

An impressionist painting with a rich, textured surface. The colors are dominated by warm tones like ochre, sienna, and terracotta, with cooler accents of blue and green. The brushwork is visible and expressive, creating a sense of movement and light. The overall composition is abstract and evocative.

SALON
DU DESSIN
2016

25
years

PLACE DE LA BOURSE - PARIS
30 MARCH - 4 APRIL

SALON DU DESSIN 2016

► Palais Brongniart
Place de la Bourse - 75002 Paris

► **Wednesday 30 March - Monday 4 April, 2016**
Press opening Tuesday 29 March, 15:00 to 16:00
followed by public opening from 16:00 to 22:00

► Opening from 12:00 to 20:00
Late opening Thursday 31 March till 22:00

► Conference on Wednesday 30 March and Thursday 31 March
14:30 – 18:00 at the Salon du dessin (small auditorium)
No admission charge for salon visitors,
within the limits of available places

► Admission fee €15
Catalogue free according to stock availability

► Catalogue for the 25th anniversary of the Salon du dessin,
on sale at the Salon

Société du Salon du dessin

Chairman: Louis de Bayser

Honorary President: Hervé Aaron

Communication : Bertrand Gautier

General coordinator: Hélène Mouradian
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EXHIBITORS

Didier Aaron & Cie.
Galerie AB
Aktis Gallery
Francesca Antonacci
Damiano Lapicciarella Fine Art
Applicat Prazan
Arnoldi-Livie
Hélène Bailly Gallery
Galerie Jean François Baroni
Jean-Luc Baroni Ltd
Galerie de Bayser
Galerie de la Béraudière
Galerie Berès
Damien Boquet Art
W.M. Brady & Co
Galerie Brame & Lorenceau
Le Claire Kunst
Galerie Eric Coatalem
Art Cuéllar Nathan
Ditesheim & Maffei Fine Art SA
Galerie Jacques Elbaz
Éric Gillis Fine Art
Martin Graessle Kunsthandel Munich
Galerie Karsten Greve
Haboltd • Pictura
Galerie Antoine Laurentin
Marlborough Fine Art
Marty de Cambiaire
Dr. Moeller & Cie.
Galerie Nathalie Motte Masselink
Galerie Mathieu Néouze
Stephen Ongpin Fine Art
Jill Newhouse Gallery
Pandora Old Masters, Inc.
Galerie de la Présidence
Galerie Paul Prouté
Artur Ramon Art
Talabardon & Gautier
Galerie Terrades
Galerie Zlotowski

17TH EDITION OF THE SEMAINE DU DESSIN

Bibliothèque nationale de France
Quai François-Mauriac 75706 Paris Cedex 13

Pompidou Centre
19, rue Beaubourg 75004 Paris

Cité de la Céramique
2, place de la Manufacture 92310 Sèvres

Émile Hermès Private Collection
24, rue du Faubourg-Saint-Honoré 75008 Paris

École nationale supérieure des Beaux-Arts
14, rue Bonaparte 75006 Paris

Fondation Custodia
121, rue de Lille 75007 Paris

Taylor Fondation
1, rue La Bruyère 75009 Paris

Musée des Arts Décoratifs
63, rue de Monceau - 75008 Paris

Musée Bourdelle
18, rue Antoine-Bourdelle 75015 Paris

Musée Carnavalet
16, rue des Francs-Bourgeois 75003 Paris

Musée de la Chasse et de la Nature
62, rue des Archives 75003 Paris

Musée Cognacq-Jay
8, rue Elzévir 75003 Paris

Musée Condé
Château de Chantilly 60500 Chantilly

Musée Jacquemart-André
158, boulevard Haussmann 75008 Paris

Louvre Museum
Palais du Louvre 75001 Paris

Musée Jean Moulin
23, allée de la 2^e DB - Jardin Atlantique 75015 Paris

Musée d'Orsay
1, rue de la Légion d'Honneur 75007 Paris

Musée du Petit Palais
Avenue Winston Churchill 75008 Paris

Musée Rodin
79, rue de Varenne 75007 Paris

Musée de la Vie romantique
16, rue Chaptal 75009 Paris

National natural History museum
57, rue Cuvier 75005 Paris



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INTRODUCTION

ANNIVERSARY EDITION: THE SALON DU DESSIN CELEBRATES ITS 25TH ANNIVERSARY

The *Salon du dessin* was founded in 1991 at the initiative of 9 art dealers. It was the first art fair exclusively devoted to drawing that fostered the appeal of the medium. It has evidenced unparalleled longevity in this speciality, to be celebrating its 25th anniversary in 2016! An ideal occasion to look back over all the years our spring rendezvous with fine draughtsmanship has set the pace of the agenda for collectors and curators of the major museums' drawing departments... An anniversary book: "25 years Special" shall be published at the time of the Salon du dessin. The work comprises an anthology of the most striking drawings sold at the Salon, interspersed with accounts from the collectors and curators of the way the *Salon du dessin* enabled them to maintain their devouring passion for line or even, on occasion, sparked it off. Fulfilling with brio the role of driving force vested in it by virtue of its capacity as precursor, the *Salon du dessin* has afforded Paris the status of European capital of drawing. Over the years, other events and animations have opened their doors in the wake of what has become an unmissable rallying point.

▶ THE KEYS TO SUCCESS

The *Salon du dessin* enjoys an excellent reputation, in particular thanks to the prestige of the galleries selected to participate and the quality of the drawings they show, but eclecticism is also an important component. It sets itself apart from the other salons by also showcasing old drawings, whereas most of the other specialist events only show contemporary work. The modern and contemporary are not, however, neglected at the *Salon du dessin*, but have pride of place on the stands of the galleries and the Daniel & Florence Guerlain contemporary drawing foundation. A rigour that is perceptible in the very diversity of its offering confers on the Salon the highly prized position of exhaustive reference in its specialization.

▶▶ The Daniel and Florence Guerlain Foundation contemporary drawing award

The *Salon du dessin* supports the famous couple of eminent collectors' approach to encouraging contemporary creation. At the Salon on Thursday 31 March at 12:00, Daniel and Florence Guerlain will hand over the 9th contemporary drawing Prize awarded by their foundation.

▶▶ The Salon du dessin, a link between the art market and the institutional sphere

The influence of the *Salon du dessin* exceeds the sole framework of the art market, since the event, whose original aim was commercial, has initiated the creation of Drawing Week, which brings together the major museums in the Greater Paris Area. The *Salon du dessin* thus invites interested museums to join in, with the possibility of organising first-time visits of their graphic arts departments. In parallel, every year the *Salon du dessin* organises two afternoon conferences, entitled "Rencontres internationales", on a theme which presides for two years. In 2016 and 2017, an inventory of our knowledge of the period "from David to Delacroix" will be directed by Pierre Rosenberg and Louis-Antoine Prat!

For all these reasons, the *Salon du dessin* plays a decisive role in the global outreach of drawing, each year offering collectors and curators from all over the world a wider vision of the speciality, through a meeting point that is both commercial and scientific.

▶▶ The Salon du dessin, a meeting point that is both commercial and scientific, around a medium that fuels the imagination

The *Salon du dessin* is an event that was conceived by art dealers for art dealers. The organisers strive, with each new edition, to give precedence to conviviality and the quality of the services provided to the exhibitors, where other fairs have their eye primarily on their growth and economic interests. Beyond the commercial aim, the salon has also been designed as a space for art lovers to share and exchange, whether they be beginners, connoisseurs or professionals. They are all at home in a place where they can find answers to their questions and be questioned in their turn about what has retained their interest. The anonymous drawings stand kindles passionate debate: don't we feel here the influence of Le Brun?! And that small landscape, there, is it not worthy of the best signatures?! Drawings, from the anonymous to the certified authentic, open up the field of possibles and fire the imagination. More accessible than painting or sculpture, this medium has been somewhat spared by the crisis and for the amateur or collector in search of emotional worth, also has the advantage of establishing a more intimate rapport with the artist.

INTRODUCTION

► THE NEW EXHIBITORS AT THE SALON DU DESSIN 2016 THE EXHIBITORS WHO ARE RETURNING TO THE SALON

In 2016, 4 galleries will set up their stands for the first time at the Palais Brongniart, thereby confirming the excellence of the selection of the modern and contemporary drawings shown at the Salon :

Hélène Bailly Gallery

Galerie Jacques Elbaz

Éric Gillis Fine Art

Martin Graessle Kunsthandel

Other exhibitors are returning to the Salon du dessin, these are (the names of the galleries are followed by the dates of their last participation) :

Galerie AB (2014)

Galerie de la Béraudière (2014)

Galerie Karsten Greve (2014)

Galerie Haboltd • Pictura (2013)



► SPOTLIGHT ON... THE HIGHLIGHTS 2016

A FOR...

#Abstraction: **Galerie Paul Prouté** will reveal a mesmerising firework display of a watercolour by Sonia Delaunay.

C FOR...

#Colours: the **Galerie de la Béraudière** will show a striking mosaic of pastel tones in a work by Paul Klee.

D FOR...

#Dreamlike: **Galerie AB** sets the imagination in motion with this abstract watercolour in shades of blue by Maria Helena Vieira da Silva.

E FOR...

#Entertainment: an amusing picture of two mischievous little jugglers on gold leaf, signed Leonard Tsugouharu Foujita, will be shown by **Aktis Gallery**.

#Eroticism: **Damien Boquet Art** will be offering a glimpse of the suave and voluptuous posture of a woman extricating herself from the arms of Morpheus with *Le Réveil* by Louis Auguste Mathieu Legrand.

I FOR...

#Imposing: **Éric Gillis Fine Art** shall propose a majestic cloud in the shape of a woman's head, by Léon Spilliaert, intimidating and enigmatic.

