

## TEFAF MAASTRICHT

From 16–24 March, the cream of the art and antiques world once again gathers in the southern Dutch province of Limburg for TEFAF's prestigious annual fair in Maastricht. This year nearly 300 dealers from 20 countries set up stall at the city's MECC, bringing a total of around 35,000 objects spanning seven millennia. While the event is divided into its usual eight sections – Ancient Art, Antiques, Design, Haute Joaillerie, Modern, Paintings, Paper, and Tribal – the Modern section for 2019 has been swelled by 13 new exhibitors, out of 38 newcomers to the fair overall. New blood is also provided by the six galleries participating under the Showcase scheme, which gives recently established dealers the opportunity to take part at relatively low cost. Meanwhile this year's loan exhibition affords visitors a preview of Rembrandt's *The Abduction of Ganymede* (1635) and other highlights from the Dresden State Art Collections, in advance of the unveiling of their restored quarters at the German city's Royal Palace. On the following pages, **Susan Moore** selects her highlights, **Samuel Reilly** picks out the region's best exhibitions, and *Apollo* talks to the curator of a new show at the Bonnefantenmuseum.





**Saint Sebastian**, 1525

Marco Palmezzano (1459–1539)

Oil on panel, 84 × 52.7cm

Piacenti, €300,000

The martyred saint Sebastian was a favoured subject of Palmezzano, who spent most of his life working in or around his home town of Forlì, and the landscape of the Apennine foothills is lyrically evoked in his paintings. Signed and dated 1525, this panel is rendered in a style deeply rooted in the previous century.



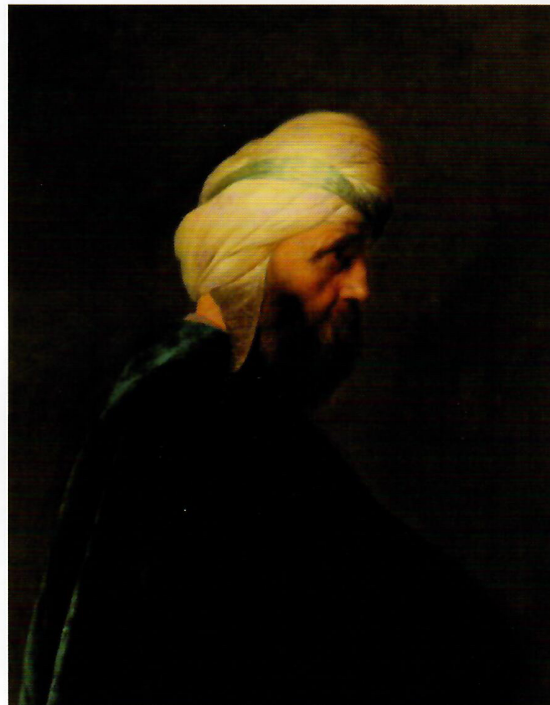
**Saint Peter**, c. 1500

Circle of Veit Stoss (c. 1447–1533)

Limewood, ht 152cm

Senger Bamberg Kunsthandel, €280,000

The Nuremberg master's manner of carving dramatic drapery in billowing but crisp and deeply cut linear folds that culminate in a distinctive ear-shaped twist is evident here, as is the expressive and highly individualised features of the apostle. Lined and gaunt, Peter gazes down to his flock with all the gravity and dignity to be expected from this leader of the early Christian Church.



**Man with a Turban**, c. late 1620s

Jan Lievens (1607–74)

Oil on panel, 76.8 × 59.9cm

Nicholas Hall, price on application

A discovery from a French private collection and hitherto unpublished or exhibited, this panel is a 'tronie', a type of painting favoured by both the young Lievens and his contemporary Rembrandt. The two shared a studio in Leiden – and sometimes the same models – for about five years until 1631. Often painted from life and striking in their physical features and exotic costumes, these imaginary character heads act as testimony to the artists' technical and expressive prowess. Unlike Rembrandt's tronies of the period, however, this example reveals the influence of the Utrecht Caravaggisti in its dramatic light, but it is the verve and variety of textures and techniques that mark it out. Turban and flesh are wrought by thick layers of impasto, while a web of fleshy folds and wrinkles are woven out of short, quick brushstrokes made in different directions. For the beard, the application of pigment is thin and the handle of the brush is pulled backwards through it to uncover a lighter ground and suggests wisps of hair that catch the light. Hall, a new exhibitor, will be presenting a group of tronies.