

An abstract painting composed of several rectangular blocks of color. The top section is a solid green. Below it, a horizontal band is divided into yellow, orange, and a larger orange section. The bottom half features a large pink area on the left, a vertical grey strip, and a vertical strip with red and light brown sections. The right side is a light green area.

Galerie Lelong

TEFAF
NEW YORK 2026

MAY 15-19, 2026
PARK AVENUE ARMORY
BOOTH 310

Etel Adnan

Elda Cerrato

Jean Dubuffet

Sarah Grilo

David Hockney

Joan Miró

Hélio Oiticica

Jaume Plensa

Arnulf Rainer

Antoni Tàpies

Fabienne Verdier



Etel Adnan

1925, BEIRUT (LEBANON) | 2021, PARIS (FRANCE)

A Lebanese-American artist, poet, and essayist, Etel Adnan wrote in French and English and began painting in the early 1960s in California. Her work gained international recognition following Documenta 13 in 2012, after which she was invited to the Whitney Biennial in New York in 2014, the same year the Qatar Museum of Modern Art mounted a retrospective of her work, curated by Hans Ulrich Obrist. In the years that followed, museums across the world devoted exhibitions to her work, including institutions in Bern, Luxembourg, San Francisco, Aspen, Lille, Amsterdam, London, Istanbul, and New York.

Adnan's work appears in numerous collections, including the MNAM – Centre Pompidou, Paris; Mathaf, Doha, Qatar; MoMA, New York; M+, Hong Kong; Royal Jordanian Museum, Amman; MACAM Tunis; Sursock Museum, Beirut; Institut du monde arabe, Paris; British Museum, London; Tate Gallery, London; World Bank Collection, Washington D.C.; National Museum for Women in the Arts, Washington D.C.; San Francisco MOMA; Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Solomon R. Guggenheim Museum, New York.



Etel Adnan

Untitled, 1988

Oil on canvas

11 7/16 × 13 4/4 in, 28 × 36 cm

\$ 330,000



Etel Adnan
Untitled, 2015
Oil on canvas
16 1/8 × 13 in, 41 × 33 cm
\$ 250,000



Etel Adnan

Tamalpaís, 1980's

Pastel on paper

10 1/4 × 14 3/16 in, 26 × 36 cm

\$ 47,000



Elda Cerrato

1930, ASTI (ITALY) | 2023, BUENOS AIRES (ARGENTINA)

Born in Italy, Elda Cerrato lived and worked across multiple countries, from São Paulo and Buenos Aires to Caracas, before settling in Buenos Aires, where she taught and worked for nearly four decades. The political dynamics of these locales had a profound impact on her practice, merging with academic inquiry and esoteric teachings in a search for heightened consciousness. Cerrato was associated with avant-garde groups including the Centro de Arte y Comunicación (CAyC), El Techo de la Ballena, and Grupo Escombros.

Cerrato's oeuvre is marked by constant exploration and evolution, beginning with abstract biomorphic paintings in the early 1960s and the "cosmivision" paintings that followed — works that affirm art as a conduit for inner and cosmic knowledge, resistance, and transformation. Later paintings respond to the political realities of Latin America, while her final decades saw a return to esoteric abstraction and the layered "Recapitulation Paintings," which explore continuity, memory, and non-linear time. Her work is held in collections including the Museo Reina Sofía, Madrid; Museo Nacional de Bellas Artes, Buenos Aires; and Museo Tamayo, Mexico City.



Eida Cerrato

Comunicación del Ser Beta (Serie Entes Extraños. Epopeya del Ser Beta) [Communication of the Beta Being (Strange Being Series. Epic of the Beta Being)], 1970

Acrylic on canvas

17 ⁷/₈ × 14 in, 45.5 × 35.5 cm

\$ 80,000



Eida Cerrato

Despolarización mutua de dos entes. (ó Comunicaciones del Ser Beta). Etapa preparatoria (Serie: Entes Extraños. Epopeya del Ser Beta) [Mutual depolarization of two beings. (or Communications from the Beta Being). Preparatory Stage (Series: Strange Beings. Epic of the Beta Being)], 1970

Acrylic on canvas

17 ⁷/₈ × 14 in, 45.5 × 35.5 cm

\$ 80,000



Jean Dubuffet

1901, LE HAVRE (FRANCE) | 1985, PARIS (FRANCE)

Jean Dubuffet was a French painter, sculptor, draftsman, and engraver, famous for his work but also for being the “inventor” of a type of art he called “art brut”. In 1942, he decided to devote himself solely to painting. His first exhibition in 1944 at Drouin in Paris provoked passionate reactions. Although initially met with fierce criticism, over the years his work has established itself as one of the most important of the 20th century.

