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SALON DU DESSIN

FROM 21ST TO 26TH MARCH

2018

Press
Kit

B O U R S E

27th Salon du dessin

From 21st to 26th March 2018 / Palais Brongniart

A MUST-SEE EVENT /

TWO MUSEUM EXHIBITIONS /

A SCIENTIFIC SYMPOSIUM /

A CONTEMPORARY DRAWING PRIZE /

A CHILDREN'S DRAWING CONTEST /

AN OFF-SITE ITINERARY /



P R E S S K I T

Salon du dessin

PALAIS BRONGNIART / PLACE DE LA BOURSE / 75002 PARIS

From 21st to 26th March 2018

Press view: Tuesday 20th March 2018 from 2 p.m.

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

Late closing Thursday 22nd March, 10 p.m.

Admission €15

Catalogue free

(depending on stock availability)

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**SALON
DU
DESSIN**

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Edgar DEGAS

Two Portrait Studies of a Man, c. 1856-1857

Clark Art Institute, Williamstown, Massachusetts, USA

SALON DU DESSIN

FROM 21ST TO 26TH MARCH

A Chic and Glamourous Edition

The Salon du dessin is now firmly anchored, not only in the Parisian landscape, but also worldwide as it is the international reference in this field. A success that is measured by the number of peripheral events that flourish both on the market and in institutions as well as the presence of international dealers that this year, who will occupy more than half of the stands. **Five new dealers are joining of a total of 39**, two are returning after an absence of several years and none of these is French.

A veritable catalyst for events around the graphic arts, the 27th edition of the Salon du dessin will inaugurate a new series of lectures on the theme of the **Performing Arts**, it will exhibit a selection of drawings from the collection of the **Musée d'arts de Nantes**, which has just reopened, and will host an exhibition of drawings from the **Maison Chaumet** on the tiara, showing that artist's drawings are an essential stage for this major jeweller.

Other major events at the Salon du dessin, are the lecture by Olivier Meslay on the drawings of the **Clark Art Institute**, the famous American institution of which he has been director since 2016 and the presentation of the **Contemporary Drawing Prize of the Daniel and Florence Guerlain Foundation**.

Now a ritual for 18 years, during **Drawing Week (Semaine du dessin)** about twenty-five museums and foundations open their print rooms to the public. This year, 6 institutions, three of which are based in the regions, are joining the circle of participants in this offsite itinerary.

The organizers of the Salon du dessin are able to create a uniquely convivial atmosphere, thanks to a perfectly suited historical location, the Palais Brongniart, and original organization: allocation of stands by drawing lots, independent vetting, and partnerships with major institutions.

The Exhibitors of the Salon du dessin 2018

Didier AARON / Paris
Galerie AB / Paris
AKTIS gallery / London
Helene BAILLY Gallery / Paris
Jean-Luc BARONI Ltd / London
De BAYSER / Paris
Galerie BERÈS / Paris
W. M. BRADY & Co / New York
BRAME & LORENCEAU / Paris
Galerie Eric COATALEM / Paris
ART CUÉLLAR NATHAN / Zürich
Galerie Michel DESCOURS / Lyon
DITESHEIM & MAFFEI Fine Art SA / Neuchâtel
Eric GILLIS Fine Art / Brussels
GRÄSSLE - HÄRB Kunsthandel / München
Galerie ANTOINE LAURENTIN / Paris
LE CLAIRE KUNST / Hamburg
LOWELL LIBSON & JONNY YARKER Ltd / Londres
MARTY DE CAMBIAIRE / Paris
Nathalie MOTTE MASSELINK / Paris
Galerie des MODERNES / Paris

Martin MOELLER & Cie / Hamburg
Maurizio NOBILE / Bologne / Paris
Mathieu NEOUZE / Paris
JILL NEWHOUSE Gallery / New York
Stephen ONGPIN Fine Art / London
ONNO VAN SEGGELEN Fine Arts / Rotterdam
PANDORA Old Masters Inc. / New York
Galerie de la PRÉSIDENTE / Paris
Galerie Paul PROUTÉ / Paris
Artur RAMON Art / Barcelona
REGINART Collections / Geneva
ROSENBERG & CO / New York
TALABARDON & GAUTIER / Paris
Galerie TARANTINO / Paris
Galerie TERRADES / Paris
Omer TIROCHE / London
Annemarie VERNA Galerie / Zürich
Galerie ZLOTOWSKI / Paris

The Exhibitors participating at the Salon du dessin for the first time are in Blue

The Partner institutions of Drawing Week

Académie des Beaux-Arts
Département des Arts du spectacle de la BnF
Département