

The New York Times

by Jason Farago
October 27, 2017

The European Fien Art Fair, known as TEFAF and held every March in the Southern Dutch city of Maastricht had a reputation for stability: the same dealers year after year, bringing their choicest paintings, furniture, and diamond brooches to a well-heeled collector base. But a roiling art market, and increasingly eclectic tastes, led the Dutch fair to set out for New York - and to establish a pair of satellite events, spring and fall, that brought the gentility of Maastricht to a new American crowd.

The autumn fair, whose second edition opens this weekend at the Park Avenue Armoury, stretches from the dawn of time to around World War I.

(...) Here are a few prizes that caught my eye during the preview. (...)

GALERIE G. SARTI



"King David" by Jusepe de Ribera
Philip Greenberg for the New York Times

Like so many painters in Rome in the early 17th century, the Spanish artist Jusepe de Ribera was besotted with Caravaggio's lifelike modelling and dramatic chiaroscuro. A painting of King David, attributed recently to Ribera and on the stand of this Paris gallery, is a choice example of Caravaggesque religious painting: the biblical hero, his eyes locked beatifically on the sky, appears in a shaft of light. The wet-on-wet brush strokes in David's fur trim, and the buttery flesh of his



Jusepe de Ribera
(Játiva, 1591 - Naples, 1652)

King David. 1616.

Oil on canvas, 49 5/8 x 35 3/8 in (126 x 91 cm).