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**SALON  
DU  
DESSIN**

**FROM 27<sup>TH</sup> MARCH  
TO 1<sup>ST</sup> APRIL**

**2019**

Press  
**KIT**







P R E S S   K I T

# SALON DU DESSIN

PALAIS BRONGNIART / PLACE DE LA BOURSE / 75002 PARIS

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*From 27<sup>th</sup> march to 1<sup>st</sup> april 2019*

*Press opening: Tuesday 26<sup>th</sup> march 2019 from 2 p.m.*

Opening hours 12 p.m. to 8 p.m.

Late closing Thursday 28<sup>th</sup> March, 10 p.m.

Admission 15€

Catalogue free

*(depending on stock availability)*

## Press contacts

SYLVIE ROBAGLIA / SAMANTHA BERGOGNON / CHARLOTTE CORRE

### Agence Art & Communication

29, rue de Ponthieu, 75008 PARIS

[www.art-et-communication.fr](http://www.art-et-communication.fr)

Sylvie Robaglia: Samantha Bergognon:

+33 (0)6 72 59 57 34 +33 (0)6 25 04 62 29

[sylvie@art-et-communication.fr](mailto:sylvie@art-et-communication.fr) [samantha@art-et-communication.fr](mailto:samantha@art-et-communication.fr)

Charlotte Corre:

+33 (0)6 36 66 06 77

[charlotte@art-et-communication.fr](mailto:charlotte@art-et-communication.fr)

### Social networks

#### Art Content

Denise Hermanns & Jeanette Gerritsma

+31 30 2819 654

[info@artcontent.eu](mailto:info@artcontent.eu)





# SALON DU DESSIN

FROM 27<sup>TH</sup> MARCH  
TO 1<sup>ST</sup> APRIL

2019

# **SALON DU DESSIN**

**FROM 27<sup>TH</sup> MARCH  
TO 1<sup>ST</sup> APRIL**

## **SPOTLIGHT ON DRAWING**

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The eagerly anticipated Salon du dessin will take place again this spring under the vaulted roof of Paris's Palais Brongniart and will once again feature a selection of outstanding works on paper. Among the 39 exhibitors from around the world will be four handpicked new galleries and two that are returning after an absence of a few years. Among the treasures on display will be rare drawings by Egon Schiele and Gustav Klimt, presented by the Austrian gallery Wienerroither & Kohlbacher, and a solo show of the work of contemporary artist Jean-Baptiste Sécheret on the stand of Galerie Jacques Elbaz. The German dealer Martin Moeller will celebrate 100 years of drawings from his country, while the Galerie de la Présidence features drawings by sculptors.

The 28th edition of the art fair will also host two museum-level exhibitions. "Festivities in Paris" will feature drawings from the collection of the Musée Carnavalet-Histoire de Paris (currently closed for renovation until late 2019), while the Maison Chaumet will exhibit drawings of its jewelry in an exhibition on the theme of nature, curated by botanist Marc Jeanson, who worked on the magnificent exhibition "Jardins" at the Grand Palais in 2017.

Other highlights of the Salon du dessin will be the presentation of the 12<sup>th</sup> Daniel and Florence Guerlain Drawing Prize and the return of a program of international symposia, which will focus on the performing arts this year.

Drawing week, a highly popular off-site event organized in partnership with over 20 museums and institutions, will offer access to graphic arts collections that are usually off-limits to the public.

# THE EXHIBITORS OF THE SALON

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Galerie Didier AARON & Cie / Paris

Galerie AB / Paris

ARNOLDI-LIVIE / Munich

Helene BAILLY Gallery / Paris

Jean-Luc BARONI & Marty de CAMBIAIRE / London - Paris

Galerie de BAYSER / Paris

Galerie BERÈS / Paris

**Christopher BISHOP Fine Art / Milford USA\***

W. M. BRADY & Co / New York

BROME & LORENCEAU / Paris

Galerie Eric COATALEM / Paris

ART CUÉLLAR NATHAN / Zurich

Galerie Michel DESCOURS / Lyon

Galerie DITESHEIM & MAFFEI Fine Art SA / Neuchâtel

Galerie Jacques ELBAZ / Paris

Eric GILLIS Fine Art / Brussels

Martin GRAESSLE - Florian HAERB / Munich

**Galerie GRAND-RUE / Geneva\***

**Galeria JOSÉ DE LA MANO / Madrid\***

**LANCZ Gallery / Brussels\***

Galerie ANTOINE LAURENTIN / Paris

Nathalie MOTTE MASSELINK / Paris

Martin MOELLER & Cie / Hamburg

Maurizio NOBILE / Bologna - Paris

Mathieu NEOUZE / Paris

JILL NEWHOUSE Gallery / New York

Stephen ONGPIN Fine Art / London

ONNO VAN SEGGELEN Fine Arts / Rotterdam

PANDORA Old Masters Inc. / New York

Galerie de la PRÉSIDENCE / Paris

Galerie Paul PROUTÉ / Paris

Artur RAMON Art / Barcelona

REGINART Collections / Genève

ROSENBERG & CO / New York

TALABARDON & GAUTIER / Paris

Galerie TARANTINO / Paris

Galerie TERRADES / Paris

WIENERROITHER & KOHLBACHER / Vienna

Galerie ZLOTOWSKI / Paris

*\*first-time exhibitors at the Salon du dessin*

## DRAWING WEEK PARTNERS

The Salon du Dessin's partners, all of them major institutions located in the Île de France, will offer visits to graphic arts collections that are usually closed to the public.

Académie des Beaux-arts Institut de France

Bibliothèque nationale de France

Centre Pompidou

Collection privée Emile Hermès

Beaux-Arts de Paris

Fondation Custodia

Galerie Malingue

Maison de Victor Hugo

Musée Cognacq-Jay

Musée Condé, Domaine de Chantilly

Musée de la Chasse et de la Nature

Musée d'Orsay

Musée Nissim de Camondo - Les Arts Décoratifs

MAD

Musée du Petit Palais

Musée du Louvre

Musée Eugène Delacroix

Musée de Montmartre

Musée national de Port-Royal des Champs

Sèvres-Cité de la Céramique





# SALON DU DESSIN

## A SUCCESS STORY

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1991 : **First Salon du dessin at the George V Hotel in Paris**, with 17 exhibitors.

2000 : The Salon du dessin founds Drawing week, with the participation of most Paris museums, **turning the city into the capital of drawing**.

2004 : The Salon du dessin moves to the **Palais Brongniart** on Place de la Bourse in Paris and has 29 participants.

2006 : **First colloquium** at the Salon du dessin, entitled "Rencontres Internationales du Salon du dessin". The Salon du dessin introduces contemporary drawings for the first time, showing works by students from the École Nationale Supérieure des Beaux-Arts in Paris.

2007 : The Salon du dessin introduces a new tradition of hosting an institution or a collector at the art fair. The Musée des Arts Décoratifs, the first guest exhibitor, shows seven panels by Charles de Wailly.

2009 : **Daniel and Florence Guerlain** present their collection. The Salon du dessin has three contemporary art galleries among its 36 exhibitors.

2010 : Presentation of the first Daniel and Florence Guerlain Drawing Prize, which will become an annual event.

2011 : The Salon du dessin celebrates its 20<sup>th</sup> anniversary.

