

TEFAF NEW YORK 2026

THE LALANNES & ANDY WARHOL

Opening Thursday, May 14th, 2026
1–8 pm



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T E R
R A N D

TEFAF NEW YORK 2026

Claude Lalanne

François-Xavier Lalanne

Andy Warhol

On the occasion of TEFAF New York 2026, Mitterrand brings together the Lalannes and Andy Warhol in a presentation that examines different approaches to object, image, and representation in the second half of the twentieth century. While each developed a distinct visual language, their practices share a common attention to transformation: the Lalannes through the transposition of vegetal and animal forms into sculpture and functional objects, and Warhol through the serial reproduction of images drawn from mass media and popular culture.

The presentation places a particular emphasis on Warhol's early black-and-white ballpoint pen drawings from the artist's personal sketchbooks. The figure already appears as a stylised and repeatable motif. These works are shown in dialogue with later Society Portraits, where identity is shaped through image, repetition, and surface.

Alongside, the works of Claude and François-Xavier Lalanne move between sculpture and furniture, bringing familiar forms into a sculptural language.

M
I T
T E R
R A N D

Booth 332

303 Carpenters Workshop Gallery	304 Skarstedt	306 Salon 94	308 W&K- Wienerroither & Kohlbacher	310 Galerie Lelong	312 Anthony Meier	314 Hazlitt Holland- Hibbert	316 Berggruen Gallery	318 Galerie Chastel- Maréchal	320 Ben Hunter	322 Larkin Erdmann	324 Richard Green	325 Friedman Benda
302 Mignoni	305 Mennour	307 Voena	309 Annely Juda Fine Art	311 Galerie Gisela Captain	315 Ben Brown Fine Arts	315 Lebreton	317 Didier Ltd	319 The Page Gallery	321 Edward Tyler Nahem	323 Galleria Continua	326 David Lévy	
301 Galerie Jacques Lacoste	347 David Zwirner	345 Thaddaeus Ropac	343 MASSIMO DECARLO	341 Hauser & Wirth	339 Hemmerle	337 Lévy Gorvy Dayan	335 Galerie Marcilhac	333 Fergus McCaffrey	331 Galerie Patrick Seguin	327 Thomas Gibson Fine Art		
350 Gagosian	346 Landau Fine Art	344 Gladstone	342 Lisson Gallery	340 Pace Gallery	338 Yares Art	336 Pace Di Donna Schrader Galleries	334 Waddington Custot	332 Mitterrand	330 Sean Kelly	378 Galerie Maria Wettergren		
351 Lucas Rattou	355 White Cube	357 Offer Waterman	359 Eykyn Maclean	361 Paul Coulon	363 Galerie Georges-Phillippe & Nathalie Vallois	365 Adrian Sassoon	369 Galleria d'Arte Maggiore g.a.m.	371 David Tunick, Inc.	373 Ana Khouri	375 Gomide &Co	377 Stellan Holm Gallery	
352 FD Gallery	353 Tornabuoni Art	354 Demisch Danant	356 Galerie Nathalie Obadia	358 Tina Kim Gallery	360 Osborne Samuel Gallery	362 Charles Ede	364 Modernity	366 Leon Tovar Gallery	368 Beck & Eggeling International Fine Art	370 David Gill Gallery	372 Gana Art	374 Richard Saltoun Gallery

Collectors preview

14 May 2026

1 - 8 pm (by invitation only)

Public days

May 15–18, 11 am – 7 pm

May 19, 11 am – 6 pm

Park Avenue Armory

643 Park Avenue

New York, NY 10065



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I T
T E R
R A N D

CLAUDE LALANNE

B. 1925 PARIS, D. 2019 IN URY, FRANCE

Claude Lalanne, whose work has almost always been presented alongside that of her husband François-Xavier Lalanne, is one of the few French artists whose exceptional reputation is now celebrated all over the world. The Lalanne have developed two parallel works of surrealist association, full of humor and poetry, but each according to its own *modus operandi*. Claude Lalanne's works are produced using techniques associated with imprinting, molding and electroplating. This process, which she discovered in 1956 thanks to the American artist James Metcalf, is a goldsmithing technique that enables a thin layer of metal to be deposited around a shape using an electrolysis bath. Claude Lalanne then fixes natural forms, instinctively

transforming them into sculptures, tables, chairs, benches, mirrors, among others. Claude's style is driven by her intuitive spirit and an innate sense of ornamentation: "What counts is the form and what it conveys to me"¹.

