



Shibunkaku (Stand 166) at TEFAF Maastricht 2019

COLLECTOR AND DEALER CONFIDENCE PRECIPITATES SALES THROUGHOUT TEFAF MAASTRICHT 2019

Confidence shone through at the refreshed TEFAF Maastricht 2019, which ran from the 16th – 24th March with Early Acces Day on the 14th March and Preview Day on 15th March. Sales were reported from the opening hours of the Early Access Day and continued throughout the Fair, with works going to private and institutional collectors from around the world. TEFAF Maastricht, the worlds leading art Fair, continues to act as a beacon for the art market, welcoming around 70,000 visitors during the course of the Fair.

Paul Smeets, Chairman of Paintings, said, “the introduction of a new selection protocol and changing the composition of the vetting committees to include only museum curators and academics, has introduced a fresh rigour to TEFAF Maastricht, which has had a marked impact on the look and feel of this year’s Fair”.

As visitors entered TEFAF Maastricht 2019, they were greeted by two eye-catching and fantastical works at **Daniel Katz Gallery** (Stand 100) in TEFAF Antiques. The *Faun* and *Fauness*, by Francesco Toso and previously owned by Elsa Schiaparelli, made for an enticingly macabre entrance into the stand, and it paid dividends. The sculptures, which had an asking price of €385,000 for the pair, were sold to a private European collector.

One of the new exhibitors to the Fair were Kyoto based dealers **Shibunkaku** (Stand 166), who made an exceptional effort with their first TEFAF Maastricht stand. The gallery commissioned artist Mishima Ritsue (b.1962) to create contemporary glass works, designed to complement the 18th-century works on the stand. The concept was well received by collectors as two of the works, *Kodama (Tree Spirit)* and *Nervatura (Veining)*, were sold for \$20,000 and \$25,000 respectively.

Kunsthandel Peter Mühlbauer (Stand 271) sold a pair of Louis XV ormolu-mounted Chinese black and gilt-lacquer serpentine encoignures with Spanish brocatelle marble top, by Jean-Charles Ellaume, to a private English collector. The pair had an asking price of €225,000. One of the highlights of the Fair, the three monumental 'dragoon' vases at **Alessandra Di Castro** (Stand 108) were also sold during the run of the Fair, further demonstrating the wide-reaching appeal of the TEFAF Antiques section to private and public collectors.

Also in TEFAF Antiques, **Dr. Jörn Günther Rare Books** (Stand 109) reported sales throughout the Fair; including an extremely precious 15th-century Book of Hours, illuminated by Masters of the *Grandes Heures de Rohan*. The stunning Book of Hours had been on the market at an asking price of €1.85 million and was sold to a private American collector.

Van Cleef & Arpels (Stand 144), part of TEFAF La Haute Joaillerie situated within TEFAF Antiques, reported the sale of an exquisite necklace with detachable clip, crafted from yellow, pink and white gold, set with yellow sapphires, amethysts and diamonds, for €352,000.

Strong sales were recorded throughout TEFAF Ancient Art. UK based dealers, **Charles Ede** (Stand 426) achieved multiple sales though the run of the fair, with prices ranging from €1,000 to €300,000. Of note is the Roman marble relief with Amazonomachy, c.225 – 250 AD, that was sold to a Dutch national museum for €300,000. New exhibitor **Galerie David Ghezlbash** (Stand 425) were delighted to sell the *Torso of a standing Pharaoh in a walking position*, a black granit, Egyptian work from the Ptolemaic Period, c.323 – 30 BC, to a leading American institution.

Many sales occurred throughout the newly configured TEFAF Design and TEFAF Tribal section, which drew plaudits from both participating exhibitors and collectors. Artist jewellery is a consistent draw for new and existing collectors at **Didier** (Stand 611), with sales ranging from €15,000 to €90,000, of pieces by artists such as Afro Basaldella (1912 - 1976), Georges Braque (1882 - 1963), André Derain (1880 - 1954), and Claude Lalanne (b.1924). 20th-century design also drew attention, with **Modernity** (Stand 622) selling an unusual and special folding vanity cabinet, crafted from Cuban mahogany, ash, brass and mirrored glass by Børge Mogensen (1914 - 1972) to a private collector.

