

The background of the entire page is a reproduction of Sandro Botticelli's painting 'The Birth of Venus'. It depicts the goddess Venus reclining on a shell, surrounded by winged cherubs (putti) and other figures in a lush, classical landscape. The scene is set against a backdrop of soft, billowing clouds.

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MECC, MAASTRICHT
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TEFAF MAASTRICHT FIRST LOOK

A First Look at TEFAF Maastricht 2022

Amsterdam, NL (June 8, 2022) – The European Fine Art Foundation (TEFAF), today reveals a special preview of 16 works that will appear at TEFAF Maastricht, running from June 25–30, 2022, with an invitation-only Collectors Day on June 24 and until 2pm on June 25, 2022. This “First Look” demonstrates the unrivalled appeal of TEFAF Maastricht as a destination for private and institutional collectors. This year, TEFAF celebrates its 35th edition.

No other fair offers the same quality, breadth, and depth of artworks under one roof. TEFAF Maastricht brings together 242 dealers, of which 215 are returning, 21 are exhibiting for the first time, and 6 dealers are taking part in TEFAF Showcase. The dealers represent 20 countries in total.

TEFAF Maastricht will once again provide collectors, museum curators, art market professionals and enthusiasts with the opportunity to experience 7,000 years of art history, within the historic city of Maastricht.

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

Members of the press may apply for admittance to the press preview day, June 24, 2022 and accreditation via [here](#).

NOTE TO EDITORS: THE WORKS OF ART CONTAINED IN THIS SELECTION HAVE NOT YET ALL GONE THROUGH THE FAIR VETTING PROCESS.



Frans Pourbus the Younger

Vincenzo Gonzaga, Duke of Mantua (1562 – 1612)

1602

Oil on canvas

77.5 x 61 cm (30.5 x 24 in.)

PRESENTED BY THE WEISS GALLERY

Copyright The Weiss Gallery, London

This portrait demonstrates the masterly realism that is characteristic of the virtuoso Fleming, Frans Pourbus II. The artist, who was arguably the most sought-after court portrait painter throughout western Europe during the first decades of the seventeenth century, here depicts his greatest patron, Vincenzo Gonzaga, the Duke of Mantua, in an imperial manner appropriate for a revered European prince.



Ferdinand Barbedienne (1810 – 1892); the design attributed to Édouard Lièvre (1828 – 1886)

A 'Japonisme' Patinated Table

Circa 1870

Chinese enamel; gilt and patinated bronze

89 x 87 x 56 cm (35 x 34 x 22 in.)

PRESENTED BY ADRIAN ALAN LTD

The rare and important table encapsulates the fashion for 'le style japonais et chinois' which swept Paris in the mid-19th century and was inspired by Empress Eugénie's Musée chinois at the Château de Fontainebleau and the opening of trade with Japan.



André Sornay (1902 – 2000)

Two bridge armchairs

Circa 1937

Mahogany and brass nails and solid mahogany. Brass trim

85.1 x 55.1 x 59.9 cm (33.5 x 21.7 x 23.6 in.)

PRESENTED BY ALAIN MARCELPOIL

The set was awarded the bronze medal at the *Exposition internationale des arts et techniques de la vie moderne*, in 1937.



Pietro Papi

Pair of historiated amphorae

17th century

Maiolica

80 cm (31.5 in.)

PRESENTED BY ALBERTO DI CASTRO

Copyright Antichità Alberto Di Castro

Two previously unpublished amphorae signed and dated “NELLA BOTEGA DEL PAPI L'ANNO 1670 IN URBANIA”. These are important additions to the field of 17th century majolicaware production and also represent the earliest work attributable to Pietro Papi.



Greek enthroned goddess, Thebes

Circa 540-20 BC

Terracotta

22.5 cm (8.9 in.)

Presented by Charles Ede

PRESENTED BY CHARLES EDE

This extremely fine polychrome statuette of a seated goddess once belonged to the esteemed collector Lieutenant General Pitt Rivers (1827 – 1900).



Luca Giordano (1634 – 1705)

The Triumph of Galatea

Circa 1675

Oil on canvas in a very fine pine frame,
probably Venetian

251 x 302 cm (98.8 x 118.8 in.)

PRESENTED BY COLNAGHI

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This recently discovered *Triumph of Galatea* by Luca Giordano, which comes from a noble private collection in Venice, is a magnificent addition to the artist's known *oeuvre*.



Bari Statuette

1840-80

Wood

42.5 cm (16.7 in.)

PRESENTED BY BERNARD DE GRUNNE

Copyright Frédéric Dehaen

This is an exceptional and finely carved figurative piece from South Sudan.

Master of the Coronation of Charles VI and collaborator

Histoire ancienne jusqu'à César and *Faits des Romains*

Circa 1370-80

Illuminated manuscript with tempera, ink and gold on vellum

40 x 28.5 cm (15.7 x 11.2 in.); 2 vols. 347 (194 – 153) leaves

PRESENTED BY DR. JÖRN GÜNTHER RARE BOOKS AG

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With 76 column-wide miniatures and two half-page frontispieces, this work is fit for a king and may well have been intended for one. The layout of the text and the style of the decoration bear close resemblance to the great historical works written and illustrated for King Charles V.





