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At TEFAF New York, the Masterpiece Had Plenty to Celebrate

From record attendance and swift blue-chip sales to tightly curated presentations of Ida Barbarigo, Man Ray, Leonora Carrington and Jean Prouvé, the fair delivered on every front.

By [Elisa Carollo](#) · 05/19/26 4:31pm

For four days, [TEFAF](#) brought its unmistakable European flair to New York's Park Avenue Armory, gathering 90 exhibitors that mounted presentations showcasing everything from modern and contemporary masterpieces to antiques, decorative arts and jewelry. While the New York edition tends to give more prominence to modern and contemporary artworks—not least because it takes place in conjunction with the [May marquee auctions](#)—this year's fair still offered gems for all tastes and price points.



With lines stretching down Park Avenue on the preview day, TEFAF New York made its triumphant return. Photo: JITSKE NAP

The fair opened for the Collector Preview with record attendance on May 14, with visitors packing the booths with the classic champagne flute in hand. Yet it wasn't all spectacle and chatter. At the end of the day, dealers had already reported sales across price tiers and categories, with a general sense that confidence had significantly improved and that collectors were engaging with a new level of seriousness, both in their questions and in their transactions. Blue-chip postwar names with solid institutional recognition, in particular, moved fast.



Galleria MAGGIORE g.a.m. at TEFAF New York. Courtesy Galleria MAGGIORE g.a.m.

Bologna-based Galleria d'Arte Maggiore g.a.m. reported selling a *Natura morta*, dated 1946, by Giorgio Morandi, as well as a work by Italian pop artist Gioietta Fioroni, *Lampadina*, from 1960, that was included in her solo show at New York's Drawing Center in 2013. A true gem in the booth was the prototype of Meret Oppenheim's iconic *Souvenir de la déjeuner en fourrure*, 1970 (the original is in the MoMA collection), which found a buyer on the first day. The gallery also reported entertaining active negotiations for works by Dadamaino and Léger. No stranger to the New York scene, Galleria d'Arte Maggiore g.a.m. has been active in the market since 2007, first through participation in The Armory Show—where they also served on the selection committee—and, for the past few years, at TEFAF New York. "Returning to New York is always an opportunity to meet with our collectors, who over the years have also become friends and who never miss a chance to visit us in Bologna at our gallery's historic headquarters, as well as in Venice at our foundation, ACP Palazzo Franchetti by Fondazione Calarota, or in Paris at our new exhibition space on Boulevard Saint-Germain," Alessia Calarota, the second-generation owner who leads the gallery today, told Observer, emphasizing how the gallery has also collaborated with many local institutions, including the Met, to which they lent several works for the major Giorgio Morandi exhibition in 2008.