2014 : Louis de Bayser is appointed President of the Salon du dessin, replacing Hervé Aaron, who remains a member of the organizing committee.

2019 : The Salon du dessin welcomes 39 exhibitors, including as each year a few first-time participants.

SALON DU DESSIN 2019



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**Egon Schiele (1890-1918)**, *Standing Woman Covering Face with Both Hands*, 1911, Gouache, watercolor and pencil on paper, signed and dated center right, 44.7 x 31.5 cm (17.6 x 12.4 in). **WIENERROITHER & KOHLBACHER**



# THE INTENSITY OF SCHIELE, THE VIRTUOSITY OF KLIMT

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This nude by Gustav Klimt will be exhibited next to a drawing by Egon Schiele on the stand of the Viennese gallery Wienerroither & Kohlbacher, which is returning to the Salon du dessin after several years of absence. The two artists were friends and admired each other's work. Although they were almost 30 years apart in age, both died in 1918.

Klimt does without color in this drawing, while Schiele accentuates the intensity of his drawing with watercolor and white gouache, emphasizing the angularity of the elbow and the shoulder. The woman's long fingers hide her eyes to avoid the gaze of the artist and the viewer – to no avail, since she has been seen in many exhibitions around the world.

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**Gustav Klimt (1862-1918), *Semi-nude Reclining Female*, 1914-15. Pencil on paper, 35.5 x 55.6 cm (14.0 x 21.9 in).  
WIENERROITHER & KOHLBACHER**

SALON DU DESSIN 2019

# CONTEMPORARY SOLO SHOW

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Galerie Jacques Elbaz, which is participating in the Salon du dessin for the second time, will present a solo exhibition of the work of Jean-Baptiste Sécheret on a theme that informs the artist's entire body of work: landscape. The show will include a group of glue paintings and pastels on paper notable for their motif, light and point of view, and will also feature new works dealing with subjects as varied as New York, Genoa and Gennevilliers (a suburb of Paris).

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**Jean-Baptiste Sécheret (né en 1957),** *Solar Mist, New York*, 2011-2018. Glue and pigments on paper mounted on canvas, 209 x 270 cm, (82.2 x 106.3 in). **Galerie JACQUES ELBAZ**



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## THE ARTIST'S STUDIO

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"The Glass Roof," by Léon Spilliaert, which has been published and exhibited worldwide, will be featured by the Belgian Lancz Gallery, one of the fair's new exhibitors. It shows a tight view of the porch on the family house, which also served as the artist's studio. This ambiguous drawing suggests that the room is totally closed off, a place for creation that is also physically and psychologically confining. The glass roof hints at the artist's creative anguish.

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**Léon Spilliaert (1881-1946),** *The Glass Roof*. India ink, brush and colored pencil on paper, signed and dated top left, 64 x 50 cm (25 x 20 in). **LANCZ GALLERY**

## IN PRAISE OF NATURE

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The house of Chaumet is not alone in choosing nature as the main theme of its exhibition *Nature Drawing/Designing*; several galleries will also present works on the subject. Martin Moeller's show, *100 Years of German Drawings*, will include *Poppy Flowers*, a drawing on blue paper by Philipp Otto Runge, one of the greatest German illustrators, who is not very well known to the french public since most of his work is in the Hamburger Kunsthalle. Also included in the show is Franz Anton von Scheidel's rendering of a starfish, a reminder that the artist made large albums on natural elements for the Austrian emperor.

The Rotterdam-based Onno van Seggelen Fine Arts, which made a splash with its first showing at the Salon du dessin last year, is returning with *Old Master and 19<sup>th</sup>-century Nordic School drawings*, among them this splendid 17th-century work by Herman Saftleven depicting the fruit harvest.

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- 1. Franz Anton von Scheidel (1731-1801)**, *The Two Sides of a Starfish*. Watercolor over pencil on white paper, detailed with pen and brown ink, 36.4 x 51.6 cm (14.3 x 20.3 in). **MARTIN MOELLER**
  - 2. Philipp Otto Runge (1777-1810)**, *Poppy Flowers with a Capsule and Leaves*. White silhouette on blue paper, 25.4 x 12.9 cm (10.0 x 5.1 in). **MARTIN MOELLER**
  - 3. Herman Saftleven (1609-1685)**, *Fruit Harvest, (September)*. Pierre noire pencil, gray wash, 15.4 x 24.3 cm (6.1 x 9.6 in), initialed "HSL" and dated "1670." Provenance: Johan Goll van Franckenstein. **ONNO VAN SEGGELEN**



# SALON DU DESSIN 2019



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## SALON DU DESSIN 2019



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The drawings presented at the Salon du dessin – ranging from works by Eugène Delacroix and Henri Matisse to Maysey Craddock (an American contemporary artist to be shown by the New York gallery Rosenberg and Co.) – demonstrate that nature is an eternal source of inspiration for artists. Delacroix, who was better known for his works on romantic and Oriental subjects, also worked in the traditional flower genre, as can be seen in this drawing to be shown by the gallery Motte Masselink. Matisse made a set of beautiful watercolors in 1943 for Michel de Brunhoff, editor-in-chief of Vogue, to illustrate the collection Parfums, accompanied by a text by Paul Valéry. The watercolor to be shown by Galerie AB comes from this small series.

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1. **Eugène Delacroix (1798 – 1863)**, *Branches of Physalis*. Pastel, 26.2 x 40.2 cm (10.3 x 15.8 in). **MOTTE MASSELINK**.  
2. **Henri Matisse**, *Flowers*. Watercolor on paper, 1945, signed with initials on lower right, 9.5 x 22.5 cm (3.7 x 8.9 in).  
Provenance: Michel de Brunhoff Collection. **GALERIE AB**



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**Maysey Craddock (born 1971 in Memphis),** *The Shadow of Lost Trees*, 2013. Gouache and silk thread on paper, 29.84 x 31.11 cm (11.75 x 12.25 in). **GALERIE ROSENBERG & CO**

## PARIS: A NEVER-ENDING SOURCE OF INSPIRATION

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To accompany the exhibition of drawings from the collection of the Musée Carnavalet-Histoire de Paris, many works presented by the fair's exhibitors will evoke the atmosphere of Paris at the end of the 19th century. Luigi Loir, a well-known painter of the City of Light, offers a handsome, mysterious night view drawn in ink, to be presented by the Belgian dealer Eric Gillis. In this work, the artist expresses both the anguish created by the modern city at the turn of the century and its beauty.

The Italian artist Serafino Macchiati, who lived in Paris and studied alongside the futuristic painter Giacomo Bella, illustrates social life in Parisian society during the same period in this lovely drawing presented by the American gallery Pandora.

Marcel Roux, an unjustly underestimated visionary artist, made engravings of macabre and decadent scenes whose dark side calls to mind the work of Félicien Rops. He often took inspiration from literature, as in this work presented by Galerie Descours illustrating Victor Hugo's *The Hunchback of Notre-Dame*. It shows two different scenes: the abduction of Esmeralda by Quasimodo and, in the background, Archdeacon Frollo's fall into the river.

