

TEFAF NEW YORK

CLAUDE & FRANÇOIS-XAVIER LALANNE
ALIGHIERO BOETTI, MAX ERNST, ANDY WARHOL

08 - 13.05.2025



M
I T
T E R
R A N D

TEFFA NEW YORK

08 - 13.05.2025

Booth 332

TEFAF NEW YORK

PRESS RELEASE

For its renewed participation at TEFAF New York, Mitterrand is pleased to present a selection of works by Claude and François-Xavier Lalanne, accompanied by Alighiero Boetti, Max Ernst and Andy Warhol.

Claude Lalanne's *Pomme de Londres* (2007) reflects the artist's poetic, surrealist spirit on a monumental scale. Lalanne found her inspiration in the gardens of the house she shared with her partner in Ury, near Paris. The apple is a recurring theme throughout the artist's career, from the life-size *Pomme Bouche* to the portable *Pomme Bouche* brooch, the Pomme-Montre that tells the time, the large-scale *Pomme de Jardin Rouge* and the bronze Pomme d'Hiver and *Pomme de New York*. Still in Claude Lalanne's world, her *Fauteuils Crocodile* (2015) are part of her famous Croco furniture and one of the finest examples of the artist's surrealist creativity and audacity. For several decades, Claude Lalanne's work has reflected her taste for organic forms, the use of imprinting and the electroplating technique. She integrates the unique shape of the animal directly into her bronze work by molding real crocodile skins.

François-Xavier Lalanne began his rhinoceros series with his 1964 *Rhinocrétaire* desk/secretary. Numbers 2, 3 and 4 followed in 1966, 1975 and 1993 respectively, variants of one of his favorite animals have now found its way into the domestic world. In 1971, he created a leather rhinoceros that decomposed into armchairs. He also transposed this animal into smaller dimensions, with very rare versions featuring a mechanism. Such is the case of the *Petit Rhinocéros Mécanique* (1982) presented in New York this year.

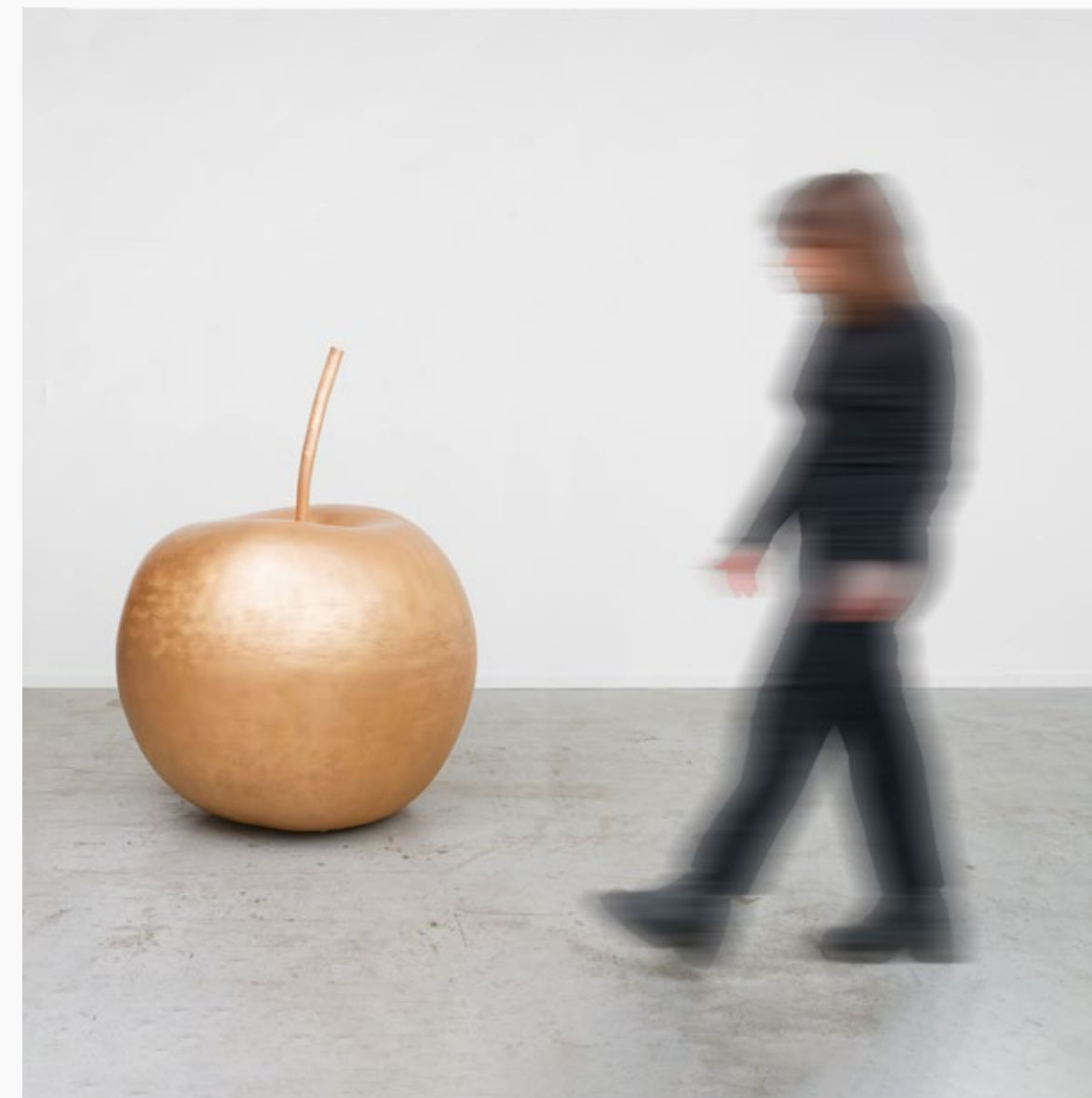
François-Xavier Lalanne's Monkeys are indisputably one of the artist's most accomplished works. This pair of *Singes Attentifs* is a perfect synthesis of Lalanne's quest for perfection in drawing and his genius for form.

Alighiero Boetti's *Senza Prima né Dopo* (1991) belongs to his famous series of ballpoint pen drawings, produced between the early 1970s and the early 1990s. In this series, the artist uses the most banal of tools, the ballpoint pen, to construct complex visual and textual compositions. Executed by assistants, these works are

not only time-consuming feats of manual labor, but also conceptual exercises that reflect Boetti's constant preoccupations with the structure of language, the poetics of time and the productive tensions between order and chance. *Senza Prima né Dopo* consists of four panels, all uniformly covered in dense blue hatching. The work is both visually immersive and intellectually layered, inviting viewers to engage with it over time, not only as an aesthetic field, but also as a semiotic puzzle.

