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**SALON  
DU  
DESSIN**

FROM 22<sup>ND</sup> TO 27<sup>TH</sup> MARCH

2017

*Etude, ma vue directement  
Girodet est à terre au tableau  
Debuze - Musée de Louvre*

*Al. Jabin*

Press  
Kit





# SALON DU DESSIN

FROM 22<sup>ND</sup> TO 27<sup>TH</sup> MARCH

2017

P R E S S   K I T

# Salon du dessin

Palais Brongniart from 22<sup>nd</sup> March to 27<sup>th</sup> March 2017

P R E S S   C O N T A C T S

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# SALON DU DESSIN

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- / leading art fair
- / special exhibitions
- / charitable fundraising
- / scientific symposium
- / contemporary drawing prize
- / children's drawing contest
- / off-site events



# An eagerly anticipated *international event*

The Salon du dessin is a made-in-France success that is admired around the world. For an entire week, it brings together art lovers, collectors, novices and museum curators interested in drawings, whether Old Masters, modern or contemporary. During that week, the Salon du dessin is the epicentre of Paris's cultural scene, attracting an intellectual community delighted to share with the public its passion for knowledge and the excitement of discovery. An entrance ticket to the fair is an open sesame to a wealth of expertise for every visitor.

## A guided tour of the 26<sup>th</sup> edition

**/ Leading art fair:** Held in the Palais Brongniart, the fair has 39 exhibitors, 40 percent of them from abroad, keeping it to a manageable size. New dealers, all of them experts in works on paper, are present each year, ensuring that the show is always fresh. This year China will be represented for the first time.

**/ Charitable fundraising:** the fair will raise funds for the Musée Girodet in Montargis, France, where hundreds of works were damaged by floods last May. Girodet's preparatory drawings for his famous "Scene of the Flood" (Salon of 1806, Paris, Louvre Museum) will be on show at the fair. This painting, inspired by Michelangelo, helped Girodet outshine his master, David.

**/ Contemporary drawing prize:** this internationally recognised prize, awarded by the Daniel and Florence Guerlain Foundation for Contemporary Art during the fair, will be celebrating its 10<sup>th</sup> anniversary.

**/ Off-site events:** For this year's Semaine du dessin (Drawing Week), 20 major museums and foundations will offer the public a privileged look at their collections. The Fontainebleau Museum will participate for the first time in 2017 with a masterly exhibition on Charles Percier, an outstanding draughtsman and renowned architect who worked on major projects for the Consulate and the First Empire. In another important event during the fair, the Domaine de Chantilly will open its new graphic arts section, set in five rooms with a period decor, which have never before been open to the public. The restored rooms boast an elegant museography. The first exhibition will be "*Bellini, Michelangelo, Parmigianino: The Blossoming of the Renaissance*".

**/ Special exhibitions:** an exhibition will be held of 40 works acquired over the last 10 years by the association *Le Cabinet des Amateurs de Dessins de l'École des Beaux-Arts*. The École des Beaux-Arts in Paris, which will celebrate its bicentennial in 2017, owns one of the most important collections of drawings in France.

**/ Scientific symposium:** visitors are welcome to attend a two-day symposium, "From David to Delacroix II", at which 12 experts (under the direction of Pierre Rosenberg and Louis-Antoine Prat) will speak. The texts of these proceedings, published every year, have become a reference in the field.

**/ Children's drawing contest:** This competition is held in partnership with the magazine *Le Petit Léonard*. The drawings of the three winners in each category will be exhibited in the company of works by great masters.

## Exhibitors at the Salon du dessin 2017

Galerie Didier AARON & Cie / Paris	Galerie Vincent LECUYER / Paris
Galerie AB / Paris	MARTY DE CAMBIAIRE / Paris
AKTIS gallery / London	Galerie Hadrien de MONTFERRAND / Beijing
ARNOLDI-LIVIE / Munich	Nathalie MOTTE MASSELINK / Paris
Helene BAILLY Gallery / Paris	Galerie des MODERNES / Paris
Galerie Jean François BARONI / Paris	Martin MOELLER & Cie / Hambourg
Jean-Luc BARONI Ltd / London	Maurizio NOBILE / Bologna
Galerie de BAYSER / Paris	Mathieu NEOUZE / Paris
Galerie BERÈS / Paris	JILL NEWHOUSE Gallery / New York
Damien BOQUET Art / Paris	PANDORA Old Masters Inc. / New York
W. M. BRADY & Co / New York	Galerie de la PRÉSIDENTE / Paris
BRAME & LORENCEAU / Paris	Galerie Paul PROUTÉ / Paris
Galerie Eric COATALEM / Paris	Artur RAMON Art / Barcelona
ART CUÉLLAR NATHAN / Zurich	REGINART Collections / Geneva
Galerie Michel DESCOURS / Lyon	TALABARDON & GAUTIER / Paris
Galerie DITESHEIM & Maffei Fine Art SA / Neuchâtel	Galerie TARANTINO / Paris
Eric GILLIS Fine Art / Brussels	Galerie TERRADES / Paris
GRAESSLE - HAERB / Munich, London	Carlo VIRGILIO & C. / Rome
Galerie Karsten GREVE / Paris	Galerie ZLOTOWSKI / Paris
Galerie Antoine LAURENTIN / Paris	

## The Salon du dessin's institutional partners

The Salon du dessin federates major Île de France art institutions, giving the public the opportunity to visit their graphics collections.

Centre Pompidou	Musée des Arts décoratifs
Bibliothèque nationale de France	Musée d'Orsay
Bibliothèque Paul-Marmottan	Musée du Petit Palais
Émile Hermès private collection	Château de Fontainebleau
Beaux-Arts de Paris	Musée Girodet
Fondation Custodia	Musée du Louvre
Musée Bourdelle	Musée Eugène Delacroix
Musée Cognacq-Jay	Musée Jacquemart-André
Musée Condé, Domaine de Chantilly	Musée National Picasso-Paris
Musée de la Chasse et de la Nature	

## The Salon du dessin's experts

- M. Gérard Auguier (Old Masters paintings and drawings expert)
- Mme Elisabeth Maréchaux-Laurentin (expert in paintings, drawings and sculptures from the 19<sup>th</sup> and 20<sup>th</sup> centuries, expert at the Court of Appeal of Paris)
- M. Peter Schatborn (emeritus head of the Rijksprentenkabinet, or print room, at the Rijksmuseum in Amsterdam)
- M. Eric Schoeller (expert in modern and contemporary art)
- M. David Scrase (Former Keeper of Paintings, Drawings and Prints, Fitzwilliam Museum in Cambridge)
- M. Stephen Bann (Emeritus Professor of History of Art at the University of Bristol)



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Jacopo Palma, known as Palma il Giovane  
(1548 - 1628)  
*Circumcision of Christ*  
Pen and brown ink, brown wash heightened  
with white on blue paper  
214 x 174 mm  
Graessle - Haerb





# Spotlight

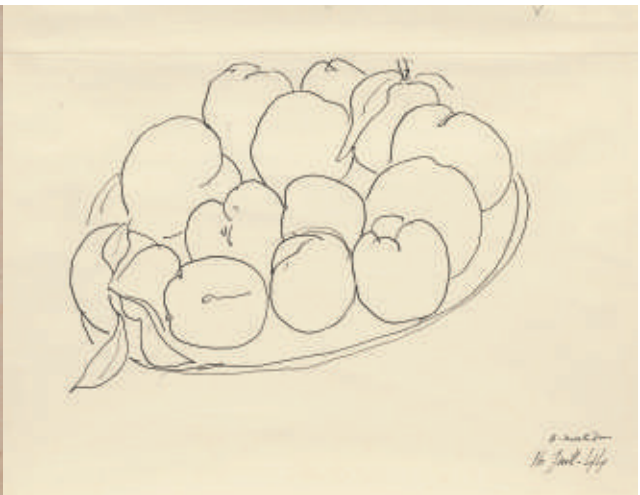
## A quick sketch

### *of the Salon du dessin*

Even curators from major museums make discoveries at the Salon du dessin and would not miss it for the world. The art of drawing requires great connoisseurship, and it has now been rediscovered by a wider public thanks to the Salon du dessin and its off-site events, which help neophytes acquire greater understanding by providing access to museum reserves. By organising visits to normally inaccessible collections and launching fundraising campaigns for the benefit of museums, the Salon du dessin has encouraged a new fraternity between dealers, curators and art lovers, one in which the joy of discovery takes precedence over rivalry.



Battista Franco (1498-1579)  
*Study of a Hand*  
Pen and brown ink  
195 x 235 mm  
Galerie de Bayser



Henri Matisse (1869 - 1954)  
*Apples*  
Pen and ink on paper, 315 x 405 mm  
Signed and dated bottom right: H. Matisse 16 Juill. 44  
Galerie Eric Coatalem

## 1.

How do you explain the current renewed interest in drawing?

*"It wasn't so long ago that drawing was forgotten, neglected, just the poor relation of painting",* says Pierre Rosenberg, member of the Académie Française and honorary director of the Musée du Louvre.

A long time ago, this art form, which only began to interest the elite as of the 18<sup>th</sup> century, managed to avoid the commercial fate that befell painting. *“Drawing corresponds to today’s sensibilities, at a time when the image is all-important”*, says Bertrand Gautier, one of the organisers of the Salon du dessin. The current taste for drawing can also be attributed to the increased attention we now pay to the artist and the fact that drawing brings us closer to the his or her intimate world.

*“The collectors of yesteryear kept drawings in boxes;  
today’s collectors hang them on the wall.”*

Hervé Aaron, one of the founders of the Salon du dessin  
and its president for 14 years.

## 2.

### Is the Salon du dessin a showcase for major art galleries?

*“This event has inspired vocations and allowed a whole new generation of gallery owners and drawing lovers to emerge”*, says Professor Hermann Mildenerger, director of the Klassik Stiftung in Weimar.