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**1. Luigi Loir (1845-1916)**, *On the Boulevard by Night*, c. 1890-95. Ink and ink wash on vellum, signed lower right, 27.5 x 21.5 cm, (10.8 x 8.5 in). **ERIC GILLIS FINE ART**

**2. Marcel Roux (1878-1922)**, *Quasimodo Carrying Esmeralda Up One of the Towers of Notre-Dame*, 1904. Brush and watercolor over black pencil, 43 x 33 cm (16.9 x 13 in), signed and dated lower right. **GALERIE MICHEL DESCOURS**

**3. Serafino Macchiati (1861-1916)**, *Evening Concert*. Gray charcoal, white chalk on gray paper, 99 x 130 cm (39.0 x 51.2 in). **PANDORA**



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## SALON DU DESSIN 2019



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Sam Szafran's depictions of staircases have a cult following. Stephen Ongpin Fine Art will present a large drawing by the artist, *Staircase, 54 rue de Seine*. The son of Polish immigrants, Szafran has lived for over 50 years in an apartment in old Paris with worn wooden steps and black-and-white-tiled floors on the landings. When he lost his father at a very young age, he was sent to live with "a particularly sadistic uncle who pretended to throw him down the stairs," according to French academician Jean Clair. "Since then, to escape the vertigo resulting from this early ordeal, he has concentrated on forging tools to help him cope with this foundational *horror vacui*."

The Prouté gallery takes us to the Jardin du Luxembourg, as drawn by Johan Barthold Jongkind in 1887.

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**1. Sam Szafran (Né en 1934)**, *Staircase, 54 rue de Seine, Paris*. Pastel and gouache on cardboard, signed bottom center, 60.5 x 69.5 cm (23.8 x 27.4 in). **STEPHEN ONGPIN FINE ART**

**2. Johan Barthold Jongkind (1819-1891)**, *The Luxembourg Garden in Paris, 1887*. Charcoal, watercolor and bistre wash, 12.9 x 21.1 cm (5.1 x 8.3 in). **GALERIE PAUL PROUTÉ**



## ART IN MOVEMENT

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With its spontaneous lines and subtle contrasts of light rendered with sometimes dense crosshatching, this unpublished drawing by Guercino, presented by Galerie Terrades, is the artist's first sketch for a painting that now belongs to a private collection. Guercino's original ideas were always drawn in pen and ink before being elaborated in a red-chalk study. Its subject, Lucretia, who took her own life after being raped to avoid contaminating her family's blood, has become a powerful symbol of female virtue in the face of male aggression. The heroine's admirable expression and gestures are concentrated in a reproachful stare directed off to the side. This remarkable drawing bears the stamps of three collections.

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**Giovani Francesco Barbieri known as Guercino (1591-1666), *Lucretia*, c. 1638.** Pen and brown ink, 14.5 x 12.3 cm (5.7 x 4.8 in). **GALERIE TERRADES**

## SALON DU DESSIN 2019



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Like Lucretia's expression in the Guercino drawing, gesture plays a powerful role in the drawings of Saint Genevieve in prayer by Pierre Puvis de Chavannes (Galerie Aaron) and Saint Paul by Louis de Boullogne (Galerie Coatalem). Louis de Boullogne began his studies by drawing the naked figure against stylized draperies, a technique seen in this work presented by Galerie Coatalem, in which Saint Paul's body, thrown by his horse and bathed in divine light, is sculpted in pencil with white-chalk highlights. The De Bayser gallery will present a study of women by Christoffer Wilhelm Eckersberg, considered the most innovative Danish painter of the classical age. The Fondation Custodia's exhibition in 2016 showed that Eckersberg was an important artist in his own right, not just because he was a pupil of Jacques-Louis David or an admirer of Ingres.

Christopher Bishop, a young American dealer who is participating in the Salon du dessin for the first time, will show a red-chalk drawing by Guercino representing Loth and his daughters, reminding us that the destruction of Sodom and the incest of Loth were popular subjects in the world of art, especially in the 16<sup>th</sup> century.

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**1. Giovanni Francesco Barbieri, known as Guercino (1591-1666).** *Loth and His Daughters*. Red chalk, 23.5 x 32.7 cm ( 9.3 x 12.9 in). **CHRISTOPHER BISHOP FINE ART**

**2. Pierre Puvis de Chavannes (1824-1898),** *Study for Saint Genevieve at Prayer*, 1876, charcoal with white highlights, 55.5 x 45 cm (21.6 X 17.7 in). **DIDIER AARON**

**3. Christoffer Wilhelm Eckersberg (1783-1853),** *Study of Women*. Pencil and brown wash, 55 x 40.5 cm (21.7 x 15.9 in). Wolf Collection. **DE BAYSER**

**4. Louis de Boullogne (1654-1733),** *Study of Saint Paul*. Pierre noire pencil highlighted with white chalk on blue paper, 31 x 43 cm (12.2 x 16.9 in), initialed bottom center. **GALERIE ERIC COATALEM**



## SALON DU DESSIN 2019



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## SPANISH DRAWINGS, FROM CARDUCHO TO PICASSO

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Another theme that will be explored at the Salon du dessin is drawing by Spanish artists, who are less well-represented in France than their Italian and North European counterparts.

Artur Ramon Art of Barcelona will exhibit a selection of Spanish drawings by artists ranging from Vicente Carducho to Pablo Picasso. A Spaniard of Italian origin, Carducho arrived in Spain in 1585 and became a court painter in 1609. The most influential artist in Madrid until the arrival of Velázquez in 1623, he often received commissions from religious orders, as was the case with this drawing, *Saint Bruno Bidding Farewell to Saint Hugo*.

The gallery José de la Mano, based in Madrid and participating in the Salon du dessin for the first time, will present an 1814 portrait of Francisco Tomás de Longa y Anchía, field marshal of the Royal Armies, by the best-known artist of the time, Vicente López. An apprentice blacksmith, Longa had fought Napoleon's invading army as a guerilla in 1808, then organized a military unit and was promoted to field marshal by King Ferdinand VII. López was a popular painter among Madrid's aristocracy and wealthy bourgeoisie.

Works by Picasso will be shown not only by Artur Ramon but also by Helene Bailly Gallery, which will present this beautiful drawing, *Man, Woman and Child* (1966).

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**1. Vicente Carducho (1576-1638)**, *Saint Bruno Bidding Farewell to Saint Hugo*. Black pencil, brown ink wash and white chalk highlights on laid paper, squared in pencil, 27.8 x 24.8 cm (10.9 x 9.8 in). **ARTUR RAMON ART**

**2. Vicente López (1772-1850)**, *Portrait of Francisco Tomás from Longa y Anchía*, c. 1814. Pencil, pen and brown ink wash on paper, 21.4 x 14.9 cm (8.4 x 5.9 in). **JOSE DE LA MANO GALERIA DE ARTE**

**3. Pablo Picasso (1881-1973)**, *Man, Woman and Child* 30.12.66. Colored pencil on paper. 54.5 x 45.5 cm (21.5 x 17.9 in), signed and dated on the upper left: "Picasso 30.12.66." **HELENE BAILLY GALLERY**



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## A GOOD SIGN

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Pierre Bonnard took an early interest in drawing. His first attempts in 1891-1893 included the illustrations for Claude Terrasse's *Petit Solfège* and then an ABC book for children. The initial letter corresponded to a word representing a feeling or state of mind, illustrated by children, animals or landscapes, e.g., B for bouderie (mud), O for ombre (shadow), as we see in this drawing to be shown by the American gallery Jill Newhouse.

