

FIRST LOOK

TEFAF

MAASTRICHT

MARCH

11–19

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MAASTRICHT



# A First Look at TEFAF Maastricht 2023

FEBURARY 9, 2023 · AMSTERDAM, NL

The European Fine Art Foundation (TEFAF), today reveals a special preview of 27 works that will be presented at TEFAF Maastricht, running from March 11–19, 2023, with an invitation-only opening on March 9 and 10. Enclosed, this “First Look” demonstrates the unparalleled draw of TEFAF Maastricht as a destination for private collectors, museum curators, art market professionals, and enthusiasts.

TEFAF Maastricht is a touchstone for the global art world, offering a peerless breadth, quality, and calibre across categories in the fine and decorative arts. The fair is a distillation of 7,000 years of art history, set against the backdrop of the historic city of Maastricht. The 2023 fair line-up comprises 270 dealers, 13 of whom are first-time exhibitors. Ten galleries will join the expanded TEFAF Showcase section, which since 2008 has led the way in offering a platform at major fairs to newer and younger galleries.

For relevant information regarding TEFAF Maastricht, please visit [www.TEFAF.com](http://www.TEFAF.com).

Members of the press may apply for admittance to the press preview day, March 9, 2023. Register for accreditation by clicking [here](#).

PRESENTED BY GALERIE VON VERTES

## Alexander Calder

*Curly Blue Tail*

1967

Painted metal and painted wire

51,4 x 97,2 x 48,3 cm (20.2 x 38.3 x 19 in.)

*Curly Blue Tail* belongs to Calder's highly stylized anthropomorphic sculptures that draw on the artist's early work in which he created an elaborate circus made entirely out of wire (1926-31). Calder originally trained as a mechanical engineer, but following the completion of his degree, he began to pursue painting. His mathematical skills ultimately influenced his ingenious approach to his work. With a great love for the circus, *Curly Blue Tail* is representative of Calder's favorite subject and one which he focussed on in his early career.



PHOTO COURTESY OF GALERIE VON VERTES





PHOTO COURTESY OF COLNAGHI

PRESENTED BY COLNAGHI

## Alonso Sánchez Coello

*Portrait of a young noblewoman wearing fine jewels and a black dress with gold embroidery in the form of wheat sheaves and a high white ruff collar*

16th Century

Oil on panel

35.2 x 25.3 cm

This beautifully preserved portrait of a young woman in full court dress dates from an important period in Coello's career, when he was active as painter for the Portuguese and Spanish royal families. The high lace ruff, tight collar and richly embroidered black dress compare very closely with the costumes worn by other court figures painted by Sánchez Coello during this time. For example, similarities can be drawn between this piece and his 1571 portrait of Anna of Austria (1549 – 1580) in the Kunsthistorisches Museum, Vienna, and his portrait in the Prado Museum, Madrid, of Isabel de Valois (1546 – 1568), daughter of Henry II and Catherine de Medici. Interestingly, the faces of both of these sitters are imbued with colour, as in this work. This fashion was popular among women at the Spanish court during the period. The use of rouge on the cheeks and lips being thought a homage to the Virgin Mary.



PRESENTED BY BEL ETAGE

## Josef Hoffmann

*Mantle clock*

1903

Executed by: Wiener Werkstätte, model no. M 0005

Marked: JH, WW in oval, monogram KK (silversmith Karl Kallert),  
rose mark

Brtnice 1870 – 1956 Vienna

34 x 33 x 27 cm (13,4 x 12,9 x 10,6 in.)



According to the Wiener Werkstätte archives, only two such clocks were manufactured in 1903, the founding year of Wiener Werkstätte: one for Dr. Spitzer and the other for the Kohn company. This clock is one of the few large and iconic objects, made in the founding year of Wiener Werkstätte, that are again available. Only two such clocks have ever been executed, one silver-plated in copper and the other patinated in copper. Both clocks were sold to wealthy Viennese figures very close to Josef Hoffmann and Wiener Werkstätte.



PRESENTED BY GALLERY 19C

## Jean-Baptiste-Camille Corot

*Venise - Vue du Campo della Carita en regardant le dôme de la salute*

1834

Oil on paper laid down on canvas

26.7cm by 38.1cm



PHOTO COURTESY OF GALLERY 19C

Corot has been hailed as the most poetic landscape painter of 19th-century France and the plein air studies executed on his Italian campaigns were certainly formative in the development of the artist's technique and aesthetic. In this landscape, he focused on the effects of light on the water and the panoramic view, studies that he would continue to practice after returning to France.

