

# Highlights

# TEFAF

New York  
May 15-19, 2026

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## TEFAF New York Presents Fair Highlights Across Modern & Contemporary Art, Design, Jewelry, and Antiquities

MAY 14, 2026 · NEW YORK, NY

**TEFAF New York 2026**, presented by The European Fine Art Foundation (TEFAF), returns to the Park Avenue Armory **May 15–19** with an invitation-only Collectors' Preview on May 14. The exceptional caliber and range of works on view are celebrated with the following selection of **26** highlights.

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. Beyond curated displays in the Armory's Drill Hall, TEFAF New York presents large-scale works throughout the fair through its Creative Spaces initiative and exclusive presentations within the venue's 16 historic rooms on the first and second floor, where the stories of the artworks are set in dialogue with iconic 20th-century New York City architecture.

TEFAF New York additionally offers a rich lineup of programming that connects collectors and visitors with leading experts from the TEFAF global art community. TEFAF Talks and other programming will highlight important conversations and case studies in the field, ranging from the future of cultural stewardship and the way archives and overlooked histories reshape art history in contemporary curating, to how private collecting and institutional leadership can drive public impact and the latest TEFAF Museum Restoration Fund project, amongst other impactful topics.

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

PRESENTED BY ANNELY JUDA FINE ART (STAND 309)

## David Hockney

*Dancers with Audience and Orchestra, August 2025*

2025

Acrylic on Canvas

36 × 48 inches (91.4 × 121.9 cm)

*Dancers with Audience and Orchestra, August 2025*, is a major new painting by David Hockney (British, b. 1937). Only seen publicly once before at Annelly Juda Fine Art's recent London exhibition, this painting was completed in August of last year in London, at a time when David Hockney discovered a new sense of creative vitality in response to his major retrospective at Fondation Louis Vuitton in Paris.

Hockney has long held a deep affection for theatre, opera, and ballet, and this painting reflects his enduring passion for music and dance. The work also evokes artists Hockney greatly admired, particularly Henri Matisse, whose celebrated painting *La Danse* serves as an important point of reference.



COURTESY OF © DAVID HOCKNEY, PHOTOGRAPHY BY DANIEL WALLIS

PRESENTED BY PAUL COULON (STAND 361)

## François-Xavier Lalanne

*Canard*

2008

Patinated bronze sheet and gilt patinated bronze

56.25 x 34.25 x 75.25 inches (143 x 87 x 191 cm)

François-Xavier Lalanne's *Canard* is a monumental sculpture that questions relationships of scale and the gaze. Here, the modestly proportioned bird becomes an imposing figure, which the artist elevates to the status of an autonomous sculpture. By playing on this difference in size, he introduces a striking contrast between the familiar subject and the artistic object.

The monumentality of the work, far from weighing down the figure, accentuates its presence, lending it to paradoxical elegance, blending power and gentleness. The sheer scale of François-Xavier Lalanne's *Canard* redefines the place of the animal, striking a balance between monumentality and refinement of form.

COURTESY OF PAUL COULON

PRESENTED BY EYKYN MACLEAN (STAND 359)

## Georges Braque

*L'Estaque*

c. 1906

Oil on canvas

14.8 × 18.7 inches (37.5 × 47.6 cm)



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Georges Braque painted *L'Estaque* during his initial visit to the Mediterranean coastal town, which had become a destination for young artists drawn to Provence's crystalline light and to the legacy of Paul Cézanne, who worked in the region until his death in 1906. In this composition, Braque builds upon Cézanne's innovations—faceted brushwork, shifting perspectives, and the use of color as a structural device—to create a dynamic and modern vision of the landscape.

*L'Estaque* is a rare Fauvist landscape by Braque; the dazzling, color-saturated painting ranks among the artist's earliest truly avant-garde works and marks the beginning of his path toward Cubism.

