

Maastricht ready to welcome new

Firms from the UK and as far away as USA, Mexico and Japan make debuts

by Frances Allitt

TEFAF Maastricht returns for its latest run from March 14-19 with 276 dealers from 24 countries and a vast selection of art, design, and antiques.

Opening with two invitation-only preview days on March 12-13, the fair regularly hosts not just top international exhibitors but also influential collectors and museums who come to buy.

Among the UK exhibitors at this year's event are Charles Beddington, Agnews, Richard Green, Oscar Graf, Sam Fogg, De Jonckheere, Rolleston and Daniel Crouch Rare Books.

Three UK newcomers join the fair this year. Photography specialist Michael Hoppen Gallery, fine art specialist Lyndsey Ingram and jeweller Cora Sheibani, all from London, will take part in the main fair. Other new joiners include Antoine Tarantino (France), John Szoke Gallery (US) and Ippodo Gallery (Japan).

The Showcase section, dedicated to up-and-coming galleries, includes Demisch Danant (US), Alexis Lartigue (France) and Galerie Thomas Schulte (Germany).

Will Korner, head of fairs, says: "It is exciting to introduce new galleries from as far as Mexico, Japan and the United States.

"The 2026 edition will also feature expanded Paintings, Works on Paper, Modern & Contemporary and Design sections due to the demand for spaces, and we are also excited for our visitors to fully embrace historic and contemporary photography as a medium, with participation from leading dealers in this discipline."

Rubens restoration

The Gemäldegalerie Alte Meister, Dresden, is the recipient of this year's TEFAF Museum Restoration Fund (TMRF). The funding will go on restoring *The Boar Hunt* (1616-18), a monumental painting by Peter Paul Rubens (1577-1640). This work was probably acquired from the artist in 1627 by George Villiers, 1st Duke of Buckingham, before becoming part of the imperial collection in Prague.

Four other institutions will present loan exhibitions at the fair: Kunsthau Zürich, the Centraal Museum Utrecht, the Prince Claus Fund and the King Baudouin Foundation.

▶ tefaf.com



Left: offered for a **six-figure sum** is this two-door Indo-Portuguese cabinet on stand from Thane depicting Portuguese nobleman hunting scenes, c.1560-1630. It is featured on the stand of **São Roque Antiques and Art Gallery** of Portugal, which features works from the 16th and 17th centuries.

▶ antiguidadessaoroque.com

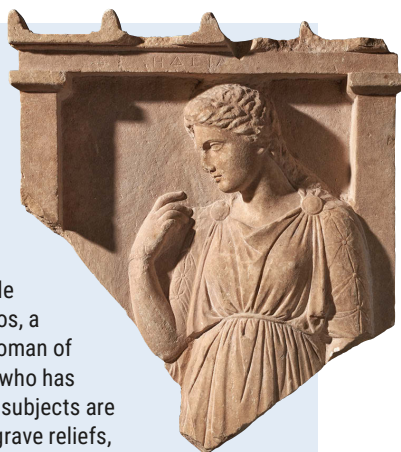


Above: a George II oil-gilt side table featuring an elephant head designed by Harry Flitcroft and attributed to Matthais Lock, c.1740, is offered by **Steinitz Gallery** for a **six-figure sum**.

▶ steinetz.fr

Right: this Greek stele of a young woman will take centre stage at **David Aaron's** stand. Dated c.375-350BC, the funerary marble depicts a Parthenos, a young Athenian woman of marriageable age who has not yet wed. Such subjects are rare among Attic grave reliefs, comprising only about 4% of those known and researched. It is offered for **£450,000**.

▶ davidaaaron.com



Left: Kensington Church Street dealer **Rolleston** is bringing a Tang Dynasty sancai-glazed pottery figure of a camel to TEFAF. The 18th century furniture and works of art specialist described the camel as rendered with

"exceptional naturalism and vitality" with the head "dramatically raised, mouth wide open in a braying cry that reveals a curled tongue and prominent fangs, enhancing its expressive realism". James Rolleston said that during the Tang Dynasty the camel emerged "not only as a beast of burden but as an emblem of the Tang dynasty's expansive, globalised worldview". The c.618-907 ornament is priced at **£750,000**.