Dubuffet’s work is part of numerous collections, including Tate Modern, London; MoMA – Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York ; Museo Nacional Centro de Arte Reina Sofía, Madrid ; The Metropolitan Museum of Art, New York ; Louisiana Museum of Modern Art, Humlebaek; Centre Pompidou, Paris.



Jean Dubuffet

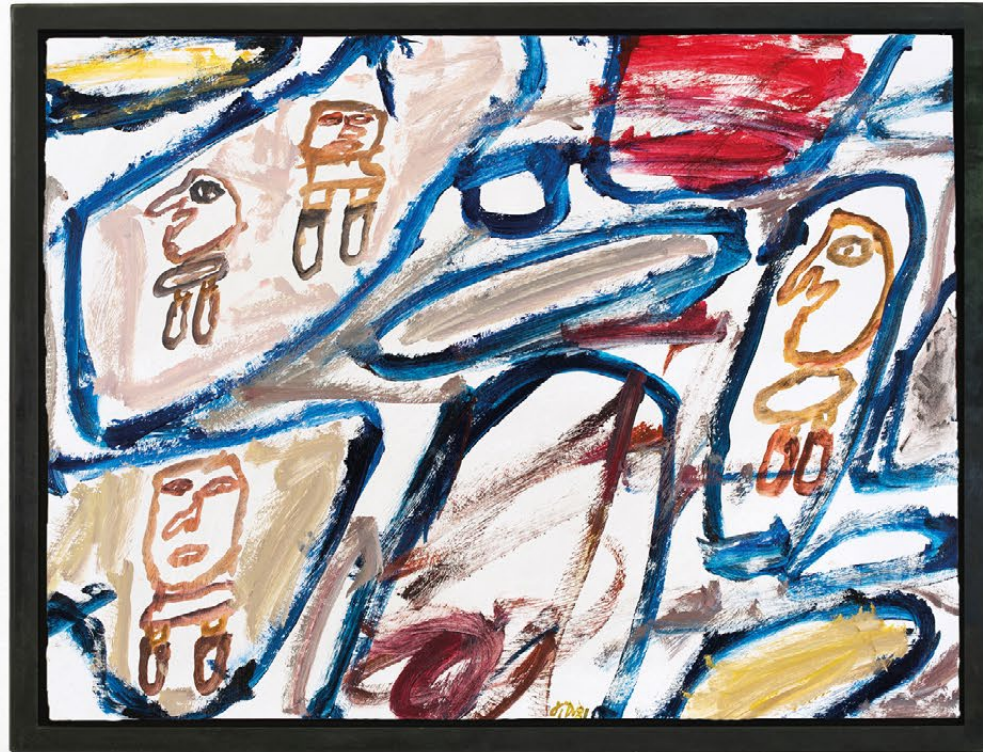
Le commodore, 1971

Acrylic on klegecell

72 1/8 x 39 in, 183 x 99 cm

\$ 1,200,000





Jean Dubuffet

Site avec 4 personnages, 1981

Acrylic on paper mounted on canvas

19 ¹¹/₁₆ × 26 ³/₈ in, 50 × 67 cm

\$ 340,000



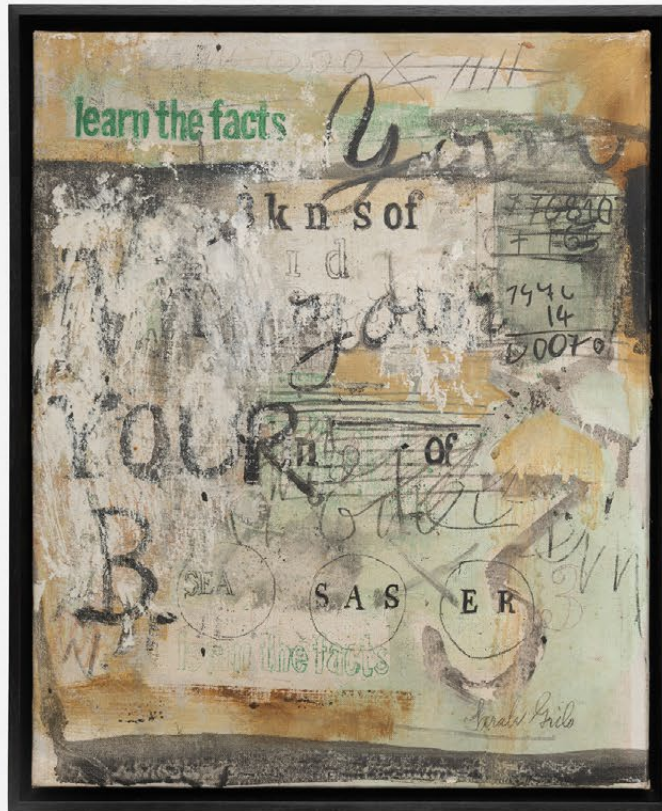
Sarah Grilo

1917, BUENOS AIRES (ARGENTINA) | 2007, MADRID (SPAIN)

Grilo began early studies in painting with the renowned Spanish artist, Vicente Puig, and lived in Argentina, France and Spain before receiving a Guggenheim Fellowship in 1961, whereupon she moved to New York. In 1970 she returned to Spain, where she would remain with her husband, the painter José Antonio Fernández-Muro, and their children.