PRESENTED BY GAGOSIAN (STAND 350)

## Kathleen Ryan

*Bad Cherries (Princess)*

2026

Rhodonite, rhodochrosite, agate, garnet, aquamarine, quartz, amazonite, aventurine, pink opal, jasper, magnesite, angelite, blue chalcedony, moonstone, tourmaline, lepidolite, vintage cameo jewelry, freshwater pearls, mother of pearl, acrylic, glass, stainless steel, steel pins, coated polystyrene, and fishing poles

39.5 × 24 × 10.5 inches (100.3 × 61 × 26.7 cm)

Gagosian presents the latest additions to Kathleen Ryan's *Bad Fruit* series (2018–), in which chunks of decomposing fruit are enlarged and embellished with swathes of gems and semiprecious stones, their rinds ripped from salvaged vehicles and granted new life. Having allowed items of fresh produce to rot, the New York-based artist begins a slow process of emulation, rearticulating patches of mold in thousands of pearls, opals, and crystals, each fixed in place with a single steel pin. The dedicated process harks back to the American craft tradition of pushpin-beaded fruit. As is evidenced by *Bad Cherries (Princess)*, the result is an entrancing richness of color, texture, and surface tension that beautifies, in a way that is both humorous and poignant, the inevitable process of decay.



© KATHLEEN RYAN. PHOTO: LANCE BREWER.

COURTESY GAGOSIAN

PRESENTED BY TORNABUONI ART (STAND 353)

## Giorgio de Chirico

*Piazza d'Italia con piedistallo vuoto*

1955

Oil on canvas

21.65 x 13.98 inches (55 x 35.5 cm)

Giorgio de Chirico's deserted piazzas serve as haunting settings for paradoxical encounters and suspended temporalities. Long shadows stretch across empty squares, where arcades, statues, trains, and distant architecture appear equally still. Though based on recognizable architecture, De Chirico's piazzas become imaginary spaces where memory, myth, and mystery converge.

*Piazza d'Italia con piedistallo vuoto* offers the dizzying perspective common to De Chirico's metaphysical paintings. In this work, elements that should be in motion—the train, the clock, and the flags atop the station—instead convey a sense of suspension and immobility. No human presence is visible: even the pedestal, where a statue should be, remains empty; the city silent.



COURTESY OF TORNABUONI ART

PRESENTED BY GALERIE JACQUES LACOSTE (STAND 301)

## Diego Giacometti

*Trapezoidal console*

1970

Patinated bronze

34.84 x 57.09 x 20.28 inches (88.5 x 145 x 51.5 cm)



©HERVÉ LEWANDOWSKI. COURTESY GALERIE JACQUES LACOSTE

Commissioned by Hubert de Givenchy—widely regarded as one of the most important collectors of Diego Giacometti—for his residence at Les Loges-en-Josas, the piece reflects the artist’s enduring engagement with antique sources, notably Etruscan bronzes, translated into a language of remarkable linear elegance.

Signed “Diego,” this important trapezoidal console in brown patinated bronze presents a previously undocumented iconography. Flanked by two sculpted angels framing a setting sun, the composition reveals a poetic and symbolic dimension rarely encountered in Giacometti’s work.

PRESENTED BY PACE DI DONNA SCHRADER GALLERIES (STAND 336)

## Willem de Kooning

*Figures in a Landscape #2*

1976

Oil on paper laid down on canvas  
30.25 x 35.13 inches (76.8 x 89.2 cm)



COURTESY OF PACE DI DONNA SCHRADER GALLERIES. © 2026 THE WILLEM DE KOONING FOUNDATION / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

Willem de Kooning's *Figures in a Landscape #2* (1976) offers a veritable lexicon of painterly gestures, articulated through a wide range of brushwork. These marks animate the slick surface of the paper—at times darting, at others looping and turning—forming calligraphic lines that shift in width, intensity, and even color. Some strokes assert themselves with crisp, frontal edges; others dissolve into sfumato-like blurs that hover ambiguously between forms and space. De Kooning emerges here as a painter of both addition and subtraction—concealing and revealing in equal measure, a kind of painterly archaeologist. Within this compressed field, one can discern fragments that allude to the body: disembodied hands, limbs, and other suggestive forms dispersed across a landscape-like ground.