Max Ernst's untitled painting (*L'oiseau qui s'assisit et ne chante pas*) (1926) was created at a time when the artist was moving away from the provocative nihilism of the Dada movement towards Surrealist principles. Using a combination of oil, sand and scraping, Ernst gives the canvas surface a raw, textured materiality. This unconventional approach is fully in line with the Surrealist approach, aimed at accessing deep psychic states through spontaneous means, free from rational constraints. The resulting strange, dreamlike atmosphere is in line with Breton's quest for "psychic automatism" - a notion he defined as the purest

expression of the unconscious. At the center of the composition is a seated, mute bird figure that seems to embody Loplop, Ernst's recurring avian alter ego. Both a double of the artist and a narrative tool, this enigmatic character allows Ernst to explore, throughout his work, territories where myth, memory and metaphor merge.



CLAUDE LALANNE

Pomme de Londres, 2007

Gilt bronze

H 137,2 x 102 cm

H 54 x 40 1/8 in

Twice impressed 'LALANNE', twice monogrammed 'CL', twice dated '2007', twice numbered 2/8

A and stamped with the 'FIGINI' foundry mark

Edition of 8 + 4 AP, n°2/8

2 800 000 €



CLAUDE LALANNE

Fauteuil Crocodile, 2015

Gilt bronze

H 89 x 77 x 65 cm

H 35 x 30 1/4 x 25 5/8 in

Edition of 8, n°2/8 A

\$ 1,500,000 USD





CLAUDE LALANNE

Fauteuil Crocodile, 2015

Gilt bronze

H 89 x 77 x 65 cm

H 35 x 30 1/4 x 25 5/8 in

Edition of 8, n°2/8 B

\$ 1,500,000 USD



CLAUDE LALANNE

Table basse Ginkgo, 2007

Gilt bronze

H 43 x 136 x 122 cm

H 16 7/8 x 53 1/2 x 48 in

Monogrammed 'CL', stamped 'LALANNE', dated '2007' and numbered '1/8'