Claude Lalanne studied at the Ecole des Arts Décoratifs and the Ecole des Beaux-Arts in Paris. Her work has been shown in major exhibitions around the world, including at the White Chapel in London in 1976, the Château de Chenonceau in 1991, the Château de Bagatelle in 1998, the Musée des Arts Décoratifs in Paris in 2010, and more recently at the Château de Versailles and the Clark Art Institute in the United States in 2021.

REFERENCES

1. *Lalanne*, Exhibition catalogue, JGM. Galerie, Paris, 2013, p.9.
Interview with Dorothée Lalanne

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T E R
R A N D



CLAUDE LALANNE

Miroir et Appliques Branches Tombantes, 2018

Patinated bronze

Mirror : H 217.5 x 136.3 x 11.5 cm | H 85 3/8 x 53 1/2 x 4 3/8 in

Mirror only (without foliage) : H 195.5 x 99 cm | H 76 3/4 x 39 in

Left candle holder : H 49.8 x 25.5 x 9.8 cm | H 19 1/4 x 10 1/4 x 4 in

Right candle holder : H 49.5 x 26 x 10.5 cm | H 19 1/4 x 9 7/8 x 3 1/2 in

Unique

Price on request







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I T
T E R
R A N D



CLAUDE LALANNE

Banc Williamsburg, 1985

Gold patinated bronze

H 76 x 206 x 56 cm | H 29 7/8 x 81 1/8 x 22 1/8 in

CHF 380,000 (*ex tax*)

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T E R
R A N D



CLAUDE LALANNE

Candélabre, 2004

Bronze

H 75 x 45 x 45 cm | H 29 1/2 x 17 3/4 x 17 3/4 in

Unique

€ 200,000 (*ex tax*)



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I T
T E R
R A N D

FRANÇOIS-XAVIER LALANNE

B. 1927 IN AGEN, D. 2008 IN URY, FRANCE

François-Xavier Lalanne is a French sculptor whose work has almost always been presented alongside his wife's, Claude Lalanne. Since the 1950s, the Lalanne family has developed two parallel works made up of surrealist associations, full of humor and poetry, but each according to its own *modus operandi*. In Daniel Abadie's publication on the Lalanne, he writes that "the work of Claude Lalanne, like that of François-Xavier Lalanne, obviously has its own specific identity under the common signature. There can be no confusion between their very different approaches to sculpture - molding and assembly for her, drawing and construction for him - nor between their universes - classical and architectural for François-Xavier, organic and baroque for Claude. And yet, in the eyes of the public, the unity of their signatures has long been enough to make their works indistinguishable, as if from a single mold"¹.

Somewhere between surrealist humor and formal rigor, François-Xavier's bestiary is

part of a twentieth-century aesthetic tradition ranging from Pompon to Brancusi, who was his studio neighbor in Montparnasse. Famous for his half-sculptural, half-furniture works such as *Rhinocrétaire* (a sculpture/desk), *Moutons de laine* (sculptures/armchairs) and *Gorille de sûreté* (a safe), François-Xavier Lalanne was convinced that sculpture, and art in general, can have a function. His style is driven by a spirit of synthesis, combining purity and rigor of form.

François-Xavier Lalanne studied painting at the Académie Julian before turning to sculpture in the early 1950s. His work has been shown at major exhibitions around the world, including the White Chapel in London in 1976, the Château de Chenonceau in 1991, the Château de Bagatelle in 1998, the Musée des Arts Décoratifs in Paris in 2010, and more recently the Château de Versailles and the Clark Art Institute in the United States, in 2021.