Another New York gallery, W.M. Brady & Co, will exhibit a beautiful watercolor by Emile-Antoine Bourdelle representing the astrological sign Sagittarius, dated 1920 and dedicated to his friend Arnaud, from the collection of Jacques Malatier, a banker whose aesthetic choices were matched only by his erudition.

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**1. Emile-Antoine BOURDELLE (1861-1929)**, *Sagittarius*, 1920. Watercolor, pen and brown ink, brown wash. 20 x 26 cm (7.9 x 10.2 in), signed and inscribed top right: "A L'AMI/ARNAULT/EN AFFECTION/ANT/BOURDELLE"; inscribed upper left: LE SAGITTAIRE; inscribed and dated lower left: TROU/4 D'OCTOBRE/1920. **W.M. BRADY & CO**

**2. Pierre BONNARD (1867-1947)**, *O, Ombre (shadow)*, drawing for "An ABC of Sentiments," 1893. Brush and India ink, ink wash and pencil on paper, 18.4 x 20 cm (7.2 x 7.9 in), initialed lower right. **JILL NEWHOUSE GALLERY**



## STATES OF GRACE

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Armand Seguin, known especially for his talent as an illustrator, was undoubtedly the most original engraver in Paul Gauguin's circle. His graphic work goes far beyond his pictorial production, as shown by this preparatory drawing for the 1895 zincography discovered by the Talabardon & Gautier gallery. Since he died at the age of 34 of tuberculosis, his works, which are rarely seen on the market, are all the more sought-after.

Around the same time, the neo-impressionist Charles Angrand was studying the Conté pencil technique used by his master, Georges Seurat, and created, after a biblical series begun in 1894, a *Mother and Child* series, a fine example of which we will see at the stand of Mathieu Néouze.

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**1. Armand Seguin (1869-1903),** *Two Bathers*, c. 1895. Preparatory drawing for a zincograph in charcoal, pen and India ink on paper, 27.7 x 24.6 cm (10.9 x 9.7 in). **TALABARDON & GAUTIER**

**2. Charles Angrand (1854-1926),** *Mother and Child*, c. 1897. Conté pencil on white paper, 63 x 49 cm (24.8 x 19.3 in). **GALERIE MATHIEU NEOUZE**

## FACE TO FACE

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Portraiture, an important genre in Western art, is illustrated at the fair by these four drawings dating from the 17<sup>th</sup> to the 20<sup>th</sup> century.

Stephen Ongpin Fine Art will present a *Portrait of a man wearing a hat* by Nicolas Lagneau, a French artist during the reign of Louis XIII whose drawings are present in all major 17<sup>th</sup>-century collections and in many museums. His drawings are so realistic that they sometimes verge on caricature. In this portrait, he particularly insists on the ridge of the nose, the wrinkles on the forehead and around the eyes, and the eyelashes and hair.

Eric Gillis Fine Arts has discovered a previously unknown *self-portrait* by Louis Anquetin, found in a lot of drawings from his studio and being shown for the first time. He uses ink skillfully in this work, simultaneously revealing and hiding his face. This “deconstructed” self-portrait – illustrated with precision and focusing on the eyes – is extremely modern, almost abstract.

The Arnoldi-Livie gallery will feature a Helmut Kolle self-portrait dating from 1919. The artist moved to Paris in 1924 and died four years later, at the age of 32. Kolle was the German painter whose work – prized by French and German avant-garde collectors – was most often shown in Paris galleries in the interwar period.

The Galerie de la Présidence will exhibit drawings by sculptors, among them this *Barbu* by Julio González, a Spanish artist known for his iron sculptures and collaborations with Picasso.

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**1. Nicolas LAGNEAU (1590-1666),** *Portrait of a Man Wearing a Hat*. Black pencil and red chalk with white highlights, 20.8 x 15.1 cm (8.2 x 5.9 in). **STEPHEN ONGPIN FINE ART**

**2. Louis ANQUETIN (1861-1932),** *Self-portrait*, c. 1905. Brown ink on vellum, 22.5 x 34 cm (8.9 x 13.4 in), signed lower right “Anquetin”; stamp of Anquetin workshop on back. **ERIC GILLIS FINE ARTS**

**3. Helmut KOLLE, known as Helmut vom Hugel (1899-1931).** *Self-Portrait*, 1919. Pen and brown ink, 14.3 x 11.2 cm (5.6 x 4.4 in), initialed, dated and titled “Lui-même / HK / 1919.” **ARNOLDI-LIVIE**

**4. Julio GONZALEZ,** *Bearded Man*, 1940. Drawing and ink on paper, 33 x 25.2 cm (13.0 x 9.9 in), initialed lower right. **GALERIE DE LA PRESIDENCE**



## SALON DU DESSIN 2019



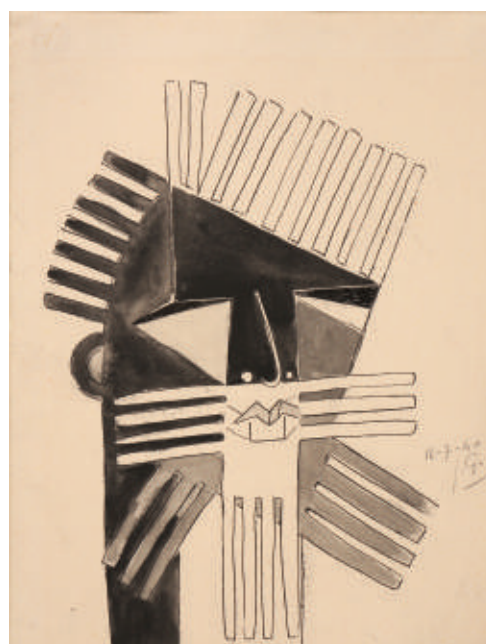
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## LYRICAL ABSTRACTION

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Lyrical abstract painters enlivened the French art scene in the 1950s. The galleries Antoine Laurentin and Brame & Lorenceau will recall this exciting period by respectively showing works by Alfred Manessier and Maurice Estève.

Estève, who practiced automatic drawing, refocused in the mid-50s on a single technique, charcoal, leaving behind graphite, walnut stain and pencils. This powerful drawing dating from 1956 uses a limited chromatic range of blue, black and gray.

Alfred Manessier's piece is a poetic transcription of a landscape at sunset. His abstract works are essentially inspired by nature as experienced by the emotions rather than seen by the eyes.

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**1. Alfred MANESSIER (1911-1993)**, *Composition*, c. 1952. Oil on paper, 38 x 56.5 cm (15.0 x 22.2 in), signed on the back. **GALERIE ANTOINE LAURENTIN**

**2. Maurice ESTEVE (1904-2001)**, *Composition*, 1956, pastel and charcoal on paper, 24 x 32 cm (9.5 x 12.6 in), signed upper left. **BRAME & LORENCEAU**



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## A TASTE FOR THE CLASSICAL

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Erik Desmazières, born in 1948 in Rabat, Morocco, brilliantly combines contemporary subjects with the techniques of 17th-century master engravers. He has been working with the Swiss Gallery Ditesheim (now Ditesheim and Maffei) since the 1980s. This master draftsman is one of the few artists able to practice the difficult art of engraving with such consummate skill.