Edition of 8, n°1/8

1 200 000 €





FRANÇOIS-XAVIER LALANNE

Singe attentif, 1992

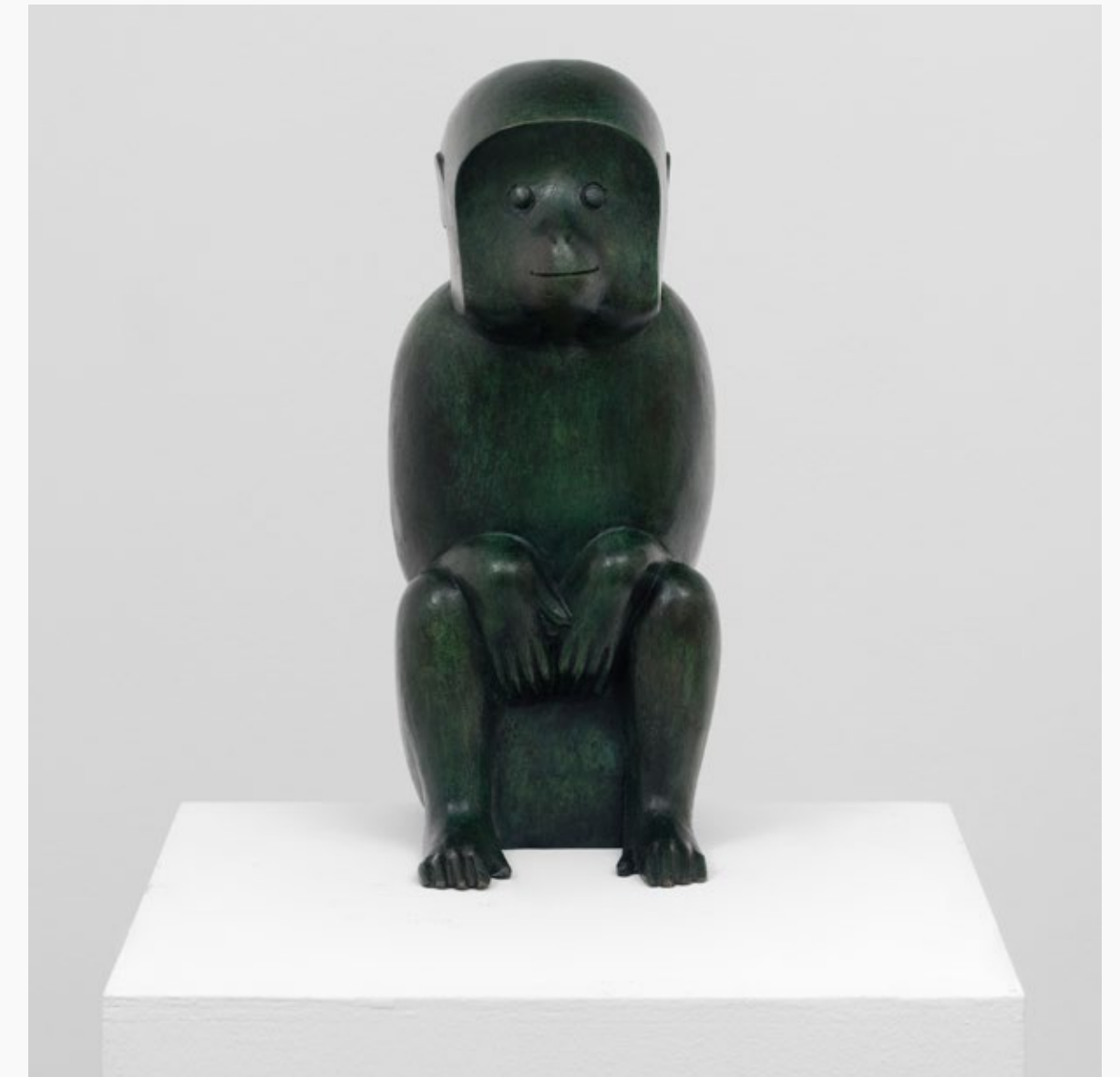
Patinated bronze

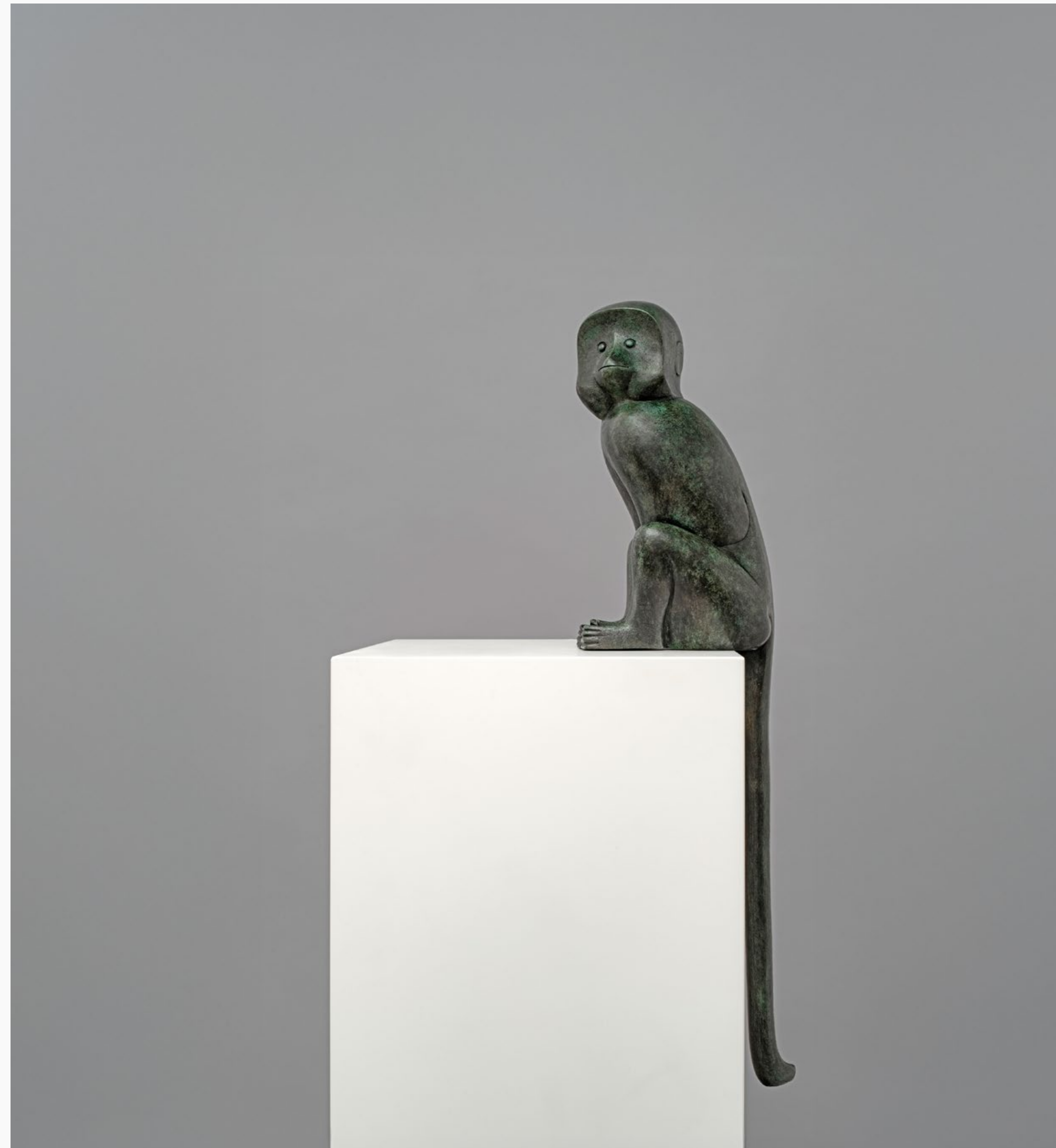
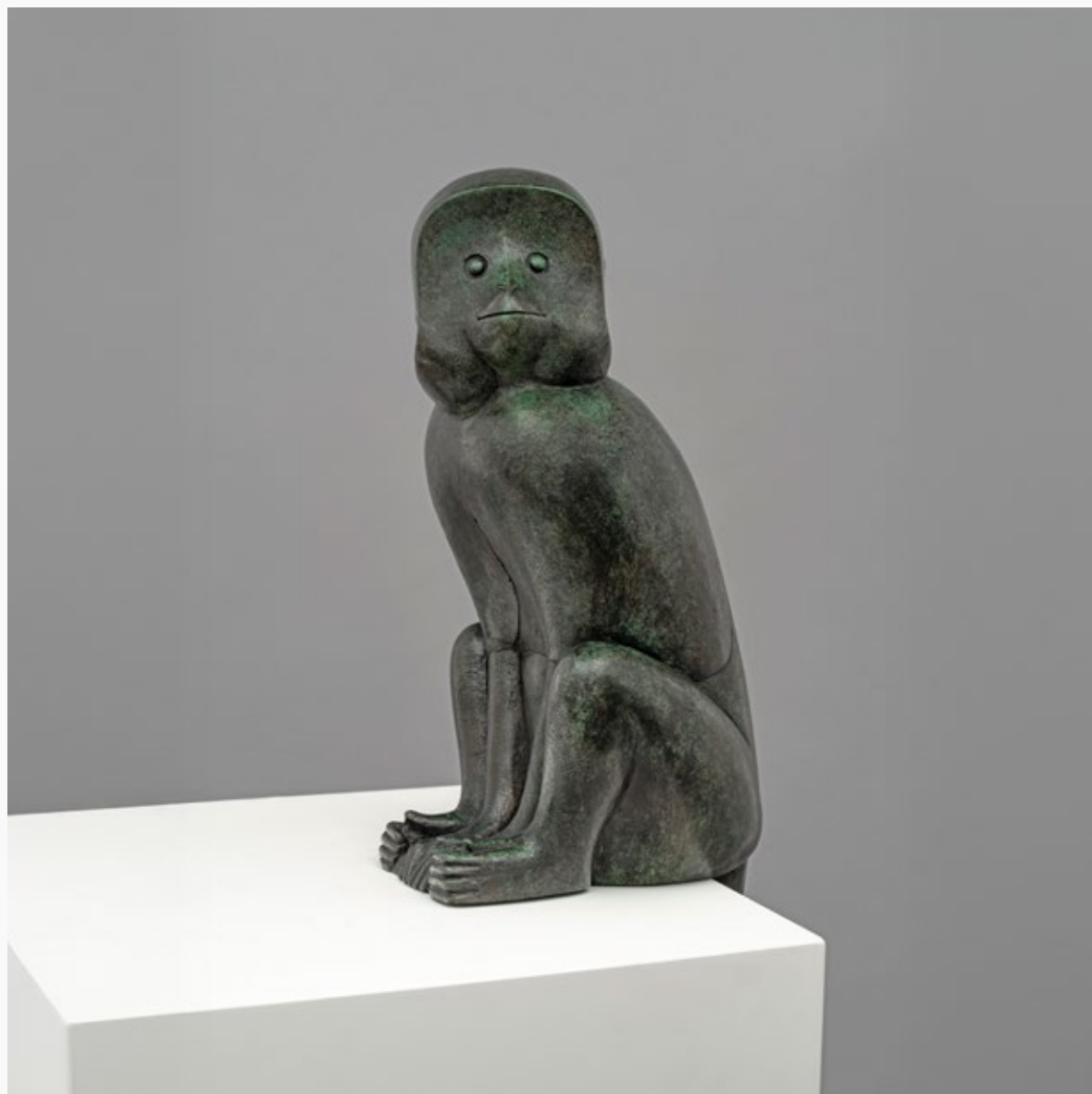
H 76 x 18 x 16 cm