The Salon du dessin is an appealing showcase that attracts both major galleries specialised in the medium – such as Prouté, de Bayser, Baroni, Pandora and Jill Newhouse – and art-world heavyweights like Berès, Aaron, Brame & Lorenceau, and Karsten Greve. It has also encouraged the emergence of a new generation of French and foreign dealers who are experts in works on paper.

Among them are Nathalie Motte-Masselink, Emmanuel Marty de Cambiaire, Mathieu Néouze, Antoine Tarantino, Damien Boquet, Iana Kobeleva (who opened Aktis Gallery in London in 2009) and Hadrien de Montferrand (who has had a gallery in China for several years).

## 3.

### How has its unusual setup revolutionised the world of art fairs?

The Salon du dessin is the fair that galleries prefer, just after Tefaf Maastricht, according to a study conducted by The Art Newspaper last June. Its unique model creates a special atmosphere: all of the booths, limited in number to 39, are alike, and the location of each exhibitor is drawn by lot. This democratic transparency contributes to the real feeling of conviviality that characterises the Salon du dessin.



# 4.

## Does the Salon du dessin attract new collectors?

At first glance, drawing may seem to attract a rather elitist clientele, but the diversity of the offer at the Salon du dessin and the fact that the show has encouraged major museums to open up their collections has helped democratise knowledge about drawing and increase the number of collectors.

*“Drawing is a subtle, sensual art that requires close contact and complicity to be understood”,* says Bertrand Gautier. *“ Thanks to the special visits to graphic art collections held during Drawing Week, an amateur can get a close look at a Dürer or a Rodin. The event also gives the museums a chance to reach out to the public.”* Jean-Luc Baroni cites the example of new collectors who have turned away from contemporary art because they consider the prices absurd and are now specialising in a market that is more solid and less speculative.

*“This is the best fair in the world,  
It has the best-informed public, and its mission is to increase connoisseurship  
rather than offer immediate satisfaction.”*

Jean-Luc Baroni, a renowned London-based dealer  
in Old Master drawings.

# 5.

## How did drawing come to play an important role in the art market?

According to data from Artprice, sales of drawings have grown tremendously in recent years. Auction sales increased sixfold between 2005 and 2015, from \$500 million to \$3 billion, while the number of transactions doubled.

The average price for drawings over this period increased dramatically, from \$7,000 to today's \$22,000 per lot. The average price for paintings, just under \$23,000 in 2005, rose to \$45,000 in 2015. Although works on paper are generally less expensive than paintings, the difference is slowly decreasing.

# 6.

## Is there humour in drawing?

Often perceived as a medium reserved for a cultivated clientele, drawing can also be comic, satirical and biting. An example is this rare drawing by Alexandre-Gabriel Decamps, for whom monkeys were a favourite subject. *"Monkey Bakers"*, to be presented by Galerie de Bayser, had disappeared after being shown at the 1855 Universal Exhibition (it was exhibit no. 2898), where a pavilion was devoted to the artist. This large work, signed in 1844, is an example of a felicitous rediscovery.



Alexandre-Gabriel Decamps (1803-1860)

*Monkey Bakers*

Charcoal, red and white chalk, 320 x 460 mm

Signed and dated bottom left "Decamps 54"

Galerie de Bayser

# 7.

## Is drawing an affordable art form?

Drawings by important artists can be purchased for more affordable prices than paintings, and there is still room for new discoveries. *"At the Salon du dessin"*, says Bertrand Gautier, *"we have managed to retain a variety of offerings, for every level of collector, unlike the big fairs, where everyone goes to look for the same thing, forcing prices up"*. Drawing is also attracting more and more buyers because, beyond the picture itself, it often opens the door to a whole intellectual universe.

## 8.

### Which masters are in vogue? Are there trends?

*"What has changed is not people's taste but the speed at which it changes!",* says Bertrand Gautier, who notes that the analysis of images is now more subtle. *"Today we are looking for images that are visually strong, astonishing, more tragic, and rejecting images that are too saccharine",* says Damien Boquet, who specialises in the avant-gardes of the period 1910 to '50. *"The market concentrates on a few big names like Raphael, Michelangelo and Bernini, and too often forgets the artists trained by them, who were talented enough to obtain important commissions. It is up to us to study them and bring them back to the forefront",* says Antoine Tarantino, a specialist in Italian masters of the 16<sup>th</sup> and 17<sup>th</sup> centuries.

Eric Gillis, who has a proven record in the area of 19<sup>th</sup>-century art, particularly Symbolism, notes that *"since the early 2000s, we have noticed that the public is rediscovering Symbolism and becoming more interested in the mysterious and bizarre".* While beautiful old drawings are increasingly rare, the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> still offer marvellous opportunities for discovery.

Edgar Degas  
Dancer  
Charcoal heightened with white  
and green pastel  
C. 1880-85  
225 x 310 mm  
W. M Brady & Co



## 9.

### Are there any invaluable signatures?

*"A drawing by Raphael was sold for close to €37 million in London in 2012, smashing his previous record of €32.2 million in 2009, while Munch's "Scream", a pastel on cardboard, sold for €120 million in 2012!",* says Louis de Bayser, who will show a hitherto unpublished drawing by Ingres, another legendary name. *"The drawing market is still a haven for erudite collectors in a world dominated by money",* says Hervé Aaron. *"It is not, unlike contemporary art, a speculative market; one can easily buy the work of an undervalued artist for a few thousand euros."*



# 10.

Are there still masterpieces to be found?

*"I always discover artists I didn't know or surprising facets of an artist's work at the Salon",* says Lee Hendrix, curator of drawings at the J. Paul Getty Museum in Los Angeles.

Jean-Luc Baroni tirelessly seeks out – and finds – masterpieces. He will be showing one of the most surprising works at the next Salon: a drawing dating from the beginning of the 15<sup>th</sup> century by Hans Baldung Grien, a German artist who was Albrecht Dürer's most talented student.



Hans Baldung Grien  
(1484/5 – 1545 )  
*Head of an Elderly Bearded Man*  
Black chalk and stumping  
279 x 206 mm  
Jean-Luc Baroni Ltd

# New-generation drawing

The Salon du dessin makes it possible for a whole new generation of dealers from different horizons who have in-depth knowledge of art history to fully express themselves in their exhibitions. Some will be present at the Salon du dessin for the first time, among them Michel Descours (Lyon), Hadrien de Montferrand (Beijing), Maurizio Nobile (Bologna-Paris) and Danielle G. Cazeau (Reginart Collections, Geneva). Others rarely show at fairs, among them Emmanuel Marty de Cambiaire, Antoine Tarantino, Damien Boquet, Mathieu Néouze and Nathalie Motte-Masselink.

*“We want to demonstrate the influence of artists from Lyon”*

Michel Descours

Jean-Baptiste Pillement, Pierre Puvis de Chavanne, Jean-Jacques de Boissieu and Louis Janmot are all talented artists from Lyon. The Galerie Michel Descours, participating for the first time in the Salon du Dessin, will pay tribute to these great names from Lyon, whose influence extends beyond the city's borders.

Janmot, painter of *Poem of the Soul*, once a favourite of Baudelaire and Delacroix, has not yet found his rightful place in the history of 19<sup>th</sup>-century visionary art. The drawing to be presented by Michel Descours is a good example of the originality of this mystic who used an emaciated young woman with feverish eyes as a model for his *Saint Cecilia*.

Louis Janmot (Lyon, 1814 – id., 1892)  
*Study of Saint Cecilia*, 1839  
Black pencil heightened with white chalk  
180 x 215 mm  
Galerie Michel Descours





Gino Severini (1883-1966)  
*Head of Punchinello*  
Charcoal on paper, c.1922-1923  
482 x 417 mm  
Galerie Damien Boquet

While Picasso popularised the figure of the harlequin, his *alter ego*, Gino Severini preferred Punchinello, a more melancholy figure. In this drawing, a very thorough study for the main figure of *The Two Punchinellos*, now in the Gemeentemuseum in The Hague, the black mask is an expression of the mystery and fantasy that the Surrealists would take even further.

*“We take a modern approach to drawing.”*

Damien Boquet

Damien and Manuela Boquet, modern art dealers who are participating in the Salon du Dessin for the third time, like to build a story around the pieces they select. The theme of their exhibition for the fair’s 26<sup>th</sup> edition will be the mask and its double. *“Drawing, which is closely linked to literature and poetry, deserves to have a story. We love the avant-gardes in general and want to show the public a radical, disruptive, modern approach. While Old Master drawings are associated with beauty and tragedy, modern drawing is the expression of a moment, an accident, an event.”*



Zao Wou-Ki (1920-2013)

*Untitled*, 2000

Ink on paper

750 x 940 mm

Aktis Gallery



*“This is the hub for drawing enthusiasts from all over the world.”*

Iana Kobeleva

Of Russian origin, Iana Kobeleva has a real passion for French culture. She opened the Aktis gallery in London’s Mayfair in 2009 and specialises in post-war lyrical abstraction. For a number of years, she has been representing the work of Zao Wou-Ki, an artist who was at ease with works on paper, using ink to create a fusion between traditional Chinese landscape painting and Western abstraction.

*“I wanted to show contemporary Chinese works at the most serious art fair devoted to drawing.”*

Hadrien de Montferrand



Chen Han, (born 1973)  
*Night Glimmer*, 2016  
Watercolour on paper  
240 x 330 mm  
Hadrien de Montferrand Gallery

Hadrien de Montferrand was the first to open a gallery specialising in drawing in China. “Only a few exhibitions had shown contemporary drawing before I opened my space in 2009. Now the auction houses and galleries are praising it”, he says. He opened a second gallery in Hangzhou in 2013. At the Salon du dessin, he will exhibit works by Chen Han, a realist painter who has developed a very specific style inspired by black-and-white movies, and by Mao Yan, considered one of the greatest contemporary Chinese portraitists.

