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THE ART NEWSPAPER

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TATE MODERN AT 25
Artists and curators
reflect on museum's
achievements and
challenges



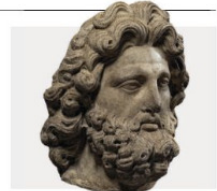
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TEFAF NEW YORK
From a Roman
bust to a Magritte
collage, Stateside
edition will delight
any collector



**SPECIAL
SUPPLEMENT**

'It's much more extreme': US institutions and artists enter a new culture war

The Trump administration's efforts to slash funding and influence programming have pushed cultural workers to organise. By Helen Stoilas

The fight over America's cultural soul has begun. In the few short months since US President Donald Trump took office, swathes of the country's cultural infrastructure have been dismantled and efforts are being made to reshape what remains as instruments of White House policy. The impact has been swift and shocking to many in the cultural field, raising questions about what the arts will look like under Trump and spurring calls for a co-ordinated resistance.

"There's a significant loss of jobs and a loss of revenue going to support arts and culture in the country, which will have an impact for the bottom line in our communities. And there's a lot of uncertainty about what the long-term impact of this is going to be," says Erin Harkey, the recently installed chief executive of Americans for the Arts, a national advocacy group that is collecting data to understand the broader implications of the administration's actions. "We can help to build the [sense of] urgency if we're collectively communicating the story."

"One of the things that is important to communicate about public funding and why it's so important is that it has an ability to get into parts of this country that are difficult to reach otherwise," Harkey adds. "So, when we're talking about who is going to be most significantly impacted by this, it's the smaller non-profit organisations that are more reliant on this kind of support."

Over the past three months, either by executive order or through the Department of Government Efficiency (Doge) run by the billionaire Elon Musk, the National Endowment for the Humanities (NEH) and the Institute of Museum and Library Services (IMLS), two of the main

federal funding bodies for arts and culture, have had their staff slashed and grants cancelled. Trump replaced the leadership of the Kennedy Center for the Performing Arts in Washington, DC, as a means to get himself appointed chair of the board, and has suggested a similar fate for the Smithsonian Institution, through vice-president J.D. Vance's position on the board of regents. And a team from Doge visited the National Gallery of Art in mid-April, reportedly to discuss the museum's "legal status".

As we went to press, Doge had turned its attention to the National Endowment for the Arts (NEA), with major cuts expected to its grant programmes and staff. Its \$207m annual budget is about the same as that of the NEH (\$207m) and IMLS (\$294.8m) – a cost of around \$2 per American every year combined – but the NEA manages ten times the number of grants, covering disciplines from film and design to folk arts and literature. Around 40% of the NEA's budget is directed to state arts agencies and regional arts organisations, which provide funding for arts communities in all pockets of the US.

"For the NEA to have their funding cut substantially starts creating a real question around the arts ecosystem in the whole country; there are just so many ripple effects that it's really of concern," says Susie Surkamer, the president and chief executive of South Arts, a regional arts organisation. "For a lot of communities without a lot of resources, it's going to mean a lot less access for people". The US South, Surkamer adds, has been historically underfunded and there are no major national foundations based in the region to fill the gap in arts funding if NEA partnership grants are lost. "It's very hard



The altarpiece (around 1500-10) features an unusually fierce dragon—unlike any other depiction in Northern art at the time

A \$20m symbol of US friendship: the mysterious altarpiece bought for London's National Gallery

■ The American Friends of the National Gallery London fund the purchase from British private collection of early 16th-century work known to the museum's leaders for "decades". **Full story, page 11**

■ National Gallery to unveil collection rehanging. **UK News, page 10**

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TEFAF NEW YORK

Special Report

The fair

Riding the storm

Determination in the face of Trump's tariff chaos

Following the US president's on-off tariff confusion last month, Tefaf New York's director sought to reassure exhibitors, despite "significant impacts". **By Osman Can Yerebakan**

Tefaf New York returns to the Park Avenue Armory's 55,000 sq. ft main hall this year with 91 exhibitors from four continents in the first test of the US President Donald Trump's recently announced tariff regime on the New York art and antiques market.

As a fair that prides itself with presenting 7,000 years of art, Tefaf is celebrated for bringing together objects from an unparalleled range of international sources, provenances and price points. Consequently, the stakes are high in an already difficult moment for the market. Immediately after Trump announced his "Liberation Day" tariffs on 2 April, the New York fair's director Leanne Jagtiani sent out a letter to all exhibitors acknowledging the "significant impacts" on the industry. She assured dealers that the fair remained in "close communication" with shippers, as well as their "legal, tax, and shipping advisers", adding that Tefaf had taken the initiative to advocate for the "exclusion of artworks from potential EU reciprocal tariffs with the EU commission". The EU has since implemented a 90-day pause on retaliatory tariffs.

