

HIGHLIGHTS

# TEFAF MAASTRICHT

MARCH  
11–19

MECC  
MAASTRICHT



# Unparalleled Calibre of Historical Works and Rediscovered Masterpieces

## Mark TEFAF's Return To Maastricht

MARCH 9, 2023 • MAASTRICHT, NL

The 2023 edition of TEFAF from The European Fine Art Foundation returns to the MECC in signature style with historic rediscoveries, unparalleled works of art and museum-standard collectibles from a diverse breadth of exhibitors. TEFAF Maastricht 2023 runs from 11 – 19 March. The invitation-only Preview Days take place March 9 and 10, between 11 AM – 7 PM.

Alongside the world's leading art dealers, TEFAF Maastricht also welcomes an expanded Showcase section dedicated to young and emerging dealer talent. In 2023, there are 10 participating galleries, whereas in previous years there have been 6. The TEFAF Showcase 2023 participants are Ambrose Naumann Fine Art (USA); Ben Hunter (UK); Callisto Fine Arts (UK); Elliott Fine Art (UK); Frédérick Mouraux Gallery (Belgium); Galerie Maxime Flatry (France); Miriam Di Penta Fine Arts (Italy); Pingel Rare Books (France); Willoughby Gerrish (UK); and Zebregs&Röell Fine Art and Antiques (Netherlands).

The 36th edition of TEFAF Maastricht will also see a broad and dynamic curation of talks, events, and tours for its visitors: TEFAF Talks, TEFAF Meet the Experts, and TEFAF Tours.

A selection of 33 highlights which will be shown at the fair follow:



PHOTO COURTESY OF ENDLICH ANTIQUAIRS

PRESENTED BY ENDLICH ANTIQUAIRS, BOOTH 231

## Dirck van Rijswijck, (1596 – 1680)

*A plaque with a flower festoon above a table*

Circa 1665

Touchstone (slate), mother-of-pearl, bone and marble

29.8 cm x 29.8 cm

Endlich Antiquairs presents this hitherto unpublished plaque by Dirck van Rijswijck. It is a rare example of his artistic skills. A celebrity of his own time, Van Rijswijck was particularly admired for the extraordinary naturalism he achieved with his mother-of-pearl inlays.



PRESENTED BY MENTINK & ROEST, BOOTH 185

### *Automaton Renaissance türmchenuhr (clock)*

Circa 1585

Gilt brass, silver

40 cm x 20 cm x 20 cm

This clock with two automata and quarter striking is very rare. Mentink & Roest present the piece as the only known *turmchenuhr* to display an automaton depicting Emperor Charles V and the Electors. When the *turmchenuhr* strikes the quarters, the rooster is set in motion. When the hour is struck, the circle of dignitaries turns until the next elector stops to greet the sitting emperor.

PHOTO COURTESY OF MENTINK & ROEST



PHOTO COURTESY OF THE MAYOR GALLERY

PRESENTED BY THE MAYOR GALLERY, BOOTH 431

## Giorgio de Chirico (1888 – 1978)

*Oreste e Pilade*

1928

Gouache, charcoal, black chalk and estompe on paper

84 cm x 61 cm

The *Oreste e Pilade* is a beautifully executed charcoal grisaille of a classical theme of the two vengeful cousins, Orestes and Pylades from Homer's *The Odyssey*, that de Chirico often revised during his career. Drawn in 1928 during the artist's Metaphysical period, it depicts two melancholic, statuesque figures seated together in contemplation. The piece has been recently returned to The Mayor Gallery after a period on loan to the Palais de Tokyo in Julien Gaillard's exhibition, *Humpty/Dumpty*.



PHOTO COURTESY OF GALLERIA CONTINUA

PRESENTED BY GALLERIA CONTINUA, BOOTH 464

## Ai Weiwei (1957)

*Black chandelier in Murano glass*

2017-2021

Black Murano glass

240 cm x 180 cm x 180 cm

A glass assemblage of human skulls, skeletons, animal bones, internal organs and crabs, Ai Weiwei's black Murano glass chandelier, presented by Galleria Continua, reimagines a classic Venetian chandelier and reverses the object's function and connotations. It serves as a brutal reminder of man-made disasters around us and the way humankind impacts the natural world.

