



Investing in Modern  
Women Artists

FEBRUARY 2026 LETTER



**SUMMARY**

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All auction results cited in the letter reflect prices inclusive of the buyer's premium, unless indicated otherwise.

As we have not seen videos or condition reports for many of the works mentioned in the letter, it is important that these are always reviewed by the buyer.



# Artist Spotlights



Image courtesy of the Archives of American Art, Smithsonian Institution; photograph by Aubrey Pollard, 1938.

# Irene Rice Pereira

b. **1902** in Chelsea, Massachusetts  
d. **1971** in Marbella, Spain



## Biography and Practice

- **Irene Rice Pereira was a multidisciplinary artist, best known for her contributions to American Modernism and Abstraction.** Additionally, she was a prolific writer, publishing numerous poetic works, as well as philosophical literature.
- She spent most of her childhood in Massachusetts, before moving to Brooklyn, New York after the death of her father in 1918.
- It was not until her mid-twenties, when Pereira began her formal art training, after working as a stenographer and in accounting.
  - **In 1927, she enrolled in night classes at the Art Students League in New York, studying for four years under Jan Matulka and Richard Lahey** – during this time she was introduced to Picasso and Cubism, as well as other modern masters like Matisse.
- **In 1931, she travelled to Paris to study at Academie Moderne under Amédée Ozenfant**, before moving back to New York in 1933.
  - **This same year she had her first exhibition at the ACA Galleries, New York, as well as two further shows in 1934 and 1935.** During the same decade, artists such as Stuart Davis, Rockwell Kent and Max Weber would exhibit there.
- Throughout the 1930s, Pereira's work grew increasingly abstract, whilst inspired by Bauhaus principles and its synthesis of art and design. Imagery of docks, boats and machinery pervaded her work during this time.
- During this period, Pereira began to have considerable institutional success. **Her work was included in the second Whitney Biennial in 1934, alongside Georgia O'Keefe, Edward Hopper, Thomas Hart Benton and others.**
  - Her work *Boat Composite* (1934) was exhibited in the Whitney's landmark 1935 show *Abstract Painting in America*, which included works by Arshile Gorky, Stuart Davis, O'Keefe and others.
- Towards the end of the decade Pereira's work had grown fully non-representational, categorised by layers of geometric squares and oblongs, which she would often paint on glass or vellum.
- **By the mid 1940s, Pereira had become a leading figure in American Abstraction. During this decade the Guggenheim Foundation purchased nine of her paintings, and MoMA acquired three.**



- **In 1943, Pereira's work was included in Peggy Guggenheim's seminal *Exhibition by 31 Women at the Art of This Century Gallery in New York*.** Leonor Fini, Frida Kahlo, Dorothea Tanning, Sophie Taeuber-Arp and many more of the most important women artists of the 20<sup>th</sup> century exhibited in the show.
  - This was followed by a solo exhibition of 22 abstract paintings at Peggy Guggenheim's gallery in 1944.
- While Pereira was not a proponent of Abstract Expressionism, she did occasionally exhibit with them. **In 1947, her work was included in the [Third Summer Exhibition of Contemporary Art](#) at the University of Iowa in Iowa City.**
  - **Jackson Pollock, Robert Motherwell, Mark Rothko and Phillip Guston exhibited in this show.**
- This success culminated in three major museum exhibitions, the first being participation in MoMA's group show, *Fourteen Americans* in 1946 alongside Arshile Gorky, Robert Motherwell, Isamu Noguchi and others. **She also exhibited in *Abstract Painting and Sculpture at MoMA in 1951 alongside Pollock, Motherwell, Willem de Kooning and others*.**
  - **The third was a retrospective at the Whitney, New York in 1953 – one of the first given to a female artist at a major New York museum.** A leading supporter of Pereira, The Whitney exhibited her work in 25 of their Annual Exhibitions between 1944 and 1968.
- Despite significant early recognition, Pereira's visibility declined throughout the late 1950s and into the 60s. Pereira's geometric approach to painting fell out of fashion when it was replaced with the rise of Abstract Expressionism, a movement that she refused to adhere to.
  - **Ignoring trends, Pereira's singular practice was both innovative as much as it was self-destructive towards the end of her career. Art critic Judith van Wagner wrote that it was this "creative path of solitary vision" that led to her demise.**
- In 2024-25, Pereira's work was included in a group exhibition at Michael Rosenfeld Gallery in New York, alongside Lee Bontecou, Agnes Pelton, Alma Thomas, Ruth Asawa and others, illustrating how major New York dealers are recontextualising her work among some of the most important women artists of the 20<sup>th</sup> century.



## Institutional Representation

- Pereira is represented in a vast number of museum collections worldwide, including most of the major US museums, such as the **Metropolitan Museum of Art, New York; MoMA, New York; Smithsonian American Art Museum, Washington D.C; National Gallery of Art, Washington D.C; Philadelphia Museum of Art and many others.**
  - Museums do not appear to have collected one period of Pereira's work in more depth than others, with paintings from the 1930s, 40s and 50s all represented well across collections.
- **Further, a number of museums have acquired works by Pereira recently**, indicating renewed interest:
  - 2023: The Cleveland Museum of Art, Ohio acquired [Composition](#) (1940).
  - 2025: The Columbus Museum of Art, Ohio acquired [Yellow Oblongs #4](#) (1945).
- Pereira's works are currently on view at the following:
  - [Roselit Day](#) (1953) is currently on view at the Smithsonian American Art Museum, Washington D.C.
  - [Transversion](#) (1946) is currently on view at The Phillips Collection, Washington D.C.
- Over the past five years, Pereira has seen a surge in institutional interest, with inclusion in a number of group exhibitions:
  - 2019-2025: *The Whitney's Collection: Selections from 1900 to 1965* at The Whitney Museum of American Art, New York.



- Exhibited alongside Jackson Pollock, Georgia O'Keeffe, Alexander Calder, Lee Krasner and others.
- **2021-2022: *Labyrinth of Forms: Women and Abstraction, 1930-1950* at The Whitney Museum of American Art, New York.**
  - Exhibited alongside Elaine de Kooning, Lee Krasner, Louise Nevelson and others.
- **2024-25: *31 Women* at Fundación MAPFRE in Madrid, before travelling to Museu de Arte Contemporânea, Lisbon.**
  - Exhibited alongside Frida Kahlo, Sophie Taeuber-Arp, Kay Sage and others.
- *2025-26: A Living Collection: 1950-2025* at Tweed Museum of Art, Minnesota.
  - Exhibited alongside Faith Ringgold, Kiki Smith, Kara Walker and others.
- We are loaning [The Fourfold \(1952\)](#) to an exhibition at the Museo Thyssen-Bornemisza in Madrid (2027-28), where it will be exhibited alongside works by Joan Mitchell, Claire Falkenstein, Carla Accardi and others.



### Period Hierarchy

- **Pereira's work must be split into distinct categories before understanding her market**, since – as illustrated in Fig. 1 – paintings from different decades trade at varying levels.
  - **She often left her works undated from the 1950s onward**, but they are so visually distinct that they are easy to categorise.
- **Fig. 2 shows that Pereira's auction record has increased steadily over the past decade, stabilising at \$104,000 when [Untitled \(Squares\) \(1944\)](#) sold at Capsule Auctions in May 2021.** All these advances were set by paintings either from the 1930s or 40s.
  - Nine of Pereira's ten highest auction results were set by her paintings from the 1930s and 40s.
- However, **her works from the 1950s and 60s, especially the works on canvas present as undervalued** in comparison.
  - In fact, in her 1953 Whitney exhibition catalogue, curator John Baur writes that after the early 1940s, colour and texture are handled in her paintings with "such extraordinary skill," and that her late work has a "purity and beauty that is unsurpassed in the special field of abstract art."
  - Further, **works from the 1950s and 60s can be found in the collections of The National Gallery of Art, Washington D.C; Brooklyn Museum, New York; Hirshhorn Museum and Sculpture Garden, Washington D.C. and The Metropolitan Museum of Art, New York.**



### Auction Market

- **Despite significant institutional representation, these late works have been trading at auction at unsustainably low levels over the last 5 years.** Fig. 3 illustrates that average prices for Pereira's late works have increased from \$3,125 in 2020 to \$7,220 in 2025.
  - While they have shifted, they still trade at a level far lower than one would expect for an artist of her stature.