*“My choices are dictated by emotion.”*

Nathalie Motte-Masselink



“Emotion” is a key word for Nathalie Motte-Masselink, who opened a gallery specialising in Old Master drawings on Rue Jacob in Paris six years ago. This admirably drawn seduction scene by Alexandre-Evariste Fragonard is remarkable for the luminosity that makes the fabric look so sumptuous and diaphanous.

Alexandre-Evariste Fragonard (1780-1850)  
*Scene from The Marriage of Figaro*  
Pen and brown ink, brown wash, white gouache highlights on black pencil lines  
219 x 178 mm  
Nathalie Motte-Masselink



## Rediscovery

In 1842, Louis-Philippe commissioned Ingres to make stained-glass windows for the Saint-Ferdinand Chapel, located in the Paris suburb of Neuilly, near Porte Maillot, in memory of his eldest son, Prince Ferdinand-Philippe d'Orléans, who had died in an accident. The artist paid special attention to this commission, making one or more nude studies for each of the 12 saints. This *"study of a standing man with clenched fists"* is a genuine rediscovery on the part of the Galerie de Bayser, since the work was initially attributed to a 15<sup>th</sup> century German school!



*Body  
and soul*

Jean Auguste Dominique Ingres  
*Saint Francis of Assisi*  
Black pencil on beige paper  
325 x147 mm  
Galerie de Bayser





Jean-Antoine Watteau (1684-1721)  
*Three-quarter Bust of Young Man with  
Head Bent towards the Right*  
Three pencils with very brown red chalk  
187 x 124 mm  
Art Cuéllar Nathan



The taste for art is inscribed in the Cuéllars' genes. Arturo Cuéllar, who is also a great composer, and his wife Corinne are determined to perpetuate the family tradition of the Nathans, who have been dealing in drawings and paintings in Switzerland for five generations. They have transmitted the virus to their eldest son, Salomon, who works with them. For the 26<sup>th</sup> edition of the Salon du dessin, they will present a drawing by Watteau and one by Tiepolo, certain that these masters will always appeal to collectors.

G.B. Tiepolo (1696-1770)  
*Head of a Young Man*  
Red chalk heightened with white chalk  
on blue paper with watermark  
227 x 192 mm  
Art Cuéllar Nathan

This rare late-16<sup>th</sup>-century Italian drawing, to be shown by Emmanuel Marty de Cambiaire, is technically perfect and beautifully preserved, and has never before been seen on the market. The reputation of Cavaliere d'Arpino – one of the greatest Roman Mannerists and the official painter of the popes, from Gregory XIII to Clement VIII – was such that he was called to France around 1600.



Giuseppe Cesari,  
known as Cavaliere d'Arpino, (1568-1640)  
*Academy of Man*  
Black chalk, red chalk, 402 x 272 mm  
Galerie Marty de Cambiaire

Girolamo Francesco Maria Mazzola  
known as Parmigianino (1503-1540)  
*Profile of a Young Man Wearing  
a Grotesque Mask*  
Pen and brown ink, brown wash  
110 x 72 mm  
Jean-Luc Baroni Ltd



This picture of a man whose eye can be seen through the grotesque mask he wears may be small, but what power it has! Knowing that Parmigianino was a complex, tortured character who died at the age of 39 and was interested in witchcraft gives added force to this portrait presented by Jean-Luc Baroni Ltd. A similar drawing belongs to the Louvre.



# Horses

The Louvre and the Morgan Library in New York are both clients of Artur Ramon Art of Barcelona, which has made important discoveries in recent years in Spanish, Italian and French drawings, including works by Simon Vouet, Philippe de Champaigne and Quentin Varin. This drawing by Federico Zuccaro, the most famous painter in Europe after the death of Titian in 1576, comes from an important 19<sup>th</sup>-century Spanish collection and will be published in James Mundy's catalogue raisonné of the artist's work.

Théodore Géricault was mad about horses from an early age. Whether part of the Napoleonic legend or struggling workhorses, the animals were an inexhaustible source of inspiration for the artist. During his stay in London in 1820-21, where he successfully exhibited *The Raft of the Medusa*, he made many studies of plough and draft horses like those in this work to be presented by Arnoldi-Livie.



Federico Zuccaro, (1541-1609)

*Horse Rider*

Black and red chalk

190 x 144 mm, Preparatory study

for a fresco in the Church

of Santa Caterina dei Funari,

Rome, 1571-1571

Artur Ramon Art

Théodore Géricault (1791-1824)

*Farm Horses*

Pen and brown ink, grey wash

200 x 272mm

Arnoldi-Livie





The Bolognese gallery Maurizio Nobile is participating for the first time in the Salon du dessin. Founded in 1987, the gallery has made many rediscoveries. In 2016, it published for the first time 79 drawings from the collection of the Florentine Pandolfini family, 58 of which were executed by the sculptor and architect Giovanni Battista Foggini. This drawing is probably the most evocative in the album because of its theme: the allegory of a sculptor's studio, combining a simple allegory of sculpture with a realistic representation of an atelier.

Giovanni Battista Foggini (1652-1725)  
*The Sculptor's Atelier, an Allegorical Scene*  
Black chalk, pen and brown ink  
on white paper, 116 x 171 mm  
Maurizio Nobile



*Allegories*





Thierry Bellangé (1596 - 1638),  
*Cupid Practicing Archery*  
 Black and red chalk, watercolour, gouache  
 and gold highlights.  
 Signed on lower left  
 Galerie Antoine Tarantino

Thierry Bellangé, a 17<sup>th</sup>-century French court artist, is famous for his many portraits of personalities on vellum. In this drawing being presented by the Tarantino gallery, the refined, elitist spirit of the artist can be clearly seen.

With its animated, swirling lines; effervescent effects; and dynamic composition, this drawing by Gabriel-François Doyen has a character that might be termed pre-Romantic. Being presented by Didier Aaron et Cie, it is typical of the artist's style after his return from Italy in 1756, revealing in particular the influence of Guercino. Its subject remains enigmatic: it is traditionally considered to represent a bishop destroying pagan idols but has no connection to a specific scene in the history of the saints.



Gabriel-François Doyen (1726-1806),  
*A Bishop Destroying Idols*  
 Pen and brown ink, brown wash, 219 x 160 mm  
 Galerie Didier Aaron et Cie

Giuseppe Cesari, known as Cavaliere d'Arpino (1568-1640)  
*Standing Putto Holding a Tablet, Head Turned to the Right*  
 Black chalk and traces of red chalk, 220 x 151mm  
 Graessle – Haerb



Dating from the late 16<sup>th</sup> or the beginning of the 17<sup>th</sup> century, this putto was drawn by Cavaliere d'Arpino, a leader on the Roman artistic scene for half a century. Chosen by Martin Graessle, it reminds us of the artist's great admiration for Raphael.



This drawing by Francesco Panini, trained in the school of his father, the renowned Gianpaolo Panini, takes us on a marvellous stroll through Rome. Like his father, he had a predilection for prestigious Roman sites and monuments. He found his own style by meticulously drawing numerous large watercolours, using a light brushstroke and a sober, elegant colour range.

Francesco Panini (1738-1800)  
*The Farnese Gardens on the Palatine Hill*  
Pencil, pen and ink, watercolour  
heightened with gouache on paper  
447x734mm  
Didier Aaron & Cie



*Landscapes*





Jean-Jacques de Boissieu (1736-1810)  
*Animated Landscape*  
Pen and ink, grey wash,  
signed and dated 1783  
145 x 225 mm  
Galerie Paul Prouté

This drawing demonstrates an impressive concern with realism characteristic of the style of Jean-Jacques de Boissieu, whose fame in France and Europe during his lifetime was such that he was known as the French Rembrandt. He is also considered one of the founders of the Lyon School of painting, often shown by Galerie Prouté.

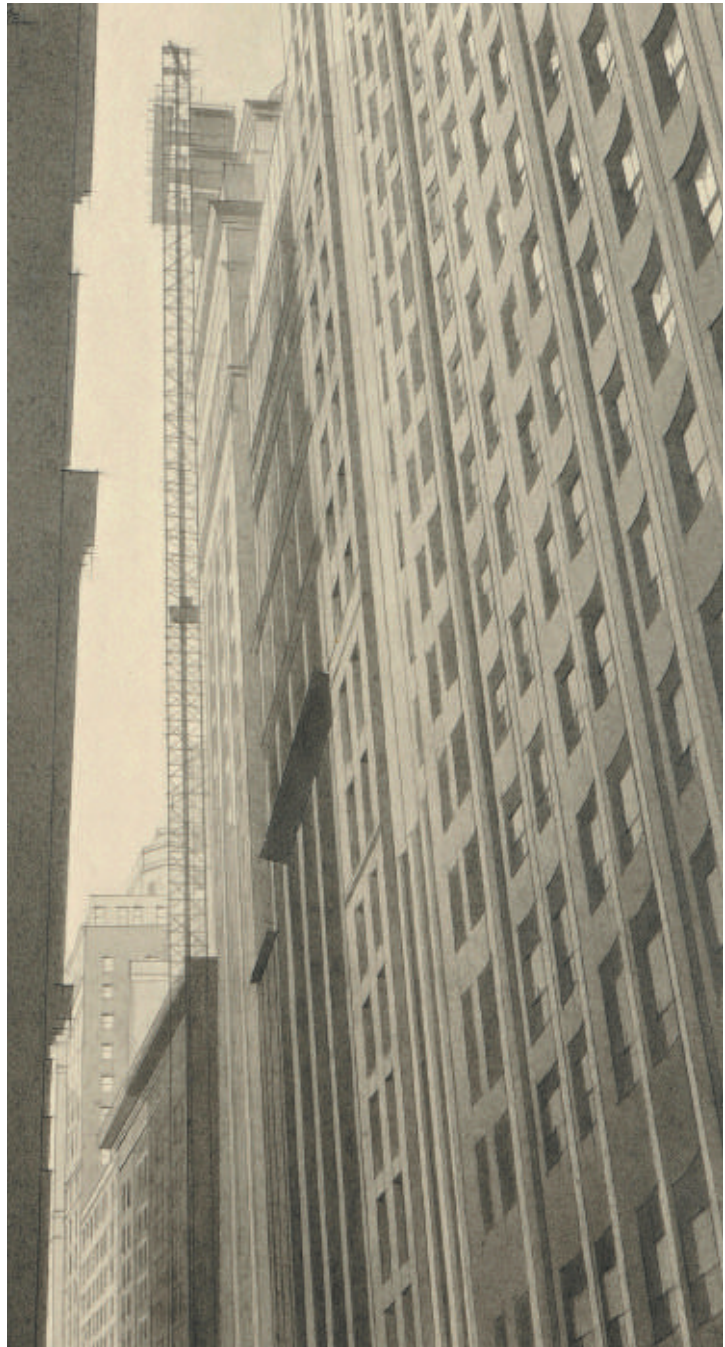
Zoran Music (1909-2005)  
*City*, 1989  
Pencil, 500 x 400 mm  
Ditesheim & Maffei fine Art SA

