

## TEFAF MAASTRICHT 2020



HANCOCKS – TEFAF ANTIQUES – STAND 243

**THE ANGLESEY TIARA**

A Victorian tiara/necklace, formed of a graduated row of old European and old mine cut diamonds which detach to form a rivière necklace. This is surmounted by scroll and cluster motifs, interspersed with curved tines and topped with graduated pear-shaped diamond-set motifs, gold and diamond

Length necklace 42 cm (16.5 in.)

Circa 1890

Please see *Ancestral Jewels* by Diana Scarisbrick, p.89 for a photograph of Marjorie Paget, the Marchioness of Anglesey, wearing the tiara on the occasion of the Coronation of King George VI.

**PROVENANCE**

Marjorie Paget, the Marchioness of Anglesey wore it to the Coronation of King George VI in 1937, when she was photographed for Vogue magazine by the renowned royal photographer Cecil Beaton



DR. JÖRN GÜNTHER RARE BOOKS AG – TEFAF ANTIQUES – STAND 109

**CIRCLE OF THE BEDFORD/DUNOIS MASTERS**

**TALBOT-BEAUCHAMP BOOK OF HOURS**


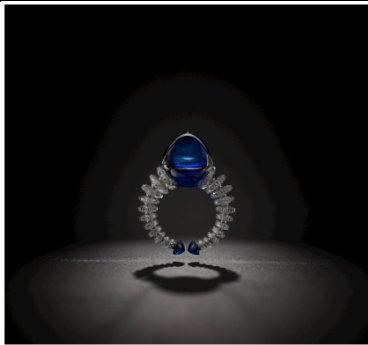

Illuminated manuscript on vellum


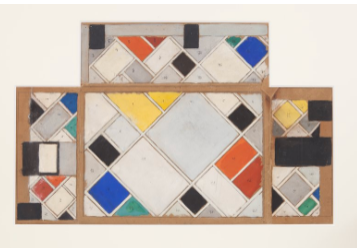
22.1 x 15.5 cm (8.7 x 6.1 in.)




Rouen – circa 1430

**PROVENANCE**

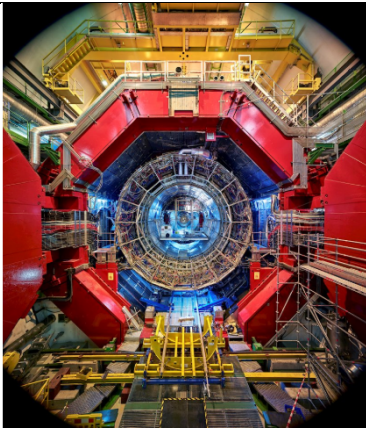


Likely made for Sir John Talbot (circa 1384-1453), later first Earl of Shrewsbury, or for someone in his household or immediate circle; Henry Hucks Gibbs (1819-1907), first Lord Aldenham; Marcel Jeanson (1885-1942); his ms. 6, with his bookplate; Private collection, Europe

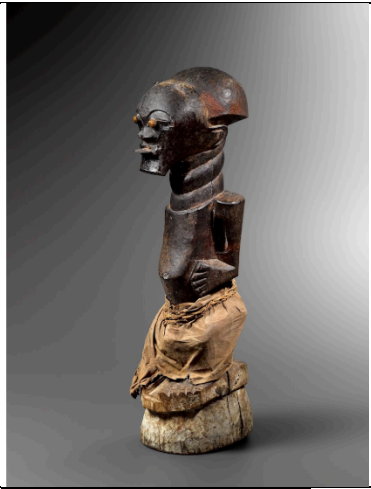


	<p>GALERIE JEAN-CHRISTOPHE CHARBONNIER – TEFAF ANTIQUES – STAND 184</p> <p><i>DAIMYÔ ARMOUR OF HON-KOZANE TACHI-DÔ TYPE</i> Iron, lacquer, leather, silk, bearing the crests of the Abe 阿部 family, daimyô of Sanuki 佐貫 in Kazusa 上総. The whole suit of armour covered in 'gindame' (silver lacquer) 133 x 85 x 60 cm (52.4 x 33.5 x 23.6 in.) Japan – 17th century</p>
	<p>BHAGAT – TEFAF LA HAUTE JOAILLERIE – STAND 142</p> <p><b>BHAGAT</b></p> <p><i>RING</i> Sapphire and diamonds set in platinum 3.1 x 2.5 x 1.5 cm (1.2 x 1 x 0.6 in.) Signed on underside 'BHAGAT' Mumbai – 2019</p>
	<p>LÓPEZ DE ARAGÓN – TEFAF ANTIQUES – STAND 175</p> <p><b>JOAQUÍN SOROLLA</b> (1863–1923)</p> <p><i>VALENCIAN FIESTA</i> Oil on canvas 120 x 198 cm (47.2 x 78 in.) Spain, 1893</p>

