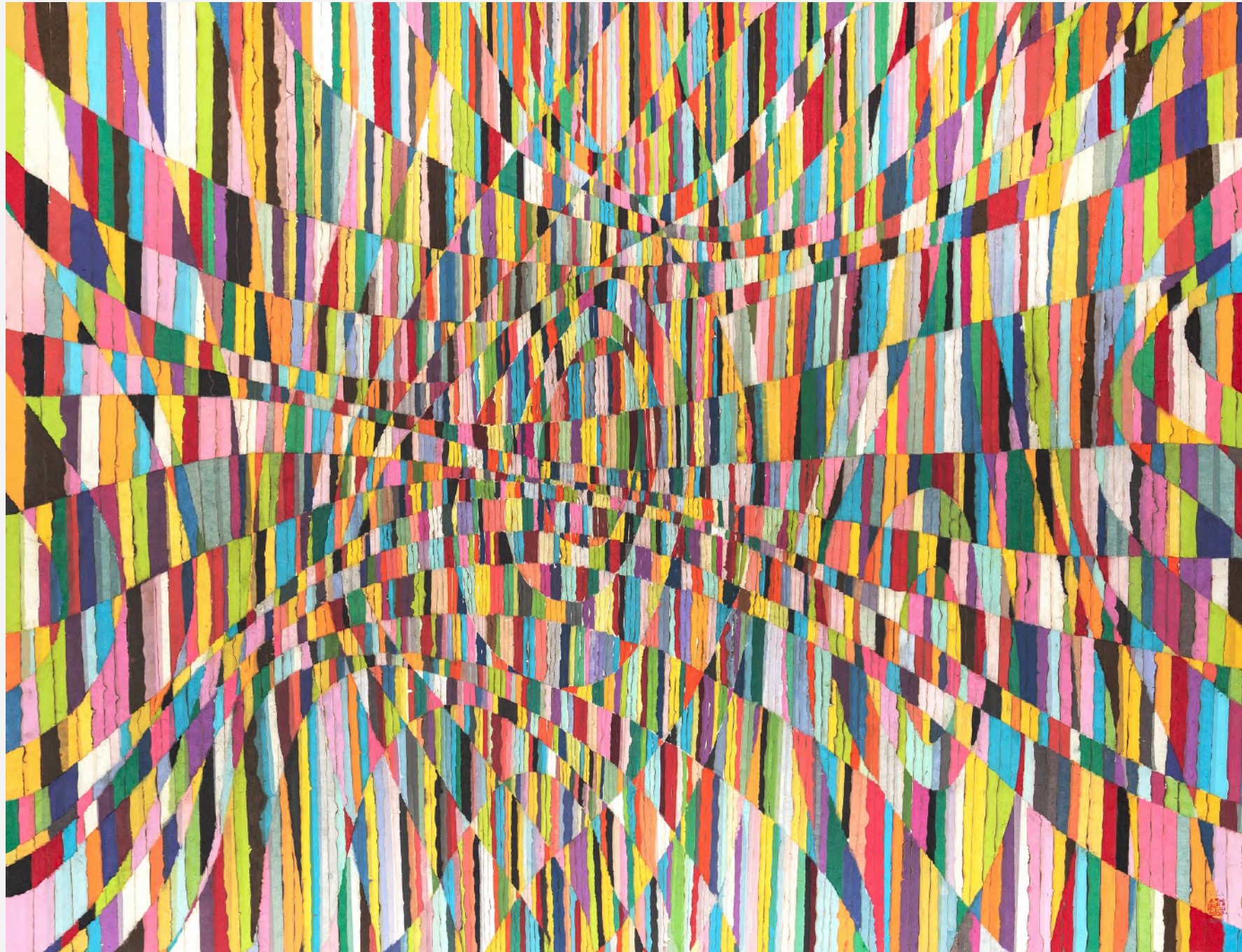


PHOTO COURTESY OF VOENA

PRESENTED BY WADDINGTON CUSTOT (STAND 334)

## Pierre Soulages

*Pierre Peinture 162 x 114 cm, 29 août 1958*  
1958

Oil on canvas

63.8 × 44.9 inches (162 × 114 cm)

*Pierre Peinture 162 x 114 cm, 29 août 1958* is a dramatic, large-scale oil painting by Pierre Soulages. It has been held in the same private collection for sixty years since its creation. Soulages first made unified linear compositions in the late 1940s, and by 1958, he was creating complex, translucent color in his works through scraping away layers of impasto, modulating his paint's lustre and texture to create a dazzling array of effects.