Though Trump's on-off relationship with tariffs extends back to his first term, the latest saga began last month when the president announced his most expansive and aggressive tariffs yet, including a 10% baseline for all nations (the EU was to face a 20% rate while the UK's was 10%). The announcement sent the stock market plunging and promptly raised questions over the impact on the trade of art and antiques. The havoc only escalated when, a few days later, Trump declared a 90-day pause on all tariffs, except China's. The repeal brought short-term relief to Wall Street, but another steep drop in rates followed the next day.

Hopeful yet cautious

There is also confusion over exactly what will be included under the tariffs. "Artworks" – however they are defined – are understood to be exempt. But it appears that antiques such as furniture and collectables, as well as contemporary works in unconventional materials – categories under which a significant portion of items brought to Tefaf fall – will be subject to the new tariffs.

The "big question" now is how collectors will respond in the immediate aftermath and confusion, Jagtiani says. Despite the instability, the director is hopeful that buyers will not be deterred from spending their money on art and objects as "these are times when we need something positive and beautiful in our lives". Exhibitors are also both hopeful and cautious. This year, 78 returning galleries are joined by 13 newcomers



including São Paulo's Luciana Brito Galeria, the London gallery Ben Hunter and three from New York: Ortuzar, DeLorenzo Gallery and Anna Hu Haute Joaillerie.

The Paris-based Galerie Chenel, which has participated in the New York outpost since its inception in 2016, has a second-century AD marble torso of Apollo, on offer for around \$100,000. "We have been chasing this work, which has been in a private French collection, for decades," says the gallery's co-founder Ollivier Chenel. The dealership always occupies one of the historic rooms upstairs, which this year also features a "colossal" head of Apollo from the same era for

Tefaf New York returns to the 55,000 sq. ft main hall of the Park Avenue Armory with 91 exhibitors

around \$600,000 and a basanite statue of an Egyptian dignitary from around 520 BC. Priced at \$1.8m, the statue – which was housed in the US in the 1930s and then in Europe for a few decades – is exceptionally rare, according to the dealer, and has been conserved to an "astounding" quality.

Chenel agrees that the financial implications of Trump's tariffs are as yet unknown and will only become clearer during the vermissage. He remembers a challenging six-month period directly after the 2008 financial crash, though he notes how the market bounced back fairly quickly. "Antiquity collectors are

TEFAF NEW YORK

Special Report

The fair

Riding the storm

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real lovers of sculpture, so they rarely just go for the profit aspect," he says. "The desire for the object and its history pushes them to live with something forever."

Some galleries are already rethinking certain aspects of their businesses. Nara Roesler—the Brazilian contemporary gallery with a New York outpost—is now considering a residency programme that would allow the gallery's living artists to produce work in the US for any shows in the firm's Chelsea space. "We are not yet sure if it makes sense as a grand plan," says the gallery's partner, Daniel Roesler, noting that the tariffs' impact on the works they are bringing to Tefaf New York is still unclear. "We were initially told that works shipped before 9 April wouldn't be affected, so we went ahead with sending works," he says. The decision came out of a consultation with the Art Dealers Association of America and their in-house lawyers.

Organised by the gallery's curator Luis Pérez-Oramas, Nara Roesler's booth is dedicated to the story of the Brazilian sculptor Maria Martins, who acquired Piet Mondrian's *Broadway Boogie Woogie* (1943) for \$800 after it failed to sell in their joint show at New York's Valentine Gallery. Martins later donated the painting to New York's Museum of Modern Art. The presentation also features sculptures from Martins's Amazonian period alongside pieces by Vik Muniz, Sheila Hicks and Amelia Toledo.

Upcoming EU cultural goods law

Another potential thorn in the side of the market is the incoming EU cultural goods law, which aims to prevent the illicit trade of cultural goods and money laundering, and to protect cultural heritage. Tefaf's head of fairs, Will Korner, notes that this New York edition is exempt from the law, which comes into effect in June, but he warns that galleries dealing in archeological materials "might have more challenges" in upcoming editions, perhaps more so in Maastricht.

"Bringing objects back into the EU for the first time might require more strict background checks," Korner says. He thinks dealers will probably have a bigger workload in compiling evidence on shipping works from non-EU nations into the EU zone.

Martin Clist, a director of the London gallery Charles Ede, notes how Brexit means British businesses are affected from the upcoming EU law differently. "We are no longer subject to the same laws to get works into Britain, but we might have difficulty the

other way around, unless a work is published prior to 1972 or has an export licence, which most ancient artworks don't," he says. The gallery considers Europe its second biggest market after the US.