François Ditesheim knew Zoran Music personally, collaborating with him as of 1981 and holding major exhibitions of his work. The Swiss gallery will devote much of its booth at the Salon du dessin to the artist, showing works directly from his studio.





Bernard Boutet de Monvel (1881-1949)  
*View of New York circa 1930*  
1931, Pencil  
450 x 265 mm  
Galerie Terrades



## *Cityscapes*

Bernard Boutet de Monvel made not only elegant portraits of socialites, but also portraits of New York City itself. He was interested in aesthetic shock, silhouettes, lines and masses, and edited out ornaments and unnecessary details. Only about 20 paintings and a handful of drawings were made on this subject in 1931, and these works have completely disappeared from the market since the 1960s and '70s. This drawing, to be shown by Galerie Terrades, is as rare as it is powerful.



CECI EST UN DUCHAMP !

Exhibited by H el ene Bailly, this is one of the last known figurative works by Marcel Duchamp, the inventor of the ready-made. In the same year, Duchamp painted his avant-garde "Nude Descending a Staircase No. 2", in which anatomy disappears in favour of movement, broken down into 20 or so juxtaposed sequences. He then abandoned painting and figuration, challenging the very notion of the work of art at the age of 24.



# *Feminine Grace*

Marcel Duchamp (1887-1968)

*Young Woman Wearing*

*a Corset with a Blue Ribbon, 1912*

Indian ink, pencil and gouache on paper

295 x 205 mm

Helene Bailly Gallery

Marcel Duchamp  
1912





Pablo Picasso (1881-1973)  
*Woman with Flowers*, 1971  
 Pen and red pencil on paper  
 365 x 315 mm  
**Reginart Collections**

Drawing was always an integral part of the life of Pablo Picasso. "At the age of 12, I was already drawing like Raphael", he said, not to boast, but to explain that he was already following the model of the great masters. Picasso drew constantly throughout his life, on any available surface. This drawing will be exhibited by Reginart Collections, the gallery opened by Danielle G. Cazeau in Geneva in 2009, present at the Salon du dessin for the first time. It will hang beside drawings by such great masters of the 20<sup>th</sup> century as Modigliani and Miró.

Ernst Ludwig Kirchner (1880-1938)  
*Dog Walker*, 1911  
 Graphite  
 205 x 163mm  
**Arnoldi Livie**



The gallery Arnoldi-Livie of Munich will present a work by Ernst Ludwig Kirchner, an important figure of German Expressionism. Kirchner was determined to show the intensity of things, turning the notions of beautiful and ugly upside-down. This drawing was made during his stay in Berlin, during which he realised many street scenes, in this case depicting a woman walking a dog.



Franz Skarbina (1849-1910)  
*Young Woman in Berlin  
 Wearing a Plaid Dress*, 1885  
 Pencil on paper, 343 x 252 mm  
**Martin Moeller & Cie**

For the first time in 30 years, a book will be published about Franz Skarbina, the famed Berlin artist whose work shows the influence of Adolph von Menzel and the French Impressionists. This impressive document was put together by the German gallery Martin Moeller & Cie, which will show a series of drawings by Skarbina, who was close to the avant-gardes and was a friend of Max Liebermann and a supporter of Edvard Munch during the scandal over his 1892 exhibition. Skarbina's scenes of life in Paris, painted during his trips to the city between 1882 and '86, are wildly charming.



Salvador Dalí (1904 - 1989)  
*Madonna with Child*, 1958  
Gouache, watercolour, Indian ink, sepia,  
ballpoint pen, 143 x 115 mm  
Galerie des Modernes

## *Fantasy and Mysticism*

A real tribute by Dalí to Raphael and Renaissance painters, this drawing from the Galerie des Modernes is a good illustration of the spirit of the Salon du dessin, establishing in this way the link between old and modern works. In 1958 Dalí was in the midst of his nuclear mysticism period, developing among other things a theory connecting the logarithmic spiral, the Virgin Mary and nuclear theory. This modern miniature was selected for the famous Dalí exhibition at the Centre Pompidou and the Musée Reina Sofia, as well as for the "Salvador Dalí and Science" exhibition at the Musée d'Art Moderne de Céret in 2017.



Félicien Rops (1833-1898)  
*The true mirror of Witchcraft*  
 Watercolor and crayon on paper  
 1883  
 34 x 24 cm  
 Agnès Aittourès - Galerie AB



This original work of Félicien Rops presents every subject dear to the artist, such as women, eroticism, impudence, devil and death. Shown by Agnès Aittourès – Galerie AB, this artwork has been exposed in 2007 by the Félicien Rops Museum in Namur and has been reproduced in the front page of the exhibition catalogue.



Nicola Consoni (Ceprano 1814 - Roma 1884)  
*The Pierides or Minerva listens to Polymnia tell of the daughters of Pieros, who competed for the Laurel in a contest of song and were transformed into Magpies*  
 Watercolour on paper, 565 x 775 mm,  
 signed and dated bottom right: Nicola Consoni 1842.  
 Carlo Virgilio



Alexandre-Marie Colin's studio was frequented by the greatest artists of the time: Eugène Delacroix (a friend of Colin's), Victor Hugo, Théodore Chassériau, and Alexandre Dumas. A history painter, he received numerous commissions and excelled in portraiture, as is demonstrated by the brushed background and gentle blotting used to mark the face in this drawing presented by Jean François Baroni.

Alexandre-Marie Colin (1798 - 1875)

*Portrait of a Member  
of the Decazes Family*

Pencil, charcoal and stumping

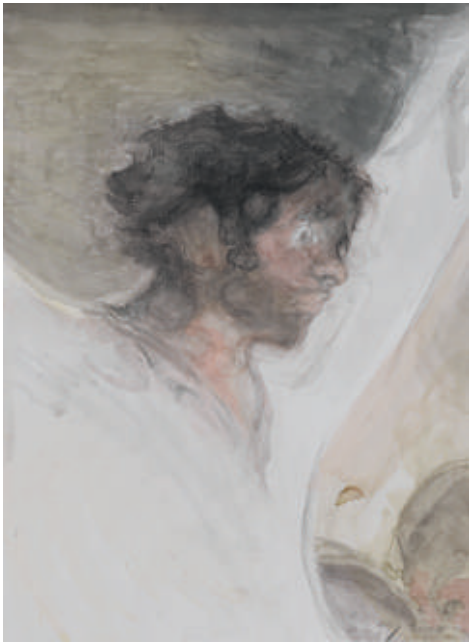
380 x 325 mm

Galerie Jean François Baroni



*The Art  
of Portraiture*





Mao Yan (born 1968)  
*Goya Impression*, 2010  
 Watercolour on fine-grain 300g paper  
 610 x 460 mm  
 Hadrien de Montferrand Gallery

Exhibited by Hadrien de Montferrand, Mao Yan, representative of Chinese neo-realism, is considered one of the greatest contemporary Chinese portraitists. His signature style is recognisable by the shades of grey covering the canvas. Inspired by the grand masters, as is apparent from this allusion to Francesco Goya's painting, Mao Yan will be hosted by the Musée Delacroix in Paris in 2017.