The present work is a magnificent example of this approach. Broad, interlocking bars of gleaming black are dragged vertically and horizontally against a shimmering field of dark grey, which itself has been pulled like a curtain over a ground of pale gold. The weighty lattice of glossy black beams creates an imposing yet delicately balanced form, reminiscent of a character of Japanese script. Its swathes of dark, lacquer-like pigment are offset by areas dragged into lyrical translucency.



PHOTO COURTESY OF COURTESY WADDINGTON CUSTOT

PRESENTED BY GALERIE CHENEL (STAND 210)

## *Helmeted Athena*

Roman, 1st-2nd century AD

Marble

30.3 × 8.5 × 11.4 inches (77 × 21.5 × 29 cm)

Dating from the 1st–2nd century AD, this impressive marble head represents the goddess Athena, known in the Greek and Roman pantheon as the goddess of wisdom, strategy, and warfare. Athena is immediately identifiable by her Corinthian helmet, pushed back atop her head, an attribute that emphasizes both her martial nature and her role as a divine protector.

The sculpture also bears traces of its later history. Restorations from the 18th century, including parts of the helmet, bust, and base, reflect the long-standing European fascination with antiquity and the practice of restoring ancient works for display. Despite these interventions, the piece retains a strong visual and symbolic presence. Overall, this work exemplifies the Roman reinterpretation of Greek artistic ideals, combining classical harmony with technical virtuosity.



PRESENTED BY RICHARD SALTOUN GALLERY (374)

## Ithell Colquhoun

*Sunset Birth*

c. 1942

Oil on canvas

Unframed: 15.5 x 29 inches (9.3 x 71.2 cm)

Framed: 22.5 x 35 inches (57.3 x 89 cm)



PHOTO COURTESY OF RICHARD SALTOUN LONDON, ROME AND NEW YORK

Ithell Colquhoun first began visiting Cornwall during WWII and settled there in the late 1940s. She developed a profound connection to the region's landscape and mythology. This is particularly evident in *Sunset Birth*, where she draws on the forms of Mên-an-Tol—a group of standing stones long associated with healing and fertility rituals.

According to local legend, infants could be cured by being passed through the holed stone “against the sun,” symbolizing rebirth, while crawling through it was believed to remedy infertility. The final composition reveals the dissolved form of a woman, leaving only an ethereal trace. This presence persists in the glowing stones and flowing currents, where folklore, spirituality, and the vital energies of the natural landscape converge.

PRESENTED BY GOMIDE&CO (STAND 375)

## Lina Bo Bardi

*Carrinho de chá em pau-marfim [Tea Trolley in Ivory Wood]*

c. 1950

Araucaria pine plywood (Madeirit)

25.6 × 19.7 × 38.4 inches (65 × 50 × 97.5 cm)



PHOTO COURTESY OF GOMIDE&CO; PHOTO BY RUY TEIXEIRA

Conceived for the Bittencourt House, *the tea trolley* forms part of the body of furniture developed by Lina Bo Bardi (Italy, 1914 – Brazil, 1992) within the context of the Studio d'Arte Palma a key initiative in the formulation of a modern language in Brazil grounded in local materials and vernacular knowledge—the tea trolley (c. 1950) is among the few surviving objects from the studio's brief existence (1948–1950).

Originally designed in pau-marfim wood, the model was ultimately executed in plywood, underscoring the architect's recurrent adaptation of means and her attentiveness to the concrete conditions of production. Associated with practices of conviviality and hospitality, *the tea trolley* introduces a dynamic dimension into the domestic interior, mediating relations between circulation, service, and sociability.

PRESENTED BY DAVID AARON LTD (STAND 212)

## *Stele for Thutmose IV*

C. 1417-1407 B.C., Reign of Thutmose IV, 18th Dynasty, New Kingdom, Egypt  
Limestone

27.2 x 18.1 inches (69 x 46 cm)

The Limestone *Stele for Thutmose IV* is a magnificent and large 3,300-year-old stele dating to the reign of Pharaoh Thutmose IV (c. 1401–1391 BC), once owned by the co-founder of modern professional bodybuilding, Ben Weider (1923–2008). The stele was presented to Weider in Cairo in 1964 by the United Arab Republic of Bodybuilding Federation in recognition of his work in popularizing bodybuilding in the Middle East.

