

## RUBENS MASTERPIECE NAMED BENEFICIARY OF THE TEFAF MUSEUM RESTORATION FUND 2026

### TEFAF ANNOUNCES FOUR MUSEUM PARTNER PRESENTATIONS AND THE TEFAF SUMMIT



Image courtesy of Gemäldegalerie Alte Meister, Dresden.

**Amsterdam, Netherlands, 26 January 2026** – The European Fine Art Foundation (TEFAF) has announced that the **Gemäldegalerie Alte Meister, Dresden**, is the recipient of this year's **TEFAF Museum Restoration Fund (TMRF)** in Maastricht. Established in 2012, this annual grant supports museums worldwide in the conservation and study of significant artworks, reinforcing the art community's shared commitment to preserving cultural heritage.

With TEFAF's funding, the Gemäldegalerie Alte Meister will restore ***The Boar Hunt*** (1616-18), a monumental painting by **Peter Paul Rubens** (1577-1640). This work was most likely acquired directly from the artist in 1627 by **George Villiers, 1<sup>st</sup> Duke of Buckingham**, before becoming part of the imperial collection in Prague. In 1749, it entered the collection of **Frederick Augustus II** of Saxony and has remained in Dresden ever since, surviving wartime displacement to the USSR in 1945, a decade in storage in Moscow, and eventual return to Dresden in the mid-1950s.

*The Boar Hunt* is obscured by a thick, darkened multi-layered varnish (likely 19th-century) that mutes Rubens' original palette. Technical imaging has also confirmed the presence of an upper extension into which the original underdrawing does not continue, raising key questions about when the extension was made and by whom. Early evidence suggests the addition may have been made under Rubens' direction, while ongoing research will explore possible contributions from artists in his circle, including **Jan Wildens**, **Lucas van Uden**, or **Anthony van Dyck**.

The restoration forms part of a four-year research and exhibition program dedicated to Rubens' Dresden corpus of nearly 40 works, the so-called 'Rubens Group', carried out in collaboration with the **Dresden Academy of Fine Arts**, the **Royal Museum of Fine Arts Antwerp (KMSKA)**, and the **University of Antwerp (AXIS research group)**.

**Dr. Bernd Ebert**, Director General of the Dresden State Art Collections, notes, "The special significance of the Dresden's *The Boar Hunt* is evident from the painting's previous owners: Peter Paul Rubens painted it for himself, without commission. Years later, he sold it to the Duke of Buckingham, and it later found its way into the imperial collection in Prague before King August III acquired it for Dresden in 1749. This important work in the Old Masters Picture Gallery needs to be restored so that its high quality can be appreciated once again. We are extremely grateful to the TEFAF Museum Restoration Fund for its generous support."

**Prof. Dr. Holger Jacob-Friesen**, Director of the Gemäldegalerie Alte Meister (Old Masters Picture Gallery), comments, "The painting depicts a dramatic scene of life and death. The typically Baroque dynamism of the animals and people is conveyed across the magnificent forest landscape. After its restoration, this masterpiece will be a highlight of the permanent exhibition at the Old Masters Picture Gallery, and will debut in the exhibition 'Rubens in Dresden' (25 June 2027 – 10 January 2028), which will mark the 450th anniversary of the painter's birth."

**Rachel Kaminsky**, TEFAF Museum Restoration Fund committee member, adds, "Restoring *The Boar Hunt* will reveal the painting's vibrant colors, as well as Rubens' dynamic style of juxtaposing precise detail with more freely executed passages. The committee is pleased to support the Gemäldegalerie Alte Meister in restoring and stabilizing this masterpiece, thereby making it more accessible to audiences at home and abroad."

TEFAF will again host a TMRF Talk presented by ICOM-CC, powered by Aon, this year on Saturday, March 14, at 1PM during TEFAF Maastricht 2026.

## INSTITUTIONAL PARTNERS

TEFAF has partnered with four further institutions, each presenting a thematic loan exhibition at TEFAF Maastricht: **Kunsthaus Zürich**; the **Centraal Museum Utrecht**; the **Prince Claus Fund**; and the **King Baudouin Foundation**.