In the United States, Grilo's work evolved from an initial post-Cubist figuration to geometrical abstraction; following her time in New York, it became increasingly gestural, with figures giving way to numerical and textual signs drawn from American mass media — illustrated publications, popular print culture, and the visual language of the city streets.

Grilo held exhibitions at numerous institutions, including Museo Nacional de Bellas Artes, Buenos Aires (MNBA); Museo de Bellas Artes, Caracas; Instituto de Arte Contemporáneo, Lima; Solomon R. Guggenheim Museum, New York; Cisneros Fontanals Art Foundation, Miami (CIFO); Art Museum of the Americas, Washington D.C.; Nelson Rockefeller Collection, New York; Blanton Museum of Art, Austin; Stedelijk Museum Amsterdam; Museo Español de Arte Contemporáneo, Madrid; Museo Nacional Centro de Arte Reina Sofía, Madrid. Most recently, Grilo's work was shown at the Museum of Modern Art in New York.



Sarah Grilo

Learn the facts, 1965

Oil on canvas

16 1/8 x 13 3/8 in, 41 x 33 cm

\$ 40,000

learn the facts

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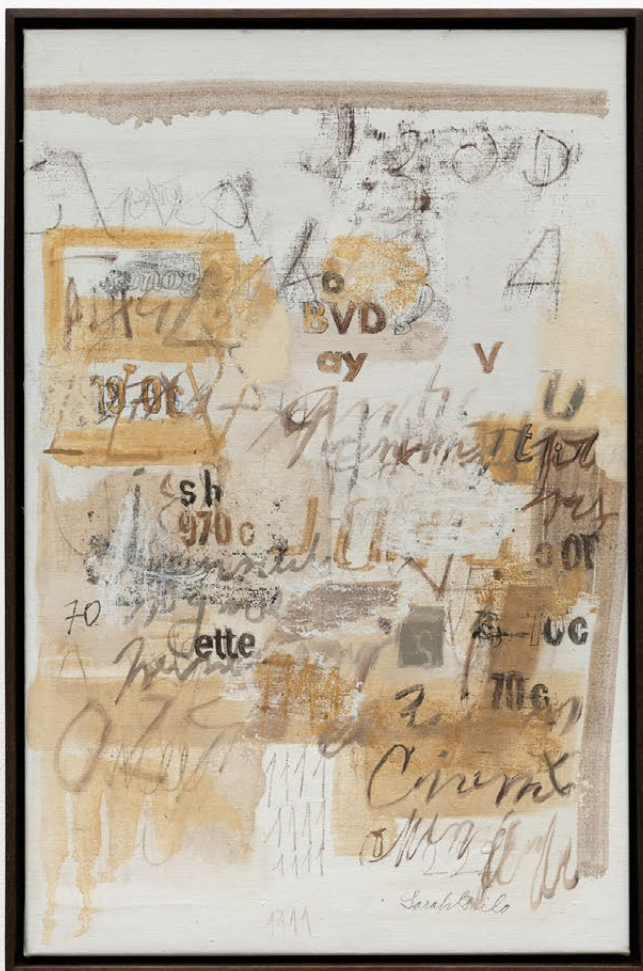
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Sarah Grilo

