

围观 2019 年充满新鲜的 TEFAF：一份战报、六个改变

Observing the refreshing TEFAF 2019: one report, six changes

每年三月份都是艺术博览会竞争比较焦灼的时间段：月初有纽约军械库，月末有香港巴塞尔。月中举办的 TEFAF 则因为主打古董品类，在当代艺术博览会的夹击中杀出一条不寻常的路来。

There is heated competition between art fairs every March: the Armory Show in New York at the beginning of the month, and Art Basel Hong Kong at the end. In mid-March, TEFAF, focusing on antiques and old masters, makes its mark amongst contemporary fairs.

3 月 16 日至 24 日，第 32 届 TEFAF 在荷兰东南部城市马斯特里赫特 (Maastricht) 举办。被外界比喻为“贵妇人”的 TEFAF 今年似乎更加活力无限——参展商接近 280 家，其中 40 家是首次参展，展品涵盖了横跨 7000 多年的艺术古董、家具及珠宝，现代单元则有 13 家展商亮相。

The 32nd edition of TEFAF Maastricht takes place on 16 – 24 March. Deemed the “noblewoman” of fairs, this year’s TEFAF is refreshing, with 40 newcomers among nearly 280 exhibitors, showcasing antique works of art, old master paintings, furniture and jewellery that span across 7000 years, with 13 exhibitors in the modern section.

充满新鲜 idea 的古董博览会，在卖什么？

What is sold in the reimagined antiques fair?

仅仅在 3 月 14 日 VIP 预展首日就已经吸引了 5000 多位藏家及参观者，现场像建筑师 Tom Postma 为展会设计的铺满多肉植物和玫瑰的花墙一样，人群簇拥。

TEFAF’s VIP early access day on 14th March attracted 5000 collectors and visitors, like Tom Postma’s floral and succulent installation for the fair, the MECC was overwhelmed.



2019年 TEFAF 马斯特里赫特·入口处· Photography : Mark Niedermann · 图片来自 TEFAF 官网
The Entrance of TEFAF Maastricht 2019. Photography: Mark Niedermann. Image courtesy of TEFAF
official website.

[...]



穿着盔甲的亚历山德罗·法内斯 · 175 x 100 cm · 图片来自 Robilant+Voena 官网

Portrait of Alessandro Farnese in armour, 175 x 100 cm. Courtesy of Robilant+Voena.

还有一些古典绘画作品非常亮眼，比如 Robilant+Voena 展位上展出的一幅创作于 1561 年的少女肖像画“穿着盔甲的亚历山德罗·法内斯”，这家机构在英国伦敦和瑞士圣摩里兹都有分支。

One of the Old Masters highlights is Robilant+Voena's portrait of the young Alessandro Farnese in armour. This gallery has branches in London, [Milan] and St. Moritz.

[...]

努力的现当代

Focus on modern and contemporary art

这几年，TEFAF 在现当代艺术方面一直在努力强化，包括让·米歇尔·巴斯奎特(Jean-Michel Basquiat) 和卢西奥·封塔纳 (Lucio Fontana) 在内的多位艺术家作品都有呈现，现在纽约大都会布劳耶分馆就在举办封塔纳的大展，这也是在美国的第一场重要研究展。

In recent years, TEFAF has been strengthening its modern and contemporary section, on view this year at the fair are works by important modern artists such as Jean-Michel Basquiat and Lucio Fontana. Currently on view in the Metropolitan Museum of Art in New York is Lucio Fontana's exhibition, the artist's first important retrospective in the United States [in 40 years].

[...]

Robilant + Voena 展位，卢齐欧·封塔纳 (Lucio Fontana) 早期作品，一件带有金色清漆的陶瓷圣母像定价 65 万欧元。意大利画家 Antonio Tempesta 的“Siege”定价在 9.5 万欧元左右。

On Robilant+Voena's stand, "Madonna", an early glazed ceramic by Lucio Fontana is priced in the region of €650,000. Italian painter Antonio Tempesta's "Siege" is in the region of €95,000.

[...]

拥抱创新的老牌博览会，有哪些改变？

What changes are made as the fair embraces the new?

虽然在展位的总体数量上今年与往届相比没有太大变化，但包括遴选程序、“主题性报告”在内的各种改变都令外界对今年 TEFAF 的表现十分期待。

Though the number of exhibitors remain similar to its previous editions, changes in TEFAF's selection process and “thematic reports” are keenly observed by the industry.

全新调整的审查程序

The new vetting process

为了确保最优秀的展品出现在马斯特里赫特，加之 TEFAF 国际化扩张的需要，主办方一直在努力修改调整审查程序。今年的展会是 TEFAF 宣布采用全新的“全球化审核政策”以来的第一届，执行之后的效果怎样，很多人都想知道。

To ensure that only the best are shown in Maastricht and to prepare for its global expansion, TEFAF has always been perfecting its vetting process. This is the first fair since TEFAF announces its brand new “global vetting policy”, many are waiting to see its impact.

新的审查政策是在审查与审查有关的法律问题之后作出的，特别是管理和责任评估，审查小组由对艺术市场尽可能没有商业利益的专家组成。

The new vetting policy is introduced following a review of legal issues, with the vetting committee comprised of experts who have little vested interest in the art market.



“水果静物以及三个孩子（秋天的寓言）” · Oil on canvas. 73.5 x 144 cm.

Courtesy Robilant + Voena

Still Life of Fruit with Three Figures of Children (An Allegory of Autumn), oil on canvas, 73.5 x 144 cm.

Courtesy of Robilant+Voena.

这一点在对展商 Robilant + Voena 带来的一幅油画进行重新评估的过程中就有体现：他们今年带来了一件名为“水果静物以及三个孩子（秋天的寓言）”的作品，此前被认为是 17 世纪意大利学派的作品，但画廊与卡拉瓦格斯克绘画的主要学者克里斯蒂娜·特扎吉(Cristina Terzaghi) 联合研究后，确定将其重新归于巴托罗梅奥·卡瓦罗齐 (Bartolomeo Cavarozzi, 1587-1625) 的作品。

Robilant+Voena's reattribution of its painting "Still Life of Fruit with Three Figures of Children (An Allegory of Autumn) reflects the impact of the new vetting policy. Once a "17th Century Italian School" painting, after the gallery's consultation with leading Caravaggesque scholar Cristina Terzaghi, is reattributed it to Bartolomeo Cavarozzi (1587-1625).

伦敦 Robilant + Voena 画廊总监本尼迪克特·汤姆林森 (Benedict Tomlinson) 认为，这种真实性的价值的建立极为重要。“如果对作品的真实性有任何疑问，展商的声誉可能会很快就受到损害。随着对艺术品解码和分析等技术的进步，对于无懈可击的鉴真需求和提供这种认证能力的需求都将越来越大。”

Robilant+Voena's Director in London Benedict Tomlinson spoke of the importance of establishing the authenticity of a work. "The reputation of a dealer can be swiftly curtailed should there be any question as to the veracity of the authenticity. With the advance in technologies for the decoding and analysing of the artworks there will be

both greater demand for watertight authentication as well as the ability to provide just that.”

Read the full article here:

https://m.sohu.com/a/302790449_149159/?pvid=000115_3w_a&sec=wd