PRESENTED BY DEMISCH DANANT (STAND 354)

## Sheila Hicks

*Untitled*

1981

Mixed media tapestry

75.98 x 69.29 x 1.57 inches (193 x 176 x 4 cm)

Sheila Hicks is renowned as pioneering figure in the field of fiber art, and remains one of its most lauded practitioners. After studying fine art at Yale under the tutelage of Josef Albers, Hicks established herself as one of the most innovative artists of the 20th century for her painterly approach to textile design and her ability to craft environments through the unusual medium of fiber. She has collaborated with prominent architects including Luis Barragán, Ricardo Legorreta and SOM. Her work defies categorization, deftly addressing color, texture, and form in several related mediums including painting, sculpture, design and large-scale installations. Hicks' work is represented in numerous museum collections.

The work presented here is exceptional in its size, year, and grandeur. With a striking color palette, the twisted lines of fiber are both soft and geometric.



COURTESY OF DEMISCH DANANT

PRESENTED BY OSBORNE SAMUEL (STAND 360)

## Naum Gabo

*Linear Construction in Space No. 4*

1957

Anodised aluminium (stainless steel or beryllium) spring-wire; on aluminium base.

19.5 x 13.25 x 14.25 inches (49.5 x 33.6 x 36.2 cm)

This early version of *Linear Construction in Space No. 4*, marks a pivotal moment in Naum Gabo's oeuvre. Characterised by its fluid delineation of space and its articulation of rhythm and dynamism, the work encapsulates the central doctrines of Gabo's artistic practice. This *Construction* has remained in private hands since its creation in 1957, passing through the family of Dr Owen Franklin, Gabo's stepson.

Gabo completed fourteen variations of this sculpture between 1955 and 1970, each unique and varying in scale. Six of these sculptures are housed in major global art collections, including the Art Institute of Chicago, the Centre Georges Pompidou, the Detroit Institute of Arts, and the Whitney Museum of American Art.



COURTESY OF OSBORNE SAMUEL LTD.

PRESENTED BY MIGNONI (STAND 302)

## Robert Mangold

*Double Line Column 3*

2005

Acrylic and graphite pencil on canvas

120.1 × 28 inches (305 × 71 cm)



COURTESY OF MIGNONI,  
NEW YORK

Robert Mangold's paintings are sustained investigations into line, color, shape, and structure. Over more than five decades, he has pursued a measured, deliberate approach, rejecting gesture and illusion in favor of clarity and flatness. His work insists on painting as a direct and specific medium, grounded in careful planning and revision.

Often beginning with scaled studies, Mangold constructs compositions defined by thin layers of muted acrylic and precisely drawn lines. These lines are not expressive but structural, interacting with the edges and surfaces of the canvas. Color and line remain distinct, their relationship unfolding through the act of painting. Across his practice, Mangold explores how individual elements function independently and together, creating quiet, balanced compositions that remain open to perception and invite sustained visual engagement.

PRESENTED BY EDWARD TYLER NAHEM (STAND 321)

## Alexander Calder

*Jerusalem Stabile (Intermediate Maquette)*

1976

Painted steel

45.13 x 113.5 x 42 inches (114.6 x 288.3 x 106.7 cm)



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(ARS), NEW YORK

Alexander Calder is one of the most important artists of the twentieth century, whose invention of the mobile and stabile have influenced generations of artists. Calder's iconic works, both in moving and still formats, are the embodiment of the artist's exploration of color, form, abstraction and scale. An engineer by training, Calder's sculpture directly reflects his mastery of industrial materials and techniques needed for the delicate balance of their creation. Beginning in 1966, Calder created scaled works as maquettes for several monumental public commissions. The present work is the 1:10 intermediate maquette for *Jerusalem Stabile*. Like its name sake, *Jerusalem Stabile (Intermediate Maquette)*, is painted in the artist's signature "bright Calder red" and seems as if it could move at any moment. The organic nature of this work reflects Calder's increasing interest in flora and fauna during this period and his desire to expand the definition of sculpture through color and fluidity.

