

TEFAF NEW YORK SPRING 2019

EXHIBIT A

VETTING GUIDELINES

TEFAF New York Spring 2019 Vetting Guidelines

Table of Contents

- I. Introduction
- II. Due Diligence
- III. General
- IV. Scientific Research Team
- V. Sections
 - 1. Ancient Art
 - 2. Asian Art
 - 3. Textiles
 - 4. Furniture
 - 5. Chinese Furniture
 - 6. Traditional Arts from Sub-Saharan Africa and Oceania
 - 7. Pre-Columbian Art
 - 8. European and British Ceramics, Glass and Crystal
 - 9. Silver, Gold and Platinum
 - 10. Jewelry
 - 11. Traditional Indian Folk Jewelry
 - 12. Metal Ware
 - 13. Sculpture
 - 14. Applied Arts and Design
 - 15. Modern Art
 - 16. Photography
 - 17. Contemporary Art

I. Introduction

TEFAF New York Spring 2018 focuses on Modern and Contemporary Art & Design from the 20th century up through the present day. Also included are categories, outside this dateline, that are collected alongside those works of art with Ancient Art, Asian Art and Traditional Art from Sub-Saharan Africa, Oceania and Pre-Columbian Works of Art.

The vetting process, one of the main pillars of TEFAF New York's success, aims to protect potential buyers and create an atmosphere in which they can buy with confidence.

The vetting committees draw their members from art historians, restorers and academics. By the time the Fair opens, they have undertaken a meticulous examination of every piece on show. Exhibits are not accepted for display unless they have been approved by the relevant committee. All exhibitors are bound by the decisions of the committees.

II. Due Diligence

To ensure the highest quality standards are maintained and in the interests of transparency, all exhibitors are expected to conduct their own due diligence investigations to establish the provenance and title of their exhibits prior to putting them up for sale at the Fair.

The following requirements therefore apply to exhibits on display at TEFAF:

- All objects must be labelled, see pages 4 & 5 below;
- All labels must contain correct and complete information;
- All objects must be listed, and these lists must be available on the stand, see page 5 of these vetting guidelines;
- Maximum possible provenance verification and reporting must be available;
- A TEFAF exhibitor must check every object on display against databases with information about stolen art, such as the Art Loss Register, the Interpol database and the ICOM Red Lists, see below;
- Restoration and/or replacement using material listed in Appendix 1 of CITES (Convention on International Trade in Endangered Species of Wild Fauna and Flora), including ivory, tortoiseshell and rosewood is not allowed.

Art Loss Register

In addition to being vetted for authenticity, attribution and condition, most exhibits at TEFAF are checked against the Art Loss Register (ALR) database of 500,000 items subject to a claim. The ALR includes items reported as lost, stolen or subject to a dispute or claim. Any object reported to ALR as stolen or to be subject to a claim must be removed from the Fair immediately.

Responsibility of Exhibitors and Responsibility of Vetting Committee Members

TEFAF believes it is important to be explicit about the responsibilities of both exhibitors and vetting experts.

Exhibitors:

Exhibitors are responsible, among other things, for providing clear and complete labels.

Vetting Experts:

The Vetting committees are responsible for deciding whether exhibitors have provided enough evidence to substantiate what is stated on labels. Sources of evidence include provenance verification and reporting, research, documentation and obviously the object itself.

Attributions:

TEFAF vetting committees do not make attributions. TEFAF accepts or rejects attributions based on the evidence presented by exhibitors.

By signing the Contract of Participation, the exhibitor has complied with the General Terms & Conditions including TEFAF's due diligence procedures.

III. General

The guidelines in this part apply to every object brought to the Fair. All objects must be of excellent quality and meet the standards expected at the Fair. Buyers must, amongst others, be protected from badly and/or over restored objects. Specific guidelines that relate to particular areas of collecting or types of object can be found in V. Sections.