The stele depicts the pharaoh on the left-hand side, wearing the double crown of Upper and Lower Egypt, or *pschent*. In his right hand he holds an ankh and in the other the was sceptre. An offering bearer stands before the king on the right, with both arms extended bearing offerings of plants. Above the figures is a row of incised hieroglyphs, including two cartouches recording the name and prenomen of the pharaoh. A winged sun disc sits at the top of the composition, with wings outstretched over the scene.



PRESENTED BY PIANO NOBILE (STAND 104)

## Barbara Hepworth

*Idol*

1955–56 / cast 1971

Bronze

28.5 x 1.9 x 1.9 inches (72.4 x 5 x 5 cm)



PHOTO COURTESY OF PIANO NOBILE.

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*Idol* is a polished bronze version of an eponymous boxwood carving that Hepworth made in 1955–56 and cast in 1971. The title of *Idol* implies that the sculpture is a ritualistic place-holder for some divine being. Certain dominant types of sculptural form recurred throughout Hepworth's creative lifetime, and she proactively conceived and made work that satisfied certain typologies: the standing form; the closed form; the two forms.

*Idol* is an example of the standing form, which Hepworth frequently associated with the presence of a human figure in landscape. The elongated upright form of *Idol* is animated by three small, eye-like apertures at the top. The form tapers at the waist and has an egg-shaped indentation. Hepworth explained in 1946, "this relationship between figure and landscape is vitally important to me."

PRESENTED BY ANTHONY MEIER (STAND 312)

## John Chamberlain

*Tonk #2-86*

1986

Painted and chromium-plated steel

11 × 10 × 5 inches (27.9 × 25.4 × 12.7 cm)



PHOTO BY SILVIA ROS. COPYRIGHT THE ARTIST.

COURTESY OF ANTHONY MEIER, MILL VALLEY.

John Chamberlain is considered one of the most important American Post-War sculptors, known for his intuitive compilations of interlocking metals and use of industrial media. His distinctive metal sculptures, often made of crushed automobile steel, reveal both the elegant beauty and the expressive plasticity of industrial materials.

Exploring the interplay of color, weight, and balance, Chamberlain tapped into the energy of Abstract Expressionism and transformed it into three dimensions. Ranging in scale from miniature to monumental, Chamberlain's compositions established him as one of the first American artists to determine color as a natural component of abstract sculpture.

PRESENTED BY GALERIE CHASTEL-MARÉCHAL (STAND 318)

## Line Vautrin

*"Folie" or "Le Soleil a rendez-vous avec la Lune"*

1960

Talose and glass

23.6 × 31.9 inches (60 × 81 cm)



This large “*Folie*” mirror, also known as “*Le Soleil a Rendez-Vous avec la Lune*,” is a singular model in Line Vautrin’s work. Entirely black, with a very raw material, it is reminiscent of the surface of the moon or a meteorite. One of the rare decorative motifs, that of *strie*, may also bring to mind the patterns adorning certain African masks in dark wood. *Le Soleil a Rendez-Vous avec la Lune* is part of these rare mirrors created as sculptures by Line Vautrin. It’s poetic juxtaposition in the meeting between the sun and the moon, this model is strong and vibrating by the use of black patinated talose, without any inlay of colored mirrors.

PRESENTED BY GALERIE MARCILHAC (335)

## SEIZŌ SUGAWARA

*The Ardent Armchair*

c. 1915

Lacquered wood, solid wood, silver powder

36.6 × 28.7 × 24.4 inches (93 × 73 × 62 cm)

Trained at the École des Beaux-Arts in Tokyo, Sugawara arrived in Paris in 1905 to teach the art of lacquer to jeweller Lucien Gaillard, becoming one of a small number of Japanese expatriates working in France. He later collaborated with and worked for the legendary designer Eileen Gray.

This *rare armchair* draws inspiration from traditional Chinese root chairs, such as the example held in the collections of the Asian Arts Museum in Nice, France. It uses a traditional and ancient Japanese lacquer technique called maki-e with silver powder, and the original horsehair cushion has been preserved. It is one of the most singular surviving objects from the early-20th-century Japonisme movement.



PHOTO COURTESY OF CECIL MATHIEU / GALERIE MARCILHAC

## About TEFAF

The European Fine Art Foundation (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 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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## 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, antiquities, 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.

## 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 273 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, visitors can also find modern and contemporary art, photography, jewelry, 20th-century design, and works on paper.

## GLOBAL

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