H 29 7/8 x 7 1/8 x 6 1/4 in

HC 0/0

1 500 000 €





FRANÇOIS-XAVIER LALANNE

Singe Attentif II, 1999

Bronze, green patina

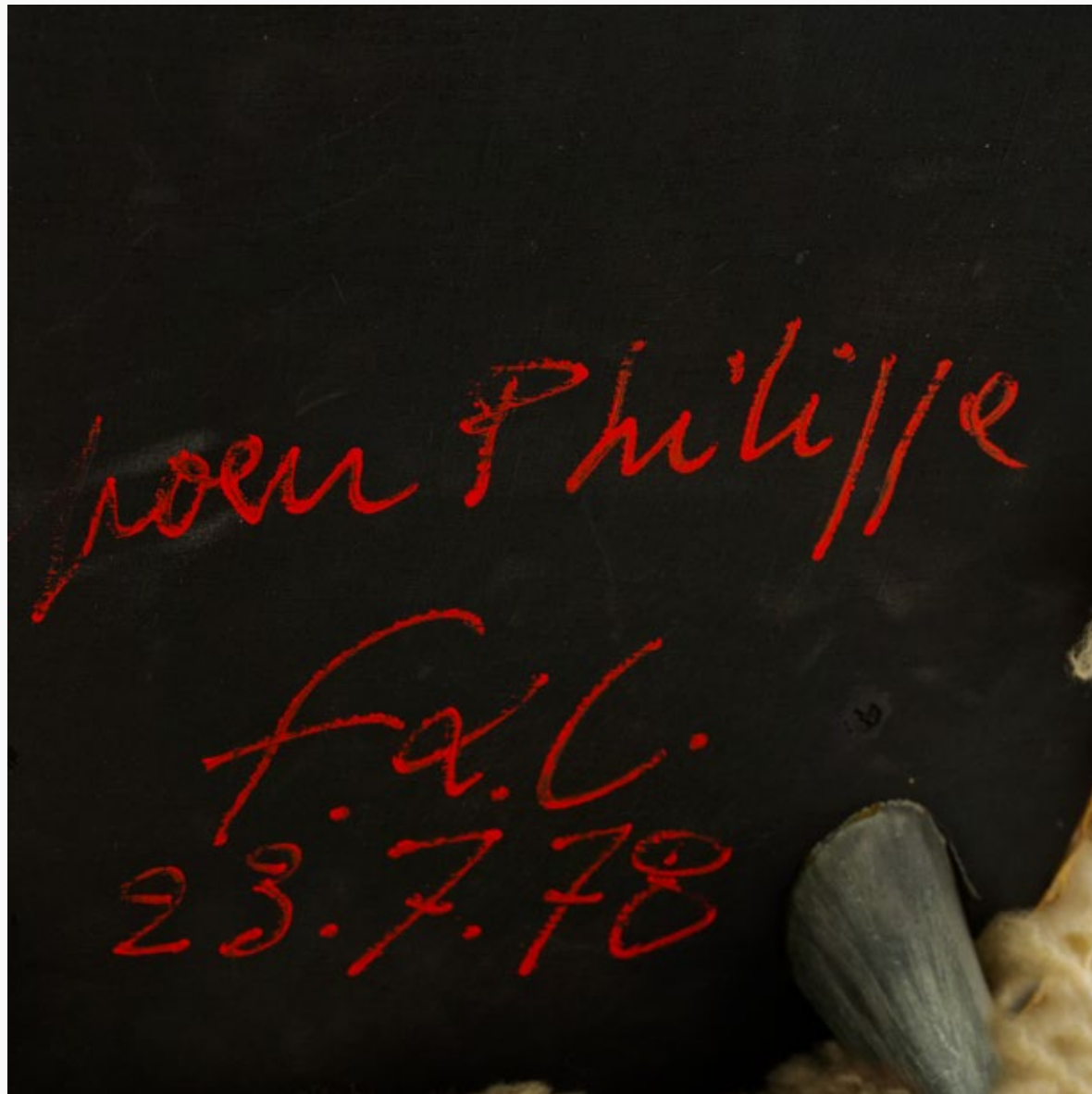
H 77 x 15 x 18 cm

H 30 1/4 x 5 7/8 x 7 1/8 in

Signed and numbered

Edition of 8 + 4 AP, n°4/8 B

1 600 000 €



FRANÇOIS-XAVIER LALANNE

Mouton de laine, 1977-78
Patinated bronze, wool and wood
H 89 x 97 x 50 cm
H 35 x 38 1/4 x 19 3/4 in
Signed, dated and dedicated “Pour Philippe” (For Philippe)
Unique