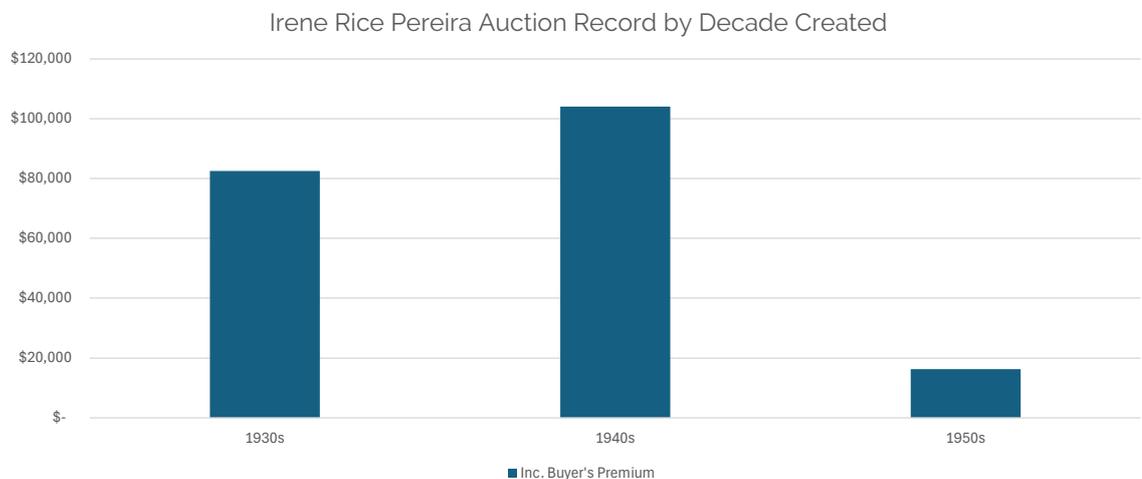


- The number of works to go to auction during this period also does not appear to have had an impact on results, with no. lots sold tripling between 2022-23, yet average prices remaining similar.
  - **2020-25: 100% of lots sold over 18 works**
  - **2015-2019: 75% of lots sold over 16 works**
- While these later works are not as rare as those from the 1930s or 40s, increased demand over the past five years has been met by only a modest rise in supply, such that no work from Pereira's late period has gone unsold since 2020.
  - This indicates that dealers are increasingly unwilling to let canvases from the 1950s-60s slip through unsold, regardless of their compositional quality.
- While Pereira's highest auction results remain concentrated in works from the 1930s and 40s, her paintings from the 1950s and 60s—despite strong institutional representation and scholarly support—continue to trade at comparatively low levels.
- There is clearly steady demand; however, this has not **yet** translated into an obvious appreciation in prices, leaving these works from the 1950s and 60s currently mispriced relative to their institutional and historical importance.

### → In The Levett Collection

- We now hold two works by Pereira in our collection, both of which date from the 1950s:
  - [The Fourfold](#) (1952), acrylic on canvas, 127 x 142.2 cm. Acquired for \$20,000 at Bethesda Fine Art, Maryland in May 2020.
  - [The Twinkling Light](#) (1952), acrylic on canvas, 142.2 x 127 cm. Acquired for \$22,500 at Bethesda Fine Art, Maryland in June 2021.

fig. 01





Irene  
Rice Pereira

fig. 02

Irene Rice Pereira: Auction Record Progression (2015-2025)

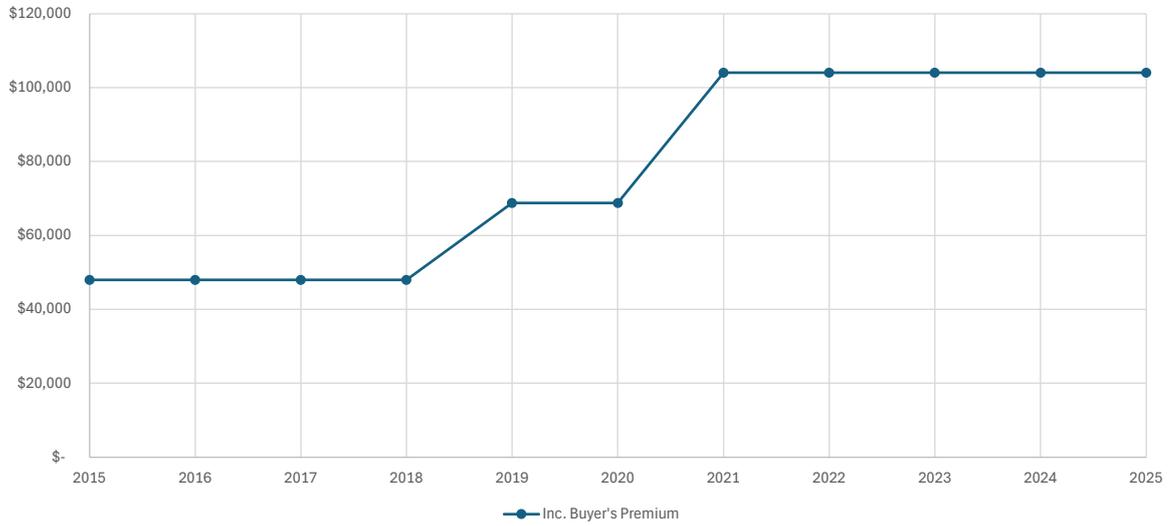
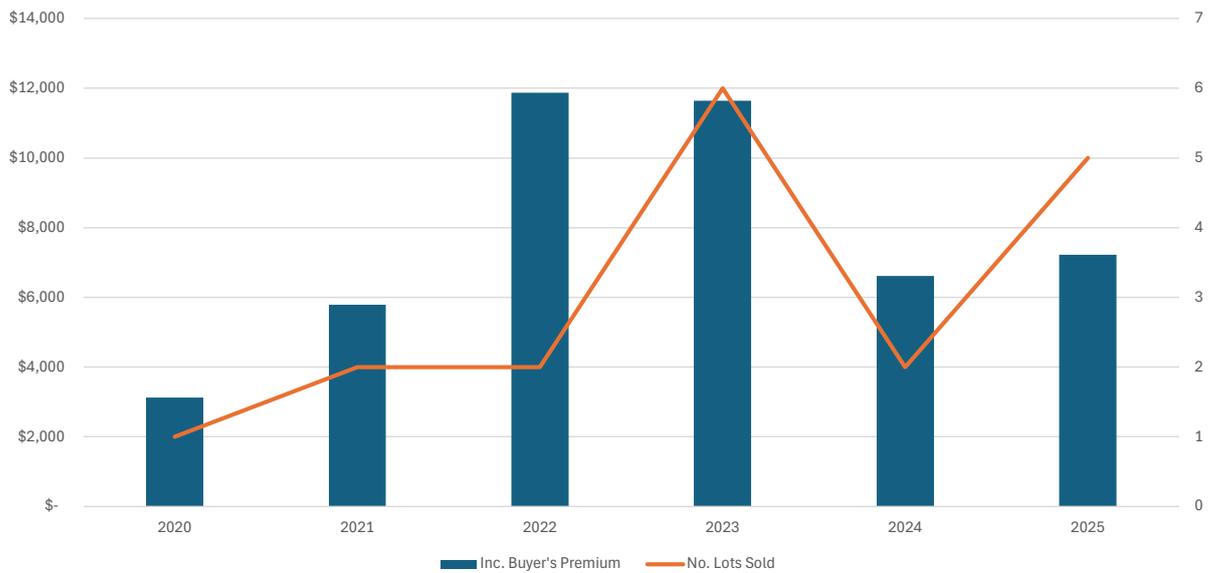


fig. 03

Avg. Price at Auction for 1950s-60s Painting by Pereira: 2020-2025





Irene  
Rice Pereira

Lama, Los Angeles

## Available works

Contact for more details: : [bid@lamodern.com](mailto:bid@lamodern.com)

### Post War & Contemporary Art 25<sup>th</sup> February 2026 at 11am PST

[View sale ↗](#)



Image courtesy Lama.

This is a strong 1950s work at a great size. We expect it to trade within, or towards the upper end of the estimate.

Buying at auction currently provides the greatest value in Pereira's market.

**Lot. 220**  
**\$8,000– 12,000**

Irene Rice Pereira  
*Untitled (Red, White and Black Gates)*

**c. 1954**  
Oil on canvas  
112 x 91 cm. 44 x 36in.

[View lot ↗](#)



# Vallarino Fine Art, New York

Irene  
Rice Pereira

Contact Masha Stroganova for more details: : [masha@vallarinofineart.com](mailto:masha@vallarinofineart.com)

In addition to the piece coming to auction, there are several high-quality paintings from the 1950s available privately. While they are being sold at a level exceeding the current auction market, they are both high quality, dated works from the early to mid-1950s.



Photo courtesy Vallarino Fine Art.

Irene Rice Pereira  
*Movement in Space*

**1956**

Oil on canvas

85.4 x 105.7 cm. 33 5/8 x 41 5/8 in.