PRESENTED BY JASKI GALLERY, BOOTH 444

## Karel Appel (1921 – 2006)

*Vragende Kinderen (Questioning Children)*

1949

Gouache on paper on board

57 cm x 76 cm



PHOTO COURTESY OF JASKI GALLERY

Appel's 1949 work on paper is an excellent example of a quintessential work of the CoBrA movement. CoBrA was an avant-garde art movement that emerged in the aftermath of World War II. The subject matter, depicting children asking questions about the war, is typical for Appel his early CoBrA works. *Questioning Children* is one of the largest works on paper Appel made in 1949. The work has been on loan to several museums over the years and has been in a private collection for over 20 years.



PHOTO COURTESY OF SIMON TEAKLE FINE JEWELRY & OBJECTS

PRESENTED BY SIMON TEAKLE FINE JEWELRY & OBJECTS, BOOTH 146

## *Bulgari Emerald and Diamond Trombino Ring*

Circa 1960

Emerald, diamond and platinum

Emerald 10.94 carats

Originally designed in 1932 by Giorgio Bulgari as an engagement ring for his wife, the *Trombino*, meaning ‘little trumpet,’ has become one of Bulgari’s most recognized designs with a rectangular cut emerald within a pave set and baguette cut diamond platinum mount. The piece comes with certification from the American Gemological Laboratories stating that the emerald of 10.94 carats is of Colombian origin with minor oil enhancements.



PHOTO COURTESY OF WILDENSTEIN & CO. INC

PRESENTED BY WILDENSTEIN & CO. INC, BOOTH 302

## Giovanni Boldini (1842 – 1931)

*Portrait of Cléo de Mérode*

1901

Oil on canvas

97.79 cm x 81.28 cm

The sitter for this work, which is one of Boldini's most dazzling and seductive masterpieces, was the French ballet dancer, Cléopâtre-Diane de Mérode. She was a leading ballerina at the Paris Opera and was renowned for her beauty and wit.

PRESENTED BY GALERIE MARIA WETTERGREN, BOOTH 708

## Mathias Bengtsson (1971)

*Membrane Table*

2021

Marble

40 cm x 188 cm x 96 cm



PHOTO COURTESY OF GALERIE MARIA WETTERGREN

In Mathias Bengtsson's latest masterpiece of organic design, the Danish designer pushes marble to the limit by means of ancient craftsmanship and artificial intelligence. As a result of several years of research, Bengtsson has invented a computer program in which a 'digital seed' grows in a virtual world, imitating the rules of nature. The form of the *Membrane Table* is conceived from one of these digital seeds.



PHOTO COURTESY OF GALERIE LÉAGE

PRESENTED BY GALERIE LÉAGE, BOOTH 123

## André-Charles Boulle (1642 – 1732)

*Chest in Boulle marquetry*

Circa 1685-1700

Tortoiseshell, brass, pewter, ebony, chased and gilt bronze

31.5 cm x 57.5 cm x 38.5 cm

Attributed to André-Charles Boulle, this chest is covered with fine marquetry, bearing sophisticated interlacing, in *partie* and *incontrepartie*. Although it was neither invented nor exclusively practised by Boulle, this type of marquetry bears his name today.



PHOTO COURTESY OF WARTSKI

PRESENTED BY WARTSKI, BOOTH 240

## Jules-Jean-François Fossin (1808-1869)

*A rare gem-set butterfly*

Circa 1850

Gold, diamonds, rubies, emeralds and pearl

7.8 cm x 9.5 cm

Fossin was a distinguished jeweller who translated subjects drawn from the natural world into multi-colored precious stones with effortless grace and intelligence. He was trained and worked alongside his father, Jean-Baptiste Fossin, head of the workshop of Jean-François Nitot whose father was the jeweller and goldsmith to Napoleon I. Given the dating of the poinçon as well as the provenance of the jewel, it is likely to have been presented to Caroline Fraser, the consort of Prince Lucien Murat and nephew of Napoleon I.