I.II.III, 1970

Oil on canvas

22 ⁷/₈ × 15 in, 58 × 38 cm

\$ 45,000



David Hockney

1937, BRADFORD (UNITED KINGDOM)

David Hockney studied at Bradford College of Art, then at the Royal College of Art in London. In 1963, he left for New York, but it was California that captivated him. A symbol of the American Dream, this state would become a major inspiration. Hockney draws inspiration from his immediate environment: his family and friends, the landscapes surrounding him, and the artists he admires. He rejects abstract and conceptual art and does not wish to be pigeonholed in any "school". Taking advantage of new tools to explore other artistic avenues, he is eminently responsive to new technology: from fax and photocopy to iPhone, iPad, computers and video.

In 2017, for Hockney's 80th birthday, a retrospective began at Tate Britain, London, and travelled to the Centre Pompidou in Paris and to the Metropolitan Museum of Art in New York. In 2025, the Fondation Louis Vuitton in Paris hosted his largest exhibition to date.

Hockney's work is seen all around the world, for instance at the Art Gallery of New South Wales, Sydney; Louisiana Museum of Art, Humlebæk; Los Angeles County Museum of Art; Museum Ludwig, Cologne; Metropolitan Museum of Art, New York; Musée national d'Art moderne, Paris; Museo Tamayo, Mexico City; Museum of Contemporary Art, Los Angeles; Museum of Fine Arts, Boston; National Gallery of Art, Washington, D.C.; National Gallery of Australia, Canberra; National Portrait Gallery, London; Royal Academy of Arts, London; San Francisco Museum of Modern Art; Tate Galleries, London; British Museum, London.



David Hockney

August 2021, Landscape with Shadows, 2021

Twelve iPad paintings comprising a single work, printed on paper, mounted on Dibond, edition of 25