Corot's fascination with Venice and adeptness at treating the impressions of light and distance upon space are evident in this view of the Grand Canal. It is a fine example of the open-air painting tradition and of Corot's great sensitivity to nature.





PRESENTED BY BLUMKA

## Baccio da Montelupo (attributed to)

*Lucca Madonna and Child*

1510 – 1515

Terracotta

H: 74.9 cm

Baccio da Montelupo is considered a leading figure of the Florentine Renaissance. The beginning of his career in late 15th century Florence is linked to the Medici circles, alongside Domenico Ghirlandaio and Benedetto da Maiano, and the main religious orders. His definitive establishment in the city of the Medici happened in the early 16th century, marked by his relationship with some of the leading masters of the time such as the Della Robbia. The piece is an example of the practices of early 16th century artistic production and commission mechanisms and dynamics between the artists and patronage.



PRESENTED BY DR. JORN GÜNTHER RARE BOOKS

## Guiart des Moulins

*Bible historique, Genesis – Etablissement de la bible – Vies des Saints – Giovanni Boccaccio, Patient Griselda*

Circa 1416

Manuscript in French and Latin on vellum, illuminated by the Master of the Berry Apocalypse  
France, Paris

Written in dark brown ink in a lettre bâtarde, with running headlines and chapter numbers in red, biblical lemmata underlined in red. Approximately 80 large, illuminated initials in burnished gold and colors. The Bible Historiale is one of the chief works of medieval literature.

Among the passed down copies of the Bible Historiale, this manuscript is the only one that includes the book of Genesis and there is but one other example with the poem of St. Christopher. Equally remarkable is the fact that an interpretation of Boccaccio's Patient Griselda is added.





PRESENTED BY GALERIE KEVORKIAN

## *Bactrian 'Princess'*

Circa 2200-1900 BC

Bactria-Margiana archaeological complex, Oxus Civilisation

10,5 x 9,5 x 5,5 cm (4,1 x 3,7 x 2,1 in.)

Composite chlorite and calcite statuette, in two parts, depicting a seated lady, with an armless body, dressed in a *kaunakes* type sheep fleece garment. Detachable head with straight protruding nose, horizontal mouth and small ears.

In the late 3rd and early 2nd millennium BC, the Oxus Civilization enjoyed an age of prosperity and produced exceptionally fine metalwork, as well as a series of highly distinctive small female statuettes, commonly known as the "Bactrian Princess". A significant question in the research around the princesses concerns who they depict. Most probably, ladies of high rank who took their portraits with them to the tomb.



PHOTO COURTESY OF GALERIE KEVORKIAN

PRESENTED BY JULIUS BÖHLER

## *Maiolica Plate with Peacock feather Motif*

Circa 1510-30

Deruta and Gubbio

Earthenware tin-glazed and lustred, painted in blue, turquoise, yellow, orange, red and golden lustre.

Italy

Diameter: 21 cm

Using the lustre technique, a shimmering, gold-like sheen has been added to this piece. To achieve this, an additional coat of copper oxide is applied to the maiolica that has previously been decorated and fired with other colors, in a separate, final firing at a low temperature.



PHOTO COURTESY OF JULIUS BÖHLER





PRESENTED BY VAN CLEEF & ARPELS

## *Heritage Necklace and Clip Pendant*

*Necklace*

1971

Yellow gold, 13 carved emeralds for about 35.52 carats (Colombia and Russia), 14 carved sapphires for about 32.17 carats (Burma) diamonds

*Clip pendant*

1970

Yellow gold, 17 carved emeralds for about 43.82 carats (Colombia and Russia), 8 carved sapphires for about 13.17 carats (Burma), diamonds

Transformable pieces are a hallmark of Van Cleef & Arpels designs. The clip may be worn as a pendant and the necklace may be worn with or without the pendant. Provenance can be found in the collection of a prominent American investment banker; this piece has remained in the same family until today.

PRESENTED BY ADRIAN SASSOON

## Bouke de Vries

*Meissen Memory Vessel with Seals*

2022

Contemporary glass following the original form of its contents; the collected remains of an 18th century Meissen porcelain vase with parchment paper cover

27 x 15 cm (10,5 x 5,7 in.)

Using his skills as a trained restorer, artist Bouke de Vries reclaims broken pots after their accidental trauma, giving them a new purpose and unique beauty. In many instances the trauma to a once-valuable object has rendered it, in the words of one collector, 'not worth the cost of conserving', despite its still being imbued with all its history, including the skill of its manufacture, the maker's individual artistry and the piece's cultural context and significance.





