
TEFAF MAASTRICHT 2023

MECC Maastricht
11 - 19 March 2023

TEFAF Maastricht will open its doors for the 36th edition from **Saturday, March 11** to **Sunday, March 19, 2023**. The fair is the world's peerless showcase of strictly vetted works of supreme historical merit and quality, and in 2023, will once again host a lineup of globally renowned specialist exhibitors at Maastricht's MECC venue.

The 2023 fair lineup is comprised of **268 dealers**, among them some will propose artwork made with glass.

Here are some pics from the forthcoming edition:

Caterina Tognon Arte Contemporanea (Italy)



Lilla Tabasso, La Grande Zolla, 2022, vetro di Murano lavorato a lume e modellato a mano, 66x75x50cm

Lilla Tabasso (Milan, 1973), biologist and designer, lives and works in Milan.

After studying Biology at the University of Milan, she began working with Murano glass, discovering the ancient and noble art of lampworking. His artistic experimentation focuses on his passion for nature, combined with great technical skill.

Tabasso's work therefore focuses on floral themes. His works are characterised by an incredible realism that draws from nature an infinite palette of colours, clear shades and also nature an infinite palette of colours, and also - fundamental for the artist - mutations and imperfections. These mainly refer to the

concept of 'Vanitas', which has always been used in Art History to symbolise the transience of earthly life and the inexorable passing of time.



Lötz Witwe Klostermühle, around 1900, Cytisus, cut 3907
Colourless glass with bronze coloured glass threads and irregularly distributed spots, H 14,5 cm. Austrian private collection

Bel etage Galerie, Vienna (Austria)

Vases with Cytisus decor (golden rain) are consistently representatives of the most creative era of the glassworks. This colourfully effective and interestingly rhythmic decoration - which is also close to contemporary Viennese painting (e.g. Klimt's Beethoven cycle from 1902) - was used almost exclusively on vessels with vividly undulating contours.

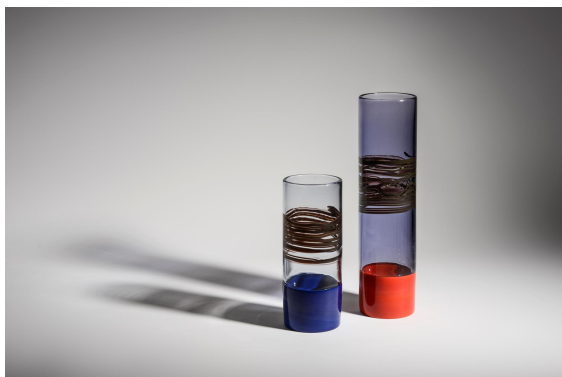


Collection of Winged Glasses, Venice and Netherlands, 17th century
Colorless and blue glass, Height 13-30 cm.
UK, private collection

Kunstkammer Georg Laue (Germany)

Since the 16th century, glasses from Venice or in the Venetian manner were prized for their imaginative shape as well as technical perfection which shows particularly in the elaborate shafts of the exquisite vessels presented here. Indeed, this unique group of winged and serpent-stemmed goblets reflects the virtuosity of the glassblowers working in Murano as well as in the north-alpine glassworks specialized in the production of *façon de Venise* glasses in the 17th century. While such elaborate goblets were certainly made as luxurious drinking vessels to be used at the table, they are also known to have been regarded as collection items.

Galerie Marc Heiremans (Belgium)



The two cylinder vases are a 1962 design by Thomas Stearns (Philadelphia 1936-2006) for Venini, a glass company on Murano.
The name for this series at the time was "Spiralati" or "Thomas". H.37 cm and H.24 cm.

Working closely with Venini's youngest Maestro, Checco Ongaro, american artist Thomas Stearns, would design a number of highly refined and experimental glass vessels and objects; a group of these pieces would go on to win the coveted Gold Medal for Glass at the Venice Biennale of 1962, only to be rescinded after the judges realized that the designer was an American.

Due to the fact that most of Stearns' designs were produced in very limited numbers, today they are highly sought after by collectors. More importantly, these pieces exhibit an innovative sculptural integrity which perfectly expresses the spirit of the times in which they were made.

While Stearns was not the first American to work at Venini, he was certainly the most influential. In fact, his time there changed the very dynamic between designer and craftsman, as his constant presence at the Venini furnace challenged age-old Muranese traditions and class distinctions.

Image

Clare Belfrage, "Light Time", Oceana with Pale Blue and Grey, 2022 Blown glass with cane drawn additions, sandblasted and pumice polished. Made by the artist in South Australia

Adrian Sassoon Gallery

From the artist's statement: "the Light Time pieces are a departure for me from a horizontal or vertical rhythmical structure. I'm working with growth patterns that are radial and somewhat circular and the overall rhythm is open and floating. Inspired by lichen, moss and other surface growths, my view is from close-up, focussing on the detail both observed and imagined".

TEFAF Press office for Italy
Studio ESSECI
Roberta Barbaro roberta@studioesseci.net
t.. +39049663499; www.studioesseci.net