M FOR...

#Miseenabyme: **Jean François Baroni** invites reflection around self-reference with the work by Hubert Robert entitled *Deux dessinateurs au milieu de fragments antiques, devant le Panthéon de Paris* (two draughtsmen amidst antique fragments, in front of the Pantheon in Paris).

#Mystery: What terrible secret lies within the sombre *Vieille ville imaginaire* by Victor Hugo presented by **Galerie Berès** ?

R FOR...

#Rustic: **Galerie Haboltd • Pictura** takes us into the countryside to admire the misty horizon under Anthonie Waterloo's willow.

S FOR...

#Stolenmoment: **Galerie Antoine Laurentin** will present a reparatory study by Auguste Rodin, *Femme nue debout, de dos, mains aux hanches et tenant un vêtement*.

#Sensuous: **Hélène Bailly Gallery** will lay bare the lascivious curves of Pissarro's *Bathers drying off at the water's edge*.

U FOR...

#Utopia: **Galerie Éric Coatalem** will offer a page full of hope from Jose-Maria Sert entitled *Project for the progress of science*.

V FOR...

#Vertigo: Mind your step! *The staircase* by Sam Szafran presented by **Jill Newhouse** will give visitors to the Salon a dizzy spell.

#Voyage: En route for adventure! *Gaston Tissandier in the basket of his balloon* by Maurice Leloir at **Galerie Terrades** will make you want to float in the clouds.

INTRODUCTION

► UNIQUE PROGRAMMING OF THE SALON DU DESSIN FOR ITS 25TH ANNIVERSARY

►► The guest of honour – The Pushkin State Museum of Fine Arts

On the occasion of its 25th anniversary, the *Salon du dessin* has planned an exceptional programme, inviting The Pushkin State Museum of Fine Arts to exhibit part of its drawing archives. This will be the first time a set of drawings solely from The Pushkin State Museum of Fine Arts will be shown in France. Marina Lochak, who has been the head of the museum since July 2013, is delighted by the invitation, which will also support the initiative of the year of double France-Russia exchanges in tourism and heritage.

The commissioner of the exhibition, Vitaly Michine, curator of French drawings, has asked all the curators of two of the museum's departments to select 26 drawings to be shown on the occasion of the exhibition: the department of private collections and the collection of the graphic arts department of the Pushkin Museum of Fine Arts. Among the 26 works are 17 Russian drawings, 3 of which are from the Zilberstein Private Collection, and 9 Western drawings.

This is the first time a foreign museum has been invited to the *Salon du dessin*. This cooperation therefore represents a step towards the Salon's ever-increasing international reach, which until now had been oriented towards the West, in particular the United States. The Salon is in fact extremely popular with American curators: they attend in great numbers every year to add to the collections of their graphic arts departments. The *Salon du dessin* opening up towards the East marks a decisive new stage in its development.

►► Drawing Week 2016

Testimony to the beneficial influence of the *Salon du dessin* on the cultural life of Paris, every year, Drawing Week reveals collections never before seen, most often related to the theme defining the framework of the *Rencontres internationales* conference. In 2016, certain museums in the Greater Paris Area will invite us to contemplate their graphic arts departments through the lens of the period from David to Delacroix.

From the 17th century, the Prints department of the Bibliothèque nationale de France began to build an immense collection of portraits, enhanced over the years and as techniques evolved (engraving, lithography, photography, etc.). Many drawings are also kept there, from 16th century pencil drawings to the portraits of our contemporaries. The 2016 edition of the *Salon du dessin* is an occasion to present a set of drawings from the end of the 18th century up to the mid-19th century.

At the Centre Pompidou, the French national museum of modern art, the graphic arts department conserves more than 17,000 works on paper. While the "from David to Delacroix" theme is obviously outside of the time-frame of the Pompidou Centre's collection, the fact remains that art prior to the 20th century still has a presence there. This takes the form of pictures treated in highly diverse manners: old images that are given a new lease of life as copies, in tributes, or pastiche... Two contemporary artists – Erró and Buraglio – have focused particularly on this idea of re-use. The exhibition of these two artists' drawings shall illustrate the problems related to memory, commemoration and vanity.



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Within the framework of Drawing Week, Sèvres – celebrated for its ceramics – presents a selection of a dozen works on paper by Alexandre-Évariste Fragonard (1780-1850). This exceptional collection comprises 374 drawings representing the production of porcelain items by the Manufacture de Sèvres, under the aegis of its director Alexandre Brongniart from 1800 to 1847 and the penchant of the period for neoclassicism and then the neogothic. Son of Jean-Honoré Fragonard, student of his father and of David, a contemporary of Delacroix, Alexandre-Évariste Fragonard was one of the most active collaborators of the Manufacture de Sèvres between 1806 and 1842.

In 2016, for the 25th consecutive year, the *Salon du dessin* shall signal the arrival of spring with its budding beautiful and new – if not necessarily young – drawings, inspiring museums and commercial events and quite simply surpassing the expectations of some 13,000 art lovers, amateurs and professionals alike, who flock to visit the Salon every year: happy anniversary and many happy returns to the *Salon du dessin*!

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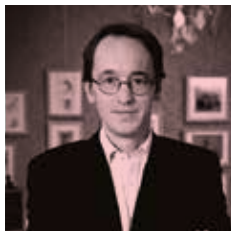
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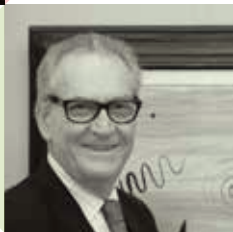
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THE KEY DATES OF THE SALON DU DESSIN

- ▶ **1991:** First *Salon du Dessin de collection* held at the Hôtel George V in Paris.
- ▶ **1995:** The *Salon du dessin* took on the form it has today, organised by the same art dealers. For the first time, the poster was created by Pierre Le Tan.
- ▶ **1996:** The *Salon du dessin* became international by welcoming German and Swiss galleries, in addition to the British and American galleries present the previous year.
- ▶ **1998:** The *Salon du dessin* had 22 exhibitors in the Salon Hoche in Paris.
- ▶ **2000:** At the initiative of the *Salon du dessin*, Paris became the drawing capital with a week of events bringing together most of the major museums.
- ▶ **2003:** As part of the support operation for the restoration of the Clouets in Chantilly, the *Salon du dessin* exhibited three drawings by the artist. Visitors were invited to “adopt” some of the drawings of this prestigious institution to be able to restore them.
- ▶ **2004:** Installation of the *Salon du dessin* at the Palais de la Bourse in Paris, with 29 participants.
- ▶ **2006:** First conference at the *Salon du dessin*, entitled “*Les rencontres Internationales du Salon du dessin*”, followed by the publication of the conference proceedings. For the first time, an opening was made for contemporary drawing: the French National Fine Arts School put drawings by its student artists on show at the salon. They created a “happening” each day.
- ▶ **2007:** The *Salon du dessin* welcomed the Museum of Decorative Arts which presented a series of seven watercolour panels by Charles de Wailly for the dressing room of Mademoiselle Contat. These drawings were restored thanks to subscription vouchers distributed to the visitors at the *Salon du dessin*. The following year, they were put on show at the Museum of Decorative Arts.
- ▶ **2009:** Presentation of the Daniel and Florence Guerlain collection. There were 3 contemporary art galleries among the 36 exhibitors.
- ▶ **2010:** The Daniel and Florence Guerlain Foundation awarded a prize for contemporary drawing. Exhibition of the Alain Delon collection: around forty of the most important drawings passionately acquired by the film star since the 1970s: Pontormo, Véronèse, le Guerchin, Géricault, Vuillard, Degas... The Daniel and Florence Guerlain Foundation prize for contemporary drawing became an annual event.
- ▶ **2011:** The *Salon du dessin* celebrated its 20th anniversary. The graphic arts department of the Rouen Fine Arts Museum was invited to present a selection from its collection.
- ▶ **2012:** Presentation of the finest drawings from the Collection of the Musée de Mont-de-Piété de Bergues.
- ▶ **2013:** Presentation of the Bonnat-Helleu Museum and the Helleu estate.
- ▶ **2014:** Louis de Bayser was appointed Chairman of the *Salon du dessin*. He replaced Hervé Aaron who remained a member of the organising committee. The Fine Arts Museum in Nancy was the guest of honour at the *Salon du dessin*. An opportunity for amateurs to discover a selection of drawings from the exceptional archives of its graphic arts department.
- ▶ **2015:** for the first time, the guest museum's exhibition was related to the theme of the Conference: the Bibliothèque nationale de France presented part of its exceptional archives under the title: *Drawings by architects, drawings of architecture (16th – 20th century)*.

9TH EDITION OF THE DANIEL AND FLORENCE GUERLAIN CONTEMPORARY ART FOUNDATION DRAWING PRIZE

► EXHIBITION AT THE SALON DU DESSIN OF THE THREE ARTISTS NOMINATED

- Jana GUNSTHEIMER, born in 1974 in Zwickau (Germany)
- Cameron JAMIE, born in 1969 in Los Angeles (United States)
- Anne-Marie SCHNEIDER, born in 1962 in Chauny (France)

THE WINNER TO BE ANNOUNCED ON 31 MARCH 2016, 12:00

In 2007, Florence and Daniel Guerlain decided to refocus on their passion for drawing and set up a contemporary drawing award. Intended for artists using drawing as their principal vehicle for creativity, whether the medium be paper, cardboard, collage or mural, it supports three artists a year.