So that the vetting committee can properly vet the stands, as an exhibitor you must:

- clearly label all objects;
- ensure that all objects are listed, and that lists are available on the stand;

- display all objects on your stand (i.e. not in closed cupboards or storerooms);
- ensure that your stand and showcases are illuminated during vetting;
- have conservation and restoration documentation available (Examination, Condition and Treatment reports) at the stand (e.g. examination, condition and treatment reports illustrating all previous damage and reintegration/repairs including any test reports and historical documentation);
- literature references must relate to the specific object being shown at TEFAF and not to the general oeuvre of the artist in question;
- ensure that any storage on your stand is easily accessible to vetting members;
- ensure that any keys to showcases are deposited with the organizers, unless authorization for an exception has been requested well in advance.

Objects made by ivory and rhinoceros horn

Please be aware that under US Federal law fine and decorate art objects made of or incorporating African and Asian elephant ivory may not be imported for sale or commercial use. In addition, New York State law prohibits intrastate commerce in, and the display and sale of, objects made of or decorated with elephant and mammoth ivory and rhinoceros horn. Therefore, objects of this nature will not be accepted for exhibition at TEFAF New York Spring.

Objects Refused in Previous Years

An object that has been refused in previous years will only be allowed if new and conclusive information on this specific object has become available (for example two or more independent reports/opinions from reputed independent experts or independent scientific experts/analyses, confirmed provenance or any other information that gives good grounds for changing the reason for refusal in the past). This information has to be provided at least three months before the opening of the Fair.

In the Event of Refusal: Publications as ‘Proof’ During Appeals

If an object is refused, an exhibitor may present published documentation such as catalogues raisonnés, exhibition catalogues, certificates, authentications or articles from accepted authorities during the appeal procedure. However, the fact that publications about an object exist does not prove the object is authentic, which means that vetting committees may set aside or ignore certain publications. Any documentation that was not available to the vetting committee during the vetting

process can and will not be considered.

Labeling

Each object should be clearly labelled, all in the same font, type-face, and size. Not only during vetting but throughout the entire Fair period. Also “follower of” and “attributed to” before the name of the artist, should all be in the same font, type-face, and size.

Labels should contain information on:

- title;
- date;
- place;
- artist's name and dates;
- physical state;
- provenance.

And if applicable:

- Artist's name and dates;
- Country and period (of the sculpture);
- Date of conception of the model (precise or estimated to within 25 years);
- Date of this example (precise or estimated to within 25 years);
- Full state of material and technique;
- Marks, dates, seals, numbers, etc.;
- Details of the edition.

Labels should not contain value judgments.

If these requirements are not adhered to, the vetting committee may insist that the labels be reprinted, or the works withdrawn.

Re-Labeling Checking Procedure

There have been occasions in the past when labels were not amended in accordance with the vetting committees' specific instructions before the Fair opening. In the interests of the Fair, more rigorous checks will be carried out to establish that objects have been correctly re-labelled.

If an object is found not to have been re-labelled before the Fair opens, as required by the vetting

committee, the object will be removed from the exhibitor's stand immediately and the exhibitor forfeits his right to a further appeal.

Vetting committee members will be instructed specifically to check re-labelling after vetting and the TEFAF organization will also keep a close watch on compliance.

Lists

Apart from labels, all objects must also be listed. These lists must be available on the stand during vetting and the entire Fair.

Provenance

As international laws (and the UNESCO 1970 Convention) regarding provenance become ever more stringent, we would urge you to state any relevant provenance information relating to your objects on your labels. Should a vetting committee detect false or falsely constructed provenance, works will be removed.

Finally,

All the vetting committees' decisions are taken in the interests of the Fair. In some cases, the vetting committees' judgement may necessarily be subjective. However, the acceptance and refusal of all objects is entirely at the vetting committees' discretion and all exhibitors must agree to be bound by the committees' decisions. A vetting committee's opinion of an object is conveyed solely to the TEFAF organizing committee for the purposes of information and assistance in connection with the admission of the object concerned to the Fair and may not be used or relied upon by any other person or for any other purpose whatsoever. The opinions are given to the best of the vetting committees' knowledge, and neither the vetting committees, The European Fine Art Foundation nor the MECC accept any liability whatsoever for the validity of these opinions. In the unlikely event of a dispute, Dutch law will prevail.