PRESENTED BY HAUSER &amp; WIRTH (STAND 341)

## Vilhelm Hammershøi

*Christiansborg*

1914

Oil on canvas

20.5 × 27.2 inches (52 × 69 cm)

*Christiansborg* (1914) is a remarkable example of Vilhelm Hammershøi's architectural paintings, capturing the simple grandeur and monumental sense of order that he associated with the old world. Painted two years before his death, this is his final depiction of the Christiansborg Palace—a significant subject matter that he first painted in 1890 and revisited repeatedly over the course of his career. The empty streets of *Christiansborg*, akin to Hammershøi's celebrated interiors, reflect a broader cultural reaction against the excesses of late 19th-century Victorian decoration in Europe.

*Christiansborg* exemplifies Hammershøi's deft ability to capture light through his radical handling of paint. Hammershøi's hallmark omission of people within his scenes also strips the work of narrative or movement, evoking a timeless, contemplative stillness that invites viewers to dwell on his meticulous powers of observation.



COURTESY OF ANNIK WETTER

PRESENTED BY LÉVY GORVY DAYAN (STAND 337)

## Jenna Gribbon

*In pursuit of a Crossville fish*

2026

Oil on linen

14 × 11 inches (35.6 × 27.9 cm)



COURTESY OF JENNA GRIBBON AND LÉVY GORVY DAYAN

Brooklyn-based painter Jenna Gribbon's figurative canvases present tender, uncanny scenes of everyday life while challenging the art historical conventions of the gaze. Gribbon reckons with the patrilineage of her medium, upending the tropes—such as the artist-muse relationship—and the established approaches that she inherited. She reconceives the act of looking as a reciprocal one, marked by empathy and mutual gratification. Utilizing the alla prima technique with a precise and animated hand, she offers unguarded glimpses into her life with her wife, the musician Mackenzie Scott, as well as her young son and circle of friends. She often depicts moments that push the limits of public and private, agency and consent, and exhibition and exploitation. Painting with an acute awareness of the viewer, Gribbon plays with the voyeuristic impulse while bringing visibility to expressions of sapphic love.

PRESENTED BY LAFFANOUR / GALERIE DOWNTOWN (STAND 376)

## Jean Prouvé

*Aluminum sideboard*

Ca. 1952

Aluminum

39.6 × 78.7 × 17.7 inches (100.5 × 200 × 45 cm)

Conceived for the private use of Simone Prouvé, daughter of Jean Prouvé, this aluminum sideboard belongs to the most intimate corpus of the designer's work. Executed outside of any commercial context, it reflects a moment where experimentation, function and personal necessity converge.

Entirely constructed in lacquered aluminium — in corsaire red with sliding doors in Vermeer grey — the piece embodies Jean Prouvé's radical vision of furniture as an extension of architectural thinking, governed by structure, economy of means and absolute clarity.

A work of exceptional rarity, bearing a direct and unquestionable provenance, it offers a rare insight into Jean Prouvé's domestic universe and his most personal approach to design.