1 200 000 €



FRANÇOIS-XAVIER LALANNE

Petit Rhinocéros Mécanique, 1982

Copper

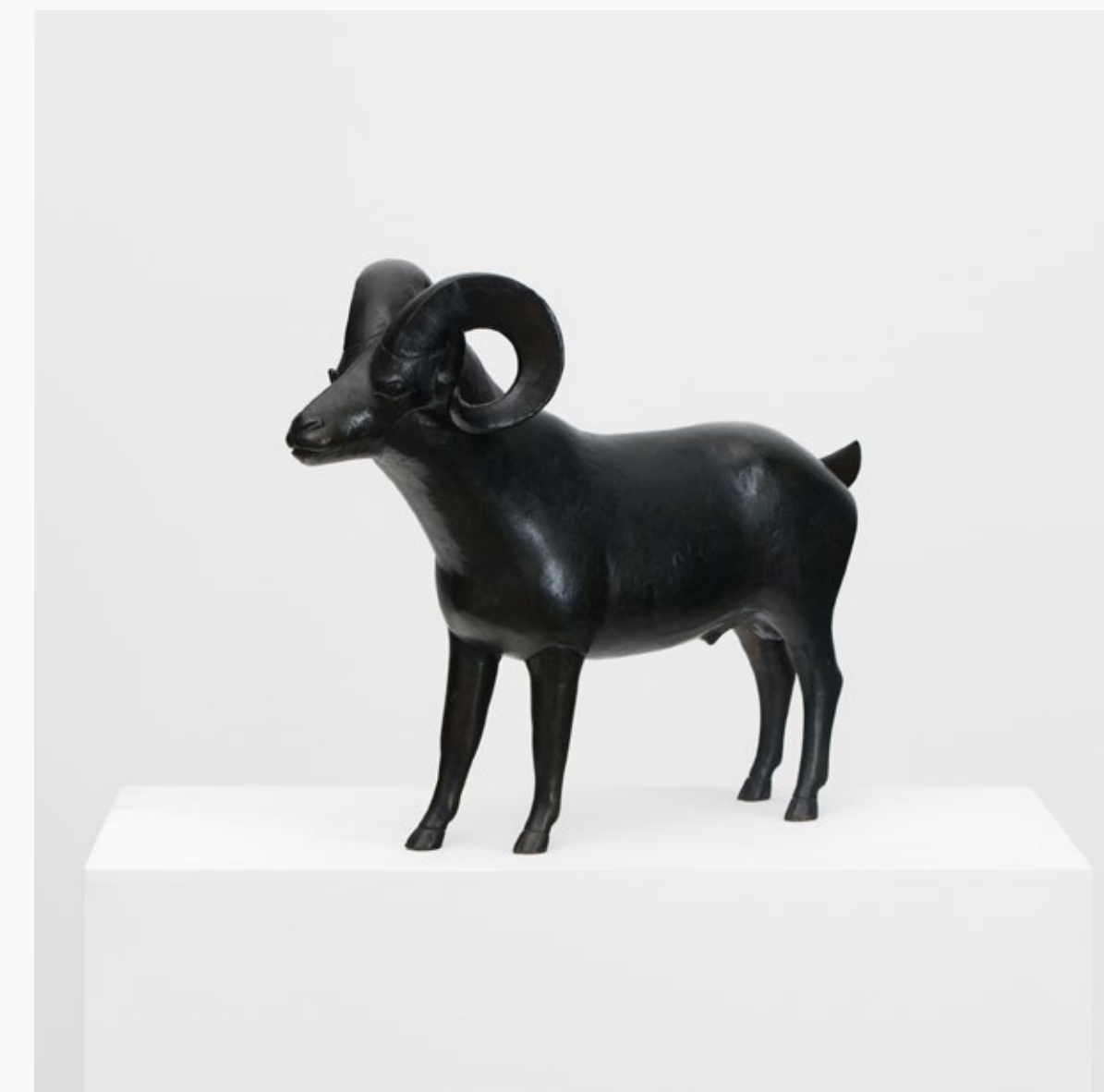
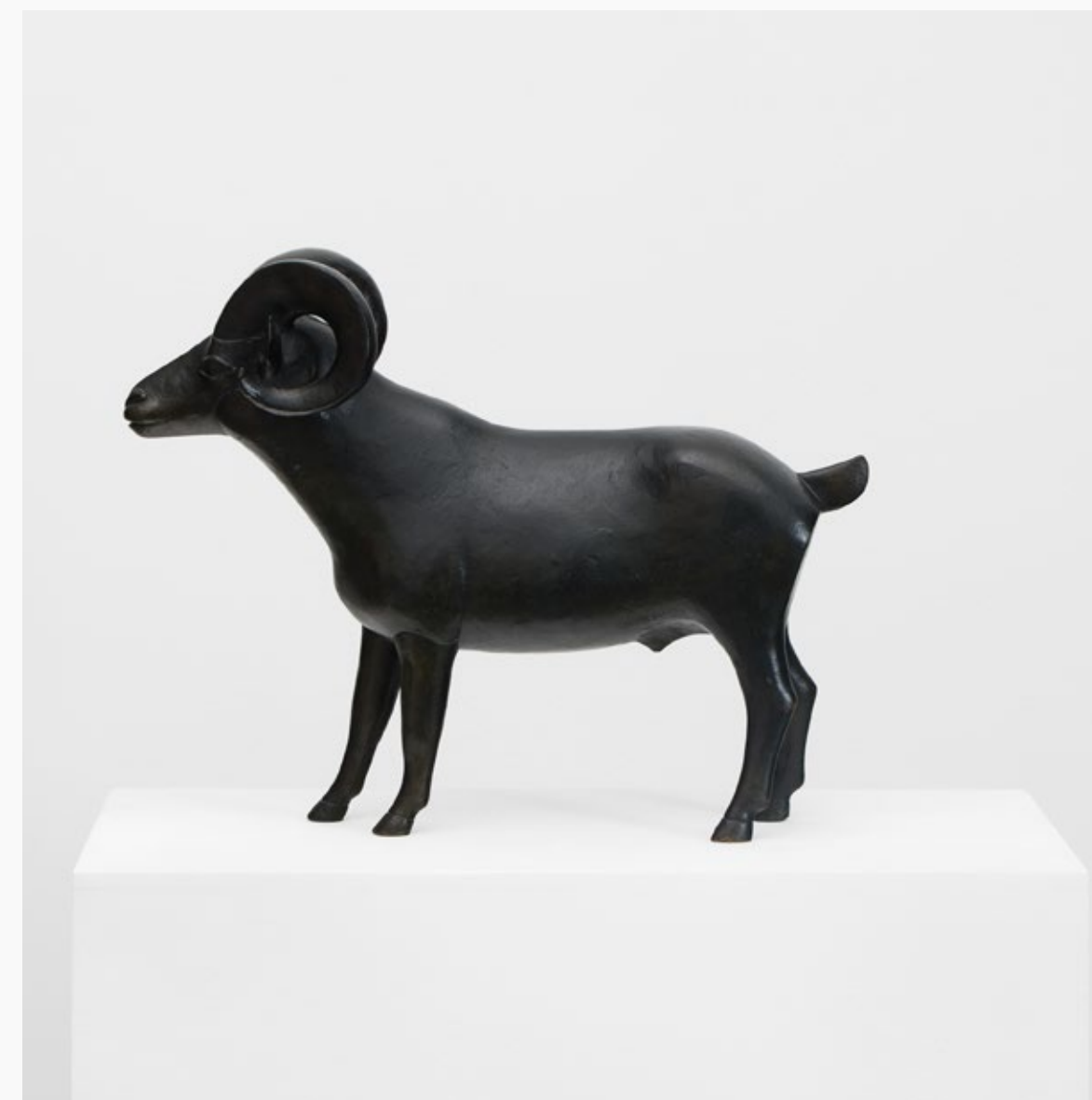
H 24,5 x 54 x 16 cm

H 9 5/8 x 21 1/4 x 6 1/4 in

Edition of 6, n°4/6

1 100 000 €





FRANÇOIS-XAVIER LALANNE

Mouflon IV, 1993-2001

Patinated bronze

H 36 x 47 x 14 cm

H 14 1/4 x 18 1/2 x 5 1/2 in

Signed, dated, numbered

Edition of 8 + 4 AP, n°2/8

350 000 €



FRANÇOIS-XAVIER LALANNE

Chat qui dort, 2006

Patinated pewter

H 12 x 34 x 21 cm

H 4 3/4 x 13 3/8 x 8 1/4 in

Numbered 'EA 2/4' twice, monogrammed 'FXL' and dated '2006'