IV. Scientific Research Team

The TEFAF Vetting Committees include a Scientific Research Team (SRT). During the vetting process, the SRT provides expertise on different analytical methods to investigate the material integrity of an artwork. The team will investigate individual objects at the request of the Vetting Committees, which hold overall responsibility for the entire vetting process. The analytical methods at the team's availability range from various forms of microscopy to elemental identification through X-ray

fluorescence spectrometry. The SRT's approach is entirely non-destructive, strictly excluding the removal and analysis of samples from an artwork. In addition, the SRT is limited to portable instrumentation that can be employed quickly, directly and *in situ* at TEFAF. In view of these limitations in time and technology, the SRT provides indicative analytical support. The SRT's work does not present an in-depth material investigation of a specialized art technological laboratory. The SRT may refer the Vetting Committee, dealers or buyers to such laboratories.

V. Sections

1. Ancient Art

All antiquities exhibited must be described and dated to the period and attributed according to their culture. The exhibits at TEFAF New York must have been checked by the Art Loss Register according to the rules of the International Association of Dealers in Ancient Art (IADAA).

All exhibits covering the cultural heritage (of cultural property and other goods of archaeological, historical, cultural, rare scientific or religious importance) originating from the territory of Iraq or Syria must show a documented evidence of provenance prior to respectively August 6, 1990 and March 2011. Objects from Egypt must have written proof of provenance prior to 1983. The exhibitor must present the documentation to the vetting committee in any case. If the documentation is considered not sufficient, the piece will be withdrawn from the Fair.

Provenance must mention previous owners, if possible by name or initials and/or location (country and/or city), and state that the object was acquired with all the required due diligence. The condition of the exhibits must be described in a reasonable way.

Fillings and restorations of parts, resurfacing, repairs and cleaning must be described. For other antiquities, provenance must also be shown.

Historical restorations and additions (including those dating from the sixteenth to the early twentieth century) must be described. If the repairs go beyond the nature, character and identity of the original, the vetting committee may refuse the object as being not in the interests of the Fair. The same applies to provenance, quality or excessive repairs. Reproductions and copies after the antique, even from the nineteenth century, are not admitted to the Fair if they were intentionally made to appear to be genuine antiquities.

All antiquities exhibitors must comply with the standards set by the IADAA.

2. Asian Art

As a general rule, all Chinese, Japanese and other Asian works of art should date from before 1900, unless an individual item is of particular merit, interest or exceptional scholarly or documentary value. Chinese ceramics and works of art from the nineteenth century or later will only be accepted if of particularly high quality. Pastiches, copies and imitations of earlier periods will not be accepted.

Pottery and Porcelain

It is strongly recommended that a certificate of thermoluminescence testing issued by an internationally acknowledged laboratory or institution is provided for early pottery pieces. However, it should be noted that a positive thermoluminescence certificate does not guarantee unqualified admission of the object. Experience has shown that thermoluminescence tests for late Ming and Qing dynasty porcelain pieces cannot always be relied upon for authentication without additional evidence, and they are therefore no longer automatically accepted as proof of authenticity. Chinese ceramics of later periods with distinct patterns should be of those periods and not later pieces in that style.

Bronzes and Metalwork

All metalwork should be of good quality. Early Chinese bronzes should not be extensively restored or re-patinated. A thermoluminescence certificate should be provided where a pottery core is in evidence. It is advisable to have early bronzes X-rayed.

Sculpture

Sculpture in stone, wood or metal must be of good quality and not extensively restored. Later sculpture in earlier styles is not permitted. 'Marriages', for instance a torso and head from the same period but originally from different sculptures, are not permissible.

Later works of art

All Chinese, Japanese, Korean and other Asian works of art of later periods, including objects in precious and semi-precious stones, lacquer and other natural materials, such as bamboo, ivory, rhinoceros horn carving, gold, silver, glass and other materials, should be of good quality and not have been extensively restored.

Objects recovered from shipwrecks

Chinese ceramics and porcelain recovered from shipwrecks are only acceptable in exceptional cases, where the items are of high quality, rarity, scholarly interest or documentary value.

3. Textiles

Poor quality antique carpets are not acceptable by virtue of their age alone. Exceptions are made in the case of genuine tribal and village rugs and other weaves of sufficient merit, which may date from the nineteenth or early twentieth century. However, as a general rule, such rugs should not contain synthetic dyes. Factory carpets from the nineteenth and twentieth centuries are not acceptable. The same general rule applies to European carpets, tapestries and textiles. Exceptions are made in the case of weaving that illustrates major European nineteenth- and twentieth-century artistic movements such as Jugendstil, Art Nouveau, Arts and Crafts, the Aesthetic Movement, Bauhaus, Art Deco, etc.