42 ⁹/₁₆ × 80 ³/₄ in, 108 × 205 cm

\$ 880,000





David Hockney

21st April 2021, *Yellow Flowers in a Small Milk Churn*, 2021

iPas painting printed on paper, edition of 50

35 1/16 × 25 in, 89 × 63.5 cm

\$ 88,000



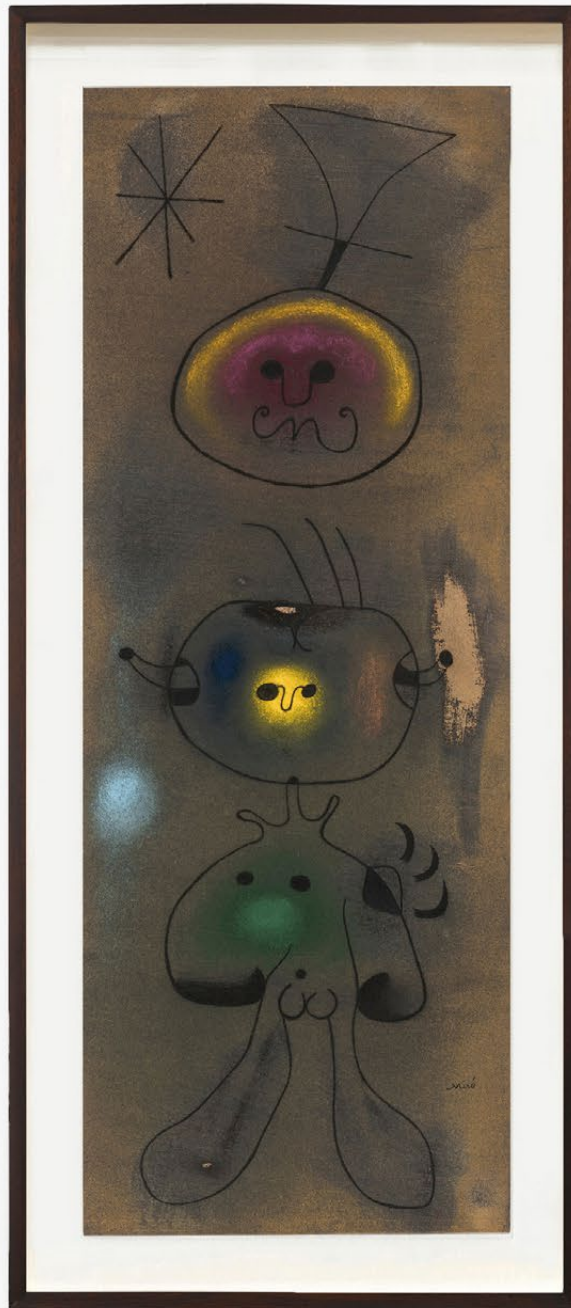
Joan Miró

1893, BARCELONA (SPAIN) | 1983, PALMA (SPAIN)

André Breton called him “the most Surrealist of us all”, yet Joan Miró was not a member of the group. A peerless figure of modern art, adamant in his pictorial research, Miró claimed absolute liberty from any norm – Cubist, Surrealist, Abstract – that might have constrained his singular expressions as a painter, sculptor, ceramist, engraver, and designer for the theatre.

Since the early 1970s, large retrospectives have been dedicated to him in New York, London, Saint-Paul-de-Vence, Paris, Madrid, Barcelona, Washington, D.C., Zurich, and Tokyo. Galerie Lelong has a long history of exhibiting Miró’s work; it is the publisher of a complete catalogue raisonné of his paintings, drawings, sculptures, and ceramics. Jacques Dupin, poet and co-founder of the Galerie Lelong, was a lifelong friend and world-leading connoisseur of Miró’s art.

Major museums worldwide have collected Miró’s work. Two foundations bear his name: the Fundació Joan Miró in Barcelona, and the Fundació Pilar i Joan Miró in Palma. In 2018, the Grand Palais in Paris dedicated to Miró his largest retrospective to date.



Joan Miró

Femme, oiseau, étoile, 1942

Pencil and pastel on scratched paper

28 ³/₈ × 11 ¹/₁₆ in, 72 × 28 cm

\$ 940,000





Joan Miró

Figurations embryonnaires, 1935

Gouache and India ink on paper

12 × 14 ⁹/₁₆ in, 30.5 × 37 cm

\$ 300,000



Jaume Plensa

1955, BARCELONA (SPAIN)

Jaume Plensa is a major international figure in contemporary sculpture. A significant part of his oeuvre is conceived specially for the public space. His sculptures can be seen around the world: “Crown Fountain” in Millennium Park in Chicago; “We” at the foot of the Shard in London; “Water’s Soul” in Jersey City overlooking the Hudson River; “Julia” on the Plaza de Colón in Madrid; “The House of Light and Love” in Taipei, to name only a few. In France, they are seen in front of the Musée des Beaux-Arts in Caen, on the Port Vauban in Antibes, on the Place Masséna in Nice, and on the Place des Ormeaux in Valence.

Numerous galleries and museums across Europe, the United States and Asia have exhibited Plensa’s work. Landmark exhibitions in his career include one held at the Fundació Joan Miró in Barcelona in 1996, which travelled to the Galerie nationale du Jeu de Paume in Paris and the Malmö Konsthall in Malmö in Sweden the following year. In Madrid, Plensa received particular acclaim for the exhibition “Chaos-Saliva”, which opened in 2000 at the Palacio de Velázquez – Museo Nacional Centro de Arte Reina Sofía. Most recently, his work has been exhibited at the Musée d’Art et d’Archéologie in Valence and at the Fundación Telefónica in Madrid. In June 2025, Art Basel Unlimited presented a large installation by Plensa, confirming his global prominence. Between 2025 and 2026 a major retrospective traveled from the Frederik Meijer Gardens and Sculpture Park in Michigan, to the Denver Museum of Art in Colorado.