Edition of 8 + 4 AP, AP n°2/4

270 000 €



FRANÇOIS-XAVIER LALANNE

Cheval volant, 1989

Patinated bronze

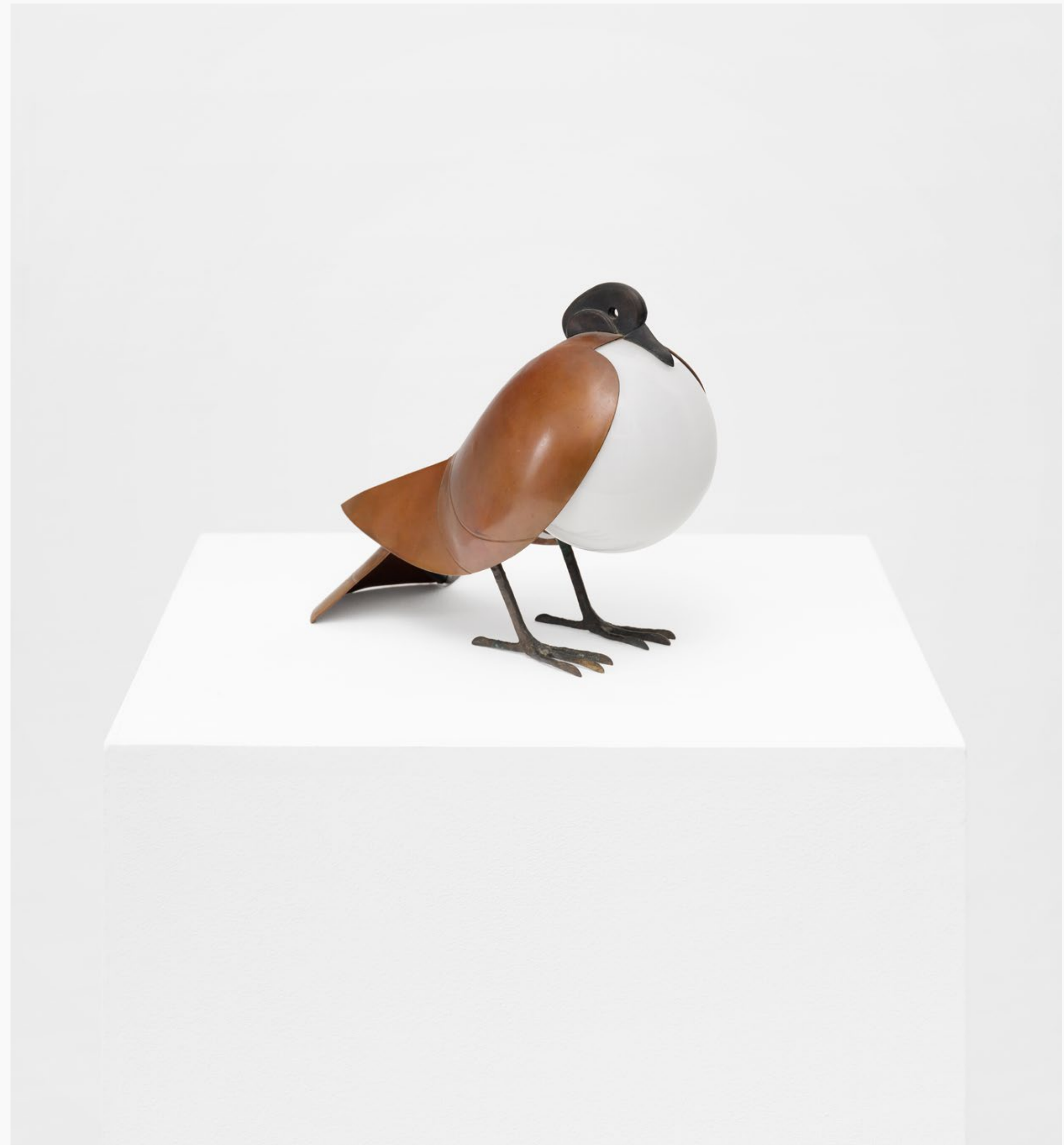
H 68 x 38 x 15,5 cm

H 27 x 15 x 6 in

Monogrammed 'FXL', dated '1989', numbered '2/8 B',
with foundry mark 'Fonderie Rocher, Paris'

Edition of 8, n° 2/8 B

250 000 €



FRANÇOIS-XAVIER LALANNE

Lampe Pigeon, 1991-1992

Patinated copper, original opal glass reflector

H 22 x 26 x 14 cm

H 8 5/8 x 10 1/4 x 5 1/2 in

Monogrammed "FXL", stamped "Artcurial" and numbered "318/900"