As for the bigger picture, Clist has a generally positive outlook. "The art market is usually the last to be economically affected and is among the early ones to pick up," he says. A standout of the gallery's booth this year is a life-size marble torso of a youth, from around the second century AD, last exhibited in Japan in 1973. This Roman example, priced at \$850,000, is a copy of a Greek bronze originally created by Polykleitos in 430-420BC. A comparable version, known as the "Dresden Boy", is in the collection of the Staatliche Kunstsammlungen Dresden in Germany.

Despite opening amid what some describe as unprecedented economic and political uncertainty, Tefaf New York clearly remains committed to pulling out all the stops, particularly in a year that has seen the reopening of the Frick Collection and the Metropolitan Museum of Art's Rockefeller Wing, which houses African, Ancient American and Oceanic art.

Jagtiani notes how the fair is often likened to "a museum where you can buy things", and this year's offerings uphold that standard. Whether this will convert into sales is another matter. "We will just have to wait and see," the director says.

"The art market is usually the last to be economically affected and is among the early ones to pick up"

MARTIN CLIST
Director, Charles Ede



Inset: Leanne Jagtiani, the director of Tefaf New York, says that the fair is like "a museum where you can buy things". Right: second century AD marble torso of Apollo at Galerie Chenel



Galleries play to the Park Avenue Armory's Gothic Revival style—and its taxidermied moose heads

Period rooms on the first and second floors are occupied by several first-time participants at this year's fair. **By Kabir Jhala**

Tefaf is the only fair held in the Park Avenue Armory to make use of its period rooms on the first and second floors, whose architectural features reflect the building's original Gothic Revival style.

Among the galleries that have taken stands in this section—which appear closer to curated presentations than the standard spaces downstairs in the main hall—are several first-time participants to the fair.

These include David Aaron, a London gallery specialising in ancient artefacts, whose presentation is anchored by a Hittite Horus falcon from third century BC Egypt. Hollow cast in bronze, "it likely served as a votive offering or even a coffin for a mummified falcon", according to a gallery release, while the remains of rods at its base suggest it was also used as temple furniture.

Another first-time exhibitor, David Gill, is showing furniture designed by the late starchitect Zaha Hadid, including tables from her *Liquid Glacial* series (2012-15), which pushed the boundaries of sculptural acrylic in design. Also making its Tefaf debut is New York's Ortuzar gallery, which, along with Marc Selwyn Fine Art from Los Angeles, is staging a joint presentation of the US sculptor Lee Bontecou.

Although the features of the Armory's period rooms, with their dark wood panelling and idiosyncratic features, might deter some exhibitors, other



gallerists relish the unusual dialogues that are created by showing there.

No white walls

"In the past we've always tried to engage with the historical space and create a setting where the furniture and works interact with the period details of the room," says Juliet Burrows, the co-founder of Hostler Burrows. "As this meant we used no white walls, our space has always had a moody and dramatic feeling." The gallery is showing for the sixth consecutive year in the Moose Room—whose walls are lined with taxidermied moose heads.

"As we are specialised in Scandinavian design, the moose heads were never a deterrent for us; according to lore they were shot by [the former US president] Teddy Roosevelt," she adds.

The gallery is this year showing Scandinavian furniture by designers including Torbjørn Kvasbo and Caroline Slotte. It will also update its usual presentation style to better highlight the moose. "In the past we've let the moose heads disappear into the darkness; this year we have added swathes of muslin ceiling, which will create more light overhead and allow the moose to have more of a presence."

Hostler Burrows at Tefaf 2024. The New York gallery is showing in the Moose Room again this year

TEFAF NEW YORK
Special Report

The wish list

Objects and treasures to suit every collector's taste

A bronze Osiris, a late sculpture by Lee Bontecou and Magritte's first collage to feature his bowler-hatted man are among the finds at this year's fair.
By Osman Can Yerebakan



The Blanchard Osiris
Around 664-332BC
£475,000
DAVID AARON

A British family acquired this bronze statue of Osiris in 1911 from the American dealer Ralph Huntington Blanchard, who operated a Cairo-based antiques business called Blanchard's Egyptian Museum. The god of the afterlife, death and resurrection measures 55cm tall—a rare comparison in scale to the Metropolitan Museum of Art's own Osiris. In relatively pristine condition, except for a missing false beard, the figure wears the White Crown of Upper Egypt and is depicted with facial traits characteristic of a statue of this period, such as thin eyebrows over oval eyes and accentuated contours. The London gallery David Aaron, which makes its Tefaf New York debut this year, acquired the statue from the family that owned it for three generations; in-house conservators subsequently undertook its delicate restoration. "Conservation techniques in the 1910s were much more intrusive," says the gallery's director, Salomon Aaron, of the work's previous condition, which included a lacquer coating. The restoration revealed that the original bronze surface was in perfect condition—"extremely rare today for Egyptian materials in this size".