### **Kunsthaus Zürich: Alberto Giacometti and Dialogue**

Kunsthaus Zürich will present a focused exhibition dedicated to **Alberto Giacometti**, one of the most influential sculptors of the 20th century. Giacometti's work will be shown in dialogue with sculptures by **Meret Oppenheim**, **Cy Twombly**, and **Rebecca Warren**, exploring the human figure and material presence across generations.

### **Centraal Museum Utrecht: The Ecstasy of Mary Magdalene**

Ahead of its forthcoming exhibition, *Gerard van Honthorst: Different from Rembrandt* (25 April–13 September 2026), the museum will present the recently acquired ***The Ecstasy of Mary Magdalene***, shown publicly for the first time by the Centraal Museum ahead of its museum debut.

### **Prince Claus Fund: A 30-Year Legacy of Supporting Artists**

The Fund will present works by artists it has supported over the past three decades, highlighting practices shaped by cultural resilience, social engagement, and global perspectives.

### **The King Baudouin Foundation: Safeguarding Belgian Masterpieces**

The Foundation will present significant works from its collection, including **Hans Memling's *Portrait of a Member of the De Rojas Family, Kneeling* (1460–1470)**, reflecting its commitment to preserving and sharing Belgian cultural heritage.

**Paul van den Biesen**, Head of Collectors and Museums at TEFAF, comments, "TEFAF Maastricht brings together the market, scholarship, and the cultural organisations that safeguard and champion art. These partner presentations connect visitors with exceptional works and the stories and stewardship behind them. Made possible by the TEFAF dealer community, we're proud to support this year's institutional partners and to underline the importance of sustained public and private investment in cultural heritage."

## TEFAF SUMMIT: BEYOND ECONOMIC IMPACT

The third **TEFAF Summit** will take place on **16 March 2026** during TEFAF Maastricht, 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 in the Netherlands and internationally. The Summit is supported by TEFAF's Global Lead Partner, AXA XL.

### **Deloitte TEFAF Economic Impact Report**

The Summit will mark the launch of the **Deloitte TEFAF Economic Impact Report**, analyzing the economic and social value generated by TEFAF Maastricht for the region. The report examines job creation, regional investment, and long-term economic activity, while supporting a wider discussion of cultural value beyond financial metrics.

### **Keynote Speakers**

The Summit will feature a keynote by **Professor Daisy Fancourt**, a leading authority on arts and health and author of *Art Cure: The Science of How the Arts Transform Our Health*, who will discuss growing evidence that engagement with the arts can reduce anxiety, depression, and loneliness, while easing pressure on healthcare systems. **Kathleen Ferrier**, Chair of the Dutch UNESCO Commission, will also speak, underlining culture's role in social cohesion and international cooperation.

The Summit will further bring together key voices shaping cultural policy and institutional cultural leadership, including **Christianne Mattijsen**, Director of Heritage & Arts at the Dutch Ministry of Education, Culture and Science, and **Sir Tristram Hunt**, Director of the Victoria and Albert (V&A) Museum and former Labour MP, contributing perspectives from both government and museum leadership.

Panel discussions throughout the day will examine how economic data can shape cultural policymaking; how UNESCO perspectives position culture as a driver of inclusion, education, and social resilience; and how arts-based interventions are increasingly recognized as preventative and therapeutic tools across public health, museums, and social services.

**Will Korner**, Head of Fairs at TEFAF, comments: "The TEFAF Summit widens the conversation and heightens awareness on key issues in arts and culture at a moment when it matters most. Amid economic uncertainty and social challenges, the arts are too often seen as peripheral when they could not be more important and wide-reaching. We are looking forward to once more bringing together hundreds of attendees at the Summit to share ideas and case studies on how culture strengthens economies and communities for public policy."

For further information on TEFAF Maastricht including registration details for the TEFAF Summit visit [www.tefaf.com](http://www.tefaf.com).

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## ABOUT TEFAF MUSEUM RESTORATION FUND

The TEFAF Museum Restoration Fund was established in 2012 to support and promote professional restoration and related scholarly research of significant museum artworks. Championing art in all its forms, the fund accepts grant applications from museums around the world, as well as artworks from any period.

## 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 24 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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