REFERENCES

1. Flammarion, 2008

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T E R
R A N D



FRANÇOIS-XAVIER LALANNE

Lapin à vent, 1994-2008

Bronze

H 177 x 265 x 55 cm | H 69 3/4 x 104 3/8 x 21 5/8 in

Edition of 8 + 4 AP, AP n°1/4

Price on request

This work is presented as part of TEFAF Creative Spaces
in collaboration with Ben Brown Fine Arts.



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T E R
R A N D



FRANÇOIS-XAVIER LALANNE

Mouton de laine, 1998
Patinated bronze, wool, wood
H 89 x 97 x 50 cm | H 35 x 38 1/4 x 19 3/4 in

€ 1,200,000 (*ex tax*)



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T E R
R A N D



FRANÇOIS-XAVIER LALANNE

Mouton de pierre, 1979

Bronze, epoxystone

H 85.1 x 40.6 x 91.4 cm | H 33 1/2 x 16 x 36 in

Edition of 250, n° 174/250

€ 380,000 (*ex tax*)

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T E R
R A N D



FRANÇOIS-XAVIER LALANNE

Tortue de marbre, 1996

Patinated metal and marble on wheels

H 38 x 123 x 90 cm | H 15 x 48 1/2 x 35 1/2 in

Edition of 8, n° 5/8

€ 880,000 (*ex tax*)

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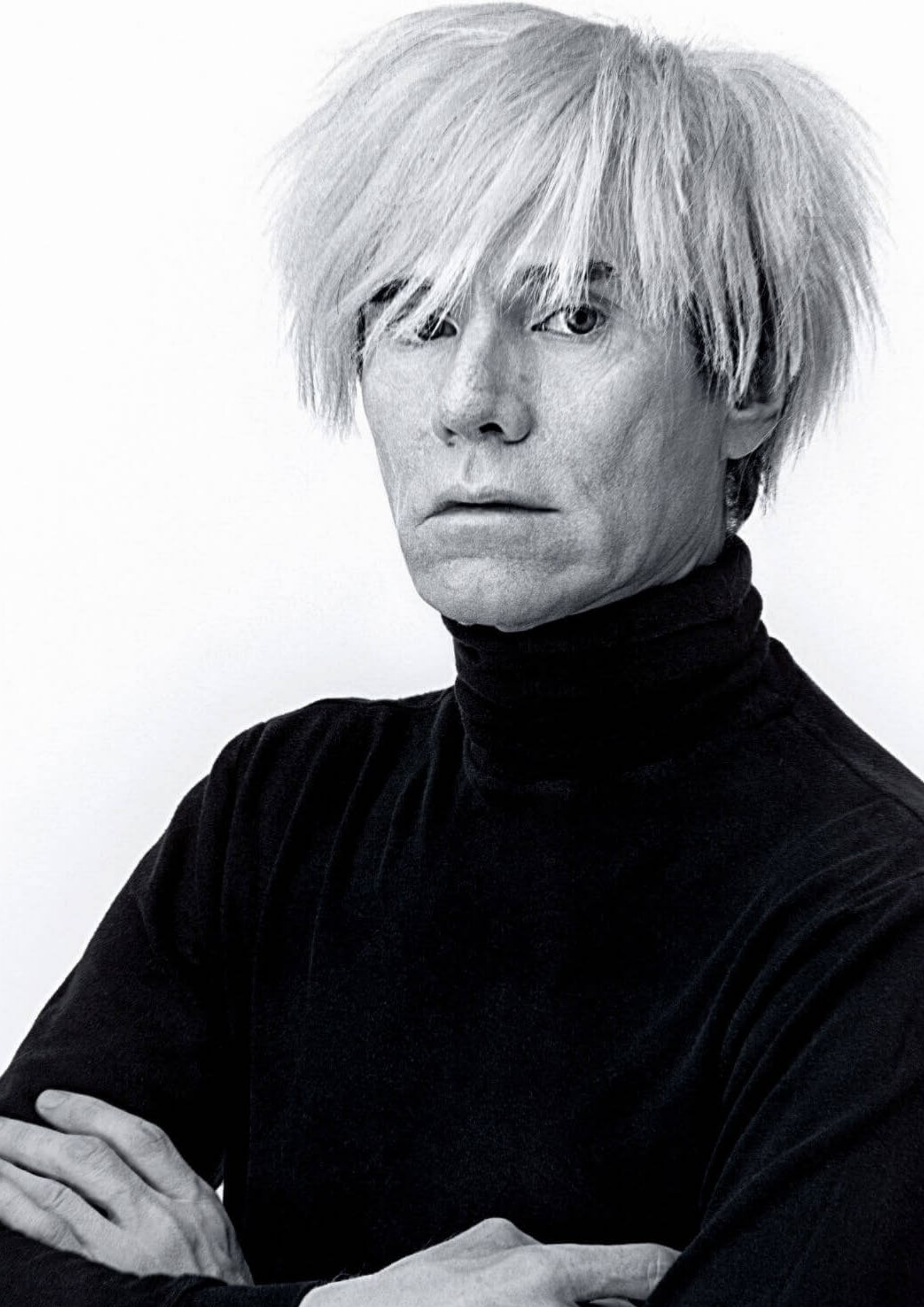