4. Furniture

Furniture restoration must be done such that the appearance and character of the piece is preserved. Table and chair legs may not have been replaced. Only minor restoration is acceptable. Re-veneering is not permitted. Replacement of small missing parts of veneer or lacquer is only permitted if the repair has been done professionally. Re-gilding is only permitted in those rare cases when the object is highly important and unique of its kind. The label must clearly state which part of the gilding has been restored. Acceptance or refusal of an object with re-gilding (or mounts with re-gilding) is entirely at the discretion of the vetting committee.

Furniture with marquetry of a later date is not acceptable (for example, a Dutch burr walnut cabinet with floral marquetry decoration).

Seat furniture is not acceptable if its original nature has been materially altered, (e.g. a chair that was originally cane-seated and is now upholstered, or a fauteuil that has been transformed into a bergère). Seat furniture with covered rails cannot be vetted and will be rejected. However, covered sitting rails are allowed.

Mirrors with frames that are not original are not acceptable. Old frames may contain new mirror plates. Style copies are not permitted. Original designs by famous cabinetmakers, such as Lincke or Sormani, are permitted only if these items are of good quality. Embellished furniture may not be shown.

Regarding restoration:

The technical integrity of the object must be respected:

- Restoration may not modify the original construction;
- There may be no major addition of modern veneer, plywood or any alien material to strengthen or modify the original construction;
- Finish/varnish must be in keeping with the age of the object, for example, varnish inside drawers that were not originally varnished will be questioned.

The aged appearance and aesthetic of an antique object must be respected:

- Minimal cleaning of gilding;
- Marquetry may not be scraped to revive colors;
- Marquetry may not be scraped to flatten it.

The historical integrity of the object must be respected:

- Documented alterations should be preserved if possible;
- Restorations or reconstructions should be fully documented with photographic documentation for visitors to examine.

Buyers must be protected from badly restored objects:

- Synthetic varnish, glue and any product that is not easily reversible or is unstable over time may not be used.

5. Chinese Furniture

Ming style furniture should be of Ming date. Copies of an earlier style, no matter how old, will not be admitted. Restorations should be no more extensive than 30%. Pieces with replacements of structural members, for example legs and major decorative elements, will not be admitted unless the importance of the piece can be demonstrated such as to warrant acceptance of the imperfections. Seat form changes will not be accepted, for example, hard board seats changed to soft mat seats and vice versa. No reconstructed piece will be admitted (e.g. square tables reduced to side tables; canopy

or couch beds to daybeds).

6. Traditional Arts from Sub-Saharan Africa and Oceania

Only ritual and prestige objects, mainly sculptures, body ornaments, weapons and ornamented utensils of quality, will be accepted. They must have been used in their country of origin in a religious context or have been made for particular and important occasions. They must be of sufficient age when collected and of high artistic merit to be allowed in the Fair.

7. Pre-Columbian Art

All items must originate from before European contact, that is to say from before 1500—with some variations depending on the area of provenance—unless the object in question, although later, is of great cultural quality or interest. In case of doubt a thermoluminescence test is strongly recommended for fired pottery. Gold, silver and bronze objects of great value must have a metallurgical certificate from an accredited expert or laboratory and must be of good quality. Important wood and stone objects must be accompanied by a certificate from an accredited expert or laboratory. Restoration may under no circumstances account for more than 10% of the whole, and only minor corrections to essential parts of the head, face or attributes are allowed. Normal retouching of decoration on repaired fractured surfaces is allowed; painting and repainting are not. ‘Ensaladas’— sculptures made up of parts from different origins—are not allowed. Textiles must originate from the period indicated. Heavily restored pieces, fragments and snippets are not allowed, with the exception of items of great cultural or scientific interest.

8. European Ceramics, Glass and Crystal

There may be no confusion; the object must be what it appears to be. Objects that were decorated/painted in a later period are not acceptable. Objects with a degree of alteration or restoration so great as to have materially changed their original nature or function are not acceptable.