Edition of 900, n°318/900

85 000 €



CLAUDE LALANNE

Pomme Bouche, 1982

Gilt bronze

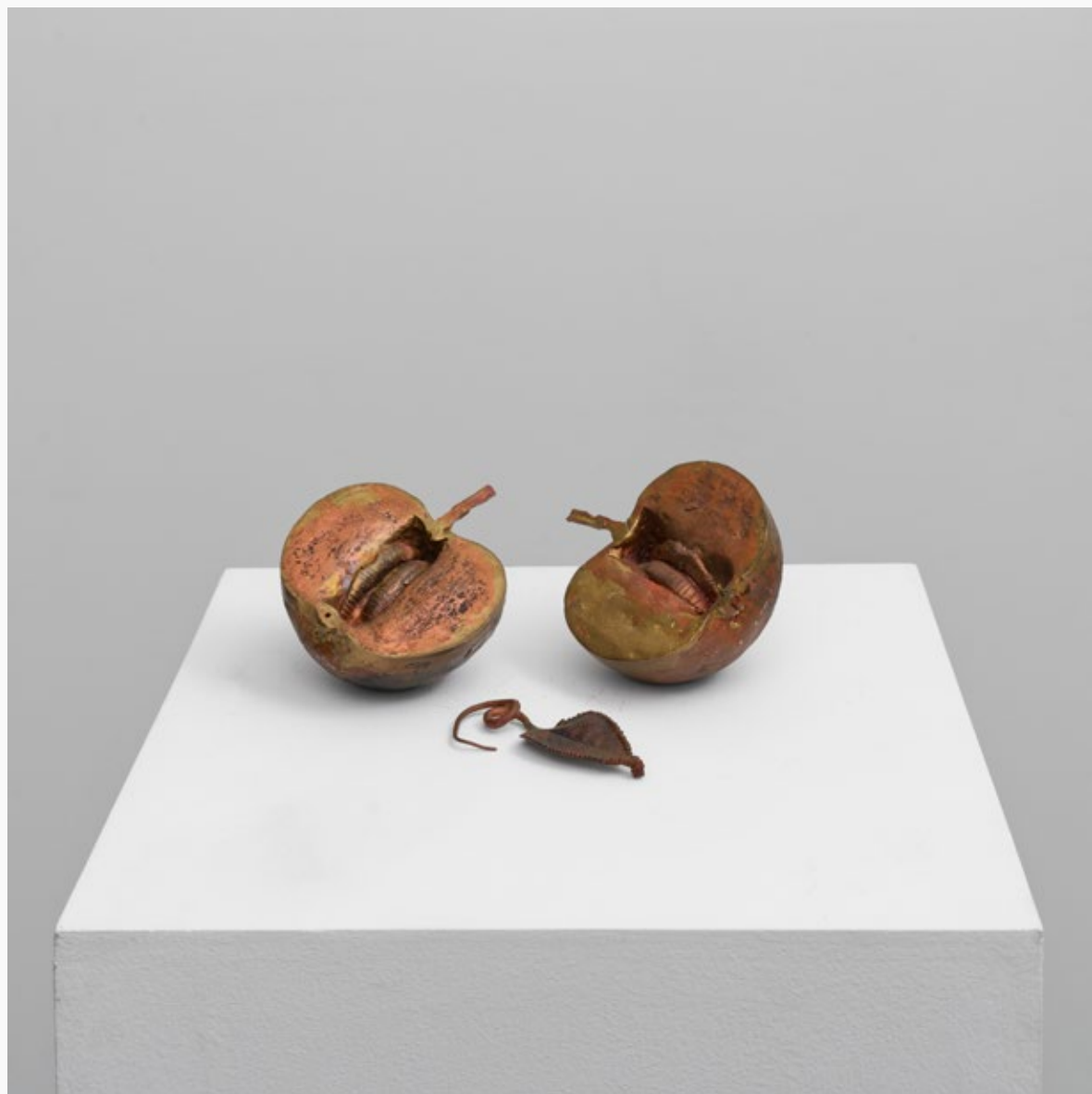
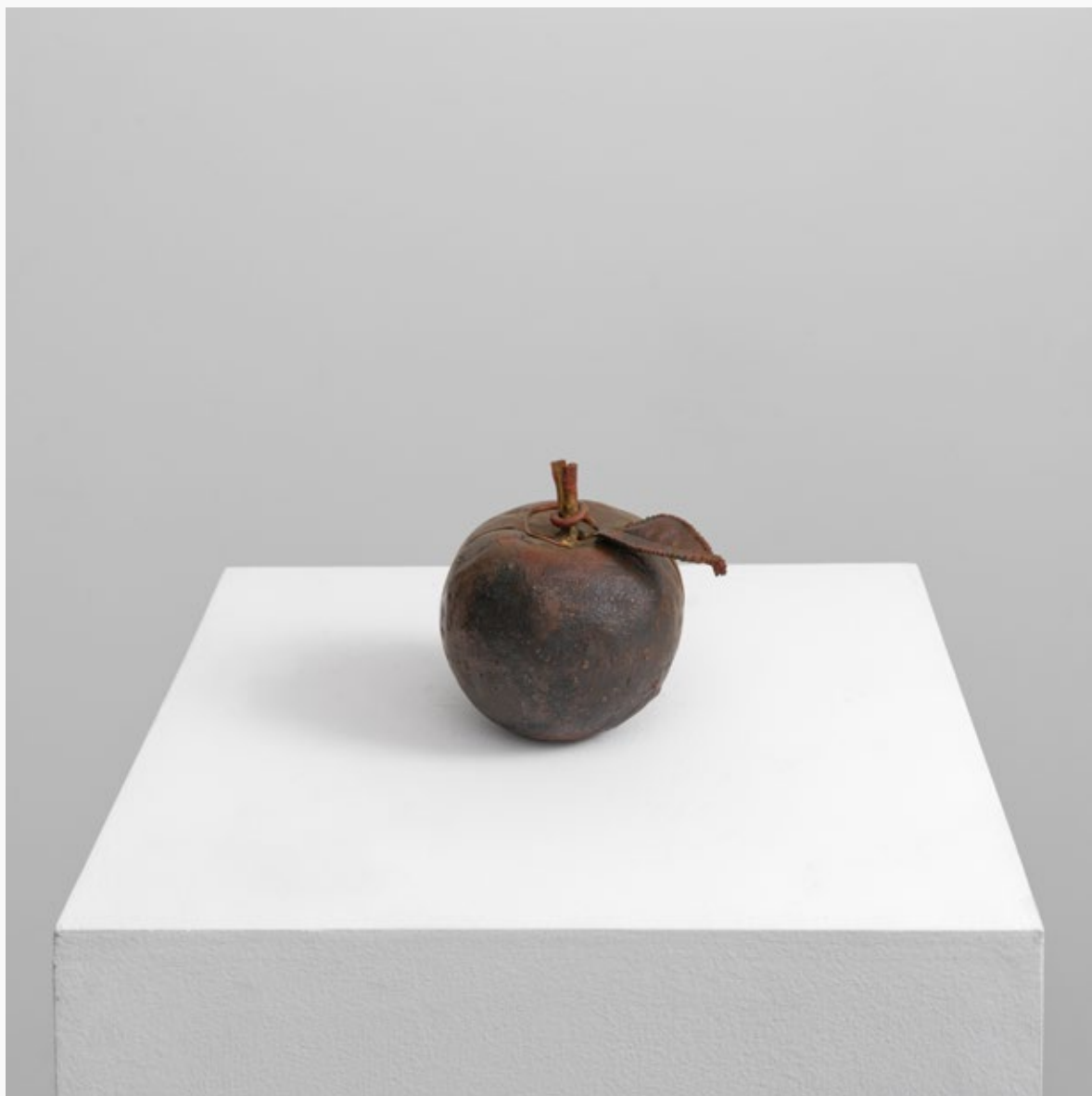
H 14 x 12 x 12 cm

H 5 1/2 x 4 3/4 x 4 3/4 in

Signed and numbered

Artcurial edition of 250, n°4/250

95 000 €



CLAUDE LALANNE

Pomme à deux bouches, 1970

Galvanised copper, brass

H 9,5 x 10,5 x 9 cm

H 3 3/4 x 4 1/8 x 3 1/2 in

80 000 €



FRANÇOIS-XAVIER LALANNE

La Mémoire du Rhinocéros, 1980

Etching and aquatint on Arches wove paper

H 49,5 x 65,5 cm (framed)