Since 2010, **the Foundation has instigated a close partnership with the Salon du dessin** which hosts an exhibition by the nominated artists, as well as the award ceremony attended by numerous collectors, specialists and institutions. *The winner receives a grant of 15,000 Euros and the two other artists shortlisted each receive 5,000 Euros. Furthermore, the Foundation donates a work by the winner to a French institution.*

Since it began, winners have included Silvia Bächli, Sandra Vásquez de la Horra, Catharina van Eetvelde, Marcel van Eeden, Jorinde Voigt, Susan Hefuna, Tomasz Kowalski and Jockum Nordström.

The Drawing Prize is supported by “Le Cercle des Amis”, Neuflyze OBC, Guerlain, Artcurial, AXA ART, Loticis, le chêne vert, Voisin Consulting and Château Seguin.

Partners: the *Salon du dessin*, Beaux-Arts de Paris, Champagne Bruno Paillard.

The exhibition of the works of the three artists shortlisted for the 2016 prize shall be open from 30 March to 4 April 2016 at Palais Brongniart in Paris. The jury shall meet on 31 March 2016 at the *Salon du dessin* and the winner announced the same day.

The **members of the jury** are collectors *Lorenza Pallanti*, owner of the Castello di AMA vineyard, *Michael Ringier*, Swiss publisher and collector, *Budi Tek*, Chinese collector who founded the Yuz Museum in Shanghai, *José Olympio Pereira*, Brazilian banker, *Nathalie Mamane Cohen*, *Jean-Luc Enguehard*, former Chairman of Banque Postale and *Daniel Schildge*.

The **members of the commission** are *Emmanuelle Brugerolles*, general curator in charge of the collection of the École nationale des Beaux-Arts de Paris, *Gabrielle Salomon*, collector, alumni of the École du Louvre, *Jonas Storsve*, curator of the graphic arts department of the Musée national d'art moderne, Pompidou Centre, *Carel Van Tuyl*, honorary curator, in charge of research, *Teylers Museum*, Haarlem (The Netherlands), *Florence* and *Daniel Guerlain*.

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THE GUEST OF HONOUR: THE PUSHKIN STATE MUSEUM OF FINE ARTS

► THE GRAPHIC ARTS DEPARTMENT

The Pushkin Museum of Fine Arts' drawing collection is divided between the Department of graphic arts and the Department of private collections. The latter has only been in existence for a few decades, while the Department of graphic arts was founded more than 150 years ago. In a century and a half of existence, it has become a major graphic arts museum; with a collection comprising more than 22,000 drawings by European and Russian masters. Before becoming what it is today, the Department of works on paper at the Pushkin Museum of Fine Arts experienced a number of transformations and the collection has grown thanks to various events and donations.

Brief overview of the changes :

1862: The Department of graphic arts, formerly the Print Room, was created at the Roumiantsev public museum in Moscow when it was founded. The graphic art collection of this museum was originally constituted by a gift from Emperor Alexander II of more than 20,000 prints from different European schools, which initially belonged to the collection of the Hermitage museum.

1873: The Print Room received its first drawings from the large graphic art collection of the Muscovite art dealer Konstantin Rumin (1841-1889). The donation comprises 2,500 drawings and prints bought in Europe between 1866 and 1873: prints by Albrecht Dürer, drawing by Peter Paul Rubens, Jan Both or Anthonie Waterloo. It was following this donation that the Print Room began to develop its section of drawings by Russian and European Masters.

1914: The Print Room inherited a collection of drawings and prints by Dutch and Flemish artists from Nicolas Mosolov (1846-1914). Thanks to this donation, the museum was able to show graphic works by almost all the masters from the Dutch and Flemish schools, from Goltzius to Rembrandt.

1918: The widow of Nikolas Basnine (1843-1918) gave the Print Room a collection of approximately 8,000 drawings and prints by Russian and Western masters. Shortly after the 1917 October Revolution, the museum received works from collections that were nationalised. The Cabinet acquired a folder of old master drawings from the collection of Prince Piotr Dolgorouky (in particular a drawing by Vittore Carpaccio and two by Rubens) as well as the collection of European drawings of the Baryatinsky princes, containing, inter alia, works by Caspar David Friedrich.

1924: The Print Room was transferred to the museum of Fine Arts (today the Pushkin State Museum of Fine Arts), leading to the merger of the two collections of works on paper. This Department of the Pushkin Museum of Fine Arts was quite modest in size at the time, but contained flagship works of the European masters and in particular drawings by Italian, Dutch and French artists, including works by Veronese, Tiepolo and Rubens, all originating from the former collection of Sergei Pensky.

1927: Shchukin gave the Print Room a collection of French drawings dating from the 17th and 18th centuries comprising works by Antoine Watteau, Jean-Honoré Fragonard, Jean-Baptiste Greuze, and Hubert Robert.

THE GUEST OF HONOUR: THE PUSHKIN STATE MUSEUM OF FINE ARTS

1930: The Hermitage gave the Print Room 626 drawings by Rubens, Poussin and others, most being works from well-known European or Russian collections, such as the Karl Cobenzl collection or Heinrich von Bruhl collection, respectively acquired in 1768 and 1769 by Catherine the Great of Russia. Many of the works originating from the Hermitage bore marks of the Parisian collectors Alfred Beurdeley and Charles-Eugène Bérard.

1948: Following the dissolution of the Moscow museum of Modern Art, the Pushkin Museum of Fine Arts received more than 600 drawings by western masters from the end of the 19th and beginning of the 20th centuries: drawings by Renoir, Degas, Van Gogh, Modigliani, Matisse, Picasso, Kandinsky, Klee, Mark, Nolde and other major artists.

1966: The Print Room was moved to a building separate from the museum called the "Maison des Arts Graphiques".

1969: Professor Alexey Sidorov (1891-1978) donated his collection of 616 European drawings and prints to the museum. The Sidorov donation is not only the largest of the post war years, but also the most precious due to the quality of the drawings, most by German and Italian masters. The masterpieces of this collection are an extremely rare drawing by Albrecht Dürer dated 1495, *Putti dansant et jouant de la musique*, and papers by Hendrick Goltzius, Allaert van Everdingen, Charles-Joseph Natoire and Adolph von Menzel.

1972: the museum bought a remarkable collection from writer Ilya Ehrenburg, including drawings by Henri Matisse, Fernand Léger, George Grosz, Jean (Ivan) Puny and Jules Pascin, among others.

À partir de 1946 : Lydia Delektorskaya, Henri Matisse's model and personal assistant and a patron of the museum, donated 96 of the artist's drawings (including sketches and folders). Other celebrities who have made donations to the Department since then include Marc Chagall, his daughter Ida, who gifted Chagall's first drawings, and Nadia Khodossievitch-Léger and Georges Bauquier who donated drawings by Fernand Léger.

►► RUSSIA

There is a large collection of drawings by Russian artists in the Department of graphic arts at the Pushkin Museum of Fine Arts, one of the most considerable in Russia. This collection, which is being continuously enhanced, counts more than 15,000 works on paper and extends from the mid 18th century till today, revealing the major stages in the evolution of modern and contemporary Russian art. The museum also possesses a collection of architectural drawings from the last part of the 18th century to the first four months of the 19th century, as well as a small but very rich set of portraits in pencil and watercolour from the first half of the 19th century. This collection reflects the evolution of art in the first two decades of the soviet period. The Print Room's collection continues to grow thanks to acquisitions and donations of works by artists from the Russian avant-garde at the beginning of the 20th century, such as Kandinsky, Malevich, Tatlin, Larionov and others.

►► ITALY

The collection of Italian drawings is composed of 3,000 works testifying to the development of the art of drawing in Italy since the start of the 16th century. Approximately 300 drawings from this period represent the different artistic facets of the history of European art, from the Renaissance to Mannerism,



◀ **Vasily KANDINSKY**
(1866-1944)
Composition "X"
("Voice"), 1916
Watercolour, brush,
pen, Indian ink
on paper
306 x 208 mm



Adolph MENZEL
(1815-1905)
Man's head
Pencil on paper
230 x 311 mm

THE GUEST OF HONOUR: THE PUSHKIN STATE MUSEUM OF FINE ARTS

via nascent Baroque. The 18th century drawings in this section comprise both drawings from the Venetian school, led by Giovanni Battista Tiepolo, and drawings from other Italian schools such as Rome, Naples or Lombardy. The collection presents the work of the symbolists from the end of the 19th century and the beginning of the 20th century such as the Italians from the Paris School or the artists from the futurist movement and Metaphysical Painting (Umberto Boccioni, Carlo Carrà, Giorgio de Chirico and Fortunato Depero).

►► GERMANY

The collection of German drawings has grown slowly at the museum, and for many years it remained in the shadow of the collections from the other European schools. This collection comprises more than 2,000 works on paper, including some very precious drawings by German masters from the Renaissance, painters from the 17th and 18th centuries and the German romantics. There are also drawings from representatives of Biedermeier and 19th century realism, expressionists and artists belonging to other 20th century trends. The level of excellence of the collection of drawings by German masters of the 19th century is due to the close links between Russia and Germany during this period. A special place is reserved in this section for the watercolours and sepia drawings of Caspar David Friedrich.

►► FRANCE

The French section, which comprises more than 2,000 works, holds an important place within the graphic arts department at the Pushkin museum. Among the most precious works from the 17th century are late drawings by Nicolas Poussin. The 18th century section comprises drawings from Antoine Watteau, Jean-Baptiste Pater, François Boucher, Jean-Baptiste Greuze, Jean-Honoré Fragonard, Hubert Robert and Jacques-Louis David. For the period concerning the first half of the 19th century, of especial note are the works of Camille Corot, Jean Auguste Dominique Ingres and Honoré Daumier.