Repairs/restorations must be stated. Nineteenth or twentieth-century ceramics which simply reproduce earlier examples are not allowed. Pieces with post-1850 bronze mounts are not acceptable. A thermoluminescence test result must be provided in the case of Italian Della Robbia.

9. Silver, Gold and Platinum

Pieces must be from the stated period. No copies of earlier periods are admitted under any

circumstances, regardless of date or quality. Pieces that have been so extensively restored or altered such as to change or disguise their original nature or function are not acceptable. Any re-gilding or re-plating, where appropriate, or any necessary repairs must be clearly stated on the exhibition label.

Any coats-of-arms or other blazons must be contemporaneous with the objects and may not have been added at a later date. Exceptions may be made at the discretion of the committee but in such instances any discrepancies between the date of the object and the arms or blazons must be clearly stated on the exhibition label.

10. Jewelry

Historical pieces should be of indisputable authenticity and unambiguously of the period.

This does not apply to exhibitors in the section 'La Haute Joaillerie du Monde'. La Haute Joaillerie du Monde will be vetted and should be of indisputable authenticity. Loose stones, minerals or pearls are not acceptable.

The following are not acceptable:

- 'marriages', e.g. composed necklaces;
- pieces that have been too drastically restored;
- pieces in which the original function has been altered, e.g. cufflinks altered into earrings;
- renovations that have destroyed the original character of the object;
- loose stones, minerals or pearls;
- style copies.

This does not apply to exhibitors in the section 'La Haute Joaillerie du Monde'. 'La Haute Joaillerie du Monde' will be vetted and should be of indisputable authenticity. Loose stones, minerals or pearls are not acceptable.

Stones:

All mounted diamonds and precious colored stones (rubies, sapphires and emeralds) over 2.00 carats, all colored diamonds over 0.50ct and from « Fancy » to « Vivid » graduations, must be submitted to a qualified Gemological Laboratory for verification.

The reports issued from labs shall be available on the exhibitor's stand.

11. Traditional Indian Folk Jewelry

Folk, ethnographic and tribal jewels and objects must be of indisputable authenticity and unambiguously of sufficient age. Please refer to the criteria of Traditional Arts Sections. Only genuine, high quality pieces used in traditional life are acceptable. They must be unaltered and in their original shape. If an object/jewel has been refinished or restored, this must be stated.

Mughal jewels and objects may date from no later than 1858. Jewels and objects of the British Period may date from no later than 1947. Textiles and objects made of terracotta, bronze, iron, wood, gold, stucco and stone dating from before 1500 must be accompanied by a laboratory report confirming the period by thermoluminescence, radiocarbon dating, microscope or X-ray examination.

Works that meet one or more of the following criteria require certificates:

- the work is considered of great importance;
- the work is of extremely high value;
- the work is open to possible dispute regarding authenticity.

12. Metal Ware

All objects must date from before 1870, with the exception of Jugendstil, Art Nouveau and Art Deco. Restorations must be stated on the label. Replacements and alterations of handles, lids and other important parts are not allowed.

Objects that are signed must have the marks of the period. Engravings and decorations on the objects must be from the period. Compositions/marriages are not allowed, even if the separate parts could be of the same period.

13. Sculpture

All works must be in original condition, of the highest quality in which they are to be found, and in principle produced during the artist's lifetime. Alterations, embellishments or incorrect/added signatures are not acceptable. Sympathetic restoration is allowed but may only be used to bring the object back to its original condition. The overall integrity of each work will be considered not just in terms of its quality but also its importance in the artist's oeuvre.

Exhibitors must state the following information on the label:

- artist's name and dates;
- date of conception of the model (precise or estimated to within 25 years);
- date of this piece (precise or estimated to within 25 years);
- marks, dates, seals, numbers etc.;
- details of the edition (if applicable);
- provenance of this piece (optional on the label but must be provided elsewhere);
- history of the model (optional on the label but must be provided elsewhere).

If these requirements are not met, the vetting committee may insist that the labels be re- printed or the works withdrawn.

For nineteenth-century editions:

This was a period of unlimited editions in bronze, marble, terracotta etc. and only lifetime examples produced by the sculptor, his studio or under his control are accepted. Where no lifetime edition exists, examples from the first posthumous edition are also accepted providing they meet the above conditions.