FRANÇOIS-XAVIER LALANNE

Petit Rhinocéros III, 1974
Bronze with green patina
H 15.5 x 35.5 x 9.8 cm | H 6 1/8 x 14 x 3 7/8 in

€ 630,000 (*ex tax*)





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I T
T E R
R A N D

ANDY WARHOL

B. 1928 IN PITTSBURGH, D.1987 IN NEW YORK CITY, USA

Andy Warhol is a major figure of 20th-century American art and one of the leading representatives of Pop art.

Born in Pittsburgh in 1928, he studied advertising design at the Carnegie Institute of Technology, graduating in 1949. He then moved to New York, where he began a career as an illustrator for magazines such as *Vogue* and *Harper's Bazaar*.

In the early 1960s, Warhol gradually abandoned commercial illustration to focus on painting. He adopted the silkscreen technique, which enabled him to reproduce images drawn from popular culture and mass media. Series such as the Campbell's Soup Cans, Coca-Cola bottles, and dollar bills marked a turning point in American art history by incorporating the codes of consumerism and advertising into the artistic field.

From 1962 onwards, he produced portraits of celebrities—Marilyn Monroe, Elizabeth Taylor, Elvis Presley—which became emblematic of his work. The image is treated as a reproducible motif, multiplied and subjected to chromatic variations. In doing so, Warhol questions the notions of icon, celebrity, and the circulation of images in contemporary society.

In 1963, he founded the Factory in New York, a studio that became a central hub of the artistic and cultural scene. Surrounded by assistants, artists, musicians, and actors, Warhol developed a collective and serial mode of production, while also creating experimental films and producing the band *The Velvet Underground*.

From the late 1960s onwards, after surviving an assassination attempt in 1968, Warhol adopted a more institutional stance while maintaining an intense level of activity. He developed series such as *Flowers*, *Skull*, and *Shadows*, and multiplied portraits of figures from the political, artistic, and social spheres. Portraiture became both a space of commission and a field of experimentation with color, framing, and repetition.

At the same time, Warhol took an interest in media and publishing. He released *The Philosophy of Andy Warhol* (1975) and founded *Interview magazine*, dedicated to figures of contemporary culture. Until his death in New York in 1987, he maintained a central position in the international art world. His work, grounded in reproducibility, appropriation, and the circulation of images, profoundly redefined the relationship between art, celebrity, and consumer society.