PRESENTED BY GALERIE MARCILHAC

## Paul Dupré-Lafon

*Paul Dupré-Lafon's personal desk set*  
Circa 1928

Set including a blackened pear-wood desk, central mahogany compartment opening with three sliding elements, two sheathed with red leather, and fitted in the top. Two side drawer units, brass handles, bronze support elements; a swiveling armchair upholstered with red leather, blackened pear-wood and brass base; a pear-wood paper bin; a desk lamp by Poul Henningsen, golden brass structure, white opaline and red lacquered metal shades.

Paul Dupré-Lafon was a French designer and architect known for his Art Deco furniture. His work sits at the intersection between his Cubist philosophy and the principles of mid-century modern design.



PHOTO COURTESY OF GALERIE MARCILHAC

PRESENTED BY VANDERVEN, ORIENTAL ART

## *Camel with Foreign Rider*

Circa 618-906 AD

China, painted pottery, from the Tang Dynasty

98,5 x 33 x 75 cm (38,7 x 12,9 x 29,5 in.)



With its neck turned, head rearing back and its mouth open in a bray, this pottery figure of a camel appears to be in motion. It carries its rider between the pronounced humps and the whole is rendered with extraordinary realism. In China, camels were referred to as 'ships of the desert,' imported from Turkestan and Mongolia. They became representative of foreign travelers coming to Xian, China in the 8-9th century via the Silk Road. They represented the essential means of transportation for merchants wishing to trade between China and the oasis cities of Central Asia, Samarkand, Syria, and Persia.



PRESENTED BY FRIEDMAN BENDA

## Faye Toogood

*Mound II*

2022

Hand-carved oak

Edition of 8, AP 3/4

Signed and editioned

75 x 140 x 90 cm (29.5 x 55 x 35.5 in.)



Part of the ground-breaking British designer Faye Toogood's *Assemblage 7: Lost and Found* collection, *Mound II*, as signalled by its title, implies an archaeological situation—things that have been somehow lost from view and then reclaimed. The work itself has quite literally been excavated, realized through subtractive hand carving process. The material used for *Mound II* is oak, which has powerful resonance in British history. The simple, muscular form of *Mound II* is also beloved of the British Arts and Crafts.

PRESENTED BY WARTSKI

## Fabergé

*Chrysoprase Brooch*

Gold, diamond, and chrysoprase



The brooch is an exceptional example both in terms of Fabergé craftsmanship and provenance by the workshop of the Holmström family, Fabergé's chief Jewelers. Their later work is characterised by elegant designs with light settings which highlight the beauty of the gemstones, in this case a fine Chrysoprase. The provenance of this brooch is extraordinary, encompassing three European ruling families, the Danish and Greek Royal families and the Russian Imperial family. Queen Olga of Greece, the original owner of the jewel, via her consort's paternal line, is the great-grandmother of His Majesty King Charles III.



PRESENTED BY SPROVIERI GALLERY

## Ilya Kabakov

### *Vertical Painting #1*

The series “Vertical Paintings” belongs to a group of paintings in which depicted reality occupies their entire surface. Both depictions—the upper and the lower—are in different positions: the lower is laid out correctly in the painting; the upper depiction is arranged sideways. There are two different realities in this “vertical painting”: the one represented vertically is a school scene of pupils in a class, with a central figure representing authority, which is shifted sideways on a precarious balance. It runs over a different, more colorful reality, and decomposes into fragments, obstructing the view of a couple on a bench. The relationship between each composition, or ‘reality,’ is built around contrast.



PHOTO COURTESY OF SPROVIERI GALLERY

PRESENTED BY GALERIE LE MINOTAURE

## Anish Kapoor

*Place*

1985

Wood, resin, pigments

90 x 80 x 80 cm

In 1979, Anish Kapoor traveled to India where he discovered powdered pigments. The discovery of the beautiful natural powdered pigment allowed him to transform symbols into reality and render metaphors of light and creation as physical objects. Adopting this within the framework of Western sculptural education he had learnt at Chelsea School of Art, Kapoor was able to bring a new chromatic resonance to his formal understanding.

