

SALES REPORTED FROM THE OPENING MOMENTS OF TEFAF MAASTRICHT 2020



Tribal Marks Series III #52, charcoal and pastel on paper, 2019, by Babajide Olatunji (b.1989). Image courtesy of TEFAF.

(Monday 9 March 2020) The 33rd edition of TEFAF Maastricht welcomed around 10,000 international visitors over Early Access Day (5 March) and Preview Day (6 March), with attendance continuing well over the weekend. Exhibitors saw sales achieved across all sections of the fair, with works of art going to both private and institutional collectors. The fair will run until Sunday 15 March 2020 at the MECC, Maastricht.

Sales were reported from the first moments of the fair. In TEFAF Antiques, **J. Kugel** (Stand 200) sold to an important museum the centrepiece of their stand, The Orpheus Cup, 1641 – 1642. Crafted in enamelled gold and rubies, the cup is an extraordinary achievement by four distinct hands - Jan Vermeyen, court jeweller to Emperor Rudolf II; Johann Wilhelm Baur, painter of Emperor Ferdinand III; Hans Georg Baur, court goldsmith of Emperor Ferdinand III; and an anonymous Viennese painter on enamel. The work was almost certainly commissioned by Emperor Ferdinand III. **Shibunkaku** (Stand 166) also reported sales to institutions – the gallery sold two handscrolls, one Chinese from the Ching dynasty, *One Hundred Children*, by Xu Yanghong, from the collection of Watanabe Gentai

(1748 – 1822), and the other Japanese version from 1804, *Copy of Xu Yanghong's One Hundred Children*, both to the Rijksmuseum, Amsterdam.

Sales continued in TEFAF Paintings – new exhibitor **Nicolás Cortés Gallery** (Stand 369) sold seven works during opening day, including the wings of an altarpiece, depicting Saint Jerome and Saint Clare, which had an asking price of €3 million. The wings of an altarpiece were acquired by a private foundation in the Low countries.

UK based **Tomasso Brothers Fine Art** (Stand 304) reported good sales during the opening days, with a bronze of Young Lucius Verus (130 – 169 AD), from the first quarter of the 16th century, selling for in the region of €950,000, and a 17th century, Italian *Bust of a Moor*, selling for in the region of €375,000.

TEFAF Modern Art welcomes 4 new exhibitors this year, including **Lisson Gallery** (Stand 441) who sold *Dialogue*, 2019, acrylic on canvas, by Lee Ufan (b.1936), for US\$500,000; *Morning Song*, 2020, oil on linen, by Stanley Whitney (b.1946) for US\$200,000; and *Untitled*, 1987, glass microspheres in acrylic on canvas, by Mary Corse (b.1945) for US\$550,000.

“We have sent a very positive signal to the art world. The two first opening days had a fantastic atmosphere and although we were missing some overseas clients, we were overwhelmed by the quality of the visitors especially the European, they were in very good mood and buying,” said Georg Laue, exhibitor and Chairman of Antiques for TEFAF.

Further sales included:

- TEFAF Ancient Art – **Charles Ede** (Stand 426). Greek bi-lingual kylix, c.530 BC, to a private collector for £96,000.
- TEFAF Antiques - **Symbolic & Chase** (Stand 247). A number of sales were reported during the opening days, including a carved ruby, emerald and diamond elephant brooch, 1938, by René Boivin (1864 - 1917); a pair of micro mosaic, green turquoise, and diamond ear clips by Vamgard; and an extraordinary JAR necklace set with 103-carat diamond centre.
- TEFAF Design – **Galerie Maria Wettergren** (Stand 624). Several significant sales reported including *Rondo*, 2005 – 2008, crafted from wood, iron wire and paper pulp, by Gjertrud Hals (b.1948); and *Light Object*, 2018, cypress and LED, by Ane Lykke.
- TEFAF Paintings - **Antonacci Lapicciarella Fine Art** (Stand 334) sold 10 works by Giovanni Battista Camuccini (1819 - 1904) during the opening days, all depicting views of Rome. The paintings went to various buyers, including an American museum who bought two of the 10.
- TEFAF Showcase – **Caretto & Occhinegro** (Stand 5). *The preaching of Jesus on lake Tiberias*, 1631, oil on panel, by Frans Francken II (1581 – 1642).

- TEFAF Showcase – **TAFETA** (Stand 3). *Baga Nimba (Wood-Chrome)*, 2019, by Niyi Olagunju (b.1981), priced at £30,000; and *Tribal Marks Series III #52*, 2019, charcoal and pastel drawing by Babajide Olatunji (b.1989), priced at £12,500.
- TEFAF Tribal Art – **Bernard De Grunne** (Stand 619). *Banda Statue*, from the Mobaye Region of the Democratic Republic of Congo, c.1820 - 1880
- TEFAF Works on Paper – **Galleri K** (Stand 718). *James Bond Island Triptych*, 2007, C-print face-mounted to Plexiglas in artists frame, by Andreas Gursky (b.1955), and *Alice CERN*, 2019, Inkjet print, by Thomas Struth (b.1954).

In the face of the ongoing Coronavirus situation, exhibitors remained optimistic for the rest of the fair. Stephen Ongpin, of Stephen Ongpin Fine Art in TEFAF Works on Paper said, “Whilst the numbers of visitors are certainly going to be down, TEFAF Maastricht continues to be an essential destination fair for collectors. I don’t know anyone who isn’t pleased to be here. I know I am.”

TEFAF is very proud to be a global fair, represented by exhibitors from 22 countries showing 7,000 year of excellence in art. We would like to thank our exhibitors for their trust in TEFAF and for again bringing the most marvellous art in the world to Maastricht.

-ENDS-

NOTES TO EDITORS

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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 three 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.

The 33rd edition of TEFAF Maastricht will be held in the MECC Maastricht from 7 – 15 March 2020 (Early Access Day 5 March, Preview Day 6 March).

The 4th edition of TEFAF New York Spring will be held in the Park Avenue Armory from 8 – 11 May 2020 (Early Access Day 7 May).

ART, MORE THAN AN ASSET

TEFAF shares its view of art as more than an asset with its principal sponsor, AXA. 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.

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