The Geneva-based gallery Grand-Rue, which is participating for the first time in the Salon du Dessin, will present a beautiful set of watercolors by Salomon Corrodi, a Swiss artist who spent most of his life in Italy and became a leading watercolorist. His fascination with his adopted country is reflected in his works, which are always imbued with the golden light of the Italian peninsula. Corrodi mostly painted landscapes, which were admired by travelers taking the Grand Tour in Rome. His fame extended to the rest of Europe, and in 1861 he received a commission from Queen Victoria herself.

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**1. Erik DESMAZIERES**, *Landscape after the Battle*, 2017. Pierre noire pencil, watercolor and gouache on prepared paper, 49.5 x 67 cm (19.5 x 26.4 in). **GALERIE DITESHEIM & MAFFEI FINE ARTS SA**

**2. Salomon CORRODI (1810-1892)**, *View of Baia near Naples with Vesuvius in the Distance*. Watercolor and pencil on vellum, signed lower right, 49.2 x 71.8 cm (19.4 x 28.3 in). **GALERIE GRAND-RUE**



SALON DU DESSIN 2019



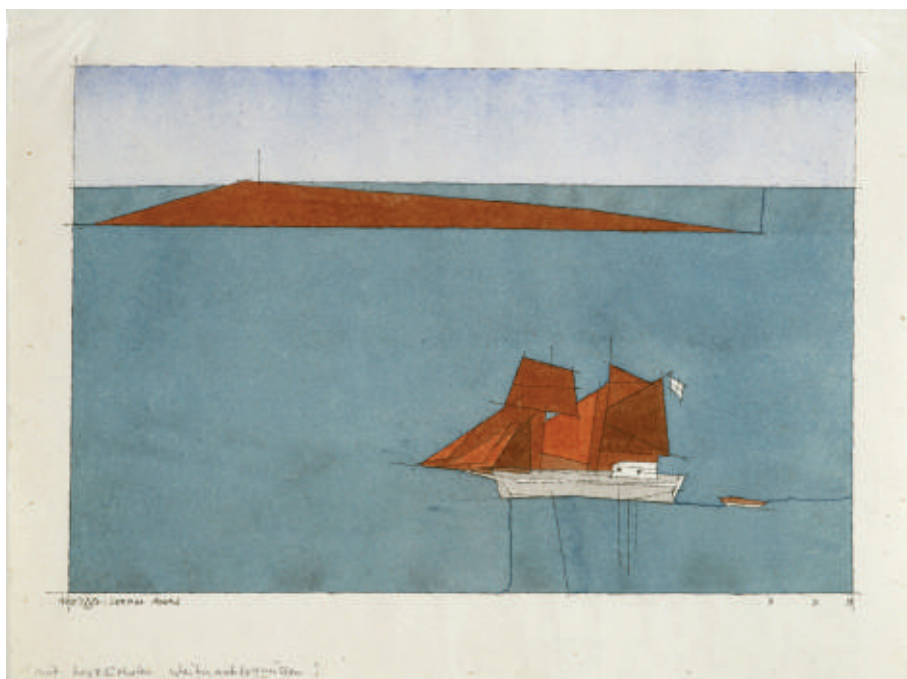
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# HORIZON XX<sup>TH</sup> CENTURY

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Lyonel Feininger was one of the founders of the Bauhaus school, along with Walter Gropius. When the Nazis came to power in 1933, his works were removed from German museums, and 24 of them were shown at *Entartete Kunst*, devoted to "degenerate art." Under pressure from Hitler's regime, he left in 1937 to live in the United States. Throughout his life, he was fascinated by ports and the marine world. The work presented by the Swiss gallery Reginart Collections was painted in 1933 on the shores of the Baltic Sea. It belonged to Berlin-born M. Safranski, president of the *Ullstein Verlag* press group, who fled Nazism in 1937 and became director of the *Black Star* photo agency in New York.

Galerie Zlotowski will present a beautiful drawing by Joan Miró, while Galerie Berès will show a Wifredo Lam charcoal from 1962. Special mention goes to a beautiful work by Amédée Ozenfant, to be exhibited by the Helene Bailly Gallery.

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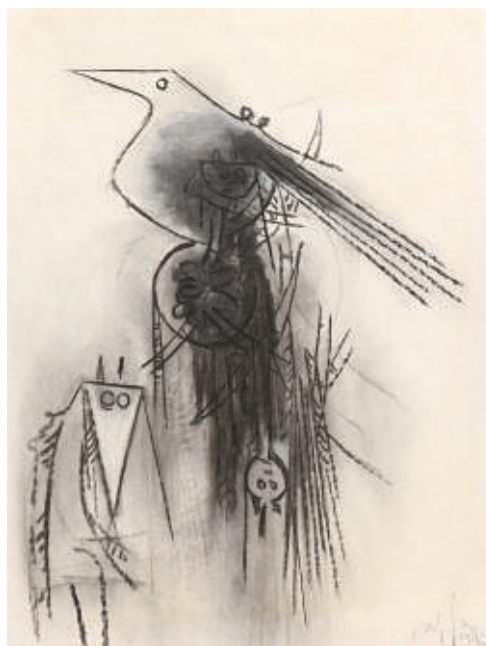
**Lyonel FEININGER (1871-1956)**, *Summer Evening*, 1933. Watercolor, pencil and ink on paper, 22.9 x 34.5 cm (9.0 x 13.6 in). **REGINART COLLECTIONS**



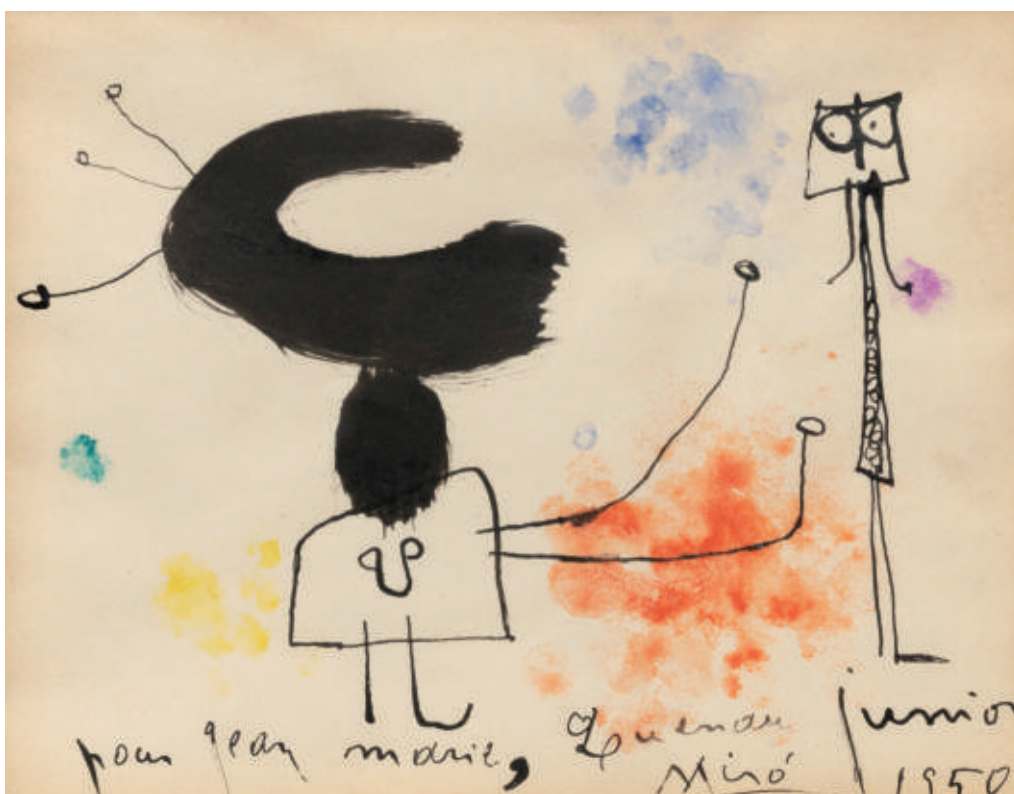
## SALON DU DESSIN 2019



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1. Amédée OZENFANT (1886-1966), *Still Life with Pitcher and Guitar*, 1921. Pastel, gouache and pencil on fine laid paper, 42.3 x 30.3 cm (16.7 x 11.9 in). **HELENE BAILLY GALLERY**