The drawings by artists from the end of the 19th century and the 20th century constitute, in many ways, the most precious part of the collection. A certain number of drawings belong to the realist tradition (Jules Bastien-Lepage). There are also a few works by masters of impressionism, including two masterpieces by Renoir. One of the most consequential collections is no doubt that of Henri Matisse, with some 1,112 works. Six of them are quite precocious and date from 1905-1912, the remainder are later and are situated between 1933 and 1952. As for the works of Picasso, six of the seven conserved in the collection of the Pushkin Museum of Fine Arts were produced over a short period of time, between 1905 and 1908. Five gouaches are sketches for paintings that are among the most prestigious works of the master. The museum also possesses a vast collection of drawings by Fernand Léger (63 loose sheets and a sketchbook) which reflects almost all the principal pictorial stages of the master. The collection of drawings by Marc Chagall (58 papers) covers the period from his first years of practice, around 1907, until 1953.

►► THE NETHERLANDS AND FLANDERS

The collection of Dutch and Flemish drawings is smaller in number than those of the other countries (approximately 800 papers) but is no less exceptional in quality. The heart of the collection is made up of drawings by Dutch masters from the 17th century (approximately 200 works) which offer a complete array of the originality and artistic achievements of drawing in the Netherlands during the Golden Age. The museum owns several drawings by Hendrick Avercamp, Jan van Goyen, Pieter de Moleyn, Nicolaes

Berchem, Adriaen van Ostade, Cornelis Visscher and Allaert van Everdingen. The jewels in the crown of the collection are a small sketch by Rembrandt entitled *A young woman with a child in her arms* and six drawings from Rubens' early period.



◀ **PARMIGIANINO**
(a.k.a.
Francesco
Mazzola)
(1503-1540)
*Soldier with jug,
drinking*
Pen and brown
ink on paper
277 x 172 mm



▲ **Giorgio de CHIRICO**
(1888-1978)
Muse consoling the poet
Pen and brown ink on pencil
sketch, on paper
322 x 247 mm



◀ **Jean-Baptiste PATER**
(1695-1736)
*Two studies of women
and rough sketch of head*
Sanguine on paper
175 x 224 mm

THE GUEST OF HONOUR: THE PUSHKIN STATE MUSEUM OF FINE ARTS

▶ THE DEPARTMENT OF PRIVATE COLLECTIONS

Created in July 1985, the Department of private collections at the Pushkin Museum of Fine Arts is as recent as it is unusual. Born of the imagination and passion of one man, Ilya Silberstein (1905-1988), art critic, man of letters and famous Muscovite collector, the aim of the department is to receive private collections without splitting them up. Rather than separating the pieces of a collection depending on their medium or period, as was traditionally the habit in many museum institutions, Ilya Silberstein took an interest in the identity of the collections, the way they were put together, and wished to exhibit each one in its entirety, like works of art in their own right.

In the U.S.S.R., displaying a private collection inspired suspicion. Possessing one was a symbol of wealth and opulence, contrary to the soviet lifestyle. The majority of the private collections were nationalised and dismantled after the Russian Revolution and the names of many collectors were forgotten. Thanks to the creation of the Department of private collections at the Pushkin Museum of Fine Arts, which retraces the evolution of the activity of the collectors in Russia, private collections experienced a new impulsion. Around forty donations have enriched the collection of the Department since its foundation, and it currently counts more than 8,000 Russian and European works of art from the 15th to the 20th centuries. Paintings, works on paper, sculptures, applied arts and photographs of top quality, from different artists and movements, are on show in the Department of private collections at the Pushkin Museum of Fine Arts. It possesses one of the greatest artistic heritages in the world, with works from exceptional 20th century artists such as Alexander Rodchenko and Varvara Stepanova.



◀ **Alexandre KOUPRINE**
(1880-1960)
*Architecture
of ancient Russia, 1918*
Watercolour, gouache,
pencil, Indian ink, brush
on paper
430 x 507 mm

▶ THE ILYA SILBERSTEIN COLLECTION, FROM WHICH THREE WORKS WILL BE SHOWN AT THE SALON DU DESSIN

In 1987, Ilya Silberstein donated his personal collection to the Pushkin Museum of Fine Arts. Among the Russian collections built up after the Revolution, the Ilya Silberstein collection stands apart. Not only by the impressive number of works by Russian and Western artists (more than 2,000!), but also due its historical and artistic importance. His numerous voyages and his reputation in the world of art led Ilya Silberstein to meet some of the important figures of his time and create long lasting relations with them. This was particularly true when he was studying history and philosophy in Leningrad and became friends with the historian and Pushkin specialist, Pavel Shchegolev, artist, art critic and collector, Stepan Yaremich, and Anna Somova-Mikhailova, sister of the famous painter Konstantin Somov.

Ilya Silberstein built his collection up with works he discovered and admired while working as a researcher and art critic. The collection as a whole shows the history of Russian drawing and watercolour from the end of the 18th till the beginning of the 20th century. Almost all the major names are represented in it: Ilya Repin, Pavel Fedotov, Léon Bakst, Konstantin Somov, Alexander Benois... A publisher of archive materials, he was aware of the importance of documentation, and evidenced a great deal of respect for artists' rough sketches and studies. He bought the preparatory drawings of Alexander Ivanov, Andrei Ivanov and Alexei Egorov, constituting the early stages of great paintings, and a folder by Karl Bryullov. The first half of the 19th century, the pinnacle of Russian drawing, is represented in the collection by works of Kiprensky, Orlovsky, Fedotov, Bryullov, Sadovnikov and Venetsianov.

The Ilya Silberstein collection gives pride of place to works on paper, among which, a biblical drawing attributed to Rembrandt, *Abraham Taking Isaac to the Sacrificial Altar* (1643), is the star. As regards French drawing, the 17th century is represented by Jean Lepautre, and the 18th century by Hubert Robert and Jean-François Janinet, as well as Self-portrait by Elizabeth Vigée Le Brun which she drew during her trip to Russia. The collection also possesses a large group of drawings and watercolours by architects and decorators. The majority of these artists worked in Russia in the late 18th and early 19th centuries - Francesco Galli Bibiena, Giuseppe Valeriani, Pietro Gonzaga, Giacomo Quarenghi and Jean-François Thomas de Thomon.

By virtue of its eclecticism, historical anchorage, diversity and sheer profusion, the Silberstein Collection is in itself a minor museum of Russian and West European art.

**THE GUEST OF HONOUR:
THE PUSHKIN STATE MUSEUM OF FINE ARTS**



◀ **Alexandre DEYNEKA**
(1899-1969)
*1 May. Illustration of Agnia Barto's book
of the same name. 1928*
Watercolour, gouache, lead pencil on paper.
475 x 452 mm



◀ **Zinaide SEREBRIAKOV**
(1884-1967)
Self-portrait with scarf, 1911
Watercolour, distemper on paper
368 x 296 mm

INTERNATIONAL CONFERENCES

▶ **11TH AND 12TH RENCONTRES (CONFERENCE) AT THE SALON DU DESSIN.
FROM DAVID TO DELACROIX. FROM THE PAINTING TO THE DRAWING.**

Exhibition at the Grand Palais, *From David to Delacroix. French painting from 1774 to 1830* (Paris, Galeries nationales du Grand Palais, 1974-1975), and the exhibition of drawings that completed it, revealed a good number of artists and works covering a period of the history of art, from David's *Oath of the Horatii* to Delacroix's *Liberté Leading the People*.

Since 1974, many artists have been the subject of innovative studies that these 11th and 12th *Rencontres* of the *Salon du dessin* propose to develop. Under the title *From David to Delacroix. From the painting to the drawing*, and under the scientific direction of Pierre Rosenberg and Louis-Antoine Prat, more than forty years after the historic exhibition, the proceedings shall afford a new reading of the graphic works of some of the principal French and foreign artists from the period from Louis XVI to the July Revolution.



▶ **WEDNESDAY 30 MARCH AT 14:30**

- **Sarah Catala**
« Carcer Socratis Domus Honoris »
the drawings of Hubert Robert in prison
- **Anne Leclair and Sophie Join-Lambert**
Joseph-Benoit Suvée :
a new view of Italy (1772-1778)
- **Anna Ottani Cavina**
Jean-Thomas Thibault : Italian landscapes
(1788-1792)
- **Émilie Beck**
Typology of Vernet's sketchbooks
- **Benjamin Couilleaux**
"Jean-Baptiste Huet: a neoclassical artist?"
- **Philippe Bordes**
The medallion portrait in vogue
at the time of the Revolution



▶ **THURSDAY 31 MARCH AT 14:30**

- **Louis-Antoine Prat**
Some new drawings by David
- **Patrick Ramade**
The second part of the album
of Jean-Germain Drouais de Rennes
- **Sylvain Laveissière**
Prud'hon draughtsman
- **Mehdi Korchane**
The nude under his skin: the academic
drawings of Jean-Baptiste Regnault
- **Isabelle Mayer-Michalon**
Drawings by Charles-Toussaint Labadye
for the 1798 Rome competition, *The Battle
between the Horatii and the Curiatii*.
- **Rébecca Duffeix**
Drawings by Alexandre-Évariste Fragonard
in Sèvres

Manager: Bruno Desmarest - **Communication:** Laure Desmarest

152 boulevard Haussmann - 75008 Paris

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► Website: www.didieraaron.com

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▲
François BOUCHER
(Paris, 1703 - 1770)
Deux putti, ca. 1747
Three crayons
225 x 280 mm



▲
Maria Helena VIEIRA DA SILVA
(Lisbonne, 1908 - Paris, 1992)
Untitled, 1952
Watercolour and ink
277 mm x 190 mm
Signed lower right
Certificate of authenticity: no. 490 from the Comité Szenes-Vieira da Silva

AKTIS GALLERY

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10 - 11 Park Place - London SW1A 1LP - Great Britain

► Tel.: +44 207 629 6531

► Email: info@aktis-gallery.co.uk

► Website: www.aktis-gallery.co.uk



Leonard Tsugouharu FOUJITA

(Tokyo, 1886 - Zurich, 1968)

