

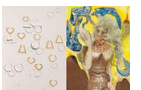
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Art Market

After Strong Opening Sales, TEFAF Maastricht Closes Early in Face of COVID-19

Samuel McIlhagga Mar 11, 2020 5:06pm [f](#) [t](#) [e](#)

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TEFAF Maastricht, 2020. Courtesy of TEFAF Maastricht.

This year's TEFAF Maastricht art fair closed early, at the end of the day Wednesday, after it was revealed that an exhibitor who'd attended the fair's first three days had subsequently tested positive for coronavirus (COVID-19). Though a Dutch health official asserted that the unnamed dealer "was not contagious during his time in TEFAF," the fair's organizers—in consultation with municipal and health authorities, as well as the MECC (Maastricht Exhibition & Conference Centre)—opted to end the fair four days early.

"Given the recent developments in the regions around Maastricht and increasing concerns, we no longer feel it is appropriate to continue as planned," Nanne Dekking, chairman of TEFAF's board of trustees, said in a statement.



Installation view of Jean Christophe's booth at TEFAF Maastricht, 2020. Courtesy of Jean Christophe and TEFAF Maastricht.

A large gathering of demographically older buyers and sellers, like those who

A large gathering of demographically older buyers and sellers, like those who usually attend TEFAF Maastricht, had been a source of concern from the get-go. Nina Hartmann, chief marketing officer at TEFAF, told *Artsy* how cautious the fair was being from the outset: “I’m in a WhatsApp group chat with the mayor of Maastricht and we’re being very vigilant...we’re evaluating the situation daily.”

Despite the worsening global health crisis, the mood during the fair’s opening days was one of a concerted focus on the task at hand. “I don’t know anyone who isn’t pleased to be here. I know I am,” said Stephen Ongpin, whose namesake London gallery showed at the fair.



Search by artist, gallery, style, theme, tag, etc.



Installation view of Nicholas Hall's booth at TEFAF Maastricht, 2020. Courtesy of Nicholas Hall and TEFAF Maastricht.



Vincent van Gogh, installation view of *The Bois de Boulogne with People Walking*, 1886, in Hammer Galleries's booth at TEFAF Maastricht, 2020. Courtesy of Hammer Galleries and TEFAF Maastricht.

Most would have struggled to argue with Ongpin’s statement. This year’s fair featured objects ranging from ancient Egyptian statues to uber-contemporary design, with a large slate of European Old Masters holding center ground.

Prior to the fair, TEFAF acknowledged the expansion of its traditional remit and the addition of three exhibitors specializing in contemporary design. *Artsy* talked to two of these newcomers, Paris's Galerie Maria Wettergren and New York's Friedman Benda. Wettergren made standout sales, including a wood, wire, and paper pulp piece by Gjertrud Hals and a sculptural lamp by Ane Lykke.



Installation view of Galerie Maria Wettergren's booth at TEFAF Maastricht, 2020. Courtesy of Galerie Maria Wettergren and TEFAF Maastricht.



Ettore Sottsass, *Prototype of commode column*, 1963. Courtesy of Friedman Benda and TEFAF Maastricht.

“It’s great being the last link in this enormous chain of 7,000 years of art history,” said gallery owner Maria Wettergren. Contemporary design made a splash in its debut appearance at the fair, which Wettergren pinned to design’s flexibility: “It’s a growing market, there is a strong interdisciplinary aspect to it—art dialoguing with design; we take influence from the Bauhaus school. This appeals to people.”

“Design galleries are entering spaces they’ve not before,” added Erica Boginsky, associate director at Friedman Benda.

Another new face at the fair was Tristram Hunt, a former Labour Party MP in the U.K. government and the current director of the Victoria and Albert Museum (V&A) in London.