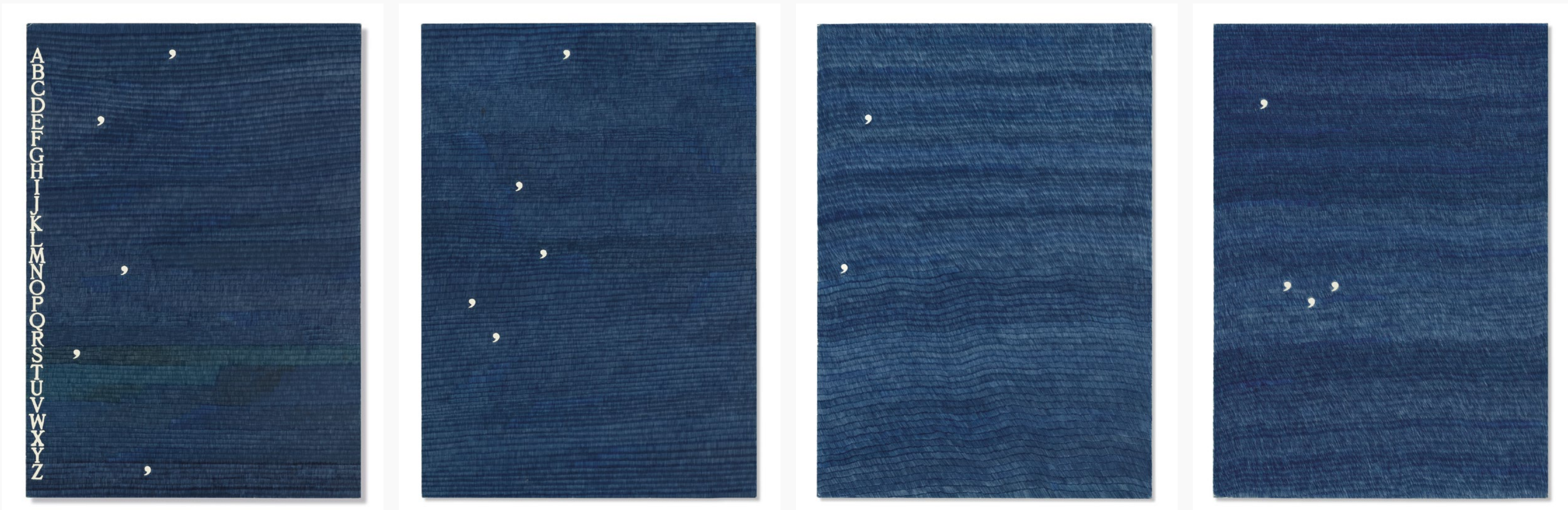
H 19 1/2 x 25 3/4 in (framed)

Signed and dated with pencil, numbered '40/60'

Edition of 60, n°40/60

8 000 €





ALIGHIERO BOETTI

Senza prima né dopo, 1991

Ballpoint pen on paper laid down on canvas; in four elements

H 100 x 280.8 cm

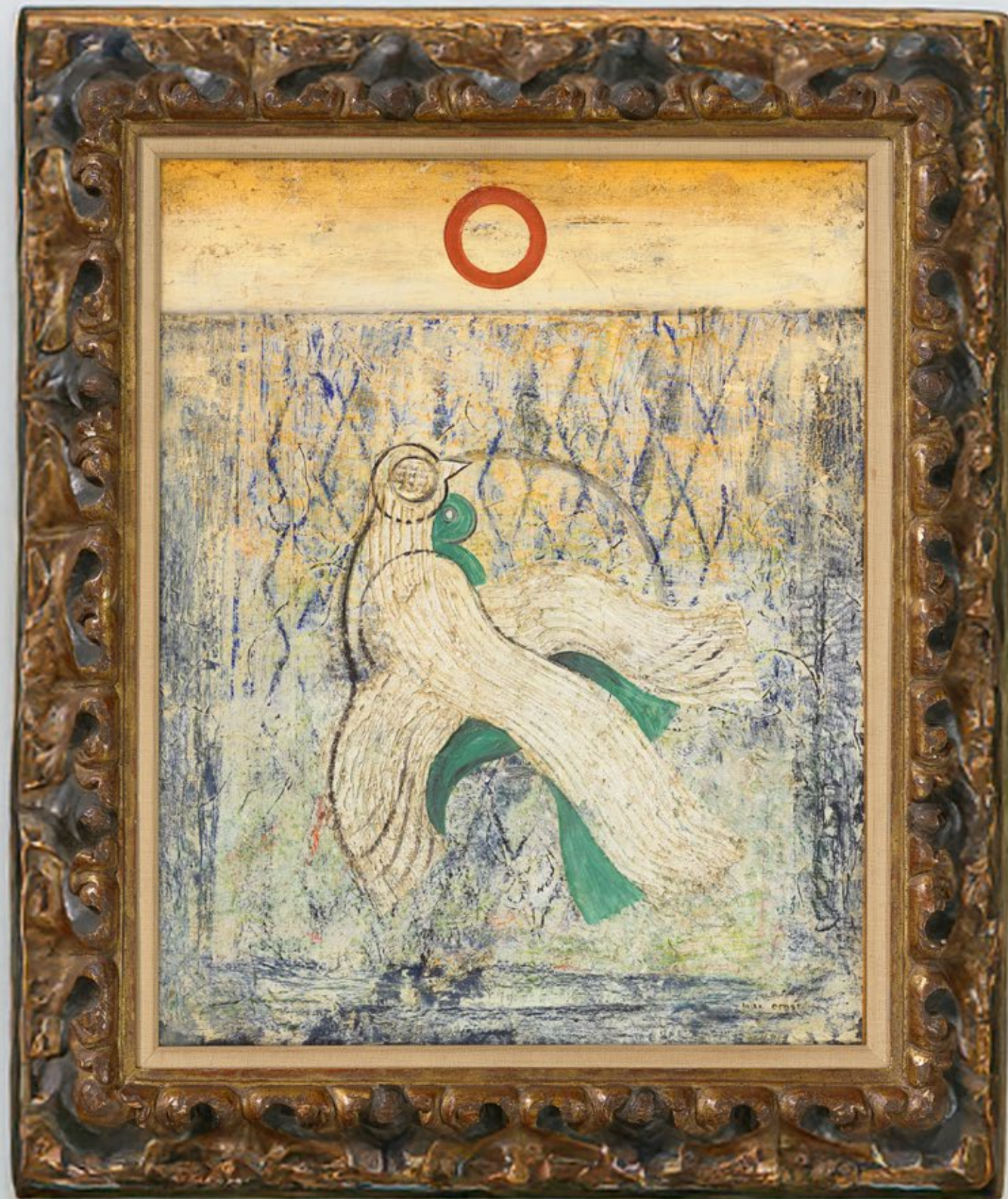
H 39 3/8 x 110 1/2 in

Signed and titled 'alighiero e boetti SENZA PRIMA NEDOPO' (on the reverse) / (I)-(IV)

Titled consecutively 'SENZA PRIMA NE DOPO' (on the reverse)

Unique

690 000 €



MAX ERNST

Untitled (Loiseau silencieux au repos), 1926

Oil, sand and grattage on canvas

H 68,3 x 54 cm

H 26 7/8 x 21 1/4 in

Signed 'Max Ernst' on the lower right

\$ 980,000 USD

ANDY WARHOL

Untitled, 1981
Acrylic, ink silkscreen on canvas
H 101 x 101 cm
H 39 3/4 x 39 3/4 in
Signed and dated on the back
Unique

690 000 €



PRACTICAL INFORMATION

info@miterrand.com

T +33 1 43 26 12 05

Park Avenue Armory

643 Park Avenue

New York, NY 10065

OPENING HOURS

Collectors Preview (by invitation only):

Thursday, May 8

General Admission:

Friday, May 9, 11am - 7pm

Saturday, May 10, 11am - 7pm

Sunday, May 11, 11am - 7pm

Monday, May 12, 11am - 7pm

Tuesday, May 13, 11am - 6pm

MITTERRAND

ART MODERNE ET CONTEMPORAIN

TEMPLE / ST-HONORÉ