Jugglers, 1954

Oil on gold leaf, gouache and ink on cardboard
410 x 330 mm

Signed lower left

Countersigned and inscribed *Dimanche le 7 mars 1954* on reverse

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► Website: www.antonaccilapicciellafineart.com



René GRUAU

(Rimini, 1909 - Rome, 2004)

Woman in red

Tempera on cardboard
700 x 500 mm

Signed lower center: *Gruau*

APPLICAT PRAZAN

Manager: Franck Prazan - **Communication:** Céline Hersant

16 rue de Seine - 75006 Paris

14 avenue Matignon - 75008 Paris

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► Email: celine.hersant@applicat-prazan.com

► Website: www.applicat-prazan.com



Pierre SOULAGES

(Rodez, 1919)

Untitled, ca. 1968

Ink
370 x 275 mm

Signed lower left

Courtesy of Galerie Applicat-Prazan, Paris - Art Digital Studio
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Manager: Bruce Livie

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► Email: galerie@arnoldi-livie.de

► Website: www.arnoldi-livie.de



Guy-Louis VERNANSAL

(Fontainebleau, 1648 - Paris, 1729)

Raising of Jairus' daughter

Sanguine, brush, grey wash and some white highlights
217 x 153 mm

HÉLÈNE BAILLY GALLERY

Manager: Hélène Bailly Marcilhac

71 rue du Faubourg Saint-Honoré - 75008 Paris

25 quai Voltaire - 75007 Paris

► Tel.: + 33 (0)1 42 60 36 47

► Email: helene@helenebailly.com

► Website: www.helenebailly.com



Camille PISSARRO

(Saint-Thomas, 1830 – Paris, 1903)

Bathers drying themselves at the water's edge

Gouache on paper mounted on cardboard
247 x 152 mm

Signed lower right: *C. Pissarro*

Certificate of authenticity issued by Claire Durand-Ruel Snollaerts,
29 September 2014

Courtesy of Hélène Bailly Gallery

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Hubert ROBERT

(Paris, 1733-1808)

Two artists drawing amidst antique fragments in front of the Pantheon in Paris

Brush and grey ink, watercolour, graphite pencil; reworked in pen and Indian ink
130 x 200 mm

Written in pen and grey ink: *H / ROBERT / 1804 / A / PARIS ; RECUEIL / des dessins faits / par Les amis / de mde / Demidoff*

JEAN-LUC BARONI LTD

Manager: Jean Luc Baroni - **Communication:** Joanna Watson

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London SW1Y 6BU - Great Britain
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▶ Email: jwatson@jlbaroni.com
▶ Website: www.jlbaroni.com



Rosalba CARRIERA
(Venise, 1673-1757)

Portrait of a Young Gentleman, a member of the Wade family

Pastel on paper, laid on to a stretcher
560 x 420 mm

GALERIE DE BAYSER

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Charles-Michel-Ange CHALLE
(Paris, 1718-1778)

Fantaisie architecturale

Pen and brown ink, grey wash
375 x 645 mm

Courtesy of Galerie de Bayser, Luc Paris

GALERIE DE LA BÉRAUDIÈRE

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6 rue Jacques Jordaens - 1000 Brussels - Belgium ▶ Website: www.delaberaudiere.ch
▶ Tel.: +41 22 310 74 75 ▶ Fax: +41 22 310 74 78



▲
Paul KLEE

(Münchenbuchsee, 1879 - Locarno, 1940)

Untitled, ca. 1933

Peinture à la colle on paper, recto - verso
290 x 475 mm

Signed upper right: Klee

Courtesy of Galerie de la Béraudière

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Manager: Anisabelle Berès

25 quai Voltaire - 75007 Paris ▶ Email: beres@galerieberes.com
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▲
Victor HUGO

(Besançon, 1802 - Paris, 1885)

Vieille ville imaginaire

Pen and wash, with impressions
110 x 140 mm

Mr. Pierre Georget confirmed the authenticity of this drawing

Courtesy of Galerie Berès

DAMIEN BOQUET ART

Manager: Damien Boquet

16 place Vendôme - 75001 Paris

► Tel.: +33(0)1 42 67 33 80

► Email: damien@boquet-art.com

► Website: www.damienboquetart.com



▲
Louis Auguste Mathieu LEGRAND
(1863 - 1951)

Le Réveil

Pastel and charcoal
699 x 762 mm

Signed and dated 1910 lower left

W.M. BRADY & CO

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22 East 80th Street - New York, NY 10075 - United States

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► Email: mark@wmbrady.com

► Email: laura@wmbrady.com



▲
Rembrandt Harmensz. VAN RIJN
(Leiden, 1606 - Amsterdam, 1669)

A Young Man Leaning on a Stick, Turned to the Left

Pen and brown ink
143 x 87 mm (5 5/8 x 3 3/8 inches)

GALERIE BRAMÉ & LORENCEAU

Manager: Antoine Lorenceau

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▶ Tel.: +33 (0)1 45 22 16 89

▶ Website: www.gbl.fr



Maurice ESTÈVE
(Culan, 1904-2001)

Composition 847-A, 1964

Watercolour
495 x 318 mm

Signed and dated lower right *Estève 64*

LE CLAIRE KUNST

Manager: Thomas Le Claire

Elbchause 386 - D-22609 Hamburg - Germany

▶ Email: leclaire@leclaire-kunst.de

▶ Tel.: +49 40 881 0646 ▶ Fax: +49 40 880 4612

▶ Website: www.leclaire-kunst.de



Fernand LÉGER

(Argentan, 1881 – Gif-sur-Yvette, 1955)

Composition murale, 1929

Gouache over graphite underdrawing
350 x 209 mm

Initialed and dated lower right: *F. L. 29*

Courtesy Le Claire Kunst

Manager: Éric Coatalem

136 rue du Faubourg Saint-Honoré - 75008 Paris

► Tel.: +33(0)1 42 66 17 17 ► Fax: +33(0)1 42 66 03 50

► Email: coatalem@coatalem.com

► Website: www.coatalem.com



José-Maria SERT

(Barcelone, 1874 – 1945)

Project for the progress of science, ca. 1934

Oil and gold leaf
720 mm x 1500 mm

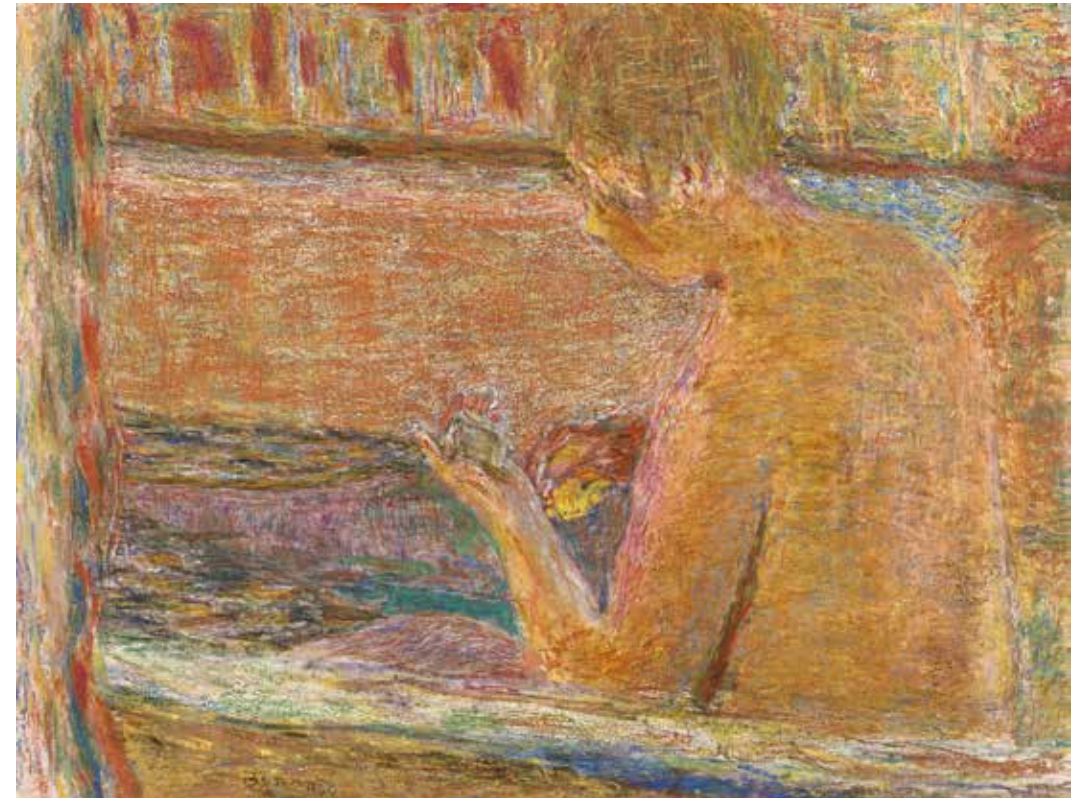
Manager: Arturo Cuéllar

Zähringerplatz 11 - CH-8001 Zürich - Switzerland

► Tel.: +41 44 281 21 11 ► Fax: +41 44 251 11 25

► Email: arturo@cuellar.ch

► Website: www.artcuellarnathan.com



Pierre BONNARD

(Fontenay-aux-Roses, 1867 - Le Cannet, 1947)

La Baignoire, 1942

Gouache, pastel and colored crayon
502 x 654 mm (19 3/4 by 25 3/4 in.)