Jaume Plensa

Study for Juana, 2021

Bronze, edition of 8

22 × 9 × 5 7/8 in, 56 × 23 × 15 cm

12 kg

\$ 130,000





Jaume Plensa

White Shadow VII, 2023

Mixed media on paper

37 ⁷/₁₆ × 25 ³/₁₆ in, 90 × 64 cm

\$ 30,000



Fabienne Verdier

1962, PARIS (FRANCE)

Fabienne Verdier's artistic path has been marked by encounters with systems of thought from diverse eras and cultures. Her creative process is nurtured by a hybridisation of knowledge and manifests itself through technical innovation, from giant brushes to alloys of glazes.

After graduating from the École des Beaux-arts in Toulouse, Fabienne Verdier studied with masters in China from 1983 to 1992. She then spent years immersed in the oeuvres of Abstract Expressionist painters, and created a series of paintings for the Fondation Hubert Looser in Zurich. Between 2009 and 2013, she researched the work of the Flemish Primitives – Van Eyck, Memling, Van der Weyden – and made paintings in dialogue with the masters for an exhibition at the Groeningemuseum in Bruges. In 2014, she set up a studio in the Juilliard School (New York), which accepted for the first time the creation of a research laboratory on music and painting.

Fabienne Verdier's work is featured in many important collections, including the MNAM – Centre Pompidou in Paris, the Musée Granet in Aix-en-Provence, the Bayerische Staatsgemäldesammlungen in Munich, the Musée Unterlinden in Colmar; the Fondation Hubert Looser and the Kunsthaus in Zurich; and Musée des Beaux-Arts in Dijon.



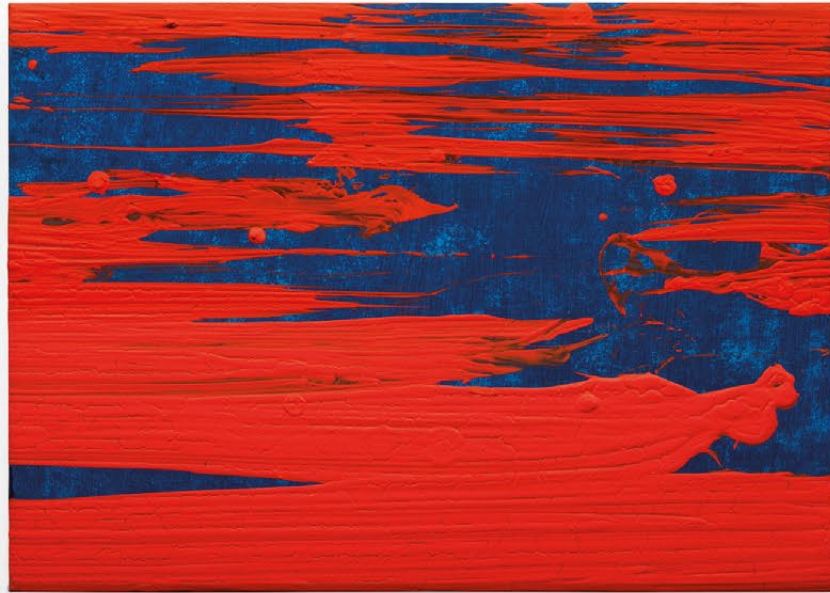
Fabienne Verdier

Comme les éclats du silence, 2023

Acrylic and mixed media on canvas

71 ⁵/₁₆ × 63 ¹/₁₆ in, 181 × 160 cm

\$ 165,000



Fabienne Verdier

Les chemins de la mer, 2025

Acrylic and mixed media on canvas

12 ⁵/₈ × 17 ³/₄ in, 32 × 45 cm

\$ 35,000

Galerie Lelong

Contact

PARIS

François Dournes

dournes@galerie-lelong.com

05.21 – 07.11, 2026

13 rue de Téhéran, 75008 Paris

Kiki Smith: *Flight*

Eduardo Chillida: *Selected prints*

38 avenue Matignon, 75008 Paris

Paula Rego: *Drawing from Life*

NEW YORK

Katherine Chan

katherine@galerielelong.com

05.14 – 06.27, 2026

528 West 26th Street, NY 1001 New York

Lucia Laguna: *Apenas meus cabelos são brancos [Only my hair is white]*