PHOTO COURTESY OF ÅMELLS

PRESENTED BY ÅMELLS, BOOTH 352

## Helmer Osslund (1866 - 1938)

*Mullfället, Autumn landscape from Jämtland*

1913

Oil on canvas

98 cm x 222 cm

Osslund was a painter and pioneer of Synthetism in Sweden, having studied under Paul Gauguin in Paris in the 1890s. From Gauguin, Osslund learned not only to think in terms of Synthetism and perceive the large volumes in the landscape but also to make maximum use of the contrast effect that can be achieved through the conscious use of complementary colors.



PHOTO COURTESY OF EPOQUE FINE JEWELS

PRESENTED BY EPOQUE FINE JEWELS, BOOTH 235

## Frédéric Boucheron (1830 – 1902)

*An Art Nouveau dragonfly brooch mounted in platinum and gold*

Circa 1900

Diamond, sapphire, chrysoberyl, platinum and gold

7.7 cm x 2.5 cm

Although the Art Nouveau vibe had only little impact on the creations of the Maison Boucheron, Boucheron did make some magnificent Art Nouveau dragonflies and insects. This Art Nouveau dragonfly brooch perfectly illustrates how Boucheron, a traditional jeweller at heart, succeeded in combining the elegant lines of Art Nouveau with traditional gemstones such as sapphires and diamonds, resulting in a beautiful graphic scheme. Boucheron pieces from this period are rare and highly sought after by museums and collectors.



PHOTO COURTESY OF DAY AND FABER

PRESENTED BY DAY AND FABER, BOOTH 611

## Master Artemio (active in 1491)

*A stooping monk lifting a pillar*

1491

Pen and brown ink

165 cm x 160 cm

15th-century Italian drawings are rare enough, but to have one which has an unbroken provenance back to its creation is exceptional. It was part of an album assembled at the turn of the 16th century by the Veronese painter Antonio II Badile, and its preservation in this album, which was only split up in the 1960s, accounts for its exceptional condition.



PHOTO COURTESY OF GALERIE DELALANDE

PRESENTED BY GALERIE DELALANDE, BOOTH 228

*Portolan printed and colored on goat skin  
made in Amsterdam*

Circa 1660-1680

Goat skin

87 cm x 70 cm

Signed "Peter Goos/Johannes van Keulen," this portolan is one of two known by the same maker. Its counterpart is in the Rotterdam Marine Museum. The left part corresponds to Europe and the Mediterranean Sea up to Turkey, and the right shows the boreal part of the world from Canada to Novaya Zemlya, Russia.



PHOTO COURTESY OF ELFRIEDE LANGELOH

PRESENTED BY ELFRIEDE LANGELOH, BOOTH 163

*August Rex Beaker Vase from the Tower Room  
of the Dresden Residence Palace*

1738

Hard-paste porcelain, enamel painting

24.4 cm x 16.5 cm

From the Royal Porcelain Cabinet in the Tower Room of the Residence Palace in Dresden, this beaker vase is decorated with the 'Vogelbaum' motif (after a Chinese famille verte model), which was popular on tableware in Meissen, but it rarely appeared on vases. King Augustus III commissioned the vases to obtain 'the best products of the Meissen porcelain manufactory,' and this vase was part of the commission. The counterpart to this vase is in the V&A Museum, London.



PHOTO COURTESY OF ALON ZAKAIM FINE ART

PRESENTED BY ALON ZAKAIM FINE ART, BOOTH 459

## Hans Hofmann (1880 – 1966)

*The Eye*

1952

Oil on canvas

153.7 cm x 92.7 cm

Produced near the end of his prolific life, *The Eye* is an excellent example of Hofmann's sensational ability to adopt different forms of abstraction throughout his practice. Built upon his interest and preoccupation with Cubist principles, this work demonstrates his characteristic 'push and pull' technique where colors and geometric shapes interact, creating tension and movement across the canvas.