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I T
T E R
R A N D



ANDY WARHOL

Barbara Slater, 1979

Synthetic polymer paint and acrylic on canvas

Signed and dated 'Andy Warhol 1979'

H 101.6 x 101.6 cm | H 40 x 40 in

\$ 600,000 (*ex tax*)



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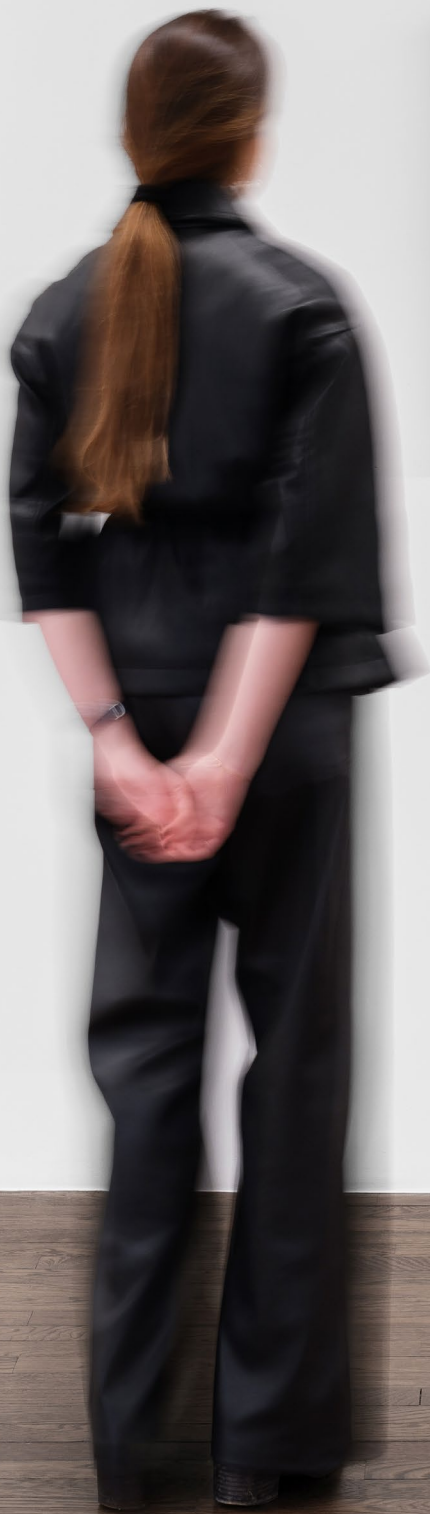
ANDY WARHOL

Jackie, 1964

Acrylic and silkscreen ink on linen
Stamped twice with the Estate of Andy Warhol stamp
and the Andy Warhol Foundation for the Visual Arts, Inc.
and numbered 'PA56:14'

H 50.8 x 40.6 cm | H 20 x 16 in

Price on request



M
I T
T E R
R A N D



ANDY WARHOL

Lilo Fink, 1980

Synthetic polymer paint and silkscreen inks on canvas
Stamped twice with the Estate of Andy Warhol stamp and the Andy Warhol
Foundation for the Visual Arts, Inc. stamp and numbered

'PO50.919' on the overlap
H 101.6 x 101.6 cm | H 40 x 40 in

\$ 350,000 (*ex tax*)

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I T
T E R
R A N D



ANDY WARHOL

Unidentified Male, ca. 1956

Ink on tan paper

H 44.8 x 29.8 cm | H 17 5/8 x 11 3/4 in

\$ 35,000 (*ex tax*)