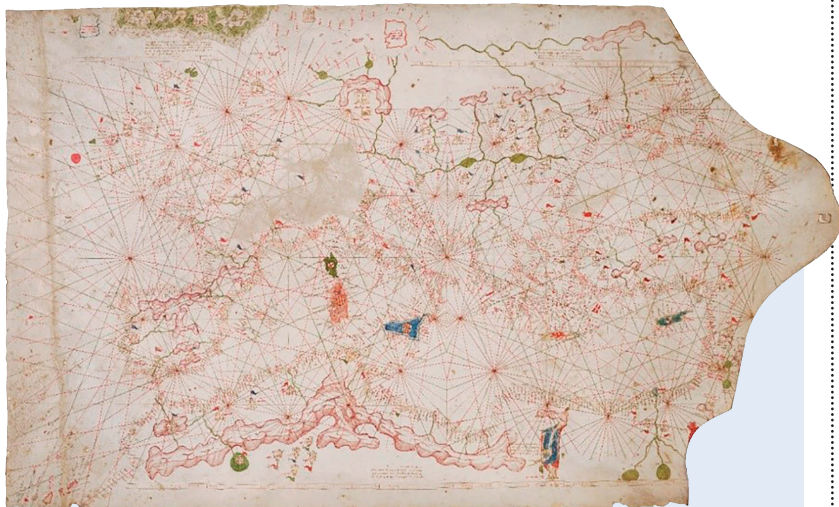
▶ rollestonantiques.com

Right: a herbal from northern Italy, 1500-20, is offered on the stand of **Dr Jörn Günther Rare Books** for **SFr880,000**. Illustrated in watercolour, tempera and ink on vellum it features almost 400 plants and was probably used as a workbook for apprentices of a high-end workshop. It can also be considered a precursor to the first botanical compendiums of the 16th century.

▶ guenther-rarebooks.com



exhibitors



Above: Peter Harrington Rare Books brings the 'Rex Tholomeus' Portolan Chart, which it says is the earliest obtainable complete map of Europe and the earliest to have appeared on the market in at least a century. Dating to the second half of the 14th century, this features the convoluted borders of the Hundred Years' War, the crescent flag over the last Muslim kingdom in Iberia and the most complete mapping of the British Isles that had yet been achieved. Named for a portrait of Ptolemy labelled Rex on the map, it was discovered by Pietro Amat di San Filippo in 1888 in the library of Prince Corsini's palace in Florence. The chart was subsequently given later dating, but recent research has put it back to the mid-1300s. The price is **\$7.5m**.

peterharrington.co.uk



Above: this French high Renaissance oil on painting of *The Descent of Pentecost*, 1558, is one of less than 10 paintings securely attributed to Jean Cousin the Elder (1500-93). He served as the overseer of artistic projects by King Francis I and this picture was part of a cycle commissioned for the Charterhouse of Vauvert. It is offered by **Caretto e Occhinegro** for a price in the region of **€500,000**.

carettoecchinegro.com

Left: offered by **Galerie Léage** for a price of **€700,000-800,000** is a pair of French painted low cabinets in sycamore maple. Conceived for the court financier Nicolas de Beaujon, these cabinets date to the second half of the 18th century. Made after designs by the architect Étienne-Louis Boullée, the concept was taken up by the marchand mercier Jean-Baptist II Tuart who coordinated the collaboration between cabinetmaker Ferdinand Bury and the painter Jean-Louis Prévost, who created a number of pieces together, including the ones in question. These cabinets were previously at Mentmore Towers owned by the Rothschilds and were sold in 1977.

galerieleage.com

The TEFAF view from a dealer: Stuart Lochhead gives his take on the huge selling event

Stuart Lochhead, the London specialist in European sculpture, sells big and fast at *TEFAF Maastricht*.

A dealer by trade and an academic by nature, he is a perfect fit at the annual Dutch fair (March 14-19), which has art history at its heart. Museums attend in droves and jockey with deep-pocketed collectors over top examples of sculpture, paintings and antiques spanning 7000 years. It is the only fair Lochhead commits to annually, and he is usually part of the advance party when it comes to reporting early sales.

Last year, he opened with the sale of a terracotta bozzetto by Alessandro Algardi for around €2m on the fair's opening day. It went to a US private collector.

As doors opened in 2024, a lifetime cast of *Striding Mars* by Florentine sculptor Giambologna went from his stand with an asking price of \$4m to The Wadsworth Museum in Connecticut. The year before that, just minutes in, *Lion Devouring a Doe* by Barthélemy Prieur sold for a price in the region of £1.4m to a private collector.

Other *TEFAF* sales have included those to Versailles, the Kimbell Art Museum and the Detroit Institute of Fine Arts. You get the idea.

Arts and minds

Lochhead opened his business in 2018 and has exhibited at Maastricht since 2020. He spoke to ATG as a car whisked him across Italy to Rome for the exhibition on Bernini's sculptures at the Barberini Palace.