2. Wifredo LAM (1902-1982), *Untitled*, 1962. Charcoal on paper, 73.7 x 58.8 cm. **GALERIE BERES**

3. Joan MIRO (1893-1983), *Untitled*, 1950. Ink and watercolor on paper 14.5 x 19.0 cm (5.7 x 7.5 in). **GALERIE ZLOTOWSKI**

## MUSEUM EXHIBITIONS AT THE SALON DU DESSIN

*All the works shown below will be exhibited  
at the Salon du Dessin*

# FESTIVITIES IN PARIS FROM THE COLLECTION OF THE MUSÉE CARNAVALET-HISTOIRE DE PARIS

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While waiting for its reopening in late 2019 or early 2020, the Musée Carnavalet-Histoire de Paris will present a selection of its finest drawings at the Palais Brongniart as a guest of the 28<sup>th</sup> edition of the Salon du dessin.

The Musée Carnavalet's collection of 25,000 drawings illustrates the history of Paris, covering its topography, architecture, history, major events and everyday life.

The exhibition's theme, *Festivities in Paris from the 17<sup>th</sup> to 20<sup>th</sup> century*, echoes that of the fair's International Symposia, and offers a glimpse of the collection's great riches. In addition to depictions of royal ceremonies, religious processions and revolutionary celebrations, we will see parades, fairs and other popular festivities, as well as theater and circus performances, illustrated by both well-known and anonymous artists. All graphic techniques (pencil, red chalk, ink, pastel, gouache, watercolor, etc.) and periods are represented.

It is often said that in the past, everything and anything served as an excuse for a spectacle in Paris, from official festivals to impromptu events like fires, executions and riots. What do Henri Gissey's sumptuous costumes for Louis XIV's ballets have in common with Yves Brayer's 1927 drawing of naked students dancing at the École des Beaux-Arts? Is there a link between royal, revolutionary and republican festivals? Or between an intimate recital illustrated by Carmontelle and a one-man band by Opiz?

The selection is highly diverse, one of the founding characteristics of the Musée Carnavalet, whose mission is to preserve the history of Paris, major and minor, official and popular, ancient and contemporary.

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1. **Henri Gissey**, *Ballet Figure: A Savage*, c. 1660. Gouache on vellum. © Musée Carnavalet/Roger-Viollet
  2. **Jean-Ignace-Isidore Grandville**, *Circus*, c. 1842. Pencil and watercolor © Musée Carnavalet/Roger-Viollet
  3. **Yves Brayer**, *4t'zarts*, 1927, Black pastel, gouache and India ink © Musée Carnavalet/Roger-Viollet/ADAGP



## SALON DU DESSIN 2019



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### Administration

Valérie Guillaume, *Director*

### Conservation

José de Los Llanos,  
*Chief Heritage Conservator*

David Simonneau,  
*Conservation Assistant*

### Restoration workshop

Michèle Navarre, *Manager  
and Graphic Art Restorer*

Hélène Pradel, *Graphic Art  
Restorer*

Jean-Philippe Meglio,  
*Framing Workshop Manager*



## MUSEUM EXHIBITIONS AT THE SALON DU DESSIN

*All the works presented below will be exhibited  
at the Salon du dessin*

# CHAUMET NATURE DRAWING/DESIGN

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The house of Chaumet has always celebrated vibrant, fertile nature in its jewelry designs, with stalks of wheat bending in the wind, lilies, roses, reeds, butterflies and so on. In the exhibition Chaumet: Nature Drawing/Design, inspirational and technical drawings and gouaches of the finished jewelry trace the artistic history of the house, the creator of a real and symbolic universe. An experienced observer and virtuoso jeweler, Chaumet has found a way of representing flora and fauna that transcends technique to let the character and grace of precious stones shine through. The exhibition offers a rare behind-the-scenes peek at a world where line and gesture unite to brilliantly enchant the eye.

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**Joseph Chaumet (1852-1926), Drawing workshop, brooch, wash with gouache highlights on translucent paper, c. 1910, H. 8,5 cm ; W. 11,8 cm, Chaumet Collection, Paris.**



## SALON DU DESSIN 2019



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**1. Joseph Chaumet (1852-1926), Drawing workshop.** *Viola arvensis* sp. or *Viola* × *wittrockiana*, sketch for "Garden Pansy" brooch. Graphite, gouache and gouache highlights, gray ink wash and gum arabic highlights on translucent paper, c. 1890. H. 7.9 cm (3.1 in); w. 10.2 cm (4.0 in). Chaumet Collection Paris

**2. Joseph Chaumet (1852-1926), Drawing workshop.** *Lonicera* sp. and *Dianthus* sp. Sketches for "Honeysuckle" and "Carnation" tiaras, Graphite, pen and gray ink, ink wash and gouache, with gouache highlights on cream-colored paper, c. 1900. H. 13.1 cm (5.2 in); w. 25.8 cm (10.2 in), and H. 16.2 cm (6.4 in); w. 26.4 cm (10.2 in). Chaumet Collection Paris



# 14<sup>TH</sup> SALON DU DESSIN INTERNATIONAL SYMPOSIUM

*Palais Brongniart, March 27 and 28, 2019.*

*Petit auditorium, 1<sup>st</sup> floor*



Claude-Louis Desrais or Desray, *The Magic Lantern*, c. 1790 © Musée Carnavalet/Roger-Viollet

14<sup>TH</sup> SALON DU DESSIN  
INTERNATIONAL SYMPOSIUM

*Drawing and the performing arts*  
*Movement and space*

The Salon du dessin has been holding International Symposia annually since 2006 and has chosen the performing arts as the theme for the years 2018 and 2019. The symposia will be chaired by French Academician **Pierre Rosenberg** and Scientific Director **Michèle Sajous D'Oria**, Professor at the University of Bari, Italy.