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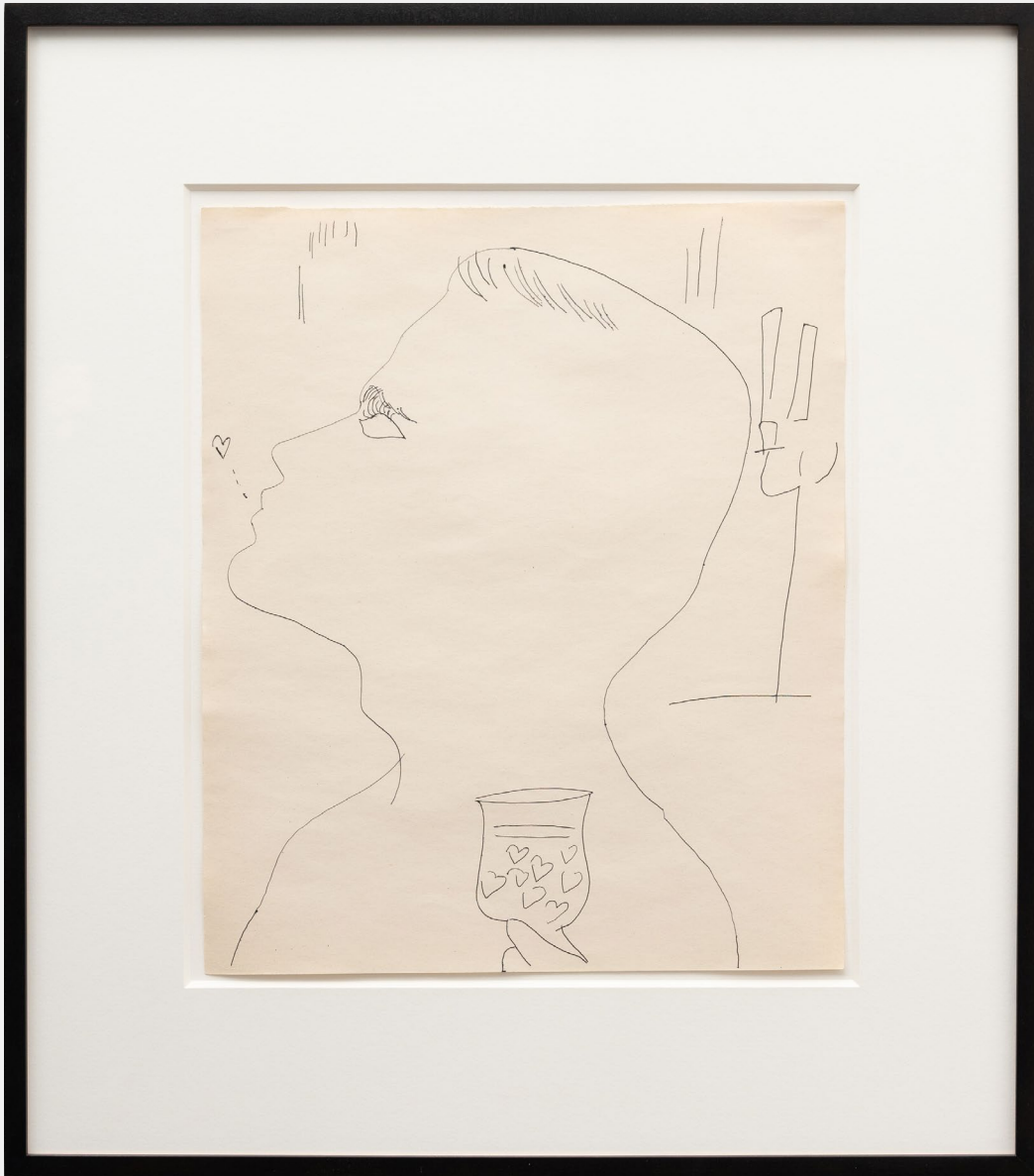
ANDY WARHOL

Unidentified Male, ca. 1954
Black ballpoint on manila paper
H 42.5 x 32.2 cm | H 16 3/4 x 12 5/8 in

\$ 25,000 (*ex tax*)