Giovanna Garzoni (1600-70)

The Virgin of the Chair

Tempera and gold on velum

23.5 x 23.5 cm (9.3 x 9.3 in.)

PRESENTED BY ROB SMEETS GALLERY

This is a delicate and finely executed depiction of the virgin and child, encased within an impressive frame by one of Italy's finest female old master painters.



Henry Moore (1898 – 1986)

Maquette for Mother and Child with Apple

1956

Bronze

21.5 x 9.5 x 11.5 cm (8.5 x 3.8 x 4.6 in.)

PRESENTED BY VAN DE WEGHE

Copyright Van de Weghe

A quintessentially illustrative work by Henry Moore, *Maquette for Mother and Child with Apple* was formerly in the collection of the Museum of Modern Art in New York.



Georg Baurath

*A Cockerel-shaped cup called
'Schützenfestprize'*

1601

Parcel-gilt silver

15.3 x 15.5 cm (6 x 6.2 in.)

PRESENTED BY GALERIE KUGEL

Copyright Guillaume Benoit

This cup was the winning prize for a *Schützenfest*, a shooting festival held in 1601 in Stulweissenburg or Székesfehérvár located in central Hungary. The event took place soon after the City had been liberated from the Ottoman Turks by Giulio Cesare Russo (1559 – 1619) called Lawrence of Brindisi, a Roman Catholic Franciscan priest, who was later canonized.



Francis Picabia (1879 – 1953)

Untitled (La Magie du hasard)

1948

Oil on cardboard mounted on panel

104.5 x 74.5 cm (41.2 x 29.4 in.)

PRESENTED BY DAVID LÉVY & ASSOCIÉS

Copyright Courtesy Galerie David Lévy

Surrealism continues to have wide reaching appeal with collectors and enthusiasts around the world, and this large-scale work by Picabia will be a notable draw at the fair.



Thomas Gainsborough, R.A. (1727-88)

Wooded Landscape with Cattle and Goats

Black and white chalk, with stumping, on buff paper, backed
22.9 x 29.4 cm (9 x 11.5 in.)

PRESENTED BY STEPHEN ONGPIN FINE ART

Landscape drawings account for over three-quarters of Gainsborough's output as a draughtsman and include some of his finest works. This finished drawing, of remarkable richness of color, may be dated to the late 1760s or early 1770s, when Gainsborough was living and working in Bath.



Vik Muniz (b. 1961)

Demoiselles d'Avignon, Pablo Picasso (Surfaces)

2022

Mixed media

152.4 x 144.8 cm (60 x 57 in.)

PRESENTED BY BEN BROWN FINE ARTS

Copyright the Artist, Courtesy of Ben Brown Fine Arts

This work is one of the most contemporary pieces to be offered at TEFAF Maastricht and is a captivating and comprehensive re-imagining of an important work by Pablo Picasso.



Jean Royère (1902-81)

'Persane' floor lamps

1953

Gilded steel

183 x 70 cm (72 x 27.5 in.)

PRESENTED BY GALERIE LEFEBVRE

These two highly distinctive, almost Gothic style lamps were exhibited in 1954 at the Salon des Arts Ménagers, Paris.



Buddha Sakyamuni

First half 15th century

Bronze

106 cm (41.7 in.)

PRESENTED BY MARCEL NIES ORIENTAL ART

Life-size Buddha images originating from the Sukhothai kingdom are extremely rare in western collections, especially of this level of quality and condition. In terms of Buddhist art, the Sukhothai workshops refreshed the canon entirely and the features and characteristics of classical Buddhist iconography adopted an ideal presentation of Buddha – the superhuman being.

About AXA XL

TEFAF and AXA XL, its Lead Partner for TEFAF Maastricht, share the view that there's more to art than meets the eye.

AXA XL, the property & casualty and specialty risk division of AXA, provides insurance and risk management products and services for mid-sized companies through to large multinationals, and reinsurance solutions to insurance companies globally. We partner with those who move the world forward. To learn more, visit www.axaxl.com.



About TEFAF

TEFAF is a not-for-profit foundation that champions expertise and diversity in the global art community, evidenced in the exhibitors selected for its two fairs, which take place annually in Maastricht and New York. TEFAF acts as an expert guide for both private and institutional collectors, which inspires lovers and buyers of art everywhere.

About TEFAF Maastricht

TEFAF Maastricht is widely regarded as the world's premier fair for fine art, antiques, and design, showcasing the finest art works 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.

TEFAF Maastricht will be held in the MECC Maastricht from June 25-30, 2022. June 24 and until 2PM on June 25 by invitation only.

About TEFAF New York

TEFAF New York was founded in early 2016, originally as two annual art fairs in New York 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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