PHOTO COURTESY OF DICKINSON

PRESENTED BY DICKINSON, BOOTH 356

## Sir Anthony van Dyck (1599 – 1641)

*Saint Jerome*

Circa 1616-1617

Oil on canvas

102.5 cm x 88.2 cm

Discovered unattributed in a small auction in France, *Saint Jerome* had been sitting unnoticed in a private collection and was covered in many layers of dirt. The painting was sent to a conservation studio and after painstaking restoration work, the original paint layers were magically uncovered. This major discovery dates from the early period of Sir Anthony van Dyck, executed while the young artist was working closely with Sir Peter Paul Rubens in Antwerp. It probably represents Van Dyck's first treatment of the subject.



PRESENTED BY DANIEL KATZ GALLERY, BOOTH 102

## Claude Michel, called Clodion (1738 – 1814)

*Leda and the Swan; and The Bath of Venus*

Circa 1780-1782

Terracotta preparatory reliefs

33 x 98.4 x 5.7 cm, and 33.7 x 97.1 x 6.4 cm respectively

Commissioned by one of the greatest aesthetes and collectors of his day baron de Besenval (1721-1791), for one of the grandest projects in 18th-century Paris by his architect Brongniart, these preparatory presentation sketches are some of the largest terracotta works produced by Clodion, the undisputed master of that medium, for the two stone reliefs now held in the Louvre.

PHOTO COURTESY OF DANIEL KATZ GALLERY



PHOTO COURTESY OF NIES ORIENTAL ART

PRESENTED BY NIES ORIENTAL ART, BOOTH 156

## *Manjusri*

Circa 1300

Gilded copper alloy, inlaid with semi-precious stones

30 cm x 12.5 cm x 6 cm

The early Malla kingdom in Nepal produced some of the finest bronzes in Asia, including this striking figure of Manjusri. The statue's technical sophistication and animated expression testify to the renowned Newari casting workshops based in the Kathmandu valley. The lavish decorations, copious gilding, and traces of blue pigment indicate that this sculpture was commissioned by a wealthy Tibetan donor. The graceful movement and lively volume are noteworthy and add to the rarity of this artwork.

PRESENTED BY HELGA MATZKE, BOOTH 188

## Ignaz Joseph Würrth

*A Silver serving bowl with warming cloche from the second ceremonial service of Duke Albert of Saxony-Teschen*

Circa 1779-1782

Silver

Such a top-class object is rarely found on the art market. The ensemble consists of two parts and consists of a rectangular, flat bowl with a matching cloche.

The dome-shaped warming cloche shows characteristic features of courtly classicism. The lower end of the cloche is surrounded by a wavy meander pattern, referred to in the literature as the "running dog". The central recessed area of the cloche is structured by fluting, above which there is a narrow, stylized leaf frieze. The cupola, which tapers towards the top, is decorated with slender gadroons. A naturalistic looking still life composition serves as the knob.



PHOTO COURTESY OF HELGA MATZKE



PHOTO COURTESY OF ADRIAN ALAN

PRESENTED BY ADRIAN ALAN, BOOTH 194

## François Linke (1855 – 1946)

*La Grande Bibliothèque*

Circa 1900

Gilt-bronze, oak, mahogany, bois de violette, bois de satiné

377 cm x 325 cm x 84 cm

A highly important sculptural vitrine cabinet made for the Paris Exposition Universelle of 1900, designed and made by François Linke and Léon Messagé. Christopher Payne notes with reference to the records left by François Linke that only three examples of *La Grande Bibliothèque* were made. The present Grande Bibliothèque is one of two examples to have survived, the other is in a private collection. The third was tragically broken up and only parts of it are known to have survived.