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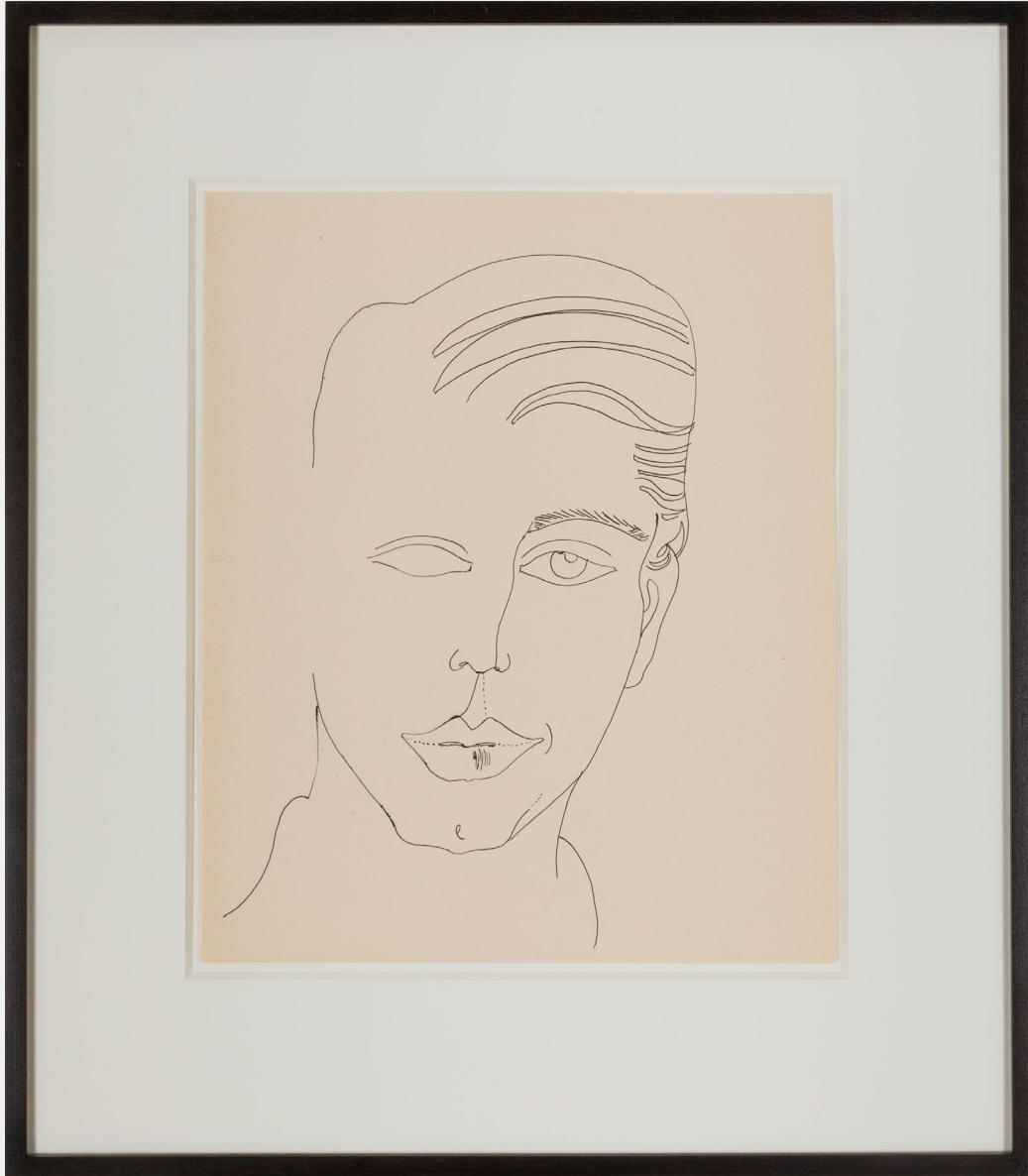
ANDY WARHOL

Unidentified Male, ca. 1954
Black ballpoint on manila paper
H 35.6 x 41.9 cm | H 14 x 16 1/2 in

\$ 25,000 (*ex tax*)