Lee Bontecou, *Untitled*
1980-2001
PRICE ON REQUEST
ORTUZAR AND MARC SELWYN FINE ART

It took the American sculptor and printmaker Lee Bontecou two decades to create this meticulously realised *tour de force*. Measuring around 2m wide, the hanging steel, porcelain, mesh, silk and wire sculpture was first shown to the public in the artist's 2003 retrospective at the Hammer Museum in Los Angeles. Two of the artist's similarly sized late-period sculptures are in the collections of the Museum of Contemporary Art in Chicago and the Museum of Modern Art in New York. This work can

be seen as a culmination of several lines of inquiry for Bontecou, whose father invented the first all-aluminium canoe and whose mother worked with submarine transmitters in the Second World War. In 1956-57, the award of a Fulbright scholarship allowed Bontecou to work in Rome, where she experimented with terracotta and wire mesh and was introduced to the work of the Futurists. Noting a growing interest in the artist's sculpture from institutions and private collectors, Ortuzar and Marc Selwyn Fine Art are showing the piece together with smaller works by Bontecou in a range of materials, including a graphite drawing on paper from 1965 and a welded steel, canvas, wire and velvet wall relief from 1959.



René Magritte, *Untitled*
1926
AROUND \$4M
DI DONNA GALLERIES

This pasted paper, gouache and watercolour on paper comes fresh from the exhibition *Histoire de ne pas rire. Le Surréalisme en Belgique*, at Bozar, in Brussels. It marks the first time René Magritte included his bowler-hatted male figure in his collage practice, having started experimenting with paper collages only a year earlier. Once owned by the Belgian Surrealist's brother Raymond and then his niece Arlette, the diminutive work left the family in 1993, going to the Belgian collector and dealer Maurice Keitelman. The tree-cum-bilboquet motif was also a newly developing theme in Magritte's paper-based practice, but perhaps the biggest hint of what was to come was the artist's use of music sheets to render the male silhouette and the outsized child's cup-and-ball toy. The artist's *catalogue raisonné* shows that most of the pasted music sheets in the works from this era came from *The Girls of Gottenberg*, an Edwardian musical comedy by George Grossmith Jr and L.E. Berman. The collage will be included this November in the Royal Museum of Fine Arts Antwerp's survey, *Magritte. La Ligne de Vie*.



Mantua Nangala, *Untitled*
2024
AROUND \$80,000
SALON 94

Aboriginal art has a growing presence at the Tefaf fairs. In Maastricht in March, the Melbourne and New York-based D'An Contemporary made fair history with a stand entirely dedicated to work by First Nations artists. Collectors responded well; the gallery reported total sales of \$1.4m, including an Emily Kam Ngurraray painting, which sold for \$600,000. (Tate Modern opens Ngurraray's first European museum exhibition in July.) In New York, Salon 94 exhibits a selection of paintings by Mantua Nangala, a Papunya Tula artist known for her meticulous acrylic on linen dot paintings. Nangala—a key figure in the Western Desert art movement—is an influential member of the organisation Papunya Tula Artists, which has 80 members and a gallery space in Mparntwe/Alice Springs. Born around 1959, she started painting in 1998 with a focus on visualising the oral histories of Marrapinti, a rockhole site considered to be a sacred place for women. Dots have narrative powers in Nangala's gentle handling, often in a creamy tone over a darker earthy background, and the artist passes on stories of displacement and defiance against systematic erasure.



Roman head of a bearded god
Around AD 2nd century
\$100,000
CHARLES EDE

The subject of this modestly sized marble head of a Greek god has divided researchers. Some say it is either the almighty Zeus or Poseidon, the god of the sea; others believe it is the lesser known god of medicine, Asclepius. What is not in doubt is the mastery of the carving. Some repairs have been made to the tip of the straight nose and a section of the hair, although Martin Clist, the managing director of Charles Ede, says that this is what gives antiquities—the majority of which have some degree of damage—their "uniqueness". The bust's oldest recorded owner is the Cologne-based dealer Axel G. Weber, who sold it to its most recent owner in the autumn of 1977 during the German Art and Antiques Fair in Munich. The Charles Ede stand also draws attention to the male physique with a marble torso of a youth from the same era, valued at \$850,000.

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