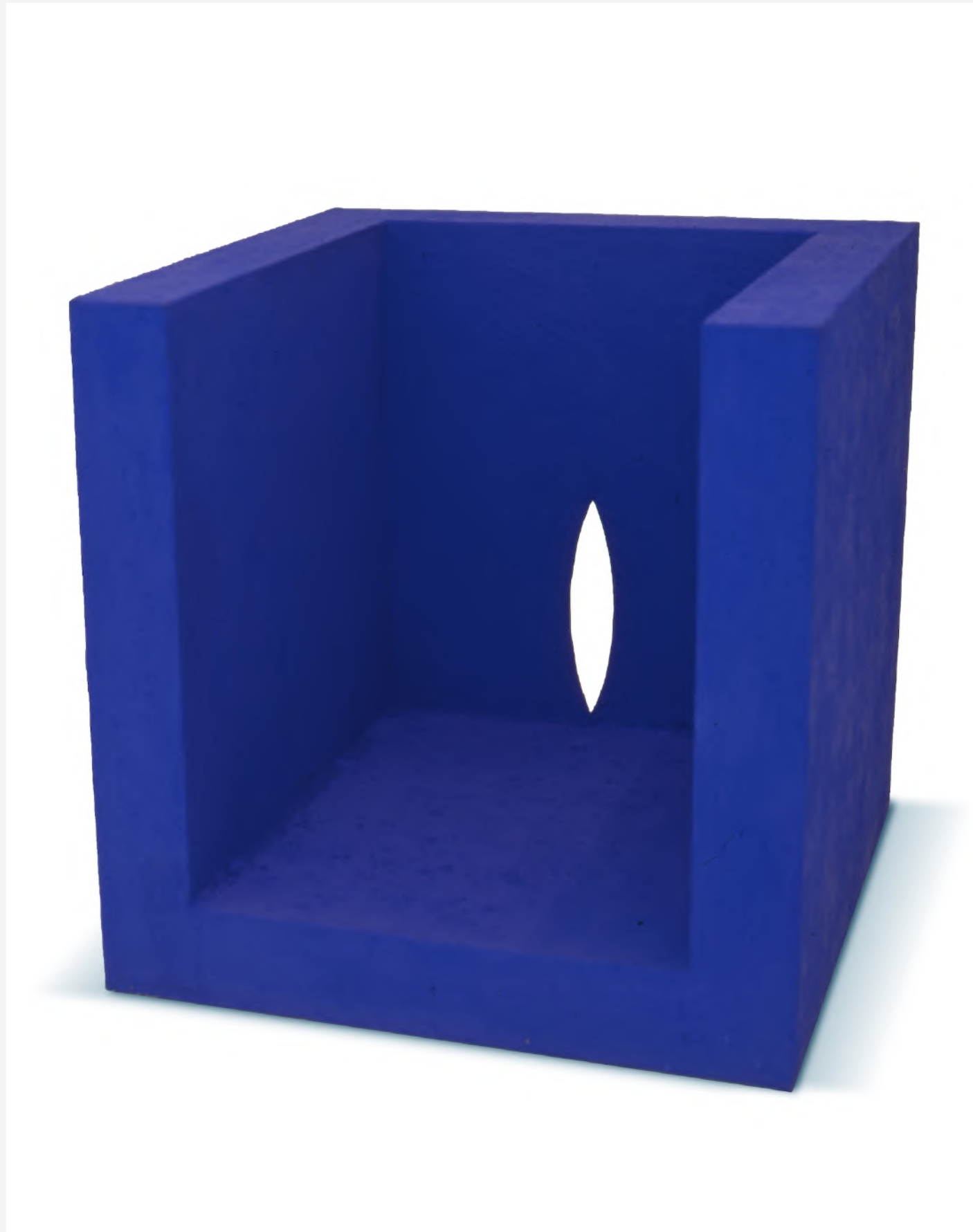


PHOTO COURTESY OF GALERIE LE MINOTAURE



PRESENTED BY ROSENBERG & CO.

## Jean Crotti

*Prière Bolcheviki*

1920

Gouache on paper

61 x 47 cm (24 x 18,5 in.)

In 1920, Crotti began a series of works inspired by the kaleidoscope, exploring the abstractions of light as a means to confront existential and spiritual questions. The series resulted in some of his most prolific works. *Prière Bolcheviki* is an extraordinary representation of his kaleidoscopic works and an eminent embodiment of the themes of spirituality consistent throughout the artist's oeuvre.



PHOTO COURTESY OF ROSENBERG & CO.