In the Tribal section. **Galerie Meyer – Oceanic & Eskimo Art** (Stand 605) sold the centrepiece of their stand, the *NWC Fore Arms*, two over lifesize forearms, both crafted from one piece of

Wood, originating from Northwest Coast of British Columbia. This striking 19th-century work was sold to a private collector. **Lucas Rattón** (Stand 604) sold a 19th-century mask from Ivory Coast, which embodies the ideal feminine grace for the Gouro, to a private European collector.

Private and insitutional collectors were out in force, acquiring works from the exhibitors in TEFAF Paintings. **Tomasso Brothers Fine Art** (Stand 304), reported numerous sales to buyers from Europe, America and the Far East, including the highlight of their stand, a magnificent Roman *Portrait Head of Emperor Augustus, crowned with a laurel wreath*, carved in white marble with an 18th-century socle, for in the region of €1.4 million. Alongside this was the sale of the beautiful bronze sculpture *Amazone Libyenne*, by Émile-Louis Truffot (1843 - 1895), which had an asking price of €250,000.

The Weiss Gallery (Stand 348) were delighted to return to the city of Maastricht the portrait *Frédéric- Maurice de la Tour d'Auvergne, duc de Bouillon, prince de Condé Sedan et de Rancourt, later Governor of Maastricht and the United Provinces (1605 – 1652)*, oil on panel, by Michiel Jansz. van Mierevelt (1567 – 1641). The work was acquired by the province of Limburg for the Bonnefantenmuseum.

Haboldt & Co (Stand 351) sold two paintings from a series of 12 *Strong Men*, both by Maerten van Heemskerck (1498 – 1574), to the Rijksmuseum. *Samson Carrying Off the Gates of Gaza* and *Pluto and Cerberus*, both oil on panel. The 12 panels were separated after auction in 1946 and are nowadays divided between the Rijksmuseum, which has four panels, Yale University Art Gallery, which also has four panels, and the Allen Memorial Art Museum in Oberlin, which has two panels.

Lampronti Gallery (Stand 377) sold *The construction of the bridge for the feast-day of the Madonna della Salute*, an oil on canvas work by Giovanni Richter (1665 - 1745) for €150,000 to a private collector, whilst **David Tunick** (Stand 382) reported a number of sales ranging from five to seven figures. These included two key works on the stand – *La Tasse de Thé*, 1897, pastel on tan wove paper, mounted on canvas, by Mary Cassatt (1844 – 1926) and *Trois Personnages*, 1965, collage and gouache on paper, by Jean Dubuffet (1901 – 1985). These works both sold to private European collectors.

Moving to TEFAF Modern, a work that had been off the market for over 50 years, *Roses*, 1884, oil on canvas, by Henri Fantin-Latour (1836 – 1904), was sold by **Hammer Galleries** (Stand 406). The work, which had an asking price of \$2.5 million, was sold to a private American collector.

There was strong interest from collectors for works by German artists, indicated by sales at Munich based dealers, **Galerie Thomas** (Stand 534). During the Fair, private collectors acquired

Turm V, 1999, a brass, phosphorus bronze and matte varnish work by Günther Haese (1924 – 2016), asking price €40,000, and *Autumn Landscape with Brown Tree*, 1931, oil on cardboard, by Gabriele Münter (1877 – 1962), which had an asking price of €400,000.

Sophie van Rappard, Associate Director at **Pace Gallery** (Stand 441) says, “TEFAF gives us a strategic platform to strengthen relationships with existing collectors while at the same time start conversations with new collectors. It’s been a huge success. Maastricht’s location in Europe allows for collectors from Germany, Belgium, Holland and France to attend. We also saw and met Spanish and Italian collectors at the weekend. TEFAF provides an interesting opportunity to reconnect with European collectors and institutions, a key market for the galleries we run both in London and Geneva”.