PHOTO COURTESY OF SÃO ROQUE

PRESENTED BY SÃO ROQUE, BOOTH 179

## *An Indo-Portuguese, sadeli and ivory "chapel" cabinet*

Circa 1580 - 1620

Teak, ebony, ivory, sadeli, and iron with gilt copper fittings

52.5 cm x 39.0 cm x 31.0 cm

Despite its unusual, probably locally derived gabled top, known as a chapel, this cabinet follows a European prototype for storing precious objects and documents. Although sadeli work is more common in Sindh, the figurative motifs of this cabinet are characteristic of the Gujarati production commissioned by the Portuguese in the 16th and early 17th centuries. There is a similar cabinet in the V&A Museum, London.

PRESENTED BY ARTUR RAMON ART, BOOTH 251



PHOTO COURTESY OF ARTUR RAMON ART

## Joaquín Sorolla (1863 – 1923)

*Girls on the Beach*

1906

Oil on canvas

209.5 cm x 91.5 cm

*Girls on the Beach* is an emblematic masterpiece of the great Spanish master, Sorolla. This composition is recurrent in different works of the painter, a scene he must have often seen in his native Valencia, where he settled back right in this year. Sorolla's masterful use of color stands out, both in the clothes of the figures and in the light of the late afternoon sun. The painting was exhibited in the Sorolla Museum in Madrid until February 2023.



PHOTO COURTESY OF ML FINE ART

PRESENTED BY ML FINE ART, BOOTH 446

## Alberto Burri (1915 – 1995)

*Cretto*

1973

Cellotex

51 cm x 36 cm

ML Fine Art presents *Cretto*, a piece of acrovinilic on cellotex, which was exhibited at the Castelbasso, Palazzo Clemente in August 2009. Born in 1915, Alberto Burri was a doctor before the war, a combat medic in Libya during it, and finally a prisoner in Texas, where he started painting. The connection between his scarred, scorched compositions and the war-ravaged wasteland of the Italy to which he returned in 1946, a place of economic and psychological collapse.



PHOTO COURTESY OF ROSSI & ROSSI

PRESENTED BY ROSSI & ROSSI, BOOTH 130

## *A Bodhisattva or the Sun God Surya*

Circa 1000 AD

Copper alloy, traces of gilding, inlaid with semi-precious stones

Height: 123cm

This elegant and slender male figurative sculpture is clearly the work of Newar artisans who originated in the Kathmandu Valley. Newar craftsmen were skilled in casting and modelling, as demonstrated by the present sculpture's gentle facial expression and the outline of his elegant body. Such large metal images of deities are rare. This particular figure may well be the largest to have been found to date and is comparable to the two large bodhisattva images from Tibet probably made in a Newar workshop.

PRESENTED BY SALOMON LILIAN, BOOTH 308

## Paul de Vos (c.1592 - 1678)

*The Triumph of Neptune with the Fruits of the Sea*

Circa 1635

Oil on panel

204 cm x 343 cm



PHOTO COURTESY OF SALOMON LILIAN

Impressive if only for the canvas's sheer size, it is the spectacle of all these vibrant life-size fish, so colorful and palpable, rendered with stunning accuracy, that causes an overwhelming effect in De Vos' *The Triumph of Neptune with the Fruits of the Sea*. However, behind this supposed realism is a carefully constructed composition, a masterly organisation of volumes, arranged with a keen feeling for shape and space, a Baroque masterpiece.

PRESENTED BY LES ENLUMINURES, BOOTH 243

## The Master of Guillaume Lambert (active about 1475 - 1485)

*The "Le Saunier" Hours*

Circa 1490-1500

In Latin and French, illuminated manuscript on parchment

15.2 cm x 8.9 cm

Medieval 'best-sellers,' Books of Hours, were owned by an increasingly broad section of society, including women from the thriving upper and middle classes. *The 'Le Saunier' Hours* was made in Lyon at the dawn of the Renaissance and features a remarkable portrait of the female patron kneeling in prayer with her Book of Hours in front of her. It is known that her family name is Le Saunier thanks to the heraldic shield on the border, and her name was perhaps Catherine, as the saint known for her wisdom stands behind her.