Signed *Bonnard* (lower left)

Manager: François Ditesheim et Patrick Maffei

8 rue du Château - 2000 Neuchâtel - Switzerland

► Tel.: +41 32 724 57 00 ► Fax: +41 32 721 28 70

► Email: galditesheim@bluewin.ch

► Website: www.galerieditesheim.ch



Louis SOUTER
(Morges, 1871 – Ballaigues, 1942)
Un tout, 1930-1937

Ink pen
340 x 510 mm

Courtesy of Ditesheim & Maffei Fine Art Gallery SA

Manager: Jacques Elbaz

1 rue d'Alger - 75001 Paris

► Tel.: +33 (0)1 40 13 05 88

► Email: galeriejacqueselbaz@wanadoo.fr

► Website: www.galeriejacqueselbaz.com/fr



Jean-Michel ATLAN
(Constantine, 1913 – Paris, 1960)
Untitled, 1957

Distemper and oil on cardboard
1040 x 750 mm

Courtesy of Galerie Jacques Elbaz, © Jean-Louis Losi

Manager: Éric Gillis

14 rue aux Laines - 1000 Brussels - Belgium

► Tel.: +32 25 031 464

► Email: info@eg-fineart.com

► Website: www.eg-fineart.com

Manager: Martin Graessle

Brienner Strasse 7 - D-80333 Munich - Germany

► Tel.: +49 89 983 465

► Email: contact@bellinger-art.com



Léon SPILLIAERT
(Ostende, 1881 – Paris, 1946)

The cloud

Pencil and ink
247 x 362 mm

Copyright : Éric Gillis Fine Art



Claude GILLOT
(Langres, 1673 – Paris, 1722)

Four Actresses in Theatrical Costume

Pen and black ink, sanguine wash with traces of pencil
146 x 200 mm

Numbered upper right, 33

GALERIE KARSTEN GREVE

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► Website: <http://galerie-karsten-greve.com>



Raúl ILLARRAMENDI

(Caracas (Venezuela), 1982)

EA 197, 2015

Coloured pencils and gouache on canvas
1000 x 1400 mm

© Raúl Illarramendi, Courtesy of Galerie Karsten Greve Cologne, Paris, St Moritz

HABOLDT - PICTURA

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De Lairessestraat 96 - 1071 PJ Amsterdam - The Netherlands ► Email: oldmasters@haboldt.com

Showroom : 19 rue du Cirque - 75008 Paris

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Anthonie WATERLOO

(Lille, 1609 – Utrecht, 1690)

Silver Willow by a Stream

Black chalk, brush and black ink, grey wash, on chamois paper
348 x 293 mm

Director: Antoine Laurentin

23 quai Voltaire - 75007 Paris - France

Laurentin Gallery - Rue Ernest Allard, 43

1000 Brussels - Belgium

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Manager: Gilbert Lloyd

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► Email: mfa@marlboroughfineart.com

► Website: www.marlboroughlondon.com



Auguste RODIN

(Paris, 1840 - Meudon, 1917)

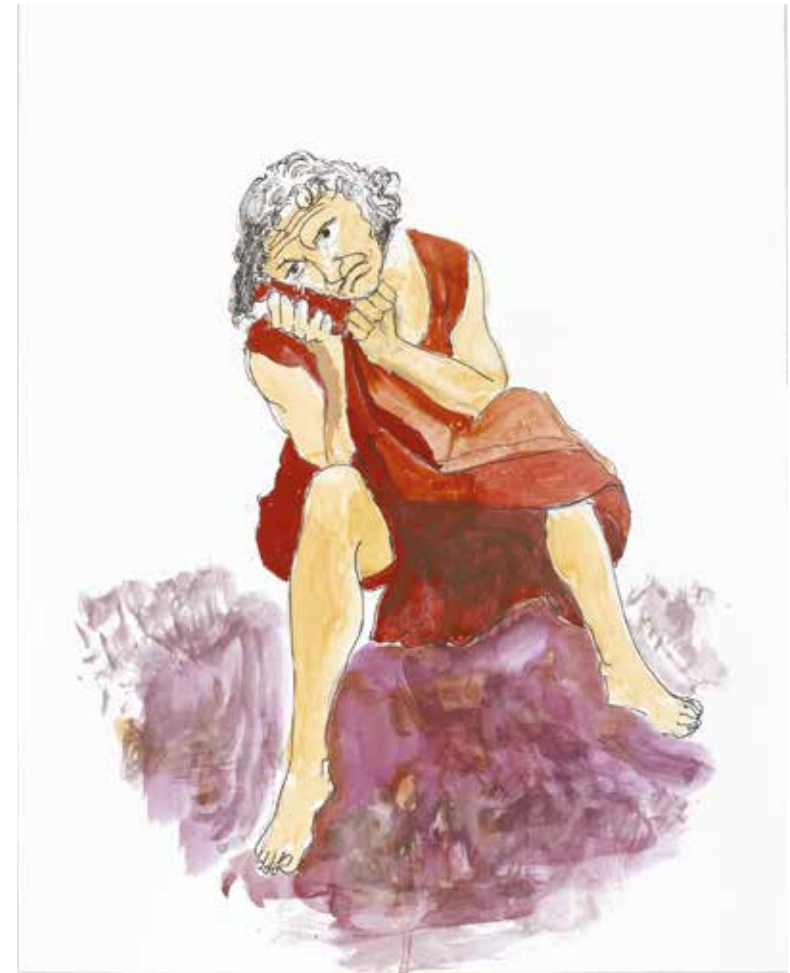
Femme nue debout, de dos, mains aux hanches et tenant un vêtement

Graphite, stump, watercolour and highlights of pen and brown ink on vellum
315 x 245 mm

Signed lower right

Certificate from Christina Buley-Uribe

Courtesy of Galerie Antoine Laurentin



Paula REGO

(Lisbonne, 1935)

Sick of it all, 2013

Watercolour
520 x 356 mm / 19 3/4 x 14 in

MARTY DE CAMBIAIRE

Manager: Emmanuel Marty de Cambiaire

16 place Vendôme - 75001 Paris

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► Email: info@martydecambiaire.com

► Website: www.martydecambiaire.com



Charles-Louis-François QUINART
(1788 – 1848)

The ruins of the Théâtre-Italien after the fire on 13 January 1838

Lead pencil and watercolour
660 x 984 mm (26 x 38,3/4 in.)

Signed and dated *Quinart 1838* bottom left

Courtesy of Marty de Cambiaire

DR. MOELLER & CIE.

Manager: Dr. Martin Moeller-Pisani

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► Website: <http://moellerart.net>



Käthe KOLLWITZ

(Königsberg, 1867 – Moritzburg, 1945)

Self-portrait, ca. 1924

648 x 445 mm

GALERIE NATHALIE MOTTE MASSELINK

Manager: Nathalie Motte-Masselink

12 rue Jacob - 75006 Paris

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▶ Email: info@mottemasselink.com

▶ Website: www.mottemasselink.com



Paolo FARINATI

(Verona, 1524 - 1606)

Allegory of Vicenza

Pen and brown ink, brown wash, white highlights on black chalk lines, on blue paper
135 x 365 mm

Inscriptions à la plume et encre brune en haut au centre et à droite : *Renane fiume/ Bacchiliome fiume*

Courtesy of Galerie Nathalie Motte-Masselink

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▶ Email: mathieu.neouze@gmail.com

▶ Website: www.mathieu-neouze.fr



Charles DOUDELET

(Lille, 1861 - Gand, 1938)

La Peur, ca. 1895

Lead pencil, Indian ink and watercolour
247 x 353 mm

Signed bottom right

STEPHEN ONGPIN FINE ART

Manager: Stephen Ongpin

Riverwise House - 6 Mason's Yard -

Duke Street, St James's - London SW1 Y6BU - Great Britain ▶ Email: info@stephenongpinfineart.com

▶ Tel.: +44 20 7930 8813 ▶ Fax: +44 20 7839 1504

▶ Website: www.stephenongpin.com



Gustave COURBET

(Ornans, 1819 - La-Tour-de-Peilz, 1877)

Study of a Seated Man Asleep Against a Table

Black chalk, with touches of white heightening, on blue-grey paper, backed
244 x 226 mm (9 5/8 x 8 7/8 in.)

Signed with initials GC in pencil at the lower left

Inscribed *Vente F. Courbet (frère du peintre) / 21 Décembre 1882* in pencil on the verso, backed

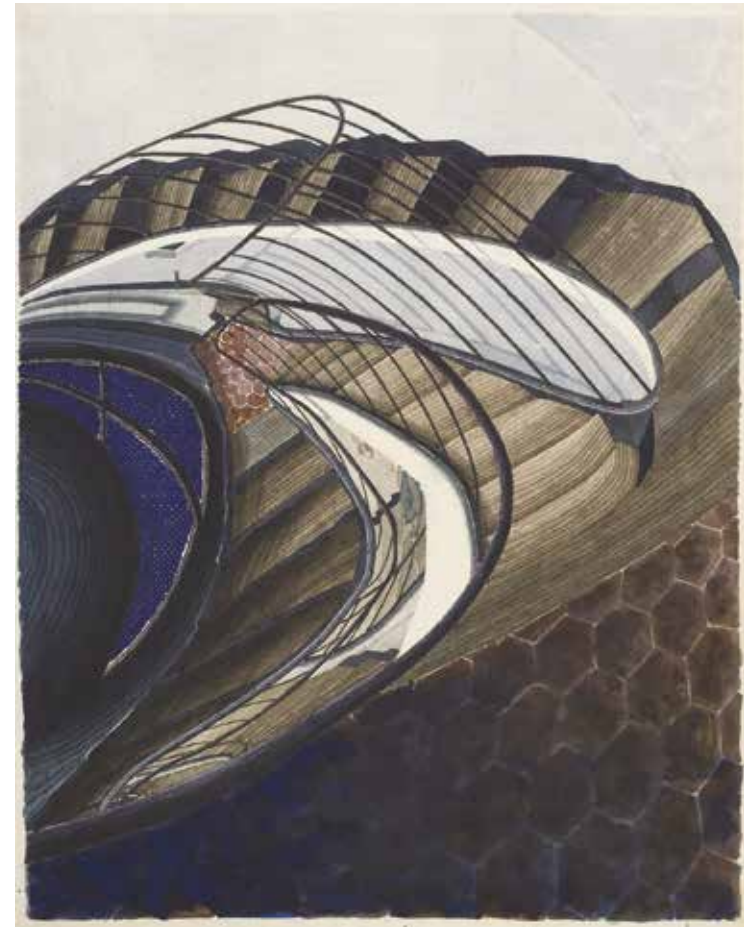
JILL NEWHOUSE GALLERY

Manager: Jill Newhouse

4 East 81st Street #1B - New York, NY 10028 - United States ▶ Email: maildrop@jillnewhouse.com

▶ Tel.: +1 212 249 9216 ▶ Fax: +1 212 734 4098

▶ Website: www.jillnewhouse.com



Sam SZAFRAN

(Paris, 1934)