For twentieth- and twenty-first-century editions:

All works should be from lifetime editions. The following exceptions are accepted, but must be clearly labelled as such:

- works that extend an edition begun by the artist or his editor; these must have been cast less than 25 years after the artist's death;
- works that come from an entirely posthumous edition by the copyright holders; this edition must be limited and have been started less than 25 years after the death of the artist, initiated by direct descendants or copyright holders.

Both the above categories are subject to review by the vetting committee as to the overall integrity of each work, not just in terms of its quality but also its importance in the artist's oeuvre.

Maquettes, working models, unsigned works:

All documents proving an association with an artist, a school or a period must be provided. The position of the exhibit in the creative process leading to a finished work must be included in the description whatever their material of manufacture, for example original clay/wax/plaster model, artist's plaster, foundry plaster, *édition* plaster, lifetime bronze or posthumous bronze.

14. Applied Arts and Design from the Late Nineteenth Century to the Present Day

This period embraces a multitude of different styles starting with the Aesthetic Movement in the 1860s and ending with Contemporary Decorative Arts and Design. The category includes the Arts and Crafts Movement, Art Nouveau, the Secessionists in their various countries, De Stijl and the Bauhaus, Art Deco, Modernism, the 1950s and the various styles that have come and gone in the last thirty years up to the present day.

Unique pieces, limited series production pieces and some rare mass-produced pieces that have made design history may all be exhibited. An important mass-produced object such as an original Breuer Wassily chair or a Lalique car mascot is judged and evaluated using similar criteria to those used in fine art.

The twentieth- and twenty-first-century decorative arts and design category covers sculpture, furniture, ceramics, glass, metalwork, textiles and jewelry.

Vetting criteria are similar for most objects that come into the categories referred to above: no reproductions, copies or unauthorized editions are allowed in any category.

Vetting criteria include:

- aesthetic/artistic value;
- authenticity;
- condition;
- extent of restoration;
- date of creation or manufacture.

15. Modern Art

All the main movements in modern and contemporary art may be included in this section but works that are derivative or lacking in originality may be rejected by the vetting committee.

All modern works (where relevant) lacking clear WWII-era provenance must be checked by the Art Loss Register.

Conservation-restoration documentation should be fully available (e.g. examination, condition and treatment reports illustrating all previous damages and reintegrations/repairs). References to

published catalogues raisonnés or certificates/authentications from the accepted authorities on each artist must be provided. To this end fact sheets, exhibition catalogues, certificates, articles and in some cases catalogues raisonnés should be available to prospective buyers. Materials and techniques, particularly in the case of contemporary art, must be fully detailed. The vetting committee will generally only consider Russian twentieth-century avant-garde artworks for acceptance if they have verifiable provenance or exhibition history.

For vetting, each exhibit must be clearly described with a label stating the name of the artist with life dates or the dates of the exhibited work. If the artist's name is unknown, the school and approximate date must be given. Items must be properly attributed and of such a standard and in such condition, taking into account their age and importance, that showing them is not contrary to the best interests of the Fair as a whole.

The vetting committee will check that statements concerning attribution and condition are not presented in any way that might be misleading. Paintings and drawings are not acceptable if the items have been so restored as to exclude evidence of serious or extensive damage, unless the conservation records are made available with all restored damage clearly described in the examination, condition and treatment report. Any exhibit with additions, subtractions, later embellishments or any alterations that change its original character or enhance its value will not be accepted. The exhibitor may only exhibit works that the vetting committee is satisfied are genuine.

Ultra Violet (UV) Barrier Varnishes

Restoration designed to deceive is not allowed. A conservator should be able to see the extent of restoration/repainting in UV light, magnification and adequate lighting. The varnish must not prevent UV light from penetrating to the paint film. Obviously the vetting committee cannot allow damaged paintings to be obscured with UV barriers, since this hides the extent of previous damage.

Conservation-restoration documentation should be fully available (e.g. examination, condition and treatment reports illustrating all previous damages and re-integrations/ repairs). References to published catalogues raisonnés or certificates/authentications from the accepted authorities on each artist must be provided. To this end fact sheets, exhibition catalogues, certificates, articles and in some cases catalogues raisonnés should be available to prospective buyers. The vetting committee will generally only consider Russian twentieth-century avant-garde artworks for acceptance if they have verifiable provenance or exhibition history.