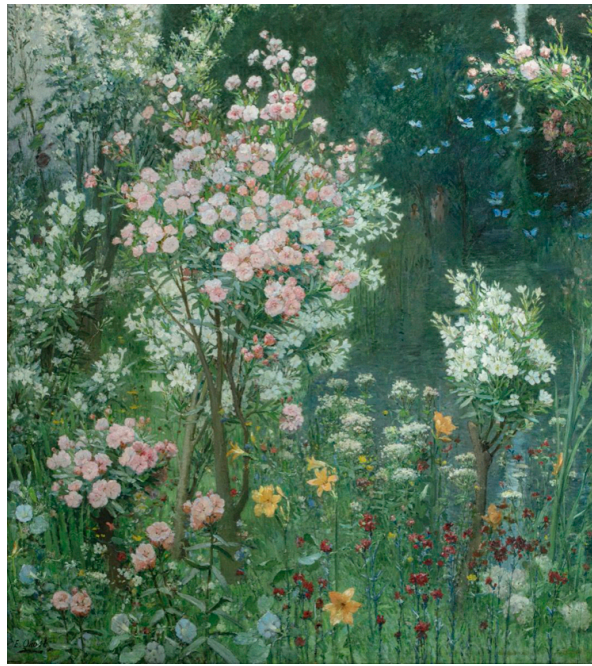
Ignaz Günther *A Pair of Putti*
Julius Böhler

“This is my first trip to TEFAF,” he said. “I was often told it can be quite empty, but it’s not!” When asked whether the V&A was looking to make any new acquisitions at the fair, Hunt replied, “I’m falling in love with the Delftware, but my curators say we have enough of it! However, they are very interested in some spectacular small sculptures at Daniel Katz [Gallery’s booth].”

“Tristram didn’t buy anything from Katz, in the end,” said Tom Davies, the director of Daniel Katz Gallery, “but we have sold several small but lovely antiquities to European collectors.” Still remaining among the gallery’s presentation as of Tuesday was Jean-Antoine Houdon’s *Bust of Georges-Louis Leclerc, Comte de Buffon* (1789) and *Bust of Jean-Jacques Rousseau* (1788), a pair of sculpture busts depicting major figures of the French Enlightenment and being offered for €3 million (\$3.4 million).



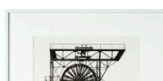
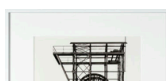
Prosper D'Épinay, *Françoise de la Rochefoucauld, wife of Claude d'Épinay*, 1880. Courtesy of Galerie Talabardon et Gautier.

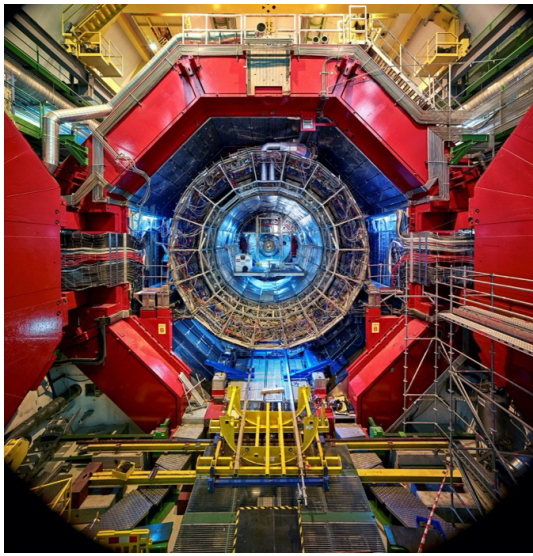


Ernest Quost, *Landscape with Female Bathers*, 1890. Courtesy of Galerie Talabardon et Gautier.

A stone's throw from Daniel Katz's booth, a striking and seemingly unplanned social media moment was taking place during the fair's opening weekend, with dozens of attendees taking their photographs between two floating angels. These angels, or *putti*, by 18th-century German Rococo artist Ignaz Günther, were on offer for €350,000 (\$400,000) from Starnberg-based gallery Julius Böhler. Gallery representative Julia Scheid asserted the angels had not been placed strategically to facilitate selfies.

Down the aisle from the Böhler booth, Galerie Talabardon & Gautier attracted rapt attention with its juxtaposition of Ernest Quost's painting *Landscape with Female Bathers* (ca. 1890), priced at €78,000 (\$88,500), and Prosper d'Épinay's sculpture bust *Françoise de la Rochefoucauld, wife of Claude d'Épinay* (ca. 1880), offered for €85,000 (\$96,500). Sadly, according to gallery assistant Marie-Elise Dupuis, the painting has been sold separately from the bust. Together, the two pieces created an effect similar to Isaac Oliver's famous Jacobean portrait *Sir Edward Herbert, later 1st Lord Herbert of Cherbury (1581/2–1648)* (ca. 1613–14).





Thomas Struth, *ALICE, CERN, Saint Genis-Pouilly*, 2019. Courtesy of Galleri K and TEFAF Maastricht.