This work last sold at auction in October 2022, when it hammered for \$8,500 (price incl. buyer's premium not communicated) at Rachel Davis Fine Arts, a small auction house in Cleveland, Ohio. Vallarino presumably acquired the work at this sale.



Photo courtesy Vallarino Fine Art.

Irene Rice Pereira  
*A Seed in the Sky with Fire*

**1951**

Oil on canvas

142.4 x 127 cm. 56 x 50 in.



Image courtesy Pavac.

# Jeanne Selmersheim-Desgrange



b. **1877** in Paris, France

d. **1958** in Paris or Saint-Tropez, France (sources vary)



## Biography and Practice

- **Jeanne Selmersheim-Desgrange was a French Neo-Impressionist painter, closely associated with the movement's 'second-generation,'** characterised by expressive brushwork and a bolder, more saturated colour palette.
- Selmersheim-Desgrange was the grandchild of architect and decorator Gabriel Toudouze, growing up in an environment where artistic endeavours played a central role, especially drawing. Both Jeanne's mother and her uncle were professional painters.
- After an initial period focused on the decorative arts, particularly jewellery design, **Selmersheim-Desgrange exhibited at the Salon des Beaux-Arts at the Grand Palais in Paris in 1901 and again in 1904**, while married to her first husband, the architect Pierre Selmersheim.
- By the end of the 1900s, Selmersheim-Desgrange's practice had increasingly shifted to painting, embracing a Pointillist style, as developed by Neo-Impressionists Georges Seurat and Paul Signac.
  - **From 1909, she frequently exhibited with the Neo-Impressionists at the Salon des Indépendants in Paris, including every year between 1911 and 1914.**
    - In the 1910s she exhibited in the aforementioned Salon alongside modern masters such as Matisse, Picasso and Duchamp, as well as Signac, Robert Delaunay and Henri-Edmond Cross.
- **Around 1910, Selmersheim-Desgrange entered a romantic relationship with Signac**, leaving her first husband Pierre Selmersheim. **The relationship would last until Signac's death in 1935.**
  - During this period, Selmersheim-Desgrange refined her Pointillist technique further, utilising optical colour mixing, whilst developing a personal style with broader brushwork than earlier proponents of Pointillism.
- Over the course of their relationship, Selmersheim-Desgrange exhibited at various galleries across France and Switzerland, such as Galerie du Grand Quai in Geneva and Galerie Reitlinger in Paris.
  - **In 1916, she participated in a group exhibition at Bernheim-Jeune, one of the oldest and most important galleries in Paris**, which during the same decade exhibited works by artists including Matisse, Paul Cézanne and Henri Rousseau.
- **In 1926, Selmersheim-Desgrange exhibited six paintings in *Trente Ans d'Art Indépendant*, a landmark exhibition celebrating the first three decades of the Salon des Indépendants (1884–1914)**, which also featured works by artists such as Vincent Van Gogh, Matisse, Cézanne, Signac and Rousseau.



- **She was given a solo exhibition in 1931 at Galerie Jacques Rodrigues-Henriques, Paris.** The gallery frequently exhibited works by Félix Vallotton and Édouard Vuillard.
  - **In 1936, Selmersheim-Desgrange exhibited in *Seurat*, a group exhibition of the late artist's work, along with his peers at Galerie Paul Rosenberg in Paris.**
- Much of Selmersheim-Desgrange's work was produced in Saint-Tropez, where she lived with Signac and resided until her own death in 1958.

## → Institutional Representation

- Selmersheim-Desgrange's work is represented in a number of institutional collections worldwide, including the Ateneum Art Museum, Helsinki; the Musée de Grenoble, France; and the Indianapolis Museum of Art, Indiana.
  - **Several museum acquisitions have been made in the last decade:**
    - 2018: Portland Art Museum, Oregon acquired [View of Seine](#) (c. 1910).
    - 2019: Musée des Impressionismes, Giverny acquired [Nature morte \(chrysanthèmes et marguerites\)](#) (1931).
    - **2026: Musée d'Orsay, Paris recently acquired a painting by Selmersheim-Desgrange. It has not yet been added to their online database.**
- Beyond acquisitions, Selmersheim-Desgrange was included in several museum exhibitions in the latter half of the 20<sup>th</sup> century after her passing:
  - **1968: Neo-Impressionism at the Solomon R. Guggenheim Museum, New York.**
    - This exhibition remains one of the most significant surveys of Neo-Impressionism, and Selmersheim-Desgrange's inclusion situates her as an active participant within the movement.
  - 1982: *Fleurs de Fantin-Latour à Marquet* at the Musée de l'Annonciade, Saint-Tropez.
  - 1988: *Le Néo-impressionnisme* at the Fondation Septentrion, Marcq en Baroeul.
- More recently, her work was included in *Reflections of a Collection* at the Musée des Impressionismes, Giverny, in 2020.
- **Work by Selmersheim-Desgrange will be included in the major exhibition *Symphony of Colours: Paul Signac and Neo-Impressionism* at the Museum Barberini in Potsdam, which opens in July 2026,** before travelling to Kunsthall Rotterdam, Netherlands.

## → Scarcity and Gallery Representation

- **In January 2026, Pavéc in Paris announced representation of the Selmersheim-Desgrange estate.** This marks the first time that the estate has been represented by a gallery.
- Despite this, she has still historically been able to find success at auction, indicating that demand for her work has developed without sustained gallery or estate-led marketing.
  - As a result, structured gallery representation has the potential to further support her market, as Pavéc has done for other Impressionist painters.



Since 1985, a total of 76 significant paintings by Selmersheim-Desgrange measuring over 40 x 40 cm have been sold at auction, with 62 of these works selling since 2010.

- o This level of turnover reflects a balanced market, with sufficient liquidity and no sustained oversupply. Since 2010, only 8% of significant paintings by Selmersheim-Desgrange to appear at auction went unsold.

Over the last 10 years sell-through rates have increased substantially:

- o **2020-25: 96% of lots sold over 25 works**
- o **2015-2019: 84% of lots sold over 19 works**

Further to this, the estate has not retained a large stock of paintings. **According to Pavec, there are approximately 50 works on canvas remaining.**

- o Even if Pavec were not to display any works by Selmersheim-Desgrange at art fairs, or include them in group shows, this level of inventory would likely support only four to five solo exhibitions before being depleted.

## → Auction Market

Selmersheim-Desgrange's auction record was set by [Bord de mer](#) (c. 1914-19), which sold for \$40,320 at Christie's New York in November 2022.

As reflected in the table below, **Selmersheim-Desgrange achieved several of her strongest auction results more than three decades ago, prior to renewed interest since 2020.**

### JEANNE SELMERSHEIM-DESGRANGE: TOP 5 AUCTION RESULTS

|   | Incl. Buyer's Premium | Title                                      | Date of Work | Date Sold |
|---|-----------------------|--|--------------|-----------|
| 1 | \$40,320              | <i>Bord de Mer</i>                         | c. 1914-19   | 2022      |
| 2 | \$38,500              | <i>Dans le jardin</i>                      | 1909         | 1989      |
| 3 | \$38,125              | <i>In the Garden</i>                       | 1909         | 2001      |
| 4 | \$36,583              | <i>Nature morte à la soupière chinoise</i> | 1928-30      | 1989      |
| 5 | \$32,500              | <i>Un village en bord de mer</i>           | n.d.         | 2020      |

These earlier results demonstrate that Selmersheim-Desgrange's market has historical depth, and that recent activity reflects renewed engagement rather than a first-time discovery.

Even prior to recent developments, including Pavec's announcement of estate representation and the Musée d'Orsay's acquisition of her work, **Fig. 1 shows that average prices at auction have been rising since 2010, with demand consistently absorbing increased supply over the same period.**

Selmersheim-Desgrange's auction strength is supported across multiple periods of her career. **Fig. 2 illustrates how auction records for different decades are evenly spread across 1900s-1930s, aligning with the decades during which she was most actively exhibiting.**



- Whilst works from the 1950s have not traded at comparable levels, this is expected since this decade is located beyond the height of Selmersheim-Desgrange's exhibiting career.

· Even with her exhibition history, institutional recognition, and a long-established auction presence, Selmersheim-Desgrange's market has developed without the support of organised commercial representation, limiting broader visibility and structured price formation.

- **The introduction of formal estate representation via Pavec, alongside recent and forthcoming institutional activity, will bring further visibility to Selmersheim-Desgrange's market, which previously operated without commercial backing** and now appears to be entering a period of reassessment.



### In The Levett Collection

- We now hold three paintings by Selmersheim-Desgrange in The Levett Collection:
  - [La table au Jardin](#) (c. 1910), oil on canvas, 74 x 92 cm. Acquired for \$63,263 at M.S. Rau, New Orleans in September 2023.
  - [Le Port à St. Tropez](#) (n.d.), oil on canvas, 64.7 x 92 cm. Acquired for \$50,000 at Piers Davies Fine Art, New York in February 2024.
  - [Nature morte à la fenêtre la nuit](#) (c. 1920), oil on canvas, 92 x 64.7 cm. Acquired for \$35,000 at Piers Davies Fine Art, New York in February 2024.