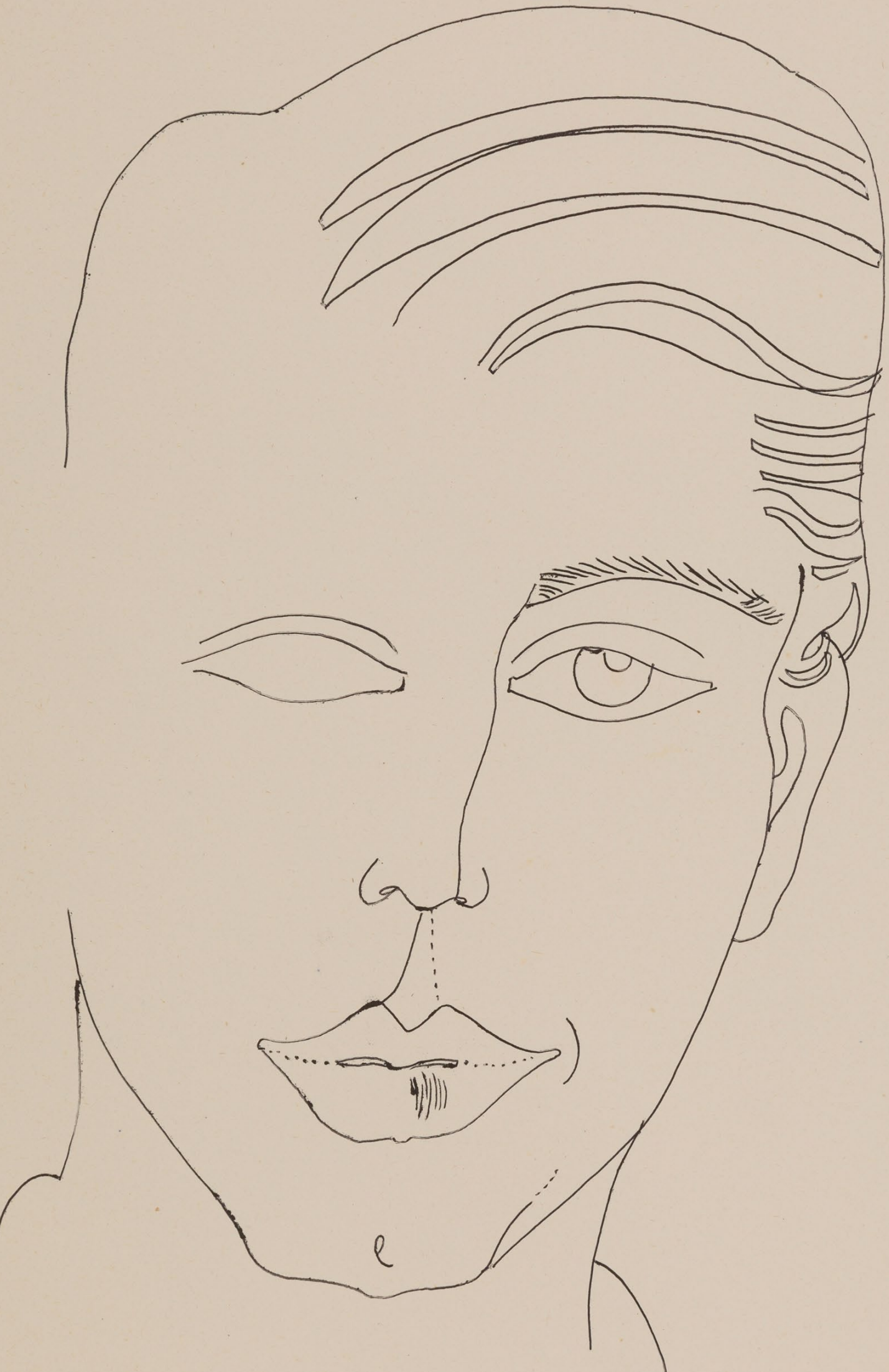
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ANDY WARHOL

Unidentified Male, ca. 1954
Black ballpoint on manila paper
H 43.2 x 34.9 cm | H 17 x 13 3/4 in

\$ 25,000 (*ex tax*)



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R A N D



ANDY WARHOL

Unidentified Male, ca. 1954
Black ballpoint on manila paper
H 43.2 x 34.9 cm | H 7 x 13 3/4 in

\$ 25,000 (*ex tax*)