The gallery was pleased to report that the following works were among a number sold at the Fair – *Mauve Chrysanthemum*, 1908, work on paper, by Piet Mondrian (1872 – 1944); *Dialogue*, 2019, by Lee Ufan (b.1936) for \$300,000; *Untitled*, 2011, by Keith Coventry (b.1958) for £20,000.

Situated above TEFAF Antiques on the first floor, sales in TEFAF Works on Paper were vigorous. Continuing the trend of interest in German Expressionist work, **Galerie Utermann** (Stand 712) sold *Legende*, 1913/1914, one of the last works made by August Macke (1887 – 1914), to a private collector, which had an asking price of €110,000.

New exhibitor to the Fair, **Le Claire Kunst** (Stand 702) sold the exceptional black crayon work *Chiron teaching Achilles to shoot with the Bow*, after 1810, by Berthel Thorvaldsen (1770 – 1844) to an American museum, whilst **James Butterwick** (Stand 725) also made institutional sales. A number of works by Ukrainian artist Alexander Bogomozov (1880 – 1930) were sold to the Kröller Müller Museum.

This year’s TEFAF Showcase looked very strong with each of the six exhibitors going to great lengths to create beautifully displayed stands. Their efforts were rewarded by sales to new clients and compliments from both visitors and exhibitors alike. **Galerie Lowet de Wotrenge** (Stand 1) sold a number of works including *The Four Seasons*, a series of four terracotta pieces, attributed to Jan Pieter Bauschet the Elder (1669 – 1728). The work was sold for a six-figure sum to a private collector, who will loan the works to a museum. **ArtAncient** (Stand 2) sold a Paleolithic Flint ‘statement’ handaxe, 400,000 – 150,000 BC, reputedly found at Keswick Mill in Norfolk to the Metropolitan Museum of Art, New York.

The loan exhibition from the Staatliche Kunstsammlung Dresden, which previewed two major openings at the museum of the State Rooms in the Residenz Schloss and Old master galleries in Semperbau that will take place in September and December respectively, was incredibly well received by both exhibitors and visitors.

The 2019 TEFAF Art Market Report: The Chinese Art Market was launched at The TEFAF Art Symposium on Friday March 15th with a presentation by its author, Professor Kejia Wu. In addition to presenting the report, Professor Wu interviewed Kou Qin, President and CEO of Guardian Investment Holdings and General of Guardian Art Centre. Thomas Marks moderating an interesting and lively panel that explored Collectors and Collecting: The Landscape of the Art Market in China with Chinese collector Liu Gang; Adele Schlombs, Director of the East Asian Art Museum, Cologne and Ben Brown of Ben Brown Fine Arts, who is both an exhibitor at TEFAF Maastricht and a Member of the Board of Trustees.

TEFAF Maastricht 2020 will take place from 14th – 22nd March 2020, with Early Access Day and Preview Day taking place on the 12th and 13th March 2020 respectively.

The next TEFAF Fair is TEFAF New York Spring 2019, taking place at the Park Avenue Armory, New York City, from 3rd to 7th May 2019, Early Access Day on the 2nd May. The 2019 exhibitor list for the Fair is available now via www.tefaf.com

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Note for editors:

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TEFAF Maastricht

TEFAF Maastricht, the world's leading art and antiques Fair, is unequalled in the quality of its offering, championing the finest art dealers and experts from around the world. TEFAF is a not-for-profit foundation acting as an expert guide for both private and institutional collectors in a global marketplace, which inspires lovers and buyers of art everywhere. The 32nd edition of TEFAF Maastricht will be held in the MECC Maastricht from 16 – 24 March 2019.

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TEFAF shares its view of art as more than an asset with its principal sponsor, AXA XL Art & Lifestyle. Their partnership provides art collectors with unique expertise covering the full range of risk prevention, conservation, recovery and restoration, to enable them to maintain their collections in the best possible condition. www.axa-art.com

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