PHOTO COURTESY OF LES ENLUMINURES



PHOTO COURTESY OF GALERIE KARSTEN GREVE

PRESENTED BY GALERIE KARSTEN GREVE, BOOTH 410

## Louise Bourgeois (1911 – 2010)

*Baroque*

1970

Marble

96.6 cm x 64.1 cm x 65.7 cm

In the early 1960s, Bourgeois started working with marble and created an ensemble of anthropomorphic works in stone that she hand-carved. The marble's surface also allowed Bourgeois to play with light and shadow, such as in this work, where she has scratched the surface to accentuate the shadows. *Baroque* is a tribute to the 17th-century master of Baroque sculpture, Gian Lorenzo Bernini, and was exhibited at the MoMA in 1982.

PRESENTED BY WILDENSTEIN & CO. INC., Booth 302

## French Tapestry Works, possibly after Jean Cousin the Elder

*The Triumph of Diana over Venus and Cupid*

Circa 1550

Wool and silk tapestry

377 cm x 246 cm

This important tapestry depicts the goddess of the hunt, Diana, seated on a triumphal chariot. Behind her are the captive and bound figures of Venus and Cupid. It is the central panel of a set of hangings commissioned as a decoration for one of the residences of Diane de Poitiers (1499-1566). The complete series, known as the *Tenture de l'histoire de Diane*, may have originally comprised as many as ten tapestries, of which only eight seem to have survived.



PHOTO COURTESY OF WILDENSTEIN & CO. INC.

PRESENTED BY AMIR MOHTASHEMI, BOOTH 249

*A twelve-panelled Kangxi lacquer screen with a Dutch hunting scene*

Kangxi period, 1662 - 1722

Carved, incised and lacquered wood, painted, brass fittings

119.4 cm x 266.4 cm x 22.2 cm (per panel)

This unique twelve-leaf folding screen made in South China for the local market, belongs to a rare group of about eight other known lacquered screens depicting Dutchmen. It is finely carved and vibrantly decorated on the front with a continuous scene depicting male figures, mostly on horseback, in European attire, framed by the 'one hundred antiques.'



PHOTO COURTESY OF AMIR MOHTASHEMI



PHOTO COURTESY OF LOWELL LIBSON & JONNY YARKER

PRESENTED BY LOWELL LIBSON & JONNY YARKER, BOOTH 306

## Anne Seymour Damer (1748 - 1828)

*Caroline Campbell, Lady Ailesbury*

1798

Marble

53.3 cm x 27.9 cm

Depicting Damer's mother, Lady Caroline Campbell, later Countess of Ailesbury, this remarkably bold piece of sculpture demonstrates Damer's ability both as a designer of powerful neo-classicism and a formidable technician. One of only a dozen documented works in marble by Damer, this bust was first listed by Horace Walpole in his Book of Visitors in 1789, it was engraved the same year by John Jones and later replicated by Damer for her mother's tomb.



PHOTO COURTESY OF LISSON GALLERY

PRESENTED BY LISSON GALLERY, BOOTH 421

## Anish Kapoor (1954)

*Untitled*

2020

Afghan pink onyx

162 cm x 132 cm x 56 cm

Lisson Gallery presents this Afghan pink onyx sculpture, *Untitled*, a notable piece of Kapoor's sculptural output over the last 30 years. Kapoor's stone sculptures, which have been fashioned from marble, alabaster and sandstone, too, invite the viewer to reflect the mysteries of time buried within their form and substance.



PHOTO COURTESY OF MAXIME FLATRY

PRESENTED BY MAXIME FLATRY, SHOWCASE

## Elizabeth Eyre de Lanux (1894 - 1996)

*Desk and chair*

Circa 1932

Brushed oak, ceruse and leather

162 cm x 132 cm x 56 cm

This Eyre de Lanux personal desk and chair belonged to Monsieur Yves Saint Laurent. It is the only known edition of this desk and chair. This piece was purchased in 1982 at auctions in Enghien by Saint Laurent and Pierre Bergé and never appeared on the market since the purchase by the couple.

## 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 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](http://www.axaxl.com).



## 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 March 11- 19, 2023, with an invitation-only opening on March 9 and 10.

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