Jeanne Selmersheim-Desgrange

fig. 01

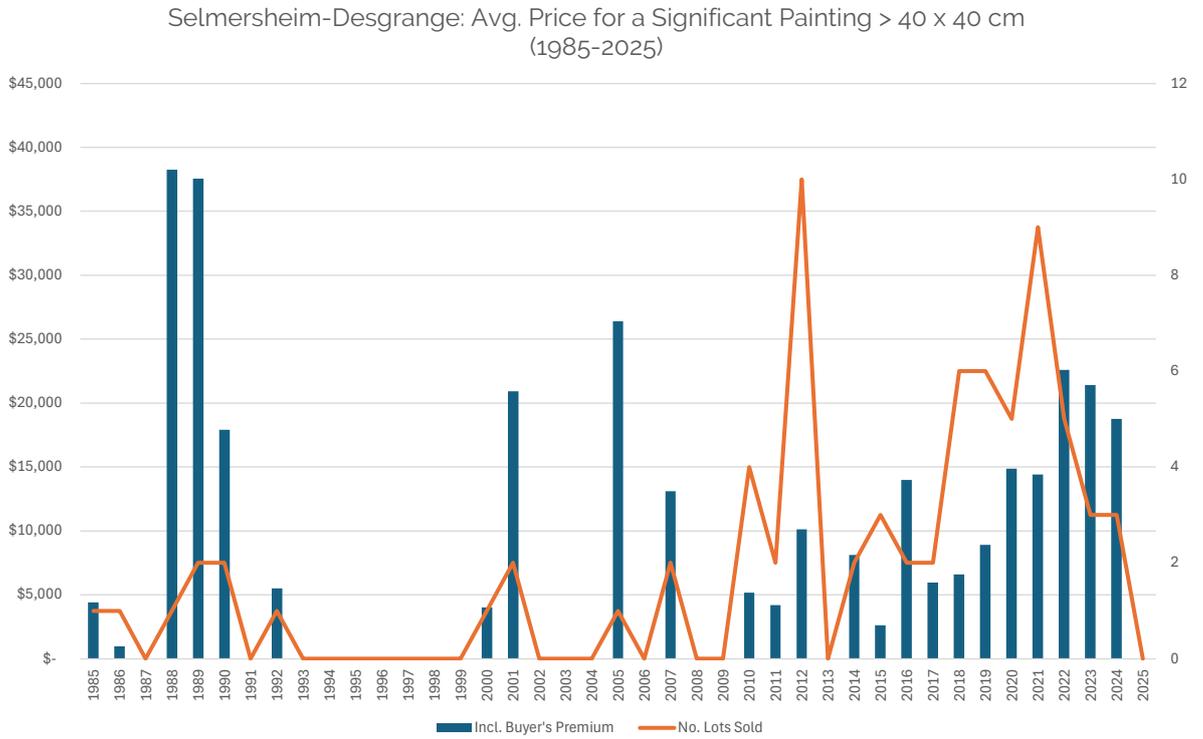
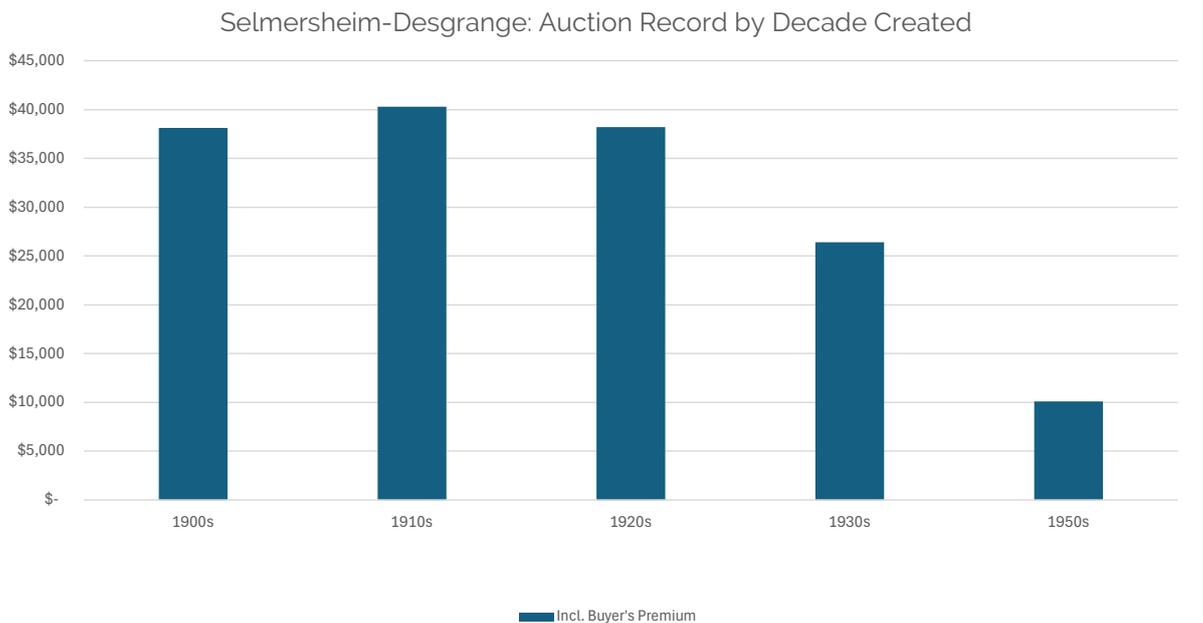


fig. 02





## Available works

Contact Pauline Pavec for more details: [contact@paulinepavec.com](mailto:contact@paulinepavec.com)

These three works are, in our view, the strongest currently available on the market by Selmersheim-Desgrange. While a number of flower paintings remain in the estate, her Saint-Tropez paintings are scarcer, and in our view, represent the most compelling examples of her practice.

The works are being offered at levels that exceed both her current auction market and the prices at which we acquired comparable works for our own collection. With this in mind, we believe they are worth considering at a level below the current asking price.



Image courtesy Pavec.

Jeanne Selmersheim-Desgrange

*Le petit déjeuner à Saint Tropez*

**c. 1913-1919**

Oil on canvas

91.4 x 64.8 cm. 36 x 25 1/2 in.



Image courtesy Pavec.

Jeanne Selmersheim-Desgrange

*Le petit déjeuner*

**c. 1919**

Oil on canvas

65 x 92 cm. 25 5/8 x 36 1/4 in.

# Pavec, Paris



Image courtesy Pavec.

Jeanne Selmersheim-Desgrange  
*Fleurs à la fenêtre - Paris*  
**c. 1919**  
Oil on canvas  
91.4 x 61 cm. 36 x 24 in.





Image courtesy The Gallery of Everything  
© Russell Westwood/Popperfoto via Getty Image

# Madge Gill

b. **1882** in Walthamstow, England  
d. **1961** in Leytonstone, England

## → Biography and Practice

- Madge Gill is often referred to as a visionary artist, whose highly distinctive practice developed despite her having no formal artistic training. Her work is often categorised as Art Brut, or Outsider Art.
  - **Gill did not begin producing work until 1920; at the age of 38, she started creating art spontaneously, seemingly without precedent, alongside her growing engagement with Spiritualism.**
- **Gill claimed that her work was encouraged, and effectively channelled through her, by her spirit guide, Myrninerest.** She claimed her work was always of "divine influence."
  - She would work in a trance-like state, producing compositions rapidly, and without preparatory sketches, adjacent to the Surrealist technique of Automatism.
- **Working primarily in ink, Gill produced a vast catalogue of drawings on paper and card, as well as monumental compositions on calico.** Her imagery contains labyrinth-like architectural forms, and recurring motifs of female figures.
- **In 1932, Gill exhibited for the first time at the Whitechapel gallery in their first *East End Academy Exhibition*. An article in *The Times* singled out her work as 'one of the most remarkable.'**
  - She continued to exhibit in the *East End Academy Exhibitions* annually until 1947.
- By the 1940s, Gill was already being included in group exhibitions at major London venues. **In 1942, she exhibited two large calico works at The Wallace Collection for the *Artists Aid Russia* exhibition, alongside Henry Moore, C.R.W Nevinson, Ivor Hitchens and Stanley Spencer.**
  - Gill had no interest in selling her works, claiming that they belonged to Myrninerest. **She priced the drawings at £1000 to deter potential buyers, a sum more than ten times the rate of most other artists in the show, including Moore and Nevinson.**
- Gill never had formal gallery representation, a consequence of her refusal to sell works rather than a lack of interest. This absence of structured commercial exposure has contributed to a delayed and still-developing market.
- Following her death in 1961, Gill's work began to attract increasing institutional and academic attention. This has only accelerated in the past decade through inclusion in major museum exhibitions, signalling ongoing reassessment.