The staircase

Watercolour
648 x 502 mm

Courtesy of Jill Newhouse Gallery

Managers: Lester Carissimi et Christian Lapeyre

PO. Box 1761 - New York, N Y 10021 - United States ▶ Email: christian@pandoraoldmasters.com
▶ Tel.: +1 212 628 1974 ▶ Fax: +1 212 253 4141 ▶ Email: lester@pandoraoldmasters.com



Salvator ROSA

(Arenella, 1615 - Rome, 1674)

Allegory of Time (or Vanitas)

Pen and brown ink
210 x 175 mm

With monogram top right in the scroll

Managers: Françoise et Florence Chibret-Plaussu

90 rue du Faubourg Saint-Honoré - 75008 Paris ▶ Email: contact@presidence.fr
▶ Tel.: +33 (0)1 42 65 49 60 ▶ Fax: +33 (0)1 49 24 94 27 ▶ Website: www.presidence.fr



Raoul DUFY

(Le Havre, 1877 - Forcalquier, 1953)

Bather at Sainte-Adresse, circa 1909

Watercolour, pencil and gouache
205 x 150 mm

Courtesy of Galerie de la Présidence

Managers: Sylvie Tocci Prouté et Annie Martinez Prouté

74 rue de Seine - 75006 Paris

► Tel.: +33(0)1 43 26 89 80 ► Fax: +33(0)1 43 25 83 41

► Email: proutesa@wanadoo.fr

► Website: www.proute.fr

Manager: Artur Ramon

Palla 25 - 08002 Barcelona - Spain

► Tel.: +34 93 302 59 70 ► Fax: +34 93 318 28 33

► Email: arturjr@arturamon.com

► Website: www.arturamon.com



▲
Sonia DELAUNAY

(Odessa (Ukraine), 1885 – Paris, 1979)

Untitled

Watercolour
162 x 200 mm

Signed with the initials S. D. - Numbered 564

Courtesy of Galerie Paul Prouté



▲
Luis CRETEY

(Lyon, 1635–1702)

Warrior with banner

Ink
270 x 205 mm

Courtesy of Artur Ramon Art

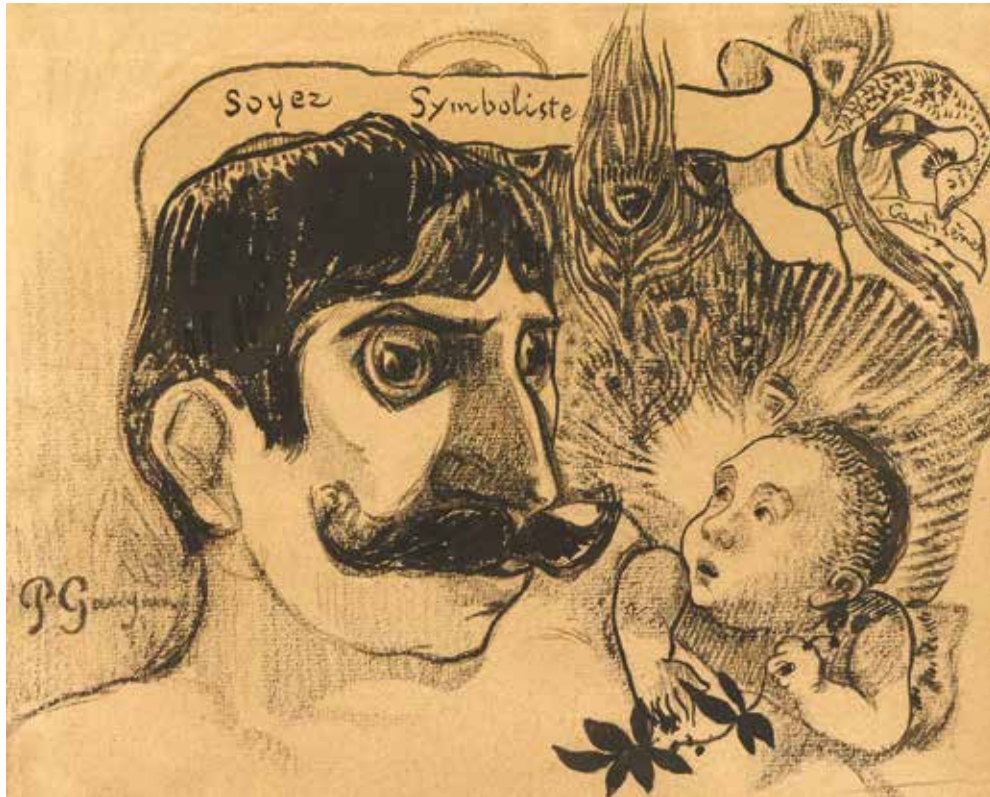
TALABARDON & GAUTIER

Managers: Bertrand Gautier et Bertrand Talabardon

134 rue du Faubourg Saint-Honoré - 75008 Paris

► Tel.: +33 (0)1 43 59 13 57

► Email: talabardon.gautier@wanadoo.fr



Paul GAUGUIN

(Paris, 1848 – Atuona, Hiva Oa Island [Marquesas Islands], 1903)

« *Soyez symboliste* » *Portrait de Jean Moréas*, ca. 1890

Brush and ink, pen and ink and black crayon on paper
254 x 282 mm

Signed lower left: *P. Gauguin* titled upper centre: *Soyez Symboliste*, and annotated upper right: *Les Cantilènes*

GALERIE TERRADES

Managers: Gabriel Terrades et Antoine Cahen

8 rue d'Alger - 75001 Paris

► Tel.: +33 (0)1 40 20 90 51 ► Fax: +33 (0)1 40 20 90 61

► Email: contact@galerieterrades.com

► Website: www.galerieterrades.com



Maurice LELOIR

(Paris, 1853 - 1940)

Gaston Tissandier dans la nacelle de son ballon, 1887

Watercolour and gouache
600 x 420 mm

Signed and dated bottom right, with dedication:

A monsieur Gaston Tissandier / souvenir affectueux / Maurice Leloir 1887

Courtesy of Galerie Terrades, Thierry Jacob

Managers: Michel Zlotowski et Yves Zlotowski

20 rue de Seine - 75006 Paris

► Tel.: +33 (0)1 43 26 93 94 ► Fax: +33 (0)1 43 25 48 50

► Email: info@galeriezlotowski.fr

► Website: www.galeriezlotowski.fr



LE CORBUSIER

(La Chaux-de-Fonds, 1887 - Roquebrune-Cap-Martin, 1965)

Bull, 1963

Collage of coloured paper and newspaper, white gouache and Indian ink
559 x 702 mm

Courtesy of Galerie Zlotowski, Copyright FLC-Adagp, Paris

17TH EDITION OF THE SEMAINE DU DESSIN

► For the **detailed programme** of the Semaine du dessin, go to
www.salondudessin.com

► To sign up for a tour or obtain a pass, phone
+33 (0)1 45 22 61 05

► Sponsored by the **MAIRIE DE PARIS** 



POMPIDOU CENTRE

Drawings by Erró and Buraglio

Guided tour on 29 March 2016 at 10:25

For a group of 12 people

ERRÓ (born Gudmundsson Gudmundur)

(Olafsvik (Iceland), 1932)

United States, ca. 1977 - 1981

Cut and pasted illustrations
367 x 345 mm

Courtesy of the Pompidou Centre, image: 4N09127 photo credit: (c) Pompidou Centre, MNAM-CCI/
Philippe Migeat/Dist. RMN-GP/Dist. RMN-GP
© Adagp, Paris



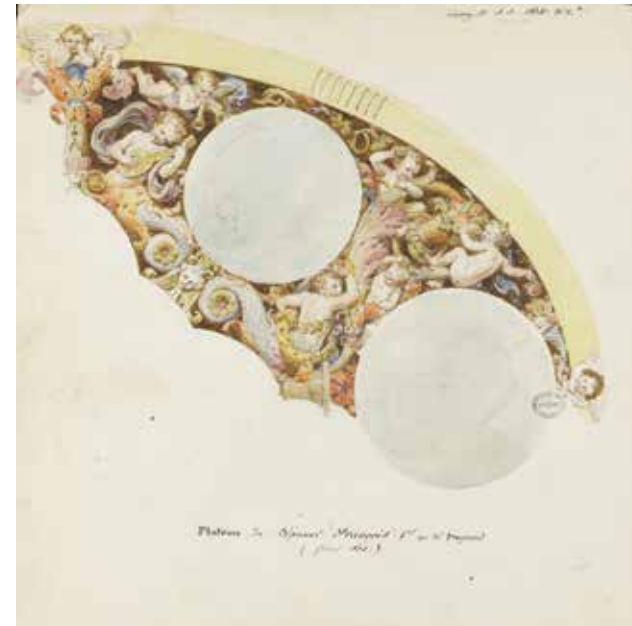


◀ **BIBLIOTHÈQUE NATIONALE DE FRANCE**
The portraits from the Bibliothèque nationale de France, from David to Delacroix
Visits Saturday 2 April 2016 from 14:00 – 15:30
 For a group of 15 people