16. Photography

This category includes photographs of all periods that are valued for their aesthetic and/or historical importance.

Exhibitors should show predominantly “vintage prints”, i.e. photographs printed at the same time or within a few years of the creation of the negative. On rare occasions photographs printed later may be considered and accepted if they are, in the opinion of the vetting committee, of sufficient importance in the context of the artist’s oeuvre. Any non-vintage prints must be submitted to the vetting committee (in electronic form or as paper facsimiles) not later than two months before the stand building for the Fair. All photographs, including those in numbered editions, must have been printed during the artist’s lifetime either by or under the instruction or direction of the artist. Posthumous or estate prints will not be accepted.

The exhibitor may only exhibit photographs of undisputed and proven authenticity that the vetting committee is satisfied are genuine. Items about which there are any doubts as to authenticity will not be accepted if the committee considers their inclusion not to be in the best interests of the Fair. Documentary information, publication and exhibition histories that support attributions should be available to prospective buyers.

If a photograph has undergone restoration, the conservation history must be available to the vetting committee and prospective buyers. Photographs that have been restored or altered in a way that changes their original character, for example prints that have been chemically intensified, are not acceptable.

Where information essential to establishing the authenticity of the work is concealed by the frame, such photographs must either be accompanied by good quality copies of this information or be easily removable from their frames for inspection by the vetting committee and prospective buyers.

Exhibitors in the photography section may show up to a maximum of six paintings or other works of art provided they are related or relevant to any photographs exhibited. Such works are subject to the same rules as those governing vetting of the section concerned and must be of a quality that would normally be acceptable in such a section of the Fair.

During the vetting period each photograph, including those not intended for display on the walls,

must be clearly described on a list. If exhibited, they must also have a wall label. The following information must be given on the list and wall label:

- artist's name, birth and death dates and/or nationality (if the artist is unknown this should be clearly stated);
- title of the work ('untitled' or a descriptive title may be used);
- date of the negative or of the work where no negative was used;
- if the print was printed more than a few years after the negative and the precise print date is unknown, 'printed later' must be stated;
- printing process;
- dimensions of the print (and mount if the print is on an original mount);
- if the photograph has been printed in an edition, the edition size and number of the print; if other editions exist this must be clearly stated.

Additional information that must be included on the list and wall label:

- if the provenance is known and offers a significant insight into the authenticity of the piece, it must be stated;
- if the photograph has undergone conservation, this must be clearly stated and the conservation history must be available to the vetting committee and prospective buyers.

If the value of a photograph is such that an export license was required at the time of export from the country where the photograph was acquired by the dealer, a photocopy or the original document must accompany the list.

17. Contemporary Art

Contemporary Art has not normally been vetted in fairs before however TEFAF New York Spring 2019 will vet all works of art. All the main movements in contemporary art may be included in this section, but works that are derivative or lacking in originality may be rejected by the vetting committee. As with all other fine art, paintings, drawings and sculpture are not acceptable if the items have been so restored as to exclude evidence of serious or extensive damage, unless the conservation records are made available with all restored damage clearly described in the examination, condition and treatment report. Any exhibit with additions, subtractions, later embellishments or any alterations that change its original character or enhance its value will not be accepted. The exhibitor may only exhibit works that the vetting committee is satisfied are genuine.

Conservation-restoration documentation should be fully available (e.g. examination, condition and

treatment reports illustrating all previous damages and re-integrations/repairs). References to published catalogues raisonnés or certificates/authentications from the accepted authorities on each artist must be provided. To this end fact sheets, exhibition catalogues, certificates, articles and in some cases catalogues raisonnés should be available to prospective buyers.

Labels

Each work of art should be clearly labeled. Labels should contain information on:

- Title
- Date
- Place
- Artist's name and dates
- Condition
- Provenance

And if applicable:

- Country and period (of the sculpture)
- Date of conception of the model (precise or estimated to within 25 years)
- Date of this example (precise or estimated to within 25 years)
- Full state of material and technique
- Marks, dates, seals, numbers, etc.
- Details of the edition.

Labels should not contain value judgments.