## → Institutional Representation

During the second half of the twentieth century, Gill began to see her works included in exhibitions at major venues.

- **1979: *Outsiders at the Hayward Gallery, London.*** Exhibited alongside key Art Brut figures such as Henry Darger and Aloïse Corbaz.
- **1992: *Parallel Visions at LACMA, Los Angeles, which travelled to Kunsthalle Basel, Switzerland; Museo Reina Sofia, Madrid and Setagaya Art Museum, Tokyo.*** Exhibited alongside Jean Dubuffet, Paul Klee, André Breton, Salvador Dalí and others.

**Gill's work is now included in more than 20 institutional collections worldwide, including the Metropolitan Museum of Art, New York; Centre Pompidou, Paris and Milwaukee Art Museum, Wisconsin.**

- A number of major acquisitions were completed recently:
  - **2021: Centre Pompidou, Paris recently acquired two works.**
    - [Untitled](#) (c. 1949), ink on calico, 82.5 x 274 cm.
    - [Untitled](#) (c. 1949), ink on card, 63 x 50.4 cm.
  - **2025: Tate, London acquired [Untitled \(1920-30\)](#), ink on calico, 144.8 x 87.6 cm at Frieze Masters in October (not yet added to online catalogue).**
  - **2025: National Portrait Gallery, London acquired [Untitled \(1954\)](#), ink on card, 63.5 x 51 cm at Frieze Masters in October (not yet added to online catalogue).**

Over the past two years, Gill's inclusion in institutional group exhibitions has accelerated significantly, with 2025 emerging as her most prolific exhibiting year to date:

- **2024: *Foreigners Everywhere at the Venice Biennale (Central Pavilion).***
- 2025: *Grayson Perry: Delusions of Grandeur* at The Wallace Collection, London.
- **2025: *Ghosts, Visualising the Supernatural at the Kunstmuseum Basel.* Exhibited alongside Max Ernst, Edvard Munch, Paul Klee, René Magritte and others.**
- 2025: *Fata Morgana – Memories of the Invisible* at The Fondazione Nicola Trussardi, Milan. Exhibited alongside Hilma af Klint, Carol Rama, Man Ray and others.
- 2025: *Art brut: The Decharme donation to the Centre Pompidou* at the Grand Palais, Paris.

## → Auction Market

While Gill has had a market among discerning Art Brut collectors for some time, **her work is now beginning to consistently reach higher auction results, a signal of her expanding demand.**

- Six of her top ten auction results were set since 2020.

Further to this, **Gill's auction record was set by [Untitled \(Venus Amid Heaven\) \(1920-30\)](#), which sold for \$78,120 at Christie's New York in March 2024.** The work was presumably acquired by The Gallery of Everything, who resold the work to Tate during Frieze Masters in October 2024.

- As shown in Fig. 1, Gill's auction record increases significantly during 2024, coinciding with the exposure received by her inclusion in the Venice Biennale.



- o Note that Gill had an auction result of \$43,412 set in December 1991 by *Portraits, Paysages Imaginaires, Paysages Interstellaires (89 Dessins a la Plume, Lavis en Noir et en Couleurs)* at Galerie Pierre-Yves Gabus in Switzerland.
  - However, we have not included this in Fig. 1, as the lot contained 89 different drawings, so it is somewhat of an anomaly.

**Untitled (Venus Amid Heaven) is a large (above 60 x 60 cm) work on calico, which we would describe as Gill's 'ultra-significant' category, notwithstanding the aforementioned lot containing 89 drawings.**

- o Gill's two highest auction results were set by large works on calico. They are exceedingly rare, with only three large format works on calico appearing at auction since Artnet/Artprice records began.

With there being no ultra-significant works on calico on the market right now, we have decided to focus on Gill's significant works, which we deem to be works on paper, card or board over 20 x 20 cm.

- o **In this category, approximately 34 have gone to market since records began, with 6 lots going unsold, equal to an 82.4% sell-through rate.**

Over the past decade, 18 total works went to auction with only two works unsold.

- o **2020-2025: 100% of works sold over 10 lots.**
- o **2015-2019: 82.4 % of works sold over 8 lots.**
- o Despite supply increasing in the last five years, demand absorbed 100% of lots, coinciding with a period of heightened institutional validation.
  - **The more interesting years, however, are likely to be 2026–30, given the concentration of institutional attention in the past year alone, the effects of which have yet to be fully reflected in auction results.**

Gill's auction market remains structurally limited in annual supply, with relatively few works appearing each year, which is why we have omitted the 'average price progression' graph we usually include.

**Considering Gill's practice is so singular, there are virtually no direct artist comparables.** While she has exhibited alongside artists such as Hilma af Klint, Carol Rama and Henry Moore, she was never formally aligned with any movement, working solitarily, and largely outside of the commercial gallery system. **As such, her market should be evaluated on its own, rather than through direct comparison to other artists.**

**The significance of 2025, her most prolific institutional year to date, marks a potential inflection point. If this momentum is sustained, it is reasonable to expect that continued institutional validation will support strengthening auction demand, a trend that recent results are already beginning to reflect.**



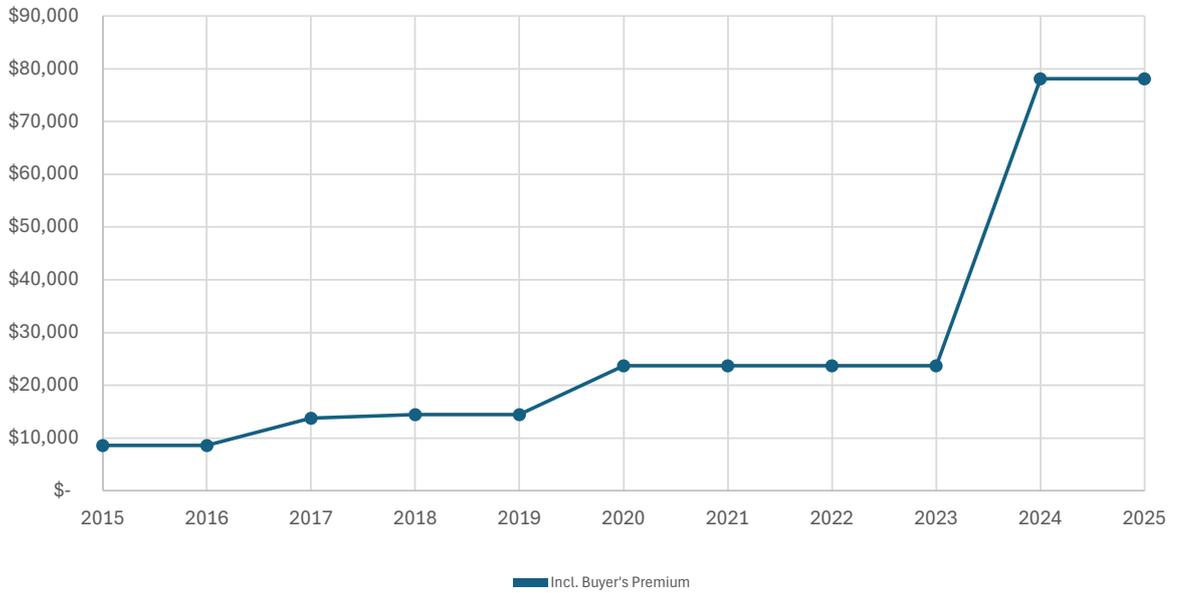
## In The Levett Collection

- [Untitled](#) (1954), ink on card, 63.5 x 50.8 cm. Acquired for £30,000 during Frieze Masters at The Gallery of Everything, London in October 2025.



fig. 01

### Madge Gill: Auction Record Progression (2015-2025)



In December 1991, Gill had an auction result of \$43,412 set at Galerie Pierre-Yves Gabus in Switzerland. However, we have not included this in Fig. 1, as the lot contained 89 different drawings, so is somewhat of an anomaly.



# The Gallery of Everything, London

Madge Gill

## Available works

Contact Nandi for more details: [ge@gallevery.com](mailto:ge@gallevery.com)

The Gallery of Everything has several high-quality works on card available in black and white. The two examples below are consistent in size and format with *Untitled* (c. 1949), which was acquired by the Centre Pompidou in 2021. While these remain available, we believe the most value is found in larger format works on card (over 50 x 50 cm).

We will continue to monitor the market for coloured works and works on calico, which are scarcer and generally regarded as the most desirable examples within her oeuvre.