	<p>NICOLÁS CORTÉS – TEFAF PAINTINGS – STAND 369</p> <p><b>ANTHONIS MOR</b> (Utrecht, 1519 – Antwerp, 1577)</p> <p><i>WINGS OF AN ALTARPIECE: MALE DONOR WITH SAINT JEROME AND FEMALE DONOR WITH SAINT CLARE (EXTERIOR: VANITAS SCENES)</i></p> <p>Oil on panel 208.5 x 77.5 cm (82 x 30.5 in.)</p> <p>The exact date of birth of the Dutch painter Anthonis Mor, also known as Antoon Van Dashort Mor, is unknown, but it occurred in the city of Utrecht at the end of the second decade of the 16th century. His artistic training took place with the Romanist painter Jan van Scorel (Alkmaar, 1495 – Utrecht, 1562) who was renown for his great portraits and who also was thanks to his knowledge of the city of Rome, the great introducer in the Low Countries of the novelties of the Italian High Renaissance.</p>
	<p>GALERIE GMURZYNSKA – TEFAF MODERN – STAND 404</p> <p><b>THEO VAN DOESBURG</b> (Utrecht, 1883 – Davos, 1931)</p> <p><i>COLOR DESIGN FOR CEILING AND THREE WALLS FOR THE CAFÉ DE L'AUBETTE CINÉ-DANCING WALLPAINTING IN STRASBURG</i></p> <p>Gouache on paperboard 43 x 74.5 cm (16.9 x 29.3 in.) 1926-1927</p> <p>In 1926, together with the artists Jean Arp and Sophie Tauber-Arp, van Doesburg was commissioned to refurbish the interior of the historical Aubette building, at the Place Kléber in Strasbourg, in order to reconvert it into a complex with restaurant, bars, cabaret and the ciné-dancing hall. This ambitious project, conceived as a 'Gesamtkunstwerk,' became one of the most iconic works of De Stijl, and allowed van Doesburg to develop and apply his theory of Elementarism: as van Doesburg himself explained, Elementarism was "based on the neutralisation of positive and negative directions by the diagonal and, as far as color is concerned, by the dissonant."</p>

	<p>MAYORAL – TEFAF MODERN – STAND 445</p> <p><b>EDUARDO CHILLIDA</b> (1924 – San Sebastián – 2002)</p> <p><i>MURAL G-103</i> Fired clay with oxide copper 329 x 329 x 6 cm (129.5 x 129.5 x 2.4 in.) 1985</p> <p><b>PROVENANCE</b> Auction in London on June 24, 1993, lot 105; Private collection, Spain</p>
	<p>THE MAYOR GALLERY – TEFAF MODERN – STAND 451</p> <p><b>JANN HAWORTH</b> (Los Angeles, CA, 1942)</p> <p><i>OLD LADY II</i> Fabric, thread, wood, stuffing, leather and rocking chair 101.6 x 50.8 cm (40 x 20 in.) England – 1967</p>
	<p>JASON JACQUES – TEFAF DESIGN – STAND 613</p> <p><b>KATSUYO AOKI</b> (Tokyo, 1972)</p> <p><i>PREDICTIVE DREAM LVX &amp; LVIII</i> Porcelain LVIII 31.2 x 23 x 35.5 cm (12.3 x 9.1 x 14 in.) LVX 30 x 21.8 x 34.5 cm (11.8 x 8.6 x 13.6 in.)</p> <p>Working almost exclusively in white porcelain, Aoki elevates her undeniably macabre subject matter through the use of elegant, organic swirls in a style immediately reminiscent of Rococo interior design. In abandoning straight lines for these exclusively curvilinear forms, Aoki attempts to evoke a feeling of spiritual tranquility and awe in her viewers, and to express the important contradictions of her contemporary time.</p>



	<p>GALLERI K – TEFAF WORKS ON PAPER – STAND 718</p> <p><b>THOMAS STRUTH</b> (Germany, 1954)</p> <p><i>ALICE, CERN, SAINT GENIS-POUILLY</i> Inkjet print 277.1 x 236.4 cm (109 x 93 in.) Signed on the reverse 2019 Edition of 6</p>
	<p>CHARLES EDE – TEFAF ANCIENT ART – STAND 426</p> <p><i>CUP - KYLIX</i> Terracotta Greek, circa 530 BC</p>
	<p>GALERIE KEVORKIAN – TEFAF ANCIENT ART – STAND 432</p> <p><i>ACROBAT SITTING ON A LADDER</i> Bronze Height 23.5 cm (9.2 in.) Iran, probably Luristan – 2nd millennium BC</p> <p><b>PROVENANCE</b> Jean-Paul Barbier collection, prior 1965; Hôtel Drouot, Paris, Collection Jean-Paul Barbier, Bronzes antiques de la Perse, 27 May 1970, lot 113; Collection X, London and New York (Inv. n° 1557) Hôtel Drouot, Paris, Collection X (8th sale); Bronzes et Terres cuites, Louristan-Amlash, 22 September 1982, lot 8; Private collection of Dr. and Mrs. F.M., Paris (Inv. n° 38)</p>

	<p>LUCAS RATTON – TEFAF TRIBAL – STAND 623</p> <p><b>SONGYE FIGURE</b> Wood, metal, fiber and cloth Height 64 cm (25.2 in.) Democratic Republic of Congo – 19th century</p> <p><b>PROVENANCE</b> Collection Pierre Darteville's, Brussels; Collection Jan Lundberg's, Malmö; Collection Anita Schröder's, Malmö; Galerie Ratton-Hourdé, Paris</p>
	<p>RUNJEET SINGH – TEFAF SHOWCASE – SC1</p> <p><b>HORSE-HEAD DAGGER</b> Jade Overall length 38 cm (15 in.) Mughal Dominions, India, 17<sup>th</sup></p>
	<p>TAFETA – TEFAF SHOWCASE – SC3</p> <p><b>BABAJIDE OLATUNJI (1989) AND NIYI OLAGUNJU (1981)</b></p> <p><b>TRIBAL MARKS SERIES III #52</b> Charcoal and pastel on paper 106 × 152 cm (41.7 x 59.9 in.) 2019</p>

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