Wednesday, March 27, 2019 / 2:30 pm

**Chair: Jean-Claude Yon**

(Professor at the University of Saint-Quentin-en-Yvelines)

OCCUPYING THE STAGE:  
SETS AND COSTUMES

**Emmanuelle Brugerolles** (Curator General at Beaux-Arts de Paris)

*Georges Focus and the Theater: Sets and Staging*

**Rudi Risatti** (Curator at the Theatermuseum in Vienna)

*The Magic Space. Technical and Aesthetic Solutions in Baroque Scenography as Seen in Drawings from the Theatermuseum in Vienna*

**Marc-Henri Jordan** (independent art historian, doctoral student, University of Lausanne)

*The Royal Academy of Music in Search of Draftsmen and Painters: Identification of Decorative Drawings and Clothing, circa 1780*

**Catherine Join-Diéterle** (Curator General, former director of the Musée Galliera, Paris)

*Theater Sets in the Romantic Era: A New Approach to the Stage Area*

**Marine Kisiel** (Painting Curator at the Musée d'Orsay)

*"A Unique System of Lines": The Body in Space in the Work of Edgar Degas*

**Mathias Auclair** (Director of the Music Department at the Bibliothèque Nationale de France, Paris)

*The Stage Seen as a Painting: The Birth of Scenography at the Paris Opera (1914-1972)*

Thursday, March 28, 2019 / 2:30 p.m.

**Chair: Michel Delon**

(Professor at the University of Paris-IV Sorbonne)

OCCUPYING THE CITY:  
FESTIVALS AND CEREMONIES

**Franca Varallo** (Professor at the University of Turin)

*Onorato Tiranti's Il Laberinto de Groppi and Drawings for Festivities by Tommaso Borgonio*

**Jérôme de La Gorce** (Emeritus Research Director, CNRS- Centre André Chastel)

*Collections of drawings held in Paris and Madrid illustrating important celebrations of the marriage of Madame to the Infant of Spain (1739)*

**Maria Ida Biggi** (Director of the Centro Studi per la Ricerca Documentale sul Teatro Europeo Fondazione Cini, Venice)

*Le feste sull'acqua. Apparati per Napoleone*

**Gaëlle Lafage** (Postdoctoral Researcher. Université de Paris Sorbonne)

*Drawing as a source of study of fireworks*

**José de Los Llanos** (Chief Curator, Head of the Musée Carnavalet's Graphic Art Department) and **David**

**Simonneau** (Conservation Assistant, Musée Carnavalet Graphic Art Department)

*Festivals and Spectacles in the Collection of the Musée Carnavalet-Histoire de Paris (17<sup>th</sup>-19<sup>th</sup> Centuries)*



# DANIEL ET FLORENCE GUERLAIN PRIZE FOR CONTEMPORARY DRAWING

*Artists nominated for the 12<sup>th</sup> annual prize:*



**Friedrich KUNATH**  
German, born 1974



**Claire MORGAN**  
Irish, born 1980



**Jérôme ZONDER**  
French, born 1974

A vital part of the contemporary art scene since 2006, the Daniel and Florence Guerlain Prize for Contemporary Drawing chooses **one winner each year** from a shortlist of three artists selected by a commission of seven experts. Since 2010, the Daniel and Florence Guerlain Contemporary Art Foundation has forged a close partnership with the Salon du dessin, which hosts an exhibition of the work of the nominated artists and the award ceremony, to be held on March 28, 2019.



**Press contact:** Agence ACC / Caroline Crabbe / +33 (0)6 10 19 36 31 / [crabbecaroline@orange.fr](mailto:crabbecaroline@orange.fr)  
[www.fondationdfguerlain.com](http://www.fondationdfguerlain.com)

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**Friedrich Kunath**, *Mid Air*, 2018. Watercolor, ink on paper, 30.5 x 22.9 cm (12.0 x 9.0 in). Courtesy of the artist and VHN Gallery © Diane Arques

**Claire Morgan**, *Bearing*, 2018. Watercolor, pastel on paper, 28.0 x 37.1 cm (11.0 x 14.6 in). Courtesy Galerie Karsten Greve, Cologne/Paris/St. Moritz. © Claire Morgan Studio

**Jérôme Zonder**, *Nous #1*, 2018. Charcoal and graphite powder on paper, 200 x 150 cm (78.7 x 59.0 in). Courtesy of the artist and Galerie Nathalie Obadia, Paris/Brussels. © Marc Domage





# 20<sup>TH</sup> EDITION OF DRAWING WEEK

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Drawing Week gives both neophytes and seasoned art lovers a chance to take part in private tours of the graphic art departments of major museums.

**Full Drawing week program:**

[www.salondudessin.com](http://www.salondudessin.com)

## 20<sup>TH</sup> DRAWING WEEK PARTNER INSTITUTIONS AND MUSEUMS

Académie des Beaux-arts Institut de France  
Bibliothèque nationale de France  
Centre Pompidou  
Collection privée Emile Hermès  
Beaux-Arts de Paris  
Fondation Custodia  
Galerie Malingue  
Maison de Victor Hugo  
Musée Cognacq-Jay  
Musée Condé, Domaine de Chantilly  
Musée de la Chasse et de la Nature

Musée d'Orsay  
Musée Nissim de Camondo - Les Arts  
Décoratifs  
MAD  
Musée du Petit Palais  
Musée du Louvre  
Musée National Eugène-Delacroix  
Musée de Montmartre  
Musée national de Port-Royal des Champs  
Sèvres-Cité de la Céramique

**Filippino Lippi (1457-1504).** *Two Draped Figures*. Silver point and gouache on gray-prepared white laid paper, 25.7 x 21.0 cm (10.1 x 8.3 in). Inv. No. EBA 187. **Ecole des Beaux Arts de Paris**





Léonard de Vinci (1452-1519), *Ballistics Study*. Pen and brown ink. 20 x 28 cm (7.9 x 11.0 in).  
Ecole des Beaux-Arts de Paris



# HIGHLIGHTS OF DRAWING WEEK

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The 20<sup>th</sup> edition of the off-site event Drawing week will coincide with celebrations of the 500<sup>th</sup> anniversary of the death of Leonardo da Vinci. The **Beaux-Arts de Paris**, whose collection of 25,000 master drawings is the second largest in France after that of the Louvre, will present 30 masterpieces for the first time, including four drawings by Leonardo da Vinci, donated in 1883 and 1904. The show will offer an exciting look at the practices of Renaissance drawing workshops.

The **Fondation Custodia** will present 200 drawings by masters of European and Russian art from the 15<sup>th</sup> to the 20<sup>th</sup> century, loaned by the Pushkin State Museum of Fine Arts in Moscow.

The delightful **Musée du Montmartre** will inaugurate an exhibition of the work of Georges Dorignac, spotlighting the striking “black” drawings that made his reputation. This series of high-contrast drawings prompted Rodin to say, “*Dorignac sculpts his drawings.*”

The **Musée Nissim de Camondo** will open an exhibition on Edouard Benedictus, a leading theatre set and costume designer who has fallen into oblivion.

The **Centre Pompidou** will offer a private view of Marc Chagall's 74 drawings for the set of *The Magic Flute*, commissioned by New York 's Metropolitan Opera in 1966-67.

The **Petit Palais** pays tribute to Jean-Jacques Lequeu, while the **Bibliothèque Nationale de France** will offer a private tour on the theme of architectural drawings of theaters.

The **Louvre** will also offer a private tour, of its exhibition “Engraving for the King,” which presents the original engraved plates.

The **Domaine de Chantilly** will hold a private tour of an exhibition on Eugène Lami, painter and decorator of the Orléans family, a wonderful illustration of life in the time of Louis Philippe.