Carlos Schwabe (1866 - 1926)  
*Portrait of Maria Schwabe, daughter of the artist, aged 7*  
 Pastel on paper  
 507x432 mm  
 Mathieu Néouze



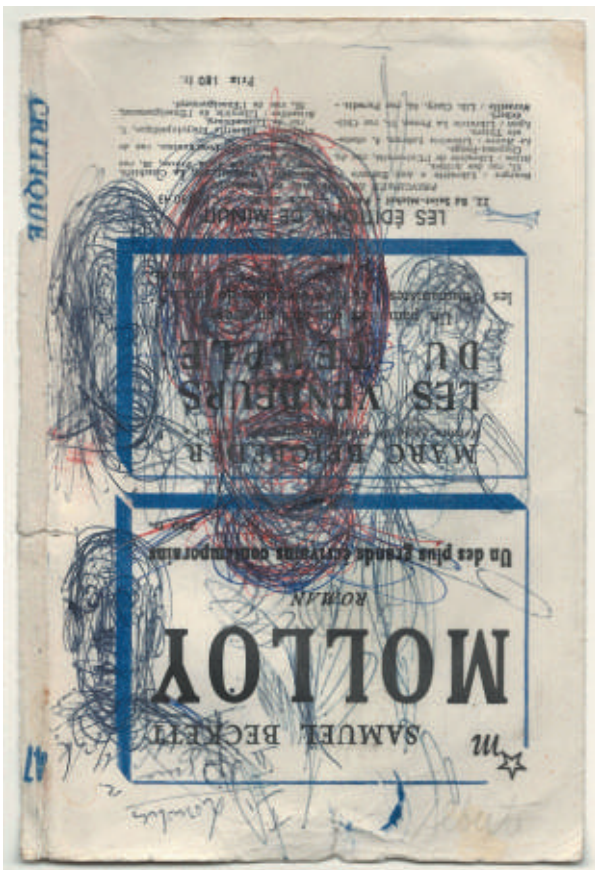
Charles Angrand (1854 - 1926)  
*Child Reading*  
 Conté crayon on paper, c. 1896-98  
 316 x 239 mm  
 Eric Gillis Fine Art

*"His drawings are masterpieces. It is impossible to imagine a more beautiful arrangement of black and white, and everyone passes by without suspecting that these are incomparable marvels"*, wrote Paul Signac at the time of the 1899 exhibition of Charles Angrand drawings at the Durand-Ruel gallery, which featured this one. Eric Gillis, who settled in Brussels just a few years ago, has a notable institutional career behind him. With a particular taste for Symbolism, the Pont-Aven School and Romanticism, he likes strong, singular works by artists who are sometimes little known on the market.

The perfection of his drawing style situates Carlos Schwabe as a precursor of Art Nouveau and a remarkable figure in Symbolism. He pursued a perpetual quest for the outlandish, and the surprising rediscovery of this drawing amid the artist's corpus sheds light on the link between his Symbolist practice and the intimacy of his family life. This is one of Mathieu Néouze's favourite artists.

For his third time at the Salon du dessin, Vincent Lécuyer will evoke Parisian life around 1900 by presenting an exclusive selection of charcoal drawings that have not been exhibited since they featured in the different salons of the time. Before becoming the famous photographer we know, immortalising Greta Garbo and Marlène Dietrich, Edward Steichen was an inspired creator and graphic artist. A year after having photographed Lenbach, a major portraitist of high society in late-19<sup>th</sup>-century Germany, he executed this portrait; in both images we find that same unique, powerful gaze beneath knitted brows.

Edward Steichen (1879 - 1973)  
 Portrait of Painter Franz von Lenbach, 1902  
 Charcoal drawing, 310 x 265 mm  
 Vincent Lécuyer



Alberto Giacometti  
 Molloy, c. 1951  
 Pencil and ink on printed paper  
 229 x 152 mm  
 Jill Newhouse

The New York-based Jill Newhouse Gallery, specialising for more than 30 years in works on paper, with a predilection for 19<sup>th</sup>-century French drawings (the gallery is currently compiling the comprehensive annotated catalogue of Corot drawings), will present a Giacometti work that recalls the artist's long friendship with Samuel Beckett.

Giacometti captures human anatomy the moment inspiration strikes, on newspapers, or here on the back of an issue of the literary review Critique, drawing faces round the title of Beckett's novel. Molloy was published in 1951, without the Giacometti illustration initially intended for the front cover.



Bertrand Gautier and Bertrand Talabardon are recognised experts on 19<sup>th</sup>-century France. Their interest in this period is not exclusive, however, and some striking discoveries, notably of paintings by Caspar David Friedrich and Rembrandt, have established the reputation of their "eye".

This year they will present a work by Gustave Moreau representing the poet and his muse, applying the subtlety and refinement inspired by Persian miniatures to a theme dear to the artist, that of poetic inspiration. This is an opportunity to note the growing interest of the general public, collectors and institutions for Symbolism, of which Gustave Moreau was one of the greatest exponents.

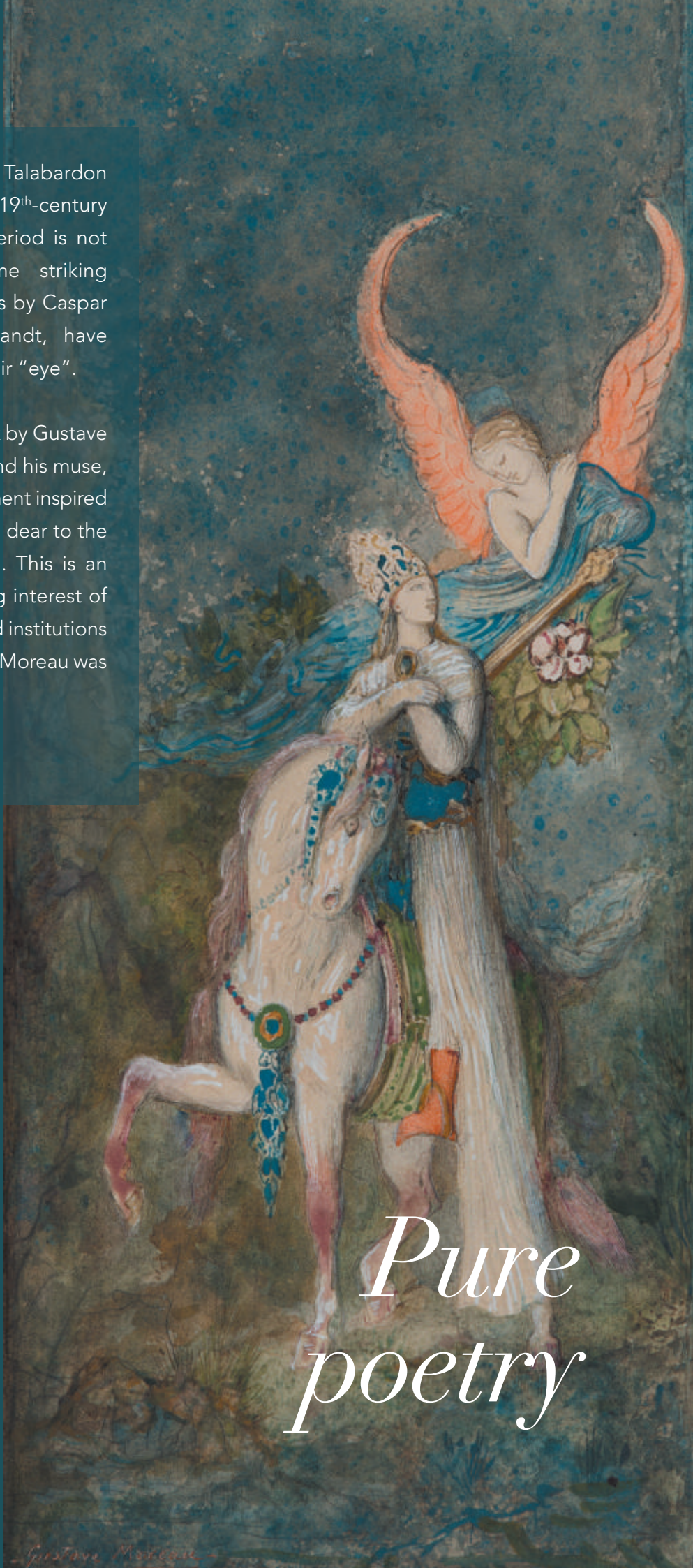
Gustave Moreau (1826-1898)

*The Persian Poet*, c. 1886

Pencil, watercolour and gouache on paper

365 x 164 mm

Talabardon & Gautier



*Pure  
poetry*





The famous New York gallery Pandora will exhibit works by Giacomo Balla, one of the founders of the Italian Futurist movement, and Alberto Martini, considered a precursor of Surrealism in Italy. Alberto Martini was only 21 when he exhibited for the first time in the Venice Biennale with the cycle of drawings entitled *La Corte dei Marcoli (Cours des Miracles/Den of Thieves)*, inspired by Victor Hugo's *The Hunchback of Notre Dame*. A large part of his career was dedicated to the illustration of famous literary works, a field in which he inaugurated a period of great creative intensity.

Alberto Martini (1876-1954)  
*Chimera*, 1920  
Indian ink, 315 x 235 mm  
Pandora Old Masters Inc



Oswaldo Licini (1894-1958)  
*Rebel Angel*  
Pencil on paper, 178 x 269 mm  
Galerie Karsten Greve

Oswaldo Licini's first abstract paintings were influenced by Kandinsky and Paul Klee. He then joined the Abstraction-Création group in Paris, where in 1935 he met Kandinsky, Magnelli and Herbin, while also belonging in Italy to the group of abstract painters gathered in 1934-35 at the Galleria Il Milione in Milan, who included Fontana, Melotti, Soldati, Veronesi and Regianni. His work was exhibited in the Venice Biennales of 1948 and 1950, and in numerous galleries in Italy in the 1950s. The Karsten Greve gallery is bringing him back to the fore in this 26<sup>th</sup> Salon du dessin.





## Monumental Commission

In 1938, at the invitation of Othon Friesz, Robert and Sonia Delaunay produced with Albert Gleizes and Jacques Villon a series of monumental paintings for the sculpture gallery of the 15th Salon des Tuileries in Paris, one of the best-known events held in the French capital at the time. This gouache by Sonia Delaunay presented by Brame & Lorenceau is a study carried out in preparation for this magisterial commission, currently owned by the City of Paris Museum of Modern Art.

Sonia Delaunay (1885 - 1979)  
*Coloured Rhythm* (project for a large panel  
exhibited in the Tuileries 1938-39)  
Gouache and pencil on paper  
390 x 465 mm  
Brame & Lorenceau

*Abstraction*





In 1948 Nicolas de Staël produced a series of drawings and a canvas as a tribute to Piranesi's Carceri series depicting imaginary prisons, which de Staël had discovered on his first trip to Rome in 1938. The drawing from Galerie Berès is from this series representing compositions in equilibrium, sorts of houses of cards, or fiddle-stick constructions, standing as if by a miracle.