"I have always had a fascination with art history," he says. "You cannot be too academic – as much as possible in a commercial world, anyway."

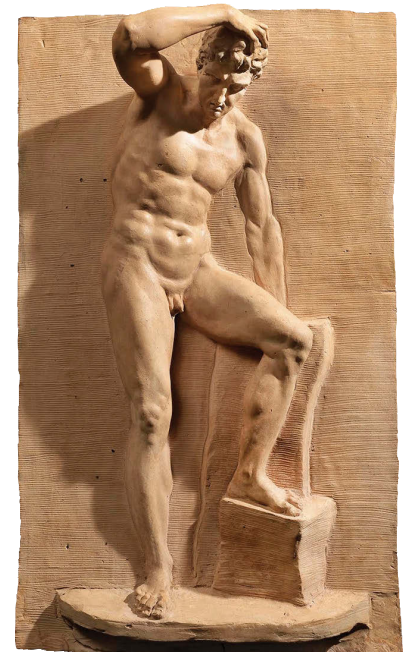
Before opening his own gallery, he worked at Daniel Katz Gallery, a fellow London firm and *TEFAF Maastricht* exhibitor, after graduating from the Courtauld. "That really honed my specialism in terms of sculpture, although we did a lot of different things," he says of his time with Katz.

These days Lochhead focuses on sculpture from the medieval to the modern world, though he will sometimes branch out into other areas.

His highlights this year include



1



2

1. Stuart Lochhead.

2. Tommaso Righi, *Study of a Male Nude*, c.1770, priced **£110,000**.

a terracotta relief by the Roman sculptor Tommaso Righi (c.1722-87), a plaster of Auguste Rodin's *Seated Bather*, and a set of four life-size terracotta architectural terms representing different deities executed during the French Renaissance for the Chateau d'Oiron. From the ancient world is a Roman vase carved from a single block of Egyptian granite and commissioned by the Emperor

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A 1929 George V full gold sovereign, South African Mint.



A collection of personal items from Lt. John Symons Huddart, Captain of the Royal Navy T-class submarine HMS Triumph, includes a solid silver bowl, tankard, cigarette case and a silver-plated cigarette box, and paperwork.



A pair of scarce French Sèvres Bleu de Roi vases, floral scroll border, gilt cartouches, panels depicting courting scenes, 54cm high.

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3. Giuseppe Zocchi, *View of the Piazza della Signoria*, c.1741, priced **£1.2m** at this year's *TEFAF Maastricht*.

4. Sold at *TEFAF* in 2024: a lifetime cast of *Striding Mars*, c.1580, by Florentine sculptor Giambologna, which was priced at **\$4m**.

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Nero (37-69AD). "We love the idea of a bit of surprise," he says, and this year, one such comes in a group of European paintings. A picture by Giuseppe Zocchi (1716-67) stands out. It is an example of Italian *veduta* painting, unusual for depicting Florence rather than Venice.

"Sculpture is the name of the business," Lochhead says, "but an interesting collector came to us because of our profile and our sales at Maastricht. The picture has all these sculptural elements in it, and we can dig into those in a way that a regular picture dealer would not."

As a whole, he adds the stand will have "pockets" of works, linked by medium or age, but that crucially are "visually great together".

Unlike some high-end events where sales ramp up over the first few days, *TEFAF* starts with a bang. Often, dealers have only minutes with major clients to introduce them

to a work in person (even if they have seen it in advance marketing) and to secure a sale. Nevertheless, Lochhead says, "it is never that we sell [a work] before [the fair] and bring it anyway, because of the cost of being there". Instead, "we bring the best we can for that audience. We prepare a long time. We make sure that every aspect is absolutely covered because you have a short amount of time with people. You have to guarantee that one person will get everything they need to make a decision."

Meet the Met

Last year was a case in point. In one "unexpected" moment, representatives of the Metropolitan Museum of Art in New York arrived suddenly on the stand and enquired after *Tripod (Athénienne)* by Joseph Chinard (1756-1813), which Lochhead had displayed. "Eight or 10 of them came all at the same time," he says. The sale was agreed, marking a major moment for gallery, fair and museum.

Between now and open doors, Lochhead, like every exhibitor, will undergo *TEFAF*'s famously exhaustive and exacting vetting process. It can result in rapidly re-written labels (experienced galleries will bring colour-matched labels in case last-minute clarifications need to be made), or - horror - the ejection of an object altogether, a potential disaster for a gallery laying out its top items.

For Lochhead it is all part of the process, a chance to review the objects and the research behind them before preview day.

"It is stringent, but it focuses the mind," he says. ■

stuartlochhead.art