Jean-Baptiste ISABEY
 (Nancy, 1767 – Paris, 1855)
Portrait of Marie d'Orléans, future Duchess of Wurtemberg, ca. 1832
 Watercolour on pencil, touches of gouache holland cloth
 BnF, department of Prints and photography

ÉMILE HERMÈS PRIVATE COLLECTION
The drawings from the Émile Hermès collection
Presentation Wednesday 30 March 2016 at 14:30
 For a group of 10 people

Pierre-Léonard FONTAINE (Pontoise, 1762 – Niort, 1853)
and Charles PERCIER (Paris, 1764 – 1838)
Projet pour le carrosse du sacre de Napoléon Bonaparte, 1804
 Pen, ink and watercolour on pencil lines
 Signed lower right



◀ **SÈVRES - CITÉ DE LA CÉRAMIQUE**
Alexandre-Évariste Fragonard in Sèvres
30 March - 2 May 2016
Guided tour on Wednesday 13 April from 15:00 – 16:00

Alexandre-Évariste François FRAGONARD
 (Grasse, 26 October 1780 – Paris, 11 November 1850)
Decorative item, Breakfast Tray, 1832
 Lead pencil, gouache and wash
 370 x 375 mm
 © Sèvres - Cité de la céramique



◀ **ÉCOLE NATIONALE SUPÉRIEURE DES BEAUX-ARTS**
Drawn portraits through the collection of the École des Beaux-Arts
Cabinet Jean Bonna
26 January - 15 April 2016
Guided tour on Friday 1st April 2016 at 10:00

Simon VOUET
 (Paris, 1590 – 1649)
Portrait of a young man, half-length, wearing a cape
 Black chalk
 164 m x 132 mm
 Courtesy of the Ecole nationale supérieure des Beaux-Arts

FONDATION CUSTODIA

*En route !
Dutch landscape drawings*
John and Marine van Vlissingen Collection
30 January - 30 April 2016
Pass for 15 people



Pieter SAENREDAM
(Assendelft, 9 juin 1597 – Haarlem, 31 mai 1665)
Utrecht cathedral choir, seen from the east
Pen and brown ink, black, white, dark brown and red chalk
381 x 312 mm
Courtesy of Fondation Custodia,
© John and Marine van Vlissingen Art Foundation

TAYLOR FONDATION

*In the studio of Albert Maignan,
singular painter & decorator
in fin de siècle Paris*
10 March - 16 July 2016



Albert MAIGNAN
(Beaumont-sur-Sarthe, 1845 – Saint-Prix, 1908)
*Preparatory drawing with added touches for the ceiling
of the foyer of the Opéra comique*
562 x 546 mm
© Michel Bourguet-Musée de Picardie

MUSÉE BOURDELLE

*Rhodia Bourdelle
Story of a life, history of a museum*
18 November 2015 - 26 March 2016
Guided tour on 4 April 2016 at 10:00h
For a group of 20 people



Antoine BOURDELLE
(Montauban, 1861 – Le Vésinet, 1929)
Today, tomorrow, ca. 1917
Graphite pencil and watercolour on vellum paper
© Musée Bourdelle/Roger Viollet

MUSÉE CARNAVALET

*Exceptional presentation of works
from the graphic arts holdings
of Musée Carnavalet*
**Presentation on Friday 1st April 2016
at 14:30**

For a group of 25 people

Jacques-Louis DAVID
(Paris, 1748 – Brussels, 1825)

The Triumph of the French people over the monarchy
Black chalk, pen and ink, ink wash, touches of gouache and squaring up
© Musée Carnavalet / Roger-Viollet
In. D.4852





◀ **MUSÉE COGNACQ-JAY**
Jean-Baptiste Huet
 (1745-1811)
The pleasure of nature
6 February - 5 June 2016
 Guided tour

Jean-Baptiste HUET
 (Paris, 1745-1811)
Lioness with cubs, ca. 1801-1802
 Black chalk and touches of white
 380 x 515 mm
 Signed and dated lower right:
Jean Baptiste Huet (1801/1802)
 Vienna, Albertina ©Albertina



▶ **MUSÉE DE LA CHASSE ET DE LA NATURE**
A prince's hunting party, Albert I of Monaco (1848-1922)
30 March - 24 July 2016
 Guided tour on **Thursday 31 March 2016 at 11:15**

For a group of 20 people

Louis TINAYRE
 (Neuilly-sur-Seine, 1861
 Grosrouvre, 1942)
At the camp, 1913
 © Musée d'Anthropologie préhistorique de Monaco

MUSÉE CONDÉ, CHANTILLY

Exhibition Pierre-Paul Prud'hon (1758-1823)
Chantilly, musée Condé, Galerie de Psyché
23 March 2016 - 26 June 2016
Visit on Friday 1st April 2016 at 10:30
 For a group of 30 people

Pierre-Paul PRUD'HON
 (Cluny, 1758 - Paris, 1823)
Clotho la fileuse
 Courtesy of Musée Condé, Chantilly
 © RMN, Grand Palais (domaine de Chantilly) / René-Gabriel Ojéda



MUSÉE DES ARTS DÉCORATIFS
Masterpieces from the Print room of the Musée des Arts décoratifs in Paris: «Drawing: before painting, before decoration and before sculpture...»
 Pass for 20 people

Eugène DELACROIX
 (Charenton-Saint-Maurice, 1798 - Paris, 1863)
Final sketch of burnous, after 1832
 Graphite, watercolour, wash
 Inv.21153B



MUSÉE D'ORSAY ▶

Caricatures, satirical drawings
21 March - 20 June 2016
Architectures 1900: between Paris and Vienna
8 February - 8 May 2016
 Free visits
 Pass for 40 people

Leonetto CAPPIELLO
 (Livourne, 1875 – Cannes, 1942)

Giacomo Puccini at the piano

Coloured pencil, charcoal, wash, graphite
 464 x 378 mm

© RMN-Grand-Palais (Musée d'Orsay) / Michèle Bellot



▶ **MUSÉE DU GÉNÉRAL LECLERC ET DE LA LIBÉRATION DE PARIS**
MUSÉE JEAN MOULIN

The Montparnasse of the arts and the Resistance movement,
2 April 2016 at 10:00
Lecture

Sketching the intimate: unpublished drawings by Jean Moulin and Antoinette Sasse,

Guided tour
2 April 2016 at 15:00

For a group of 15 people

Jean MOULIN
 (Béziers, 1899 – Metz, 1943)

Les Faméliques de Montparnasse,
 published on 4 January 1930

© Coll. Escoffier

▶ **PETIT PALAIS, MUSÉE DES BEAUX-ARTS DE LA VILLE DE PARIS**

George Desvallières, painting body and soul
15 March - 17 July 2016

Pass available during the Semaine du dessin

George DESVALLIÈRES
 (Paris 1861 – 1950)

Sketch for man wearing a turban, 1888

Pencil, white chalk and charcoal

© Petit Palais / Roger-Viollet



▶ **MUSÉE RODIN**

Watercolours by Rodin recently restored in view of foreign exhibitions

Auguste RODIN
 (Paris, 12 November 1840 – Meudon, 17 November 1917)

Femme en diagonale nue jusqu'à la taille

Graphite pencil and watercolour
 325 x 252 mm

Inv. D.4656





◀ **MUSÉE DE LA VIE ROMANTIQUE**
Luigi Calamatta, an engraver of his time
31 March 2016 - 26 June 2016
Presentation on Thursday 31 March 2016
 For a group of 25 people

Jean Auguste Dominique INGRES
 (Montauban, 1780 – Paris, 1867)
Portrait of Luigi Calamatta
 Graphite pencil
 307 mm x 241 mm
 © Musée de la Vie romantique / Roger-Viollet

**INSTITUT DE FRANCE
 MUSÉE JACQUEMART-ANDRÉ**
Edouard André's curiosity box

Antoine WATTEAU
 (Valenciennes, 10 October 1684 – Nogent-sur-Marne, 18 July 1721)
The Gallant Miller, also known as Rendezvous in a corner of the woods
 Two tone sanguine
 213 x 302 mm
 Chennevières mark (Lugt 2072) lower left. Chennevières frame
 Courtesy of Musée Jacquemart-André



◀ **LOUVRE MUSEUM**
À l'ombre des frondaisons d'Arcueil
Exhibition Salles Mollien
23 March - 20 June 2016

Jean Baptiste OUDRY
 (Paris, 1686 – Beauvais, 1755)
View of Arcueil park
 Blue paper, grey paper, black chalk, touches of white
 3210 x 4700 mm
 Photo (C) RMN-Grand Palais (musée du Louvre) / Thierry Le Mage

◀ **NATIONAL NATURAL HISTORY MUSEUM**

A thousand and one Orchids in the Grandes Serres of the Jardin des Plantes
11 February - 7 March 2016
Orchids on vellum
11 February - 22 May 2016
on the fence of the École de Botanique, Jardin des Plantes
Guided tour of the central library on Tuesday 29 March 2016 at 11:00
 For a group of 15 people

Nicolas ROBERT
 (Langres, 1614 – Paris, 1685)
Orchis sp. / Orchis
 Watercolour on vellum
 Collection of vellums of the Museum, portfolio 13, folio 55
 Crédit : Muséum national d'histoire naturelle, Dist. RMN / Tony Querrec