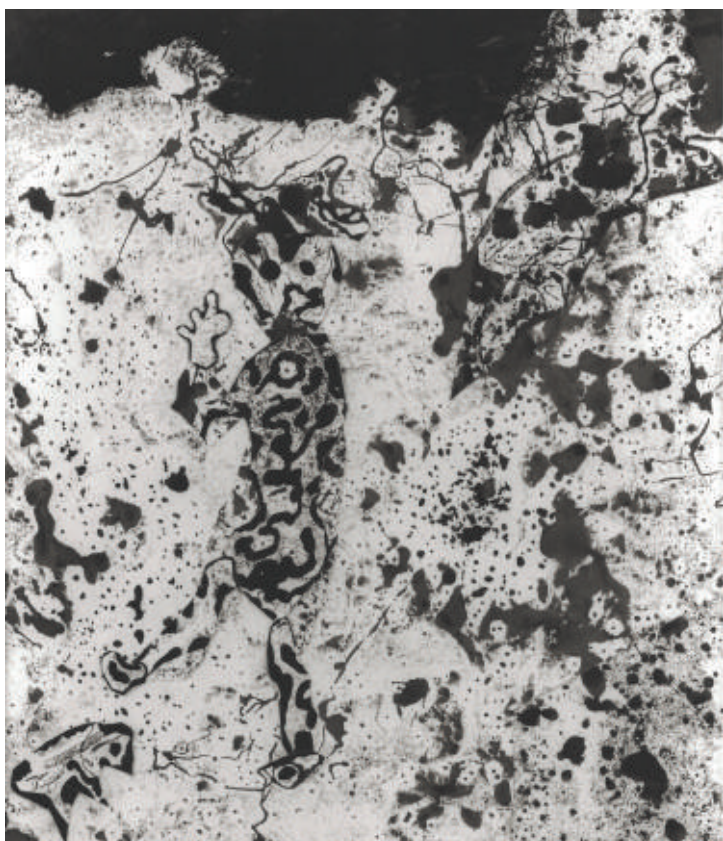
Nicolas de Staël (1914 - 1955)  
*Composition*, 1948  
 Pen, brush  
 and Indian ink on paper  
 285 x 380 mm  
 Galerie Berès



Jean Hélion (1904 - 1987)  
*Abstract Composition*, 1935  
 Ink, watercolour and wash on paper, 270 x 375 mm.  
 Galerie de La Présidence

The decade preceding the Second World War was vital for the implantation of abstraction, which would give birth after 1945 to the second generation of abstraction with its diverse orientations. The role played by Jean Hélion was well known and his relations numerous: Léger, Calder, Michel Seuphor, Giacometti, Ozenfant, Max Ernst, Marcel Duchamp, Miró. This drawing, presented by Galerie de la Présidence, belongs to the period of geometric abstraction Hélion would distance himself from after 1939.





Jean Dubuffet (1901 - 1985)

*Lost Mask*, c. 1954

Assemblage of prints: collage and Indian ink on paper

47 x 38 cm

Dedicated, signed and dated in the lower centre:

"à Georges Limbour / J. Dubuffet / 54"

Galerie Zlotowski

From 1974 Dubuffet returned to painting and drawing while continuing work on series. This drawing in stark black felt-tip pen, presented by Galerie Antoine Laurentin, is part of the Situations series, presenting two characters in discussion, simplified in the extreme, like a child's drawing, isolated in a rectangular form symbolising what the artist referred to as a place of memory.

Jean Dubuffet (1901 - 1985)

*Situation CXXIII*, 1979

Black felt tip on paper

350 x 255 mm

Galerie Antoine Laurentin



The Galerie Zlotowski will present a very beautiful work from the poetic, dreamy series of print *Assemblages* Jean Dubuffet produced between 1953 and 1960. Out of sheets of paper freely stained with ink, Dubuffet used scissors to cut out irregular "corpuscles", which he then assembled and stuck on an ink-washed background. From this sticking together of heterogeneous elements that engenders a continuous fabric we can see the emergence of what a decade later was to become the Hourloupe method.

# Special exhibitions at the Salon du dessin

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

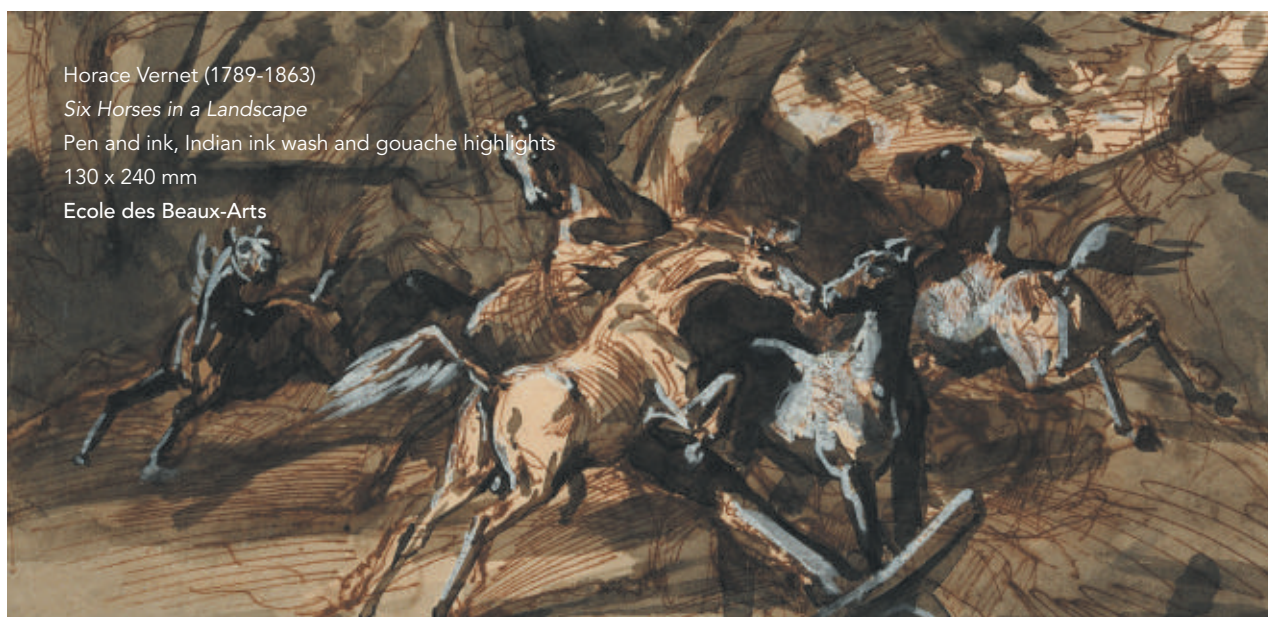
## A passion shared

Ten years of acquisitions by the Association

*Le Cabinet des amateurs de dessins de l'École des Beaux-Arts*

"A passion shared" is the theme of the exhibition curated by Emmanuelle Brugerolles for the 26<sup>th</sup> Salon du dessin, a selection of approximately 40 works selected from one of the greatest drawing collections in France. A collection the integrity of which is fundamental since it reflects the tastes of its donors, but also of the teaching over the centuries at the École, allowing a veritable deciphering of the history of art. The Cabinet des Amateurs de Dessins de l'École des Beaux-Arts was founded in 2006 by collector Jean Bonna with a dual motivation: to acquire works of art and to serve a pedagogical purpose. The association aims to fill certain gaps in the collection while respecting its specificity. Facing a demanding market and with modest means, it has managed over 10 years to acquire a hundred or so drawings from the Italian, Spanish, Scandinavian and French schools, spanning the 16<sup>th</sup> and 20<sup>th</sup> centuries. To name but a few, it includes important works by **Elisabetta Sirani, Jacques Stella, Giovan Battista Gaulli, Hubert Robert, Jean-Baptiste Greuze, Eugène Delacroix, Jean-François Millet, Théodore Chassériau, Théodore Rousseau, James Pradier et Giuseppe Penone.**

A book has been published to mark the 10<sup>th</sup> anniversary of its collection: *The Sharing of a Passion for Drawing* presents all the drawings acquired by the Association pour l'École des Beaux-Arts de Paris.



Horace Vernet (1789-1863)  
*Six Horses in a Landscape*  
Pen and ink, Indian ink wash and gouache highlights  
130 x 240 mm  
Ecole des Beaux-Arts





Jean-Baptiste Greuze (1725-1806)  
*Head of a Startled Boy*  
 Red chalk on beige paper pasted on cardboard  
 421 x 318 mm  
 Ecole des Beaux-Arts

Jean-François Millet  
*Peasant Plucking a Goose*  
 Black pencil on paper  
 lightly tinted blue-grey  
 300 x 223 mm  
 Ecole des Beaux-Arts



Eugène Delacroix (1798 - 1863)  
*Saint Paul on Road to Damascus*  
 Pencil, black chalk and watercolour  
 253 x 392 mm  
 Ecole des Beaux-Arts



Hubert Robert (1733 - 1808)  
*View of Tempietto de San Pietro in Montorio*  
 Pen and brown ink, brown wash and  
 watercolour on a red chalk proof  
 338 x 444 mm  
 Ecole des Beaux-Arts

# Special exhibitions at the Salon du dessin

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

## Musée Girodet flooded

Over 1,200 works on paper in the Musée Girodet in Montargis were immersed in water for three days during the floods of May 31<sup>st</sup> 2016. The Salon du dessin has decided to launch a fundraising campaign to finance the restoration of the works, the cost of which has been estimated at several million euros.

At the Salon du dessin, the Musée Girodet will be showing most of the preparatory studies Girodet produced for his famous *Scene of the Flood* (1806 Salon, Paris, Louvre Museum), a Michelangelo-like painting, which allowed its author to gain pre-eminence over his master David at the 1810 ten-yearly awards. The exhibition of Girodet's drawings on this fitting, iconographic theme will be accompanied by a presentation of the devastation in words and pictures.