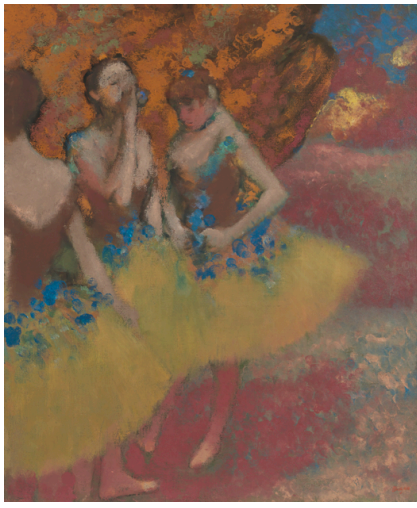


Bernd & Hilla Becher, *Winding Towers*, 1967–82. Courtesy of Galleri K and TEFAF Maastricht.

Upstairs, in TEFAF’s sector devoted to works on paper, one booth stole the show. Oslo’s Galleri K brought a fine collection of contemporary photography to TEFAF, and reported early sales of Thomas Struth’s *ALICE, CERN, Saint Genis-Pouilly* (2019) and Andreas Gursky’s *James Bond Island Triptych* (2007). On Tuesday, Ben Frija, the gallery’s co-founder, said they’d made nearly €2 million (\$2.28 million) in sales up to that point. The gallery was also offering a grid of nine photographs by Bernd & Hilla Becher, *Winding Towers* (1967–82), which was going for €260,000 (\$297,000). “There had been very great interest in the photographs,” Frija said, “especially in their role as teachers for future generations of photographers.”

The defining highlight of this year’s truncated TEFAF Maastricht fair may have been the booth of New York’s Hammer Galleries, which offered a collection of Impressionist and Post-Impressionist works. The gallery’s Edgar Degas, *Three Dancers in Yellow Skirts* (ca. 1891), was on the market for the first time since 1969, with an asking price around €37 million (\$42.3 million). Howard Shaw, president and director of the galleries, boasted that it was “the most important painting in the TEFAF building.” Making note of its exemplary provenance, he added, “Dr. Armand Hammer, the gallery’s founder, bought *Three Dancers* 50 years ago.... He was a prolific collector and cultural figure who traveled to Russia and knew Lenin.”





Edgar Degas, *Three Dancers in Yellow Skirts*, 1891. Courtesy of Hammer Galleries and TEFAF Maastricht.



Vincent van Gogh, *The Bois de Boulogne with People Walking*, 1886. Courtesy of Hammer Galleries and TEFAF Maastricht.

Still in the Hammer booth, but tucked around a corner, there was an equally interesting work, this one by Vincent van Gogh. Smaller than the Degas, the painting *The Bois de Boulogne with People Walking* (1886) delicately captured Paris in autumn. It was priced between €8 million and €10 million (\$9.1 million–\$11.4 million) and had a novel provenance of its own. Bogomila Welsh-Ovcharov, an art historian at the University of Toronto who was on hand in the Hammer Galleries booth last week, said she rediscovered the painting in the late 1970s behind a door in the house of an heir of the famous collector Albert Aurier, who “washed it with *Savon de Marseille*” and “saved from it from a bonfire.”

Stephanie Tarras, associate director at Hammer Galleries, said, “We have quite a bit of interest in both [the Degas and the Van Gogh], but we do not wish to divulge specifics.”

Another valuable Van Gogh had no difficulty finding a new home during the fair. *Paysanne devant une chaumière* (*Peasant Woman in front of a Farmhouse*) (1885), on view in the booth of London-based gallery Dickinson, sold for somewhere between €12 million and €15 million (\$13.5 million–\$16.9 million). Any other major deals that might have been in their final stages when the fair shuttered on Wednesday will have to be finalized elsewhere.

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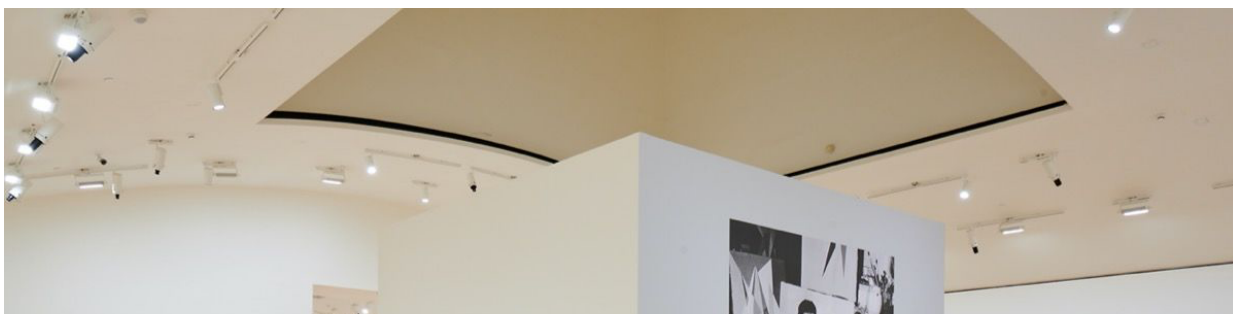
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How Lygia Clark Transformed Contemporary Art in Brazil and Beyond