The works are being offered in slight excess of Gill's auction market; however, we still consider them to be undervalued, and worth an offer below the asking price.

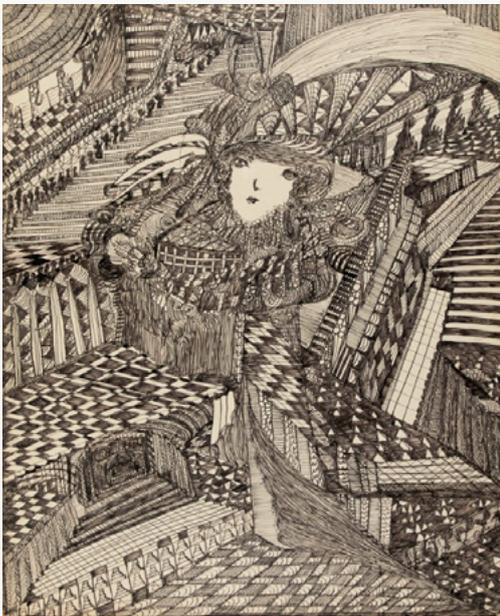


Image courtesy of The Museum + Gallery of Everything

Madge Gill  
*Untitled*

**1951**

Ink on card

64 x 50.5 cm. 25 1/4 x 20 in.



Image courtesy of The Museum + Gallery of Everything

Madge Gill  
*Untitled*

**1953**

Ink on card

63.5 x 51 cm. 25 x 20 in.



# Auction Highlights:

## Bonhams New York

Contact Ralph Taylor for more details: [ralph.taylor@bonhams.com](mailto:ralph.taylor@bonhams.com)

### Modern and Contemporary Art Online 19<sup>th</sup> February at 12pm EST

[View sale ↗](#)

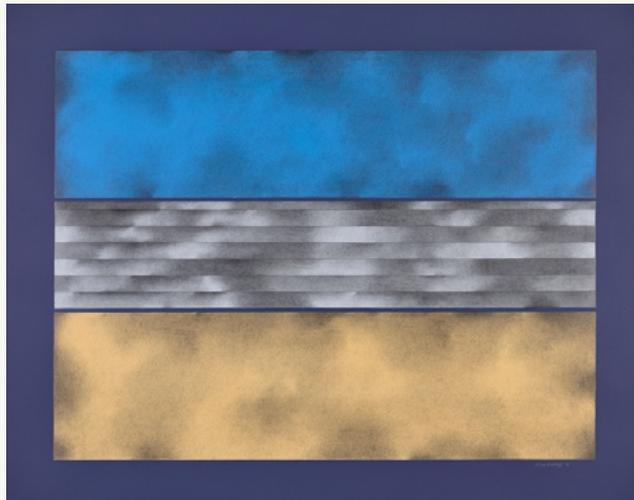


Image courtesy Bonhams.

**Lot. 35**  
**\$2,000 – 3,000**

Sonia Gechtoff  
*The Sea Between*  
**1978**  
Acrylic and pencil on paper  
101.6 x 125.7 cm. 40 x 49 1/2 in.

[View lot ↗](#)

This is a strong work from Gechtoff's later period, offered at a particularly attractive estimate relative to her current private market. Paintings from the 1970s and 1980s are priced by her gallery at multiples of the present work's high estimate.

Gechtoff is perhaps best known for her Abstract Expressionist works of the 1950s and early 1960s, which culminated in a solo exhibition at the de Young Museum, San Francisco in 1957. However, this later work is a strong example of her distinct architectural abstraction, developed after she shifted from oil to a flatter acrylic-based approach.

Institutional acquisitions support the importance of this period: [two paintings from the late 1970s](#) are held in the permanent collection of MoMA, and another [work from 1979](#) is in the collection of The Metropolitan Museum of Art, New York.

Gechtoff's market has strengthened in the past two years, with all of her top five auction results achieved since 2024. Her record of \$35,840 was achieved by [Hiroshige Revisited II](#) (1988) at Bonhams New York in May 2025 (though her private record is considerably higher).

We expect *The Sea Between* to trade towards the high estimate or even exceed it.



Lama, Los Angeles

Contact for more details: [bid@lamodern.com](mailto:bid@lamodern.com)

## Post War & Contemporary Art 25<sup>th</sup> February 2026 at 11am PST

[View sale ↗](#)



Image courtesy Lama.

This is a smaller, yet compelling sculpture by Falkenstein, which, though undated, likely dates to the 1960s-70s.

A mid 20<sup>th</sup> century Bay Area Abstractionist, Falkenstein taught at the seminal California School of Fine Arts during the late 1940s alongside Clyfford Still (a close friend) and Richard Diebenkorn. While regularly painting early in her career, Falkenstein is best known for her sculpture, combining metal wire and coloured, fused glass.

Her work can be found in the collections of more than 20 major museums worldwide, including MoMA, New York; the Art Institute of Chicago; Tate, London, and the Solomon R. Guggenheim Museum, New York. One of her most important pieces, [Entrance Gates to the Palazzo](#) (1961), was commissioned by Peggy Guggenheim for her museum in Venice.

Falkenstein has been performing well at auction as of late: her three highest auction results were all achieved within the past eighteen months. The closest recent comparable work to *Untitled* is perhaps [Untitled \(Fusion\)](#) (c. 1970), which sold for \$25,800 at Phillips New York in September 2025. The present work is arguably a more attractive composition and is offered at a lower estimate.

She has a solo retrospective scheduled to open at the San Diego Museum of Art in 2026.

We expect *Untitled* to trade towards the higher end of the estimate.

**Lot. 161**  
**\$15,000– 20,000**

Claire Falkenstein

*Untitled*

**n.d.**

Brazen copper and fused glass  
9 x 17 x 19 cm.

3 1/2 x 6 1/2 x 7 1/2 in.

[View lot ↗](#)



## Christie's New York

Contact Ana Maria Celis for more details: [acelis@christies.com](mailto:acelis@christies.com)

## First Open | Post-War & Contemporary Art, featuring Drawings from the Collection of the Late Janie C. Lee, Sold for the Benefit of the Menil Drawing Institute (Online)

27<sup>th</sup> February at 10am EST

[View sale ↗](#)



Image courtesy Christie's.

**Lot. 42**

**\$5,000– 7,000**

Nancy Graves

*Licht*

**1978**

Watercolour on paper

101.6 x 63.5 cm. 40 x 25 in.

[View lot ↗](#)

This is a particularly compelling work on paper by Graves at an attractive date, created during the same decade as her solo exhibition at MoMA, New York.

We covered Graves in the September edition of The Levett Letter and continue to view her as one of the most undervalued abstractionists of the late twentieth century. In 1969, at the age of 29, she became the youngest artist and only the fifth woman to have a solo exhibition at the Whitney Museum of American Art, New York.

Her work is held in more than 85 institutional collections worldwide, including the Solomon R. Guggenheim Museum, New York; The Metropolitan Museum of Art, New York; Art Institute of Chicago; SFMOMA, California, and the Centre Pompidou, Paris.

The last time a comparable work appeared at auction was in February 2025, when [Abstract Design](#) (1975) hammered at \$6,000. The present example offers a fuller and more resolved composition. We expect it to trade towards the higher end of the estimate or even exceed it.



## Christie's New York

Contact Ana Maria Celis for more details: [acelis@christies.com](mailto:acelis@christies.com)

### Outsider Art (Online)

27<sup>th</sup> February at 10am EST

[View sale ↗](#)



Image courtesy Christie's.

**Lot. 50**

**\$8,000– 12,000**

Minnie Evans

*Untitled*

**1965**

Oil and metallic paint on canvas board  
40.6 x 30.5 cm. 16 x 12 in.

[View lot ↗](#)

This is a strong 1960s work by Evans, the self-taught African American artist known for her kaleidoscopic compositions inspired by dreams and the landscapes of North Carolina. Despite being self-taught, Evans achieved significant institutional recognition during her lifetime. In 1975, she was the subject of a solo retrospective at the Whitney Museum of American Art, New York.

Evans' works from the 1960s can be found in major institutional collections, including MoMA, New York; the Smithsonian American Art Museum, Washington D.C. and the Cameron Art Museum, North Carolina.

Institutional attention has continued to build in recent years. In 2025, Evans had a solo exhibition at the Museum of Fine Arts, Boston, and she is currently the subject of a major retrospective at the High Museum of Art, Atlanta, which will travel to the Whitney Museum of American Art in 2026.

Evans' auction demand has remained robust over the last decade – 21 paintings by the artist have appeared at auction since 2015, with only one going unsold. Her current auction record was set by [Untitled](#) (1968), which sold for \$63,000 at Christie's New York in March 2024, up from \$42,840 achieved the prior year.