Anne-Louis Girodet-Trioson (1767 - 1824)  
*Study for Scene of the Flood, Mother and Child*  
Pencil, black chalk, charcoal on paper  
597 x 444 mm  
Montargis, Musée Girodet



# 12<sup>th</sup> Salon du dessin International Symposium

Palais Brongniart / Petit auditorium

## From David to Delacroix (II)

*Under the presidency of Pierre Rosenberg,  
honorary president of the Musée du Louvre,  
and Louis-Antoine Prat, project manager for the Louvre.*



Every year for the last 11 years, the Salon du Dessin has been offering its visitors a scientific symposium bringing together the best specialists in the discipline. The records of the fascinating proceedings, published annually, are a point of reference. The 12 speakers, under the presidency of Pierre Rosenberg and Louis-Antoine Prat, will discuss the second part of the theme *From David to Delacroix, from Painting to Drawing*.

### Wednesday March 22<sup>nd</sup>:

**Nicole Willk-Brocard (Paris):**  
Noël Hallé, F-G Ménageot, J.-A. Renard  
et J.-B. Restout

**Pierre Rosenberg (Paris):**  
Drawings by David

**Yuriko Jackall (Landover, Maryland):**  
Expressive Greuze:  
A Consideration of His Drawn Heads.

**Marie Yvonneau-Fournier (Paris):**  
Jacques-Philippe Caresme (1734-1796):  
A Licentious Draughtsman?

**Dr. Andreas Stolzenburg (Hamburg):**  
Painting in Rome: François-Marius Granet  
and Franz Ludwig Catel

**Jan Gorm Madsen (Frederiksberg):**  
Drawings by the Danish Artist C.W. Eckersberg  
from his Parisian sojourn 1810-1813

### Thursday March 23<sup>rd</sup>:

**Florence Viguier-Dutheil (Montauban):**  
The Drawings of Ingres: A World Apart

**Rosalba Dinoia (Rome):**  
The Enigmatic Stratonice: A Previously Unseen Gift  
from Calamatta to Ingres

**Dominique de Font-Réaulx (Paris):**  
Coloured Spots and Poetic Notes:  
Eugène Delacroix, Draughtsman and Writer

**Françoise Heilbrun (Paris):**  
Paul-Arthur Cheramy (1840-1912)  
and Etienne Moreau-Nélaton (1859-1927):  
One Delacroix Collector Might Conceal Another

**Bénédicte Savoy and David Blankenstein (Berlin):**  
Paris-Berlin 1800:  
Frédéric Christophe d'Houdetot's Album.

**Guillaume Kazerouni (Rennes)**  
Léon Cogniet's Hitherto Unseen Copybook at the  
Musée des Beaux-Arts de Rennes



## The 10<sup>th</sup> Daniel and Florence Guerlain Foundation Prize for Contemporary Drawing

The winner of this internationally renowned prize will be announced on March 23<sup>rd</sup> 2017 at the Salon du dessin, which will host an exhibition of the three nominated artists:

**Charles AVERY**, born in 1973 in Oban, Scotland, United Kingdom

**Ciprian MURESAN**, born in 1977 in Dej, Romania

**Didier TRENET**, born in 1965 in Beaune, France

Daniel and Florence Guerlain have the largest private collection of contemporary drawings in France, bringing together works of over 200 artists of 30 or so nationalities.

In 2006 they created the Prize for Contemporary Drawing, rewarding artists for whom drawing on paper is a significant part of their overall work. The winner is selected by a jury of collectors that changes each year. The prize's endowment is €25,000, with €15,000 for the winner and €5,000 for each of the other artists. A work by the winner is donated by the Foundation to a French institution.

The 10<sup>th</sup> anniversary of the Prize will be marked by a special exhibition at the Pompidou Centre, from June 14<sup>th</sup> to September 11<sup>th</sup> 2017, of the 30 artists who have been honoured by the prize since its creation.



Charles Avery  
*Untitled (Couple in Cafe), 2015*  
Pencil, ink, gouache on paper  
83,8 cm x 57,1 cm  
Courtesy de l'artiste



Ciprian Muresan  
*Masaccio, 2011*  
Pencil on paper  
21 x 15 cm  
Courtesy Galeries Plan B, Berlin  
et David Nolan, New York



Didier Trenet  
*A Thousand Lives on Love, 2015*  
Pencil, charcoal, red chalk, walnut stain,  
watercolour on paper.  
175 x 114 cm  
Courtesy Galerie Papillon, Paris

Press contact: Agence ACC/Caroline Crabbe/33 (0)6 10 19 36 31/crabbecaroline@orange.fr





## Highlights of Drawing Week

The Salon du dessin is the epicentre of all cultural events connected to the graphic arts, including the inauguration of **the graphic arts department in Chantilly** and the opening of major exhibitions, with Charles Percier in **Fontainebleau**, the **Horvitz Collection at the Petit Palais** and *Dessiner le Quotidien* at the **Musée du Louvre**. Furthermore, the salon offers the public an exceptional off-site itinerary, with 17 museums and foundations in the greater Paris area opening their collections to the public.

A detailed programme of Drawing Week is available at  
[www.salondudessin.com](http://www.salondudessin.com)

Reservations and information **ONLY** through the Salon du dessin:  
+33 (0)1 45 22 61 05

### **Musée Cognacq-Jay**

*La Serenissima: Celebrating Venice, from Tiepolo to Guardi* - February 25<sup>th</sup> / June 25<sup>th</sup> 2017

An opportunity to visit the exhibition with a commentary by Benjamin Couilleaux, heritage curator at the Musée Cognacq-Jay. *20 March / 10 a.m.*

### **Centre Pompidou**

After a brief presentation of the graphic art department and its collection, with over 2,000 works on paper, the conservation team will present the remarkable drawings of writer, actor, director and draughtsman Antonin Artaud, gathered together just for this private view. *21 March / 10.30 a.m.*

### **Emile Hermès Private Collection**

The presentation of the private collection of Emile Hermès, with the horse as the central theme. A tour behind the scenes of the parent company at 24, Faubourg Saint Honoré, led by Madame Menehould de Bazelaire, head of the Emile Hermès Collection.

*21 March / 10.30 a.m.*

### **Musée Picasso - "Olga Picasso" - 21 March / 3 September 2017**

- Opening of the exhibition during Drawing Week -

Private tour of the exhibition with Emilia Phillipot, its curator.

*22 March / 10 a.m.*

### **Bibliothèque Marmottan**

*The Paul-Marmottan Library, Study of an Empire Collector* by Gabrielle Soullier de Roince, curator at the Bibliothèque Paul Marmottan.

*22 March / 10 a.m.*

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

*Ingres and His Friends*: This private tour, led by Emmanuelle Brugerolles, curator in charge of the graphic arts department at the Beaux-Arts de Paris, will reflect the Salon du dessin.

*22 March / 10 a.m.*

### **Musée des Arts décoratifs**

*Drawing Gold and Silver: Odiot Orfèvre (1763-1850)* - 8 March / 8 May 2017

A tour led by Audrey Gay-Mazuel, heritage curator at the Musée des Arts décoratifs.

*23 March / 2 p.m.*

### **Musée du Louvre**

*Drawing Daily Life: Holland in the Golden Age* - 15 March / 12 June 2017

Emmanuelle Brugerolles, curator in charge of the graphic arts department at the Beaux Arts de Paris, and Olivia Savatier, curator of graphic arts at the Musée du Louvre, will lead a tour of the exhibition.

*23 March / 4 p.m.*

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

*Roger Ballen and Hans Lemmen, Unleashed*

Tour of the exhibition led by Raphaël Abrille, General Secretary of the Musée de la Chasse et de la Nature (Museum of Hunting and Nature).

*24 March / 10 a.m.*



### **Bibliothèque nationale de France**

*The Voyage to Italy, from David to Delacroix*

Beautiful drawings executed by artists while travelling in Italy have been selected for this private tour, a must for connoisseurs, by Pauline Chougnnet, head of the department of prints and photography at the Bibliothèque nationale de France.

*24 mars / 11.30 a.m.*

### **Musée Bourdelle**

The museum will present a selection made by Stéphane Ferrand, in charge of the Musée Bourdelle's graphic arts collection, from its collection of 7,000 drawings.

*24 March / 2.30 p.m.*

### **Musée Eugène Delacroix**

Tour of the museum located in the last studio and apartment of the painter, led by Dominique de Font-Réaulx, director of the Musée Eugène Delacroix. *24 March / 4.30 p.m.*

### **Château de Fontainebleau**

*Charles Percier (1764-1838): Architecture and Design - 18 March / 19 June 2017*

Tour of the historical exhibition dedicated to Charles Percier, led by Vincent Droguet, director of heritage and collections at the Chateau de Fontainebleau.

*25 March / 11 a.m.*

### **Musée Condé, Château de Chantilly**

*Bellini, Michelangelo, Parmigianino, The Blossoming of the Renaissance - 21 March / 20 August 2017-*

Opening of the exhibition during Drawing Week

This event marks the opening of the graphic arts department, with five new rooms and an inaugural exhibition. A pass for a visit to the exhibition is available.

### **Fondation Custodia**

*From Drawing to Painting in Rembrandt's Century*

and *The Quest for the Line: Three Centuries of Drawing in Germany*

*4 February / 7 May 2017*

Two major exhibitions not to be missed in this venue with a remarkable programme.

Pass available during Drawing Week

### **Musée d'Orsay**

The exhibition of the Zeïnib and Jean-Marie Marci-Rivière donation coincides with the museum's 30<sup>th</sup> anniversary. The ensemble includes 25 paintings and 94 drawings by Bonnard, and 24 paintings, three pastels and two drawings by Vuillard. A pass for a visit to the exhibition is available.