PRESENTED BY ARTUR RAMON ART

*Saint Mary Magdalene with her jar of precious ointment*

Style of Jean de Brequessent

Mid 14th-century

Alabaster, with traces of polychromy and gilding

France

H: 55cm

This pleasing Saint Mary Magdalene with her jar of precious ointment is an alabaster made by an anonymous French sculptor in the mid-14th century. The closest parallel that has come to light is an alabaster group of *The Massacre of the Innocents* (now in the Musée des Beaux-Arts at Chambéry) removed from the 'Chapel of the Princes' in the Cistercian Abbey of Hautecombe (Savoie). This was a masterpiece by a Parisian sculptor, Jean de Brequessent, dating from 1331-1342.



PHOTO COURTESY OF ARTUR RAMON ART



PRESENTED BY VAN DE WEGHE FINE ART

## Fernand Léger

*La Femme au Perroquet*

1952

Gouache on paper

63 x 48 cm

Léger focused on subjects combining industrial elements with the natural world in the 1940s and 1950s. The artist vehemently pursued his practice through iconic motifs such as birds, flowers, plants and rolling silhouettes of hills. Léger has proven to be one of the renowned artists of the 20th century and *La Femme au Perroquet* holds its place within his oeuvre as a strong example of his excellence.



PHOTO COURTESY OF VAN DE WEGHE FINE ART



PRESENTED BY SÈVRES

## Johan Creten

*Petite vague pour Palissy* (Small wave for Palissy)

2023

This sculpture pays tribute to the work of the great 16th ceramist and scientist, Bernard Palissy. Using a range of enamels, Creten pays tribute to Palissy by playing with the viewer's perspective, offering imagery and a destabilising sensation of movement, commenting on how the viewer can miss the true meaning of an artwork. Much of Palissy's work focused on the concept of transformation and *Petite vague pour Palissy* uses the same concept. Creten's work takes on old stories and new, creating attractive and atypical forms, where reality and the imaginary converge in an original, colorful and contemporary surrealism. Still, the vulnerability of his compact compositions and languid lines are reminiscent of objects of antiquity.



PHOTO COURTESY OF SÈVRES





PHOTO COURTESY OF GALERIE LUDORFF

PRESENTED BY GALERIE LUDORFF

## Lotte Laserstein

*Selbstportrait mit Palette und Pinsel mit angeschnittener Figur*  
1962

Oil on masonite

Signed and dated

81 x 59 cm (31,7 x 23,1 in.)

Lotte Laserstein (1898-1993) is known above all for her impressive portraits of modern women. Stylistically, she moves between Realism and New Objectivity. The self-portraits, in which she often posed together with her models, play an important role in her work. Her confident gaze towards her reflection in the mirror and the observing counterpart in the front of the canvas emphasises the different levels of reality and time in the painting. She places the portrayed person in the right-hand corner of the picture, rounding off the composition ingeniously.



PRESENTED BY PKM GALLERY

## Chung Chang-Sup

*Tak 88001*

1988

Tak fiber on cotton

97.2 x 130.5 cm



PHOTO COURTESY OF PKM GALLERY

Chung Chang-Sup (1927-2011) was a first-generation master leading Korean modern art and a representative artist of the Dansaekhwa movement. Since the 1980s, Chung has worked on the 'Tak' series that uses 'tak', the main and raw material for traditional Korean paper. The 'Tak' series was created by mixing mulberry bark fiber (tak) with water and spreading it onto the canvas surface using the artist's own hands as a tool. During the process, the artist's role was not to be the subject, treating the material as a means of producing artwork, but just to help reveal the imagination and characteristics of the material itself. He could be said to be uniting the object and the self in both physical and transcendent ways.



PRESENTED BY PETER MÜHLBAUER, KUNSTHANDEL

## Wolfgang Beurer

*The Nativity*

Wing of an Altar (of which the counterpart is in the Bavarian State Collection, Aschaffenburg)

Circa 1485

Oil on gold ground panel

141 x 54 cm

Wolfgang Beurer is considered one of the most innovative artists of the Dürer period and is a former painter of the late Gothic period, active on the Middle Rhine. He is known for his unusual color and light effects in the backgrounds of his panel paintings. His works can be found in important museums, such as Collection Thyssen-Bornemisza in Madrid, Städelmuseum in Frankfurt/ M. and Diözesanmuseum in Mainz.





PRESENTED BY SEAN KELLY

## Shahzia Sikander

*Touchstone*

2021

Glass mosaic with patinated brass frame mosaic edition of 5 with 2 APs (#2/5)  
211.1 x 152.1 cm (83.1 x 59.7 in.)