We expect it to trade towards the higher end of the estimate.



## Christie's New York



Image courtesy Christie's.

**Lot. 57**  
**\$5,000– 10,000**

Anna Zemánková  
*Untitled*

**n.d.**

Pastel on paper

41.3 x 29.8 cm. 16 1/4 x 11 3/4 in.

[View lot ↗](#)

This is a compelling pastel by Zemánková, in the medium for which she is best known. Though undated, it presents as a work from the 1960s.

Another self-taught artist, Zemánková developed her distinctive practice later in life, beginning to draw at the age of fifty-two. She is best known for her soft, organic yet abstract floral compositions, which she understood as conveying otherworldly knowledge.

She was included in the Venice Biennale in both 2013 and 2024. In 2025 alone, her work appeared in group exhibitions at the Power Station of Art, Shanghai; the Grand Palais, Paris, and Palazzo Morando, Milan.

Her work is included in more than 25 institutional collections worldwide, including the Museum of Fine Arts, Boston; Centre Pompidou, Paris and the Milwaukee Art Museum.

In recent years, commercial attention has also increased, with a solo exhibition at Gladstone Gallery, New York in 2025.

In parallel, market demand has strengthened. Of the last ten works to appear at auction, eight exceeded their high estimates, and eight of her top ten auction results were achieved in 2024–25. Zemánková's current auction record was set in September 2022, when [Untitled](#) sold for \$42,240 at Capsule Gallery Auction in New York.

All of this together indicates significant momentum in her market. Zemánková has three pastels going to auction in Christie's Outsider Art sale, which may spread demand; nonetheless, we still expect this to trade towards, or to exceed the high estimate.



## Sotheby's New York

Contact Otilie Windsor for more details: [Otilie.Windsor@sothebys.com](mailto:Otilie.Windsor@sothebys.com)

### Contemporary Curated 25<sup>th</sup> February at 10am EST

[View sale ↗](#)



Image courtesy Sotheby's.

**Lot. 8**  
**\$100,000– 150,000**

Elaine de Kooning  
*Untitled*  
c. 1955  
Oil on canvas  
76.2 x 61 cm. 30 x 24 in.

[View lot ↗](#)

Elaine de Kooning remains one of the most undervalued women painters associated with Abstract Expressionism. We hold [29 paintings](#) by her in The Levett Collection and have collected her work in greater depth than that of any other painter.

Her work is held in the collections of a vast number of major U.S. institutions, including MoMA, New York; the Metropolitan Museum of Art, New York; the Solomon R. Guggenheim Museum, New York; and the Denver Art Museum, Colorado.

In 2015-16, she was the subject of a solo exhibition at the National Portrait Gallery, Washington, D.C. A major European institution is planning a large-scale retrospective of her work, scheduled to open in 2030.

This is a rare early pure abstract painting by de Kooning from the 1950s; they rarely appear at auction, so there are few direct comparables to value the present work. The closest recent comparison is [Vestibule Killing](#) (1955-56), which sold for \$408,000 at Sotheby's in September 2024. While *Vestibule Killing* is slightly larger, and an arguably more attractive composition, it also traded for a multiple of the present work's low estimate.

We expect *Untitled* to trade towards the higher end of the estimate, if not exceed it.



## Sotheby's New York

Contact Otilie Windsor for more details: [Otilie.Windsor@sothebys.com](mailto:Otilie.Windsor@sothebys.com)

### Contemporary Discoveries (Online) 27<sup>th</sup> February at 11am EST

[View sale ↗](#)



Image courtesy Sotheby's.

#### Lot. 407 \$70,000– 100,000

Emmi Whitehorse  
*Bibé Yázhí Chihághol (Lambs' Passage)*  
1991

Oil, pastel, chalk and graphite on paper, in 2 parts, mounted on canvas  
129.5 x 198.1 cm. 51 x 78 in.

[View lot ↗](#)

This is one of the strongest and largest works from the 1990s to appear at auction by Whitehorse. While the Navajo artist has shown widely in institutions for some time – including solo exhibitions at the Boulder Museum of Contemporary Art, Colorado (2006) and Tucson Museum of Art, Arizona (1997) – commercial visibility and market value have increased significantly over the past decade.

While her auction record currently sits at \$389,610, set by *Sea Forager II* (2024) in March 2025, it was just \$6,250 in 2020. We would advise collectors to proceed with caution when seeking to acquire works by contemporary artists with such a meteoric appreciation in auction value.

However, Whitehorse is now 68 years old and has developed a substantial body of work demonstrating consistent quality and sustained institutional engagement, the latter of which has only intensified in recent years.

In 2024, she was included in the Venice Biennale, as well as the touring exhibition *The Land Carries Our Ancestors: Contemporary Art by Native Americans*, held at the National Gallery of Art, Washington D.C., and the New Britain Museum of American Art, Connecticut.

In September 2025, White Cube Paris hosted a solo exhibition of Whitehorse's work, though she is represented by Garth Greenan, New York. The two galleries currently co-represent Howardena Pindell, so it would not be impossible for them to seek a similar arrangement with Whitehorse.

The present work is priced fairly, with the last two comparable 1990s works of similar scale achieving \$88,900 and \$96,000 respectively, both within the past eighteen months.

We expect the present work to trade in the middle of the estimate.



## Sotheby's New York



Image courtesy Sotheby's.

**Lot. 513**  
**\$6,000– 8,000**

Dorothy Dehner  
*Untitled*  
**1966**  
Bronze  
30 x 33 x 12.7 cm. 8 1/4 x 13 1/2 x 5 1/5 in.

[View lot ↗](#)

This is a strong mid-sized sculpture by Dehner, whom we covered in our June sample letter and continue to view as one of the most undervalued sculptors associated with Abstract Expressionism.

In the 1950s, she was included in group exhibitions at MoMA, New York (1953/59) and the Brooklyn Museum, New York (1955/57). She also exhibited in the Fifth Annual Exhibition at the Stable Gallery, New York, alongside David Smith (her husband), Robert Rauschenberg, Willem de Kooning and others.

Her work is held in more than 20 major public institutions, including the Metropolitan Museum of Art, New York; MoMA, New York; the Smithsonian American Art Museum, Washington, D.C.; and the British Museum, London.

Despite notable success and recognition in the mid twentieth century, Dehner's market remains considerably undervalued. Significant works from the 1950s and 60s consistently trade around or below \$30,000.

A slightly larger work from 1966, [Sun Disk](#), sold for \$23,040 at Doyle, New York in November 2025. By comparison, the present work is estimated at a level we consider overly conservative. We expect it to trade toward the upper end of the estimate, if not exceed it.



## Sotheby's New York



Image courtesy Sotheby's.

**Lot. 518**  
**\$40,000– 60,000**

Mary Abbott  
*Haiti*  
**1953**  
 Oil on canvas  
 93.3 x 107.3 cm. 36 3/4 x 42 1/4 in.

[View lot ↗](#)

This is arguably the strongest mid-sized work by Abbott from the 1950s to appear at auction in recent years. One of the most important female Abstract Expressionist painters, she regularly exhibited at the Stable Gallery and Tibor de Nagy in New York. Just one year after *Haiti* was painted, Abbott exhibited in the *Third Annual Exhibition of Painting and Sculpture* at the Stable Gallery in 1954, alongside Jackson Pollock, Willem de Kooning, Joan Mitchell and others.

She was also one of the few female members of the Artists' Club in New York, alongside Elaine de Kooning and Perle Fine.

More recently, Abbott was one of the twelve painters included in *Women of Abstract Expressionism* at the Denver Museum of Art, Colorado (2016), a seminal show documenting the female artists of the movement. From the Levett Collection, [Purple Crossover](#) (1959) is currently on view in *Abstract Expressionists: The Women* at the Muscarelle Museum of Art in Williamsburg, which will travel to four more venues across the U.S.

Abbott has seen significant auction success over the past year, with a new record set by [Forest of Dak](#) (c. 1965), which sold for \$167,700 at Phillips, New York, in November 2025. Three of her five highest auction results were achieved in 2025.

We expect this momentum to continue and for *Haiti* to trade towards the higher end of the estimate or exceed it.