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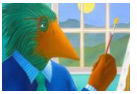


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Installation view of "Lygia Clark: Painting as an Experimental Field, 1948–1958" at Guggenheim Bilbao, 2020. © "The World of Lygia Clark" Cultural Association. Courtesy of Guggenheim Bilbao.



"What I wanted was to express space itself, not to compose within it," Lygia Clark said in 1959. In succeeding, she liberated what she saw as the "dead" picture plane from the wall, giving it unprecedented meaning.

This year marks the 100th anniversary of the famed Brazilian Neo-Concretist's birth (she died in 1988). To celebrate her legacy, three international solo exhibitions will take place this year: One, which recently opened at the Guggenheim Museum Bilbao (through May 24th), will then open at the Peggy Guggenheim Collection in Venice on June 27th; those presentations will be followed by "Lygia Clark: Centenary," opening at Alison Jacques Gallery in London on October 7th.

The artist, who was a recipient of the Guggenheim International Award in 1958 and 1960, is being celebrated by the institution in "Lygia Clark: Painting as an Experimental Field, 1948–1958," curated by Guggenheim Bilbao associate curator Geaninne Gutiérrez-Guimarães. It covers the decade when Clark switched from figuration to the exuberant abstractions inspired by her teacher Roberto Burle Marx, then to the geometric language that led to Neo-Concretism and beyond. It is divided into three chronological groupings that, together, contextualize pivotal works in the artist's development—including seldom-seen examples of the virtuoso handling of color that Clark gradually abandoned.

A concrete context



Lygia Clark, *The Violoncellist (O Violoncelista)*, 1951. © "The World of Lygia Clark" Cultural Association. Courtesy of "The World of Lygia Clark" Cultural Association.



Lygia Clark, *Composition (Composição)*, 1951. © "The World of Lygia Clark" Cultural Association. Courtesy of "The World of Lygia Clark" Cultural Association.

The artist emerged from a Brazilian modernist tradition spawned earlier in the 20th century, in dialogue with Cubism and Expressionism, by the likes of Anita Malfatti, Emiliano Di Cavalcanti, and Tarsila do Amaral, the latter of whom, like Clark, had studied with Fernand Léger in Paris. Though progressive, modernism in Brazil had been, until the 1950s, largely figurative, favoring themes assertive of national identity, or *brasileidade*. After growing directionless in the 1940s and then being influenced by the industrialization catalyzed by World War II, artists turned to the geometric abstractions proposed by the European vanguards. The building of Brasília, an entirely new and futuristic capital inaugurated in 1960, defined the national aesthetic and the political zeitgeist of that progressive era.

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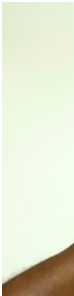
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John William Waterhouse, *Hylas and the Nymphs*, 1896. Image via Wikimedia Commons.

Elephant and Artsy have come together to present This Artwork Changed My Life, a creative collaboration that shares the stories of life-changing encounters with art. A new piece will be published every two weeks on both Elephant and Artsy. Together, our publications want to celebrate the personal and transformative power of art.

Out today on Elephant is Ione Gamble on Daniel Clowe's "Ghost World."

Between mouthfuls of bolognese, my dad and I were arguing. It was January 2018, and the artist Sonia Boyce, who will be the first black woman to represent Britain at the Venice Biennale in 2021, had just removed John William Waterhouse's *Hylas and the Nymphs* (1896) from the walls of Manchester Art Gallery. The painting has been a fixture there for over a century.

"I just think," my dad said as I slurped my spaghetti, "that I should be able to walk into a gallery and see one of my favorite paintings."