Pioneering Pakistani-American, Shahzia Sikander, is one of the most influential artists working today. Sikander is widely celebrated for expanding and subverting pre-modern and classical Central and South-Asian miniature painting traditions and launching the form known today as neo-miniature. By bringing traditional and historical practice into dialogue with contemporary international art practices, Sikander's multivalent and investigative work examines colonial archives to readdress orientalist narratives in Western art history.



PHOTO COURTESY OF SEAN KELLY



PRESENTED BY CHRISTOPHE DE QUENETAIN

## Antoine Robert Gaudreaus

*Louis XV Commode 'de vernis a palmes riches'*

Circa 1733-1735

H. 99cm; W. 185cm; Dp. 65cm



PHOTO COURTESY OF CHRISTOPHE DE QUENETAIN

The restoration of this Gaudreaus commode 'de vernis a palmes riches' took place in 2022 to the highest museum standard. The furniture has been restored in 2022 according to the highest museum standards. Removal of the 19th century varnish on the lacquer and on the *ormolu*, removal of the 19th century added lion paws and replacement with models from 18th century original example held at the Residenz, Munich.

PRESENTED BY GALERIE GEORGES-PHILIPPE & NATHALIE VALLOIS

## Jean Tinguely

*Untitled (Briquolage)*

Circa 1974

Steel, Bosch electric sander, vise, wheel

75 x 75 x 49cm



PHOTO COURTESY OF GALERIE GEORGES-PHILIPPE & NATHALIE VALLOIS

Tinguely's work in the 1970s strives to keep the spirit of Dada alive by reproducing one of Duchamp's most famous gestures: stripping a tool of its utility, as evidenced in this work. The artist combines objects with DIY tools - drills, wenchers, hammers, saws. placing scrap metal sculptures on pedestals, a pastiche of high art. Combining a drill and a rotating wheel triggers an absurd, repetitive movement, almost clumsy and humorous. This serves to explore the extreme obsolescence of the mechanical object.



PRESENTED BY DAVID AARON

## *Attic Black-Figure Amphora*

Circa 530- 529 BC

Terracotta

H: 45 cm (17 in.)

A fine Attic black-figure vase depicting the fourth labour of Hercules and on the verso; two female figures possibly Demeter and Persephone, seated in a chariot pulled by winged horses.

The coloring of this black-figure vase sets it apart from other amphoras from the period. In black-figure vase painting, figurative and ornamental motifs were applied with a slip that turned black during firing, while the background was left the color of the clay. With this work, however, there must have been a problem with the heat of the kiln and the resulting carbonisation of the applied slip, as the motifs are still pale red, giving the whole vase a beautiful, ethereal overall effect.



PHOTO COURTESY OF DAVID AARON

## 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.

## 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.

## GLOBAL

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MAGDA GRIGORIAN  
MAGDA.GRIGORIAN@TEFAF.COM

SHERIEN BURGER  
SHERIEN.BURGER@TEFAF.COM

## GERMANY, AUSTRIA, SWITZERLAND

---

BRITTA FISCHER  
BFPR@BRITTAFISCHER-PR.COM  
T +49 61 13 00 877

## UNITED KINGDOM

---

JESSICA CALCUTT  
JESSICA@CULTURALCOMMS.CO.UK  
T +44 (0)7585 142 172

ZOE FIELDS  
ZOE@CULTURALCOMMS.CO.UK  
T +44 07464954771

## THE NETHERLANDS

---

NOEPY TESTA  
NOEPY@ENTESTA.NL  
T +31 (0) 629141054

HEIDI VANDAMME  
INFO@BUREAUHEIDIVANDAMME.NL  
T +31 (0) 629532686

## ITALY

---

ROBERTA BARBARO  
GESTIONE3@STUDIOESSECI.NET  
T +39 04 96 63 499

## UNITED STATES

---

SHARP THINK  
TEFAF@SHARPTHINK.COM

## FRANCE, MONACO, SWITZERLAND

---

GAËLLE DE BERNÈDE  
CONTACT@GBCOM.MEDIA  
T +33 17 54 34 680

## SPAIN

---

HÉCTOR SAN JOSÉ  
HECTORSANJOSE@LIVE.COM  
T +34 625 58 29 41

JULIÁN HERNÁNDEZ  
JULIAN.HDEZ58@GMAIL.COM  
T +34 630 96 37 35

## BELGIUM & LUXEMBOURG

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CHARLOTTE DE BRUIJN UPR BELGIUM  
CHARLOTTE@UPRAGENCY.COM  
T : +32 3 230 30 92