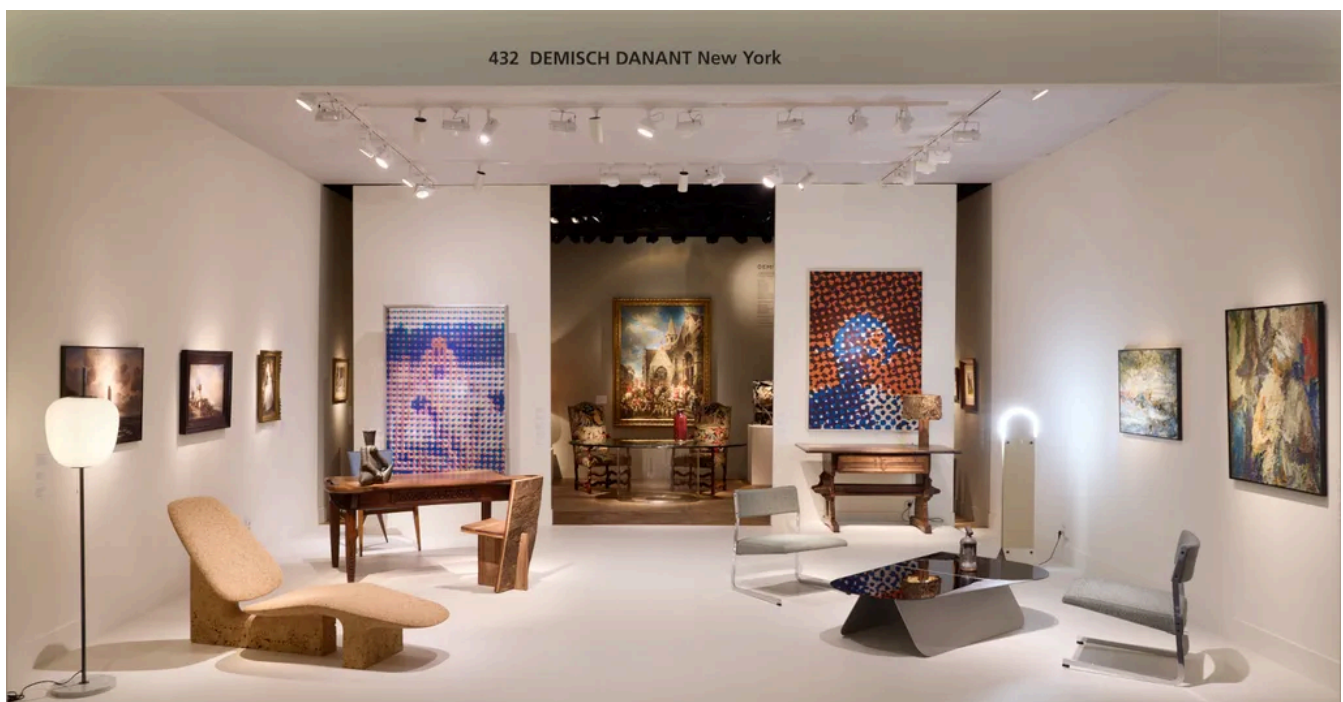


TEFAF opens its new edition with a trend-defying art and antique fair

TEFAF (The European Fine Art Fair) has returned to its original location in Maastricht with a welcoming display of ornate designs for collectors, dealers and art world regulars



(Image credit: Alain Potignon)

BY OSMAN CAN YEREBAKAN

Robust bunches of Ten Kate-designed flowers lushly suspended from the ceiling, oysters brimming with savory aphrodisiac in each shuck, dramatic gazes of Renaissance martyrs ogling at collectors from hundreds of years-old canvases... Many ornate signs hinted at the return of art, design and antiques fair TEFAF (The European Fine Art Fair) to its birth city Maastricht this week.

The sun-washed early March breeze welcomed collectors, dealers, and art world regulars to the northern Dutch city for a week-long marathon of aisle-stomping. Big hats, flamboyant tweeds, and 270 international galleries from twenty-two nations were the VIP days' main draw (on 7 March 2024, with the fair continuing until 14 March).

Discover TEFAF 2024



Demisch Danant TEFAF 2024 (Image credit: Alain Potignon)

Maastricht Exhibition & Conference Centre (MECC) has been home to the mega fair since its inception in 1988, and since, TEFAF has become a collectors' annual destination to plunge into past treasures that date as far back as 7,000 years with the chance to stumble upon a Radical era Milanese furniture or a contemporary painting. A striking embodiment of this trans historical sweep in the fair experience is the inaugural Focus section, which lets dealers to weave revelatory ties between presumably disparate artists or eras.

New York's Sean Kelly gallery, for example, marries the paintings of their roster artist Callum Innes with British antique dealer Charles Ede's selections of various 400-500BC era Greek vessels. Elevating the bulbous terraco a urns adorned with muscular male torsos and elegant goddesses are carved wood or white onyx pedestals created by Mexican designer Gloria Cortina—backing the multi-textural juxtaposition is a purple-heavy gently drawn watercolour by Innes, titled *Red Violet / Red Orange* (2022).



Demisch Denant TEFAF 2024 (Image credit: Alain Potignon)

Eras also mingle in Demisch Denant's booth in an orchestration that echoes the living space of a design lover with a broadly eclectic taste: an anonymous mid-15th century wooden coffer sits not far from a 1835-dated Eugène Isabey seascape, *Bataille Navale en Bord de Mer*, and Noé Duchaufour-Lawrance's *Burnt Cork Console II*, an untreated agglomerated Portuguese cork furniture only from last year.

Bubbles take over the seminal Dutch light design gallery Brand van Egmond's booth. Two bubble-inspired light fixtures assume the nostalgic whimsy of blowing kaleidoscopic bubbles and the fair-appropriate adult pleasure of sipping champagne with different compositions of circular iridescent glass forms. A kinetic energy is key in the swirling ceiling composition which holds biomorphic and surreal cues while beaming with a moody glare.

TEFAF is open at MECC in Maastricht until 14 March 2024.