Hylas and the Nymphs is one of my favorite paintings, too. For years, I never missed a chance to trudge in off the street, stand in front of it for half an hour, and get lost. In the painting, Hylas, Hercules's lover, is being seduced by seven water nymphs, who will soon tempt him into their waters and drown him. For me, it's synonymous with everything I love—and don't love—about art. And it sparked my decision to devote my life to studying art.

Working with the curatorial team of the gallery, Boyce staged a "take-down" of the work as part of a critique of the "In Pursuit of Beauty" section of the building—a room full of Victorian representations of alternatively

despondent and dangerous femme fatales. The aim was to “challenge a Victorian fantasy” of the representation of women.

The painting was removed for just a week, but in that time accusations of censorship and virtue-signalling dominated local and national discourse. Comments ranged from calling the move “vitally important” and “courageous,” to “a trite PC gesture” that was “born out of the same impulse as book burning.”

This debate was raging as my dad and I spoke. “Do you remember when I

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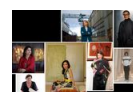
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Installation view of the collection of Lorna and Frank Dunphy, former business manager to Damien Hirst, prior to going on auction on September 14, 2018. Photo by Samir Hussein/Getty Images for Sotheby's.

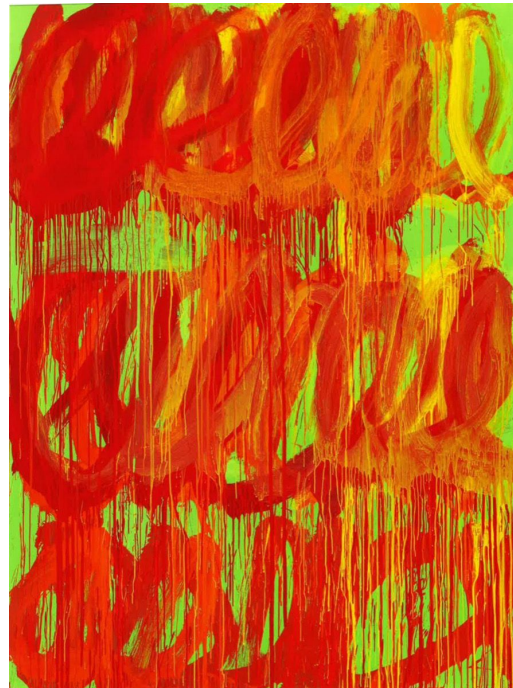
The world of art market consignments can be a dizzying place. The decision to part with a once-beloved work in the first place is so fraught. Then the terminology and paperwork—from pictures and provenance to public auctions and private sales—can leave potential consignors feeling overwhelmed. On top of that, choosing where to consign can be difficult, especially as the respective strengths of galleries and auction houses are constantly shifting.

Just last month, three mega-galleries (Acquavella, Gagosian, and Pace Gallery) beat out the world's biggest auction houses to secure the consignment of the \$450-million Donald Marron collection, a rare gallery victory in the high-stakes competition for top-tier consignments. That news seemed to portend a shift in the ways major consignments are handled. In this landscape of uncertainty, *Artsy* spoke to representatives from galleries and auction houses alike to get a better handle on just what factors a collector should consider before consigning to either.

Consigning to galleries



Portrait of Arne Glimcher (far left) and Bill Acquavella (center left) with Larry Gagosian (center right) and Marc Glimcher (far right). © Axel Dupeux. Courtesy of Pace Gallery.



Cy Twombly, *Untitled (Camino Real)*, 2011. © Cy Twombly Foundation. Courtesy of the Donald B. Marron Family Collection, Acquavella Galleries, Gagosian, and Pace Gallery.

Perhaps the biggest advantage to gallery consignments is specificity—most galleries that partake in the secondary market do so only with works by a limited range of artists whose markets they know well.

“The majority of our secondary market sales are for artists whom we have a

long history with,” said Maria Bueno, a partner at Cheim & Read, whose secondary market activities include handling works by Joan Mitchell, Alice Neel, Jean-Michel Basquiat, and Andy Warhol. “In most instances where we decide not to move forward with a consignment, it is because we are not familiar with the artist’s market.”

With that history comes a highly specialized and targeted client list. “[Galleries] have the buyer group,” said Maya McLaughlin, the West Coast director at art advisory firm SFA Advisory. “They have the pool of people who have been collecting and supporting a particular artist.” If you’re worried about a work underperforming at auction, it may be better to consign it to the gallery that has the most experience with that artist’s work.

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