COURTESY OF LAFFANOUR | GALERIE DOWNTOWN

PRESENTED BY MACKLOWE GALLERY (STAND 204)

## Tiffany Glass and Decorating Company

*"Moorish Turtleback" Chandelier*

1900

Leaded Glass, Favrile Glass, Bronze

34.5 inch diameter, 76 inch height (can be lengthened) (87.63 cm diameter, 193.04 cm height)



PHOTO TONY VIRARDI. COURTESY OF MACKLOWE GALLERY

This monumental chandelier by the Tiffany Glass and Decorating Company features a dramatic interlace shade composed of green turtleback tiles set within heavy, sculptural leading. The upper border is defined by an irregular ring of turtleback tiles accented with twisted wire filigree, while the lower edge is enriched with pyramidal square jewels and a chainmail-like skirt of interconnected amber tiles and bronze ball chains, creating a rich, mosaic effect. The design takes its name from its resemblance to Moorish lamellar armor. The shade is fitted with six downturned amber Favrile glass tulip shades decorated with gold and green pulled-feather ornament. The light is further softened by amber and green opalescent glass cups suspended from bronze ball chains. Above, a votive crown encircled with amber turtleback tiles supports pendilia of bronze chains and marquise-shaped ruby and amber glass jewels, all suspended from a canopy finished with a ball-chain fringe.

PRESENTED BY GANA ART (STAND 372)

## Yoo Youngkuk

*Untitled*

1972

Oil on canvas

14.96 x 17.91 inches (38 x 45.5 cm)

Yoo Youngkuk (1916–2002) was a pioneer of Korean geometric abstraction and a leading figure in avant-garde groups such as the Neo Realism Group and the Modern Art Association. His distinctive visual language centered on dots, lines, planes, shapes, and color, translating natural forms into abstract compositions.

Dominated by a vivid red palette, *Untitled* (1972) reconstructs imagery of nature through a sequence of geometric forms. In the lower portion of the composition, a broad expanse evokes mountainous forms that are articulated through planes of varying tonal intensity. Sharp, angular lines intersect with softer, organic curves illustrating Yoo's distinctive visual language. The work exemplifies how the essence of nature is explored through the interplay of color and form.



COURTESY OF GANA ART, SEOUL, LOS ANGELES

PRESENTED BY DAVID GILL GALLERY (STAND 370)

## Fredrikson Stallard

*Tower 'June' and 'July'*

2025

Stainless steel

94.5 x 11.8 x 15.7 inches (240 x 30 x 40 cm)

Patrik Fredrikson (Swedish, b. 1968) and Ian Stallard (British, b. 1973) began their collaboration in 1995 after meeting at Central Saint Martins, where Stallard specialised in ceramics and Fredrikson in product design, following his earlier architectural studies in Copenhagen. Known for their bold, avant-garde approach, they create striking works that fuse artistic expression with cutting-edge innovation

Exploring the shifting relationship between perception and identity, these works act as vessels that highlight the absurdity of striving for perfection while simultaneously acknowledging the inherent flaws that define human experience. Each piece engages with its environment, inviting viewers to confront their own image through a playful yet profound lens.



© MARTIN SLIVKA. COURTESY OF DAVID GILL GALLERY.

PRESENTED BY GLADSTONE (STAND 344)

## Anna Zemánková

*Untitled*

c. 1970s

Pastel on paper

25.88 x 15.75 inches (65.7 x 40 cm)

Emblematic of Zemánková's later career, from the 1960s to the 1980s, this small-scale work on paper exemplifies the artist's renewed love of artmaking and passion for experimentation in abstraction, influencing modern-day painters seeking to expand the psychological and spiritual realms of the style.

*Untitled* (c. 1970s) is one of more than 15 pastel works on paper by self-taught Czech artist Anna Zemánková that will be exhibited in a solo booth at Gladstone's New York presentation, following their recently announced representation of the artist.



PHOTOGRAPHY BY EVAN JOHN

PRESENTED BY GALERIE GEORGES-PHILIPPE & NATHALIE VALLOIS (STAND 363)

## Mimmo Rotella

*Fatela in Brodo*

1963

Ripped posters mounted on canvas

52.8 × 35.8 inches (134 × 91 cm)



COURTESY OF AURÉLIEN MOLE

By the early 1960s, Mimmo Rotella (1918–2006) had transformed his *décollage* practice into one of the most distinctive visual languages of the postwar era. His technique involved collecting torn advertising posters from the streets and recomposing them on canvas, transforming fragments of mass culture into powerful works. As Italy underwent rapid economic modernisation, Rotella's work offered a portrait of the country during its economic boom, anticipating the new global frontiers of mass communication.