# Frieze Los Angeles Highlight:

Alexander Gray Associates

Contact Lily Snyder for more details: [lily@alexandergray.com](mailto:lily@alexandergray.com)

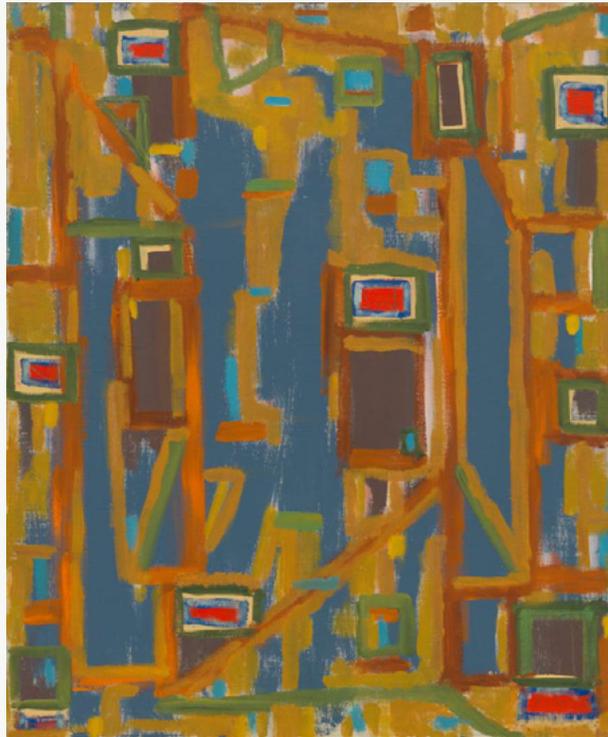


Image courtesy Alexander Gray Associates.

Betty Parsons  
*Looking Back*  
**1957**  
Acrylic on canvas  
75,6 x 63,5 cm. 30 1/8 x 25 in.

This is a strong mid-sized work by Parsons from an excellent date. In addition to being one of the most important gallerists promoting Abstract Expressionism — exhibiting artists such as Clyfford Still, Mark Rothko and Jackson Pollock — she was also an accomplished painter in her own right.

Her work is held in more than 20 institutional collections, including MoMA, New York; the Whitney Museum of American Art, New York; and the Smithsonian American Art Museum, Washington, D.C.

In June 2026, *Betty Parsons: an Artist with a Gallery* will open at the Hessel Museum of Art at Bard College in upstate New York. It will be the largest and most comprehensive survey of her work to date.

Parsons' paintings from the 1950s are exceptionally rare; not a single example larger than 40 x 40 cm has appeared at auction since November 1991, so it is difficult to gauge a pricing benchmark. However, we have seen several works from this period sell privately. We hold Parsons' painting [Looking Out](#) (1957), which we acquired for \$56,000 from Anita Shapolsky Gallery, New York in April 2020.

Based on our knowledge of her private market, *Looking Back* is perhaps positioned toward the upper end of what we would consider a fair price level. It is worth an offer below the asking price.

Her estate is represented by Alexander Gray Associates, New York, and Alison Jacques, London. Development of her catalogue raisonné is currently underway.



# February Exhibition Highlights

## MUSEUM EXHIBITIONS

### UK

**National Galleries of Scotland: Modern One**, Edinburgh  
[ARTIST ROOMS Louise Bourgeois | Helen Chadwick | Robert Mapplethorpe](#)  
 Open until 31 May 2026

**Tate Modern**, London  
[Tracey Emin: A Second Life](#)  
 27 Feb – 31 Aug 2026

**Royal Academy of Art**, London  
[Rose Wylie: The Picture Comes First](#)  
 28 Feb – 19 Apr 2026

**Barbican Centre**, London  
[Beatriz González](#)  
 25 Feb – 10 May 2026

**Barbican Centre**, London  
[Lynda Benglis | Encounters: Giacometti](#)  
 12 Feb – 31 May 2026

### USA

**The Whitney Museum of American Art**, New York  
[Mabel Dwight: Cool Head. Warm Heart](#)  
 Opens 20 Feb 2026

**National Museum of Women in the Arts**, Washington D.C.  
[Making Their Mark: Works from the Shah Garg Collection](#)  
 27 Feb – 26 Jul 2026

**National Gallery of Art**, Washington D.C.  
[Mary Cassatt: An American in Paris](#)  
 14 Feb – 30 Aug 2026

**MOCA**, Los Angeles  
[Haegue Yang: Star-Crossed Rendezvous](#)  
 24 Feb – 2 Aug 2026

**Philadelphia Museum of Art**, Pennsylvania  
[In Her View: Highlights from the Keith and Jim Straw Collection](#)  
 Open until 18 May 2026

### Europe

**Musée de Luxembourg**, Paris  
[Leonora Carrington](#)  
 18 Feb – 19 July 2026

**Hamburger Bahnhof**, Berlin  
[Giulia Andreani: Sabotage](#)  
 27 Feb – 13 Sep 2026

**Kunsthalle Mannheim**, Germany  
[Kaari Upson: Dollhouse](#)  
 13 Feb – 31 May 2026

**Fondazione Prada**, Milan  
[Mona Hatoum: Over, Under and Between](#)  
 29 Jan – 9 Nov 2026

**Jewish Museum**, Amsterdam  
[Judy Chicago: Revelations](#)  
 6 Feb – 23 Aug 2026

**Museo Nacional Thyssen-Bornemisza**, Madrid  
[Irma Álvarez-Laviada: Inside and outside the Frame](#)  
 23 Feb – 3 May 2026

### South America

**MALBA**, Buenos Aires  
[Olga de Amaral: Cuerpo textil](#)  
 27 Feb – 11 May 2026

### Asia

**Guangdong Museum of Art**, China  
[Autumn Grasses Soothe the Heart--Li Fang's Nomadic Brushwork](#)  
 30 Jan – 6 Feb 2026

**The National Art Center**, Tokyo  
[YBA&BEYOND: British Art in the 90s from the Tate Collection](#)  
 11 Feb – 11 May 2026



## GALLERY EXHIBITIONS

## UK

**Frith Street Gallery**, London  
[Daphne Wright: Expectations](#)  
 19 Feb – 18 Apr 2026

**Hollybush Gardens**, London  
[Siobhan Liddell: Dusk](#)  
 20 Feb – 28 Mar 2026

**Lehmann Maupin**, London  
[Frey Douglas Morris: My time here is brief](#)  
 26 Feb – 28 Mar 2026

**Lisson Gallery**, London  
[Leiko Ikemura – El Jardín Nocturno](#)  
 18 Feb – 9 May 2026

**White Cube**, Bermondsey, London  
[Klára Hosnedlová: Echo](#)  
 11 Feb – 29 Mar 2026

## Europe

**Pavec**, Paris  
[Flora Moscovici | Juliette Roche: ON AIME TROP DE CHOSES DIFFÉRENTES](#)  
 5 Feb – 28 Feb 2026

## Asia

**Fortes d'Aloia & Gabriel**, Barra Funda, São Paulo  
[Jesse Wine: Love an Other Strangers](#)  
 7 Feb – 28 Mar 2026

## North America

**Galerie Lelong**, New York  
[Ursula von Rydingsvard](#)  
 19 Feb – 28 Mar 2026

**P.P.O.W, 390 Broadway**, New York  
[Judy Glantzman: Playing with Dolls](#)  
 6 Feb – 14 Mar 2026

**Hauser & Wirth**, Downtown Los Angeles  
[Destiny is a Rose: The Eileen Harris Norton Collection](#)  
 24 Feb – 16 Aug 2026

**Galerie Lelong**, New York  
[Elda Cerrato: Transcend/Transport: Paintings 1965 – 1976](#)  
 8 Jan – 14 Feb 2026

**Karma, 22 East 2<sup>nd</sup> St**, New York  
[Kate Hargrave: MILK TEETH](#)  
 20 Feb – 28 Mar 2026

**Sean Kelly**, New York  
[Kristy Chan: Short Letter, Long Farewell](#)  
 27 Feb – 11 Apr 2026

**Lisson Gallery**, Los Angeles  
[Leiko Ikemura: Riding Horizon](#)  
 24 Feb – 28 Mar 2026

**Berry Campbell**, New York  
[Lilian Thomas Burwell: The Journey](#)  
 12 Feb – 14 Mar 2026

**Eric Firestone Gallery**, New York  
[Sari Dienes: Night Eyes](#)  
 4 Feb – 21 Mar 2026

**Deitch Projects**, Santa Monica Blvd, Los Angeles  
[Paige Powell: Private Andy: Religious Services](#)  
 10 Feb – 4 Apr 2026

**Marian Goodman Gallery**, 385 Broadway, New York  
[Jongsuk Yoon: Azalea Spring](#)  
 6 Feb – 21 Mar 2026

**Georgina Pounds Gallery**, Mexico City  
[Monsters Paradise: The Becoming of her Divine Beast](#)  
 4 Feb – 22 Mar 2026

**OMR Gallery**, Mexico City  
[Leonora Carrington: ETHIPOS](#)  
 3 Feb – 11 Apr 2026

**Andrew Kreps Gallery**, 55 Walker, New York  
[Sonya Kellhier-Combs: Ammivik, Home](#)  
 27 Feb – 4 Apr 2026



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