**For the first time this year, a gallery will take part in Drawing Week:** the Malingue gallery will inaugurate a major exhibition devoted to Charles Filiger, with 80 works by this little-known artist from Gauguin's entourage, on loan from private collections and French museums in Albi, Quimper, Brest and Saint-Germain-en-Laye. One highlight is the magnificent *Last Judgment*, once part of the Josefowitz Collection and now owned by the Indianapolis Museum of Art.



# HIGHLIGHTS OF DRAWING WEEK

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1. **Vincent van Gogh (1853-1890 )**, *Portrait of a Young Woman (La Mousmé)*, 1888. Metal pen, reed pen and black ink on graphite, 325 x 245 mm (128.0 x 96.4 in). Pushkin State Museum of Fine Arts, Moscow
  2. **Marc Chagall (188 -1985)**, *Papageno (1966-1967)*. Costume design. Graphite, watercolor, ink, fabric glued on laid paper, 34.7 x 26.2 cm (13.7 x 10.3 in). Collection of the Centre Pompidou's Center for Industrial Design. Photo © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. RMN-GP. © Adagp, Paris
  3. **Gilles Rousselet et Israël Silvestre**, *Aceriated copper plate for the frontispiece of Courses de Testes et de Bagues*, 1668 © RMN-Grand Palais (Musée du Louvre)/image RMN-GP
  4. **Charles Filiger (1863-1928)**, *Seated Male Nude in a Landscape*. Gouache on paper 31.5 x 26.5 cm (12.4 x 10.4 in). Malingue. Photo: Florent Chevrot.
  5. **Georges Dorignac (1879-1925)**, *Female Nude*, 1914. Black pencil on gray-beige paper. 125 x 95 cm (49.2 x 37.4 in). On loan to the Musée de Grenoble.

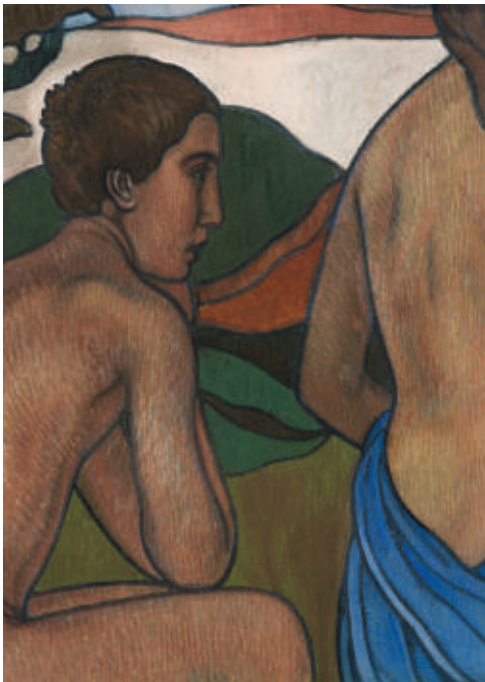
# LES HIGHLIGHTS OF DRAWING WEEK2019



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# PARTNER EXHIBITIONS

## DURING THE SALON DU DESSIN

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### **Beaux-Arts de Paris**

*Leonardo da Vinci and the Italian Renaissance*  
Cabinet de Dessins Jean Bonna  
January 25 / April 19, 2019.  
Open Tuesday-Sunday. Free admission.

### **Fondation Custodia**

*The Pushkin Museum: Five Hundred Years of Master Drawings*  
February 2 / May 12, 2019

### **Musée de Montmartre**

*Georges Dorignac (1879-1925)*  
March 15 / September 8, 2019

### **Musée Nissim de Camondo**

*Édouard Bénédictus: Spectacles in Color*  
March 21 / June 23, 2019

### **Galerie Malingue**

*Charles Filiger (1863-1928)*  
March 27 / June 22, 2019

### **Centre Pompidou**

*Graphic Art Department*  
Private showing of Marc Chagall's drawings for  
*The Magic Flute*.

### **Domaine de Chantilly**

*Eugène Lami: Painter and Decorator to the Orléans Family*  
February 23 / May 19, 2019

### **Musée d'Orsay**

*The black model from Géricault to Matisse*  
March 26 / July 21, 2019

### **Musée du Louvre**

*Engraving for the King*  
February 21 / May 20, 2019

### **Musée du Petit Palais**

*Jean-Jacques Lequeu: Builder of Fantasy*  
December 11 / March 31, 2019

### **BnF**

*Private view of architectural drawings of theaters*

### **Collection privée Emile Hermès**

*Visit to Hermès' historic home at 24, faubourg Saint-Honoré; theme: horses and travel.*

### **Maison de Victor Hugo**

*Private view of Victor Hugo's models of theater sets and costumes*

### **Musée National Eugène-Delacroix**

*Private view of the drawing collection*

### **Musée de la Chasse et de la Nature**

*Carte blanche to the artist Mircea Cantor*  
January 15 janvier / March 31, 2019

### **Musée national de Port-Royal des Champs**

*Bernard Picart, draughtsman*  
March 22 / June 23, 2019



# PRIX DU PETIT LÉONARD 2018

## CHILDREN'S DRAWING CONTEST

*Theme for the  
28<sup>th</sup> Salon du Dessin:  
“Draw a goddess of the night  
or a god of darkness”*

The magazine *Le Petit Léonard* has been a partner of the Salon du Dessin for eight years. For this occasion, it organizes a contest for its readers\* and every year receives hundreds of drawings from children and schools. A jury selects the 10 best. The winning drawings are exhibited at the Salon du Dessin next to works by great masters. The young artists are rewarded with subscriptions to the magazine and drawing materials.

Founded over 20 years ago, *Le Petit Léonard* is the monthly magazine and the gold standard for introducing children aged 7 to 13 to art in schools and in museums. Its aim is to awaken in young readers an interest in the history of art and heritage, from prehistory to the present, in a playful manner, with special features, comic strips, reports, news, etc. All domains of art are covered: painting, sculpture, architecture, engraving, the decorative arts and so on. The magazine is published by Éditions Faton, which specializes in cultural and educational magazines for the young, including *Arkéo*, *Virgule*, *Cosinus*, *Histoire Junior*, and, more recently, *Olalar*, the first art magazine for inquisitive little ones aged four to seven.

<sup>(1)</sup> Trois catégories d'âge 6/8 ans, 9/11 ans, 12/14 ans

P R E S S   K I T

# SALON DU DESSIN

FROM 27<sup>TH</sup> MARCH  
TO 1<sup>ST</sup> APRIL

2019

WWW.SALONDUDESSIN.COM



## Agence d'Événements Culturels

68, Bd Malesherbes, 75008 PARIS

Hélène Mouradian: +33 (0)1 45 22 08 77

Claire Dubois and Manon Girard: +33 (0)1 45 22 61 05

info@salondudessin.com

## Agence Art & Communication

29, rue de Ponthieu, 75008 PARIS

Sylvie Robaglia: Samantha Bergognon:

+33 (0)6 72 59 57 34 +33 (0)6 25 04 62 29

sylvie@art-et-communication.fr samantha@art-et-communication.fr

Charlotte Corre:

+33 (0)6 36 66 06 77

charlotte@art-et-communication.fr

## Social networks

### Art Content

Denise Hermanns & Jeanette Gerritsma

+31 30 2819 654

info@artcontent.eu