### **Musée national de la Céramique, Sèvres**

*Exquisite Sketches: Drawings by Contemporary Artists in Sèvres - 22 March / 24 April 2017*

The exhibition presents the preparatory drawings of artists invited to this ceramics manufacturer, most of which have never been seen before, by Johan Creten, Hilton McConnico, Anabelle D'Huart, Fabrice Hyber, Myriam Méchita, Françoise Méchita, Françoise Pétrouitch, Françoise Quardon, Pucci De Rossi. A pass for a visit to the exhibition is available.

The domaine de Chantilly will inaugurate its graphic arts department

*Bellini, Michelangelo, Parmigianino:*

*The Blossoming of the Renaissance*

Domaine de Chantilly - 24 March / 20 August 2017



Michelangelo (1475-1564)

*Group of Four Standing Figures, One Draped*

Pen and brown and grey ink

Musée Condé, Domaine de Chantilly

©RMN Michel Urtado

This is an important year for the Domaine de Chantilly, which has chosen Drawing Week to inaugurate its new graphic arts department. Five rooms with period decor have been restored to offer a showcase for prestigious exhibitions.

The Domaine de Chantilly owns one of the most remarkable French collections, with 4,000 drawings, 5,000 prints and 1,900 old photographs. Only accessible to researchers by appointment, and available for consultation only on-site (according to the wishes of the donor, The Duc d'Aumale), the works have rarely been shown before.

The cycle of exhibitions, three a year, will begin with *Bellini, Michelangelo, Parmigianino: The Blossoming of the Renaissance* (24 March / 20 August 2017). Forty-five outstanding drawings retrace an actual journey, from Venice to Florence, on the roads of an Italian Renaissance rich with artistic innovation.



## The Horvitz Collection at the Petit Palais.

The greatest collection of French drawings in the United States.

*From Watteau to David: The Horvitz Collection,*

21 March / 9 July 2017

*Enlightenment Baroque:*

Masterpieces from Parisian Churches,

21 March / 16 July

Petit Palais - Musée des Beaux-Arts de la Ville de Paris



François Boucher (1703-1770)

*Reclining Female Nude*

Red chalk, black and white chalk on cream paper

Cambridge, The Horvitz Collection.

© The Horvitz collection, Boston

During Drawing Week, the Petit Palais will inaugurate two exhibitions constituting one of the largest retrospectives ever to be dedicated to 18<sup>th</sup>-century art. One of them, *From Watteau to David*, presents a collection of over 200 paintings, sculptures and, most notably, drawings from 18<sup>th</sup>-century France, brought together by the great collector from Boston, Jeffrey Horvitz. Established three decades ago, this is the biggest private collection of French drawings in the United States. Rich in masterpieces by **Watteau, Boucher, Fragonard, Greuze** and **David**, it also offers a panorama of all the notable artists of the period, from **Oudry** to **de Troy, Natoire** to **Bouchardon, Hubert Robert** to **Vincent**, always at their best.

The exhibition *Enlightenment Baroque*, one of the largest ever to be devoted to this period, will gather on one floor at one time the most beautiful 18<sup>th</sup>-century canvases from Paris churches.

## An historic exhibition at the Château de Fontainebleau

Charles Percier (1764-1838)

*Architecture and Design*

Château de Fontainebleau - 18 March / 19 June 2017



Charles Percier (1764-1838)  
*The Ballroom at Fontainebleau*  
Paris, Bibliothèque de l'Institut  
Photo © RMN-Grand Palais  
(Institut de France) / Gérard  
Blot (detail)

This year's Drawing Week will welcome for the first time the Château de Fontainebleau, which will inaugurate a remarkable exhibition devoted to Charles Percier, peerless draughtsman and famous architect who worked on major projects for the Consulate and First Empire regimes in France.

*"We've been waiting for this exhibition for a century",* says Vincent Droguet, curator-in-chief of heritage and director of heritage and collections at the Château de Fontainebleau, *"a situation all the more paradoxical in that French public collections have a considerable number of drawings, projects and objects illustrating his production most brilliantly."* It is notably to Charles Percier that we owe the major alterations to the Musée du Louvre and the creation of the Rue de Rivoli, a project that was to contribute decisively to opening the way into the 19<sup>th</sup> century and modernity.



## An exhibition of luxurious brilliance at the Musée des Arts décoratifs

### *Drawing Gold and Silver:*

### *Odiot Orfèvre (1763 -1850)*

Musée des Arts décoratifs - 8 March / 8 May 2017



This exhibition opens a dialogue between 176 recently acquired drawings (classified as a national treasure) and the 32 pieces of Odiot goldsmith's art owned by the Musée des Arts Décoratifs. Jean-Baptiste-Claude Odiot, supplier to Napoleon Bonaparte and his family – to whom he provided prestigious services and objects such as the emperor's coronation sword, the cradle of the King of Rome and toiletries for Empress Marie-Louise – was one of the most illustrious goldsmiths of the Empire and the Restoration.

In 2009, thanks to assistance from the Fonds du Patrimoine (Heritage Fund), the Musée des Arts décoratifs acquired an outstanding ensemble of 176 drawings from Odiot's workshop. This collection, classified a national treasure and extremely rare by virtue of its size and the quality of its execution, constitutes the first public collection of graphic works by the goldsmith.



Auguste Garneray and Charles Moreau  
*Model of Tea Fountain*, c. 1810  
Pencil, pen and grey ink, grey and sepia wash on paper,  
© Les Arts décoratifs.

Jean-Baptiste Odiot  
*Tea Fountain*, c.1801  
Silver-plated bronze by Christofle 1907-1908  
Musée des Arts décoratifs  
© Les Arts décoratifs Jean Tholance

## A complete panorama of the Dutch 17<sup>th</sup> century

### *Drawing Everyday Life: Holland in the Golden Age*

Musée du Louvre - 15 March / 12 June 2017

This exhibition, organised in partnership with the Ecole Nationale Supérieure des Beaux-Arts, explores the profusion of motifs taken from everyday life in the graphic production of Dutch artists in the Golden Age, whether genre painters, landscape painters, portraitists or even history painters.

Hendrick Avercamp  
*Ice Skaters and Sledges on the Ice*  
Paris, Ecole nationale  
supérieure des beaux-arts.  
© Beaux-Arts de Paris,  
Dist. RMN-Grand Palais



### *From Drawing to Painting in Rembrandt's Century*

### *The Quest for the Line: Three Centuries of Drawing in Germany*

Fondation Custodia - 4 February / 7 May 2017

A major event to mark 2017, the exhibition *From Drawing to Painting in Rembrandt's Century*, presented by the Custodia Foundation, will bring together – for the first time after centuries of separation – Dutch paintings with their preparatory drawings, now conserved in the world's biggest museums and graphic art departments. Another exhibition, *The Quest for the Line*, will bring together the collection of a major connoisseur of German Romantic drawing.



Jacob van Ruisdael,  
*View over Amsterdam and the IJ*, c. 1665  
Black chalk and grey wash, 86 x 152mm  
Photo: Rijksmuseum Amsterdam  
Fondation Custodia

Jacob van Ruisdael,  
*View over Amsterdam, the Port and the IJ*, c. 1665-1670  
Oil on canvas, 41,5 x 40,7 cm  
© Private collection on loan to the National Gallery  
Fondation Custodia





## Musée national Eugène Delacroix

The Musée National Eugène Delacroix is located in the last apartment and studio occupied by the painter in the heart of Saint Germain des Prés. The permanent collection has been rehung in this intimate space, a haven of peace where the creative spirit of the painter is still alive.



Eugène Delacroix  
*Study for Héliodore Driven out of the Temple*  
Photo: Musée du Louvre



Garden of the Musée National Eugène Delacroix  
©2016 Musée du Louvre/Antoine Mongodin

## Musée national Picasso - Paris

### “Olga Picasso”

21 March / 3 September 2017

Married to Picasso in 1918, Olga Picasso is the model par excellence of Picasso’s classical period. The exhibition looks back on those shared years.



Picasso  
*Olga pensive, 1923,*  
Musée National Picasso-Paris  
Photo: RMN Grand Palais Mathieu Rabeau  
Succession Picasso 2017



# The children's drawing contest

The magazine **Le Petit Léonard** has been a partner of the Salon du dessin for six years. For this occasion it organises a contest for its readers<sup>(1)</sup>, 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.

Created exactly 20 years ago, **Le Petit Léonard** is the monthly magazine, the gold standard for introducing children aged 7 to 13, in schools and in museums, to art. Its aim is to awaken in young readers an interest in the history of art and heritage, from prehistory to today, 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. It is published by Éditions Faton, which specialises in cultural and educational magazines for the young, and which, after *Akéo*, *Virgule*, *Cosinus* and *Histoire Junior*, has just launched *Olalar*, the first art magazine for inquisitive little ones aged four to seven.

<sup>(1)</sup> Three age categories: 6-8 year-olds, 9-11 year-olds, 12-14 year-olds.



# Practical information

## Salon du dessin 2017

PALAIS BRONGNIART / PLACE DE LA BOURSE / 75002 PARIS

From Wednesday 22<sup>nd</sup> March to Monday 27<sup>th</sup> March 2017

Press opening Tuesday 21<sup>st</sup> March, from 3pm to 4pm

Opening hours 12pm to 8pm

Late closing Thursday 23<sup>rd</sup> March, 10pm

### Symposium

Wednesday 22<sup>nd</sup> March and Thursday 23<sup>rd</sup> March 2017

2.30pm to 6pm at the Salon du dessin

( Petit Auditorium )

Free entry for Salon du dessin visitors

(as space allows).

Admission: €18

Catalogue: free

P R E S S   K I T



W W W . S A L O N D U D E S S I N . C O M



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