Mimmo Rotella's posters show the underside of consumer and popular culture—focusing on striking movie posters and advertisements, the graphic qualities of 1960's 'MadMen' placards are highlighted and transcended by lacerations in a subversive and aesthetic statement—a European, critical take on Pop Art's credo. Here, a now defunct pasta brand's poster is disfigured, nearly illegible, and retains the outmoded charm of pop-era ads.

PRESENTED BY LUCAS RATTON (STAND 351)

## Gabon

*Kota-Ndassa Reliquary Figure*

Late 19th Century

Wood and Metal

20.1 × 5.5 × 3.9 inches (51 × 14 × 10 cm)

While Ndassa sculptors generally adhered to the canonical model of Kota statuary, combining a face framed by lateral panels and surmounted by a crescent, some workshops departed from this convention by eliminating the upper element. The *Kota-Ndassa Reliquary Figure* fully belongs to this rare corpus of Ndassa works without a crescent, an audacious formal choice that stands as one of the archetypal expressions of this stylistic variant.

Intended to surmount a reliquary basket containing the remains of the lineage's illustrious ancestors, this mbulu ngulu effigy embodied both a protective function and a symbolic representation of the honored ancestor. This piece is characteristic of Ndassa workshops established in southern Gabon, near the border with the Republic of the Congo.



COURTESY OF VINCENT GIRIER DUFOURNIER AND EDOUARD AUFFRAY

PRESENTED BY LEON TOVAR GALLERY (STAND 366)

## Leonora Carrington

*El Gato*

1951

Oil on canvas

32.7 × 40.6 inches (83 × 103 cm)

Leonora Carrington was a British-born Mexican artist and writer whose visionary imagination established her as one of the most important figures of Surrealism. Her work is distinguished by a deeply personal visual language shaped by mythology, alchemy, Celtic folklore, feminism, and esoteric spirituality.

In *El Gato*, Carrington employs a dreamlike and enigmatic style to evoke a sense of mystery and symbolism. The central feline-like figure appears almost phantasmagorical, its elongated and distorted form lending the composition an uncanny presence. Wispy, ghostlike shapes and abstract elements populate the background, creating a surreal, otherworldly atmosphere. A palette of muted earth tones punctuated by subtle highlights enhances the painting's mystical quality, while the composition as a whole draws the viewer into Carrington's richly symbolic and imaginative world.



COURTESY OF LEON TOVAR GALLERY

PRESENTED BY W&K-WIENERROITHER & KOHLBACHER (STAND 308)

## Ernst Ludwig Kirchner

*Three Nude Young Men*

1932-1936

Oil on canvas

25.6 × 19.7 inches (65 × 50 cm)

Ernst Ludwig Kirchner's late style, which emerged around 1925, marked a deliberate departure from German Expressionism. Characterized by increasing abstraction while retaining subtle naturalistic elements, this period reflects a new compositional approach. In *Three Nude Young Men*, the figures are rendered as flattened, two-dimensional forms rather than the volumetric bodies of his earlier Expressionist works. The painting also features the brown-toned shadow areas characteristic of Kirchner's late period, often described as "air shadows" or atmospheric auras surrounding the figures. These layered fields of color function as independent planar elements within the composition, reinforcing the work's abstract spatial structure.



COURTESY OF W&K - WIENERROITHER & KOHLBACHER

PRESENTED BY GALERIE NATHALIE OBADIA (STAND 356)

## Seydou Keïta

*Untitled*

1954-1960

Posthumous silver print

21.7 × 1.3 inches (55.2 × 65.5 × 3.4 cm)

Among the first generation of Malian photographers, Keïta made portraits that capture processes of urbanization and modernization in Bamako during the late colonial period. Keïta's predominantly urban clientele used portraiture to visually express and memorialize valued facets of their identities, including socioeconomic status, cultural heritage, and profession. Most often, these ideas were conveyed through personal adornment and the incorporation of material aids. In some cases, patrons arrived at the studio with their possessions; in others, Keïta would capture clients in their lived environments.

For those of lesser means, Keïta supplied props, such as cosmopolitan suits, hats, watches, eyeglasses, and other fashion accessories, as well as radios, telephones, and even his car. To add visual interest, Keïta incorporated several backdrops featuring decorative floral, arabesque, and checkerboard patterns. Juxtaposed with the sitters' attire, these iconic elements flatten the picture plane, highlighting his subjects' features and expressions.



COURTESY OF CAAC – THE PIGOZZI COLLECTION & GALERIE NATHALIE OBADIA  
PARIS/BRUSSELS. ©SEYDOU KEÏTA/SKPEAC

PRESENTED BY FRIEDMAN BENDA (STAND 325)

## Gerrit Thomas Rietveld

### *Red Blue Chair*

Acquired from Gerrit Rietveld by Steph Uiterwaal in the first half of the 1920s

Painted beech and laminated wood

33.5 x 27 x 24 inches (85 x 68.5 x 61 cm)

Gerrit Rietveld was a key member of De Stijl (simply meaning “The Style”), the avant-garde movement that also included Theo Van Doesburg and Piet Mondrian. Rietveld’s work in particular has an expansive and surprising quality; each of his objects and buildings still vibrates with a sense of discovery. This is true of the *Red Blue Chair* itself, which has become emblematic of his work and of De Stijl as a whole.

It is composed of four planes – seat, back, and two arms – all held in a lattice of square-sectioned lengths. These are colored yellow on their ends, as if marking imaginary cuts from an endless grid. However, the oblique angles of the seat and back play off this rigid orthogonal structure, literally making space for the human form. This example is one of the few made close to the date of the design that is still in private hands.



COURTESY OF FRIEDMAN BENDA AND GERRIT THOMAS RIETVELD.

PHOTOGRAPHY BY DANIEL KUKLA

PRESENTED BY VAN DE WEGHE (STAND 207)

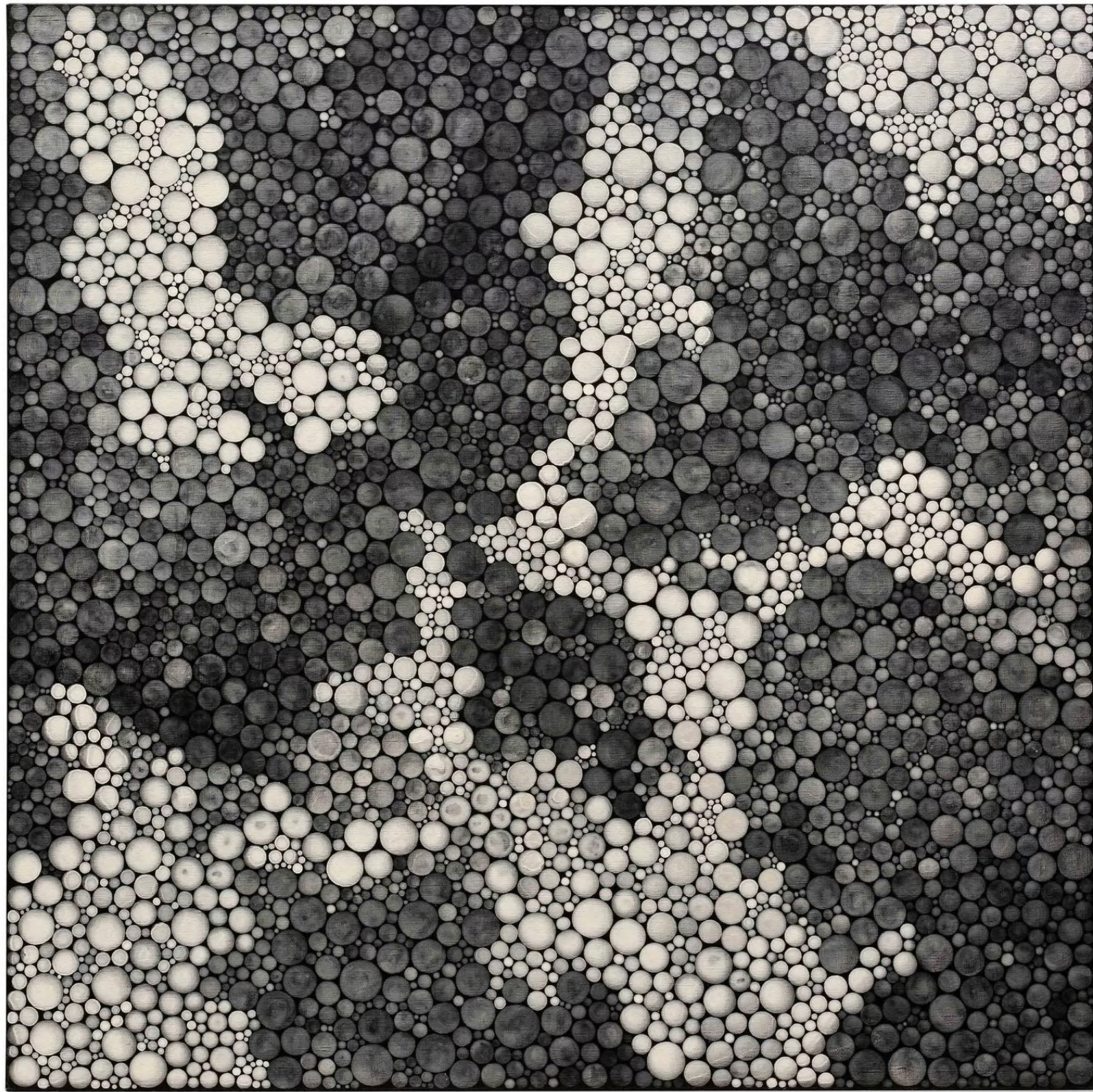
## Yayoi Kusama

*Dots Obsession, 2004*

2004

Acrylic on canvas

57.25 x 57.5 inches (145.5 x 146 cm)



One of the most influential artists of our time, Yayoi Kusama has, since the late 1950s, channeled psychological intensity into rigorous formal systems of repetition and accumulation. Her iconic polka dots, infinity nets, and mirrored installations dissolve the boundary between self and cosmos, turning personal obsession into universal experience. In 2004, well into her eighth decade, Kusama continued to expand her singular vocabulary of pattern and immersion, works that command both critical reverence and enduring market significance.

COURTESY OF VAN DE WEGHE, LTD.

PRESENTED BY GALLERIA CONTINUA (STAND 323)

## Berlinde De Bruyckere

*I never promised you a rose garden, 1992*

1992

Lead, wicker, cotton, polyurethane

18.5 x 33 x 24.4 inches (47 x 84 x 62 cm)



COURTESY OF THE ARTIST AND GALLERIA CONTINUA.

PHOTOGRAPHER: DUCCIO BENVENUTI. ART STORE SUPPORT: DIGITALE.

Fascinated since childhood by the visceral imagery of Lucas Cranach the Elder, Berlinde De Bruyckere began her career in the 1990s with an immediate focus on the body and its absence. Her earliest works employed wool blankets and furniture as primary materials, subtly evoking the human form through what was missing rather than present.

*I never promised you a rose garden, 1992* is composed of baskets and walls made from blocks of ice embedded with frozen petals. More overtly autobiographical than her earlier works, the piece draws directly from the artist's own experiences rather than the psychological and familial tensions explored by artists such as Louise Bourgeois, particularly in Bourgeois's recurring theme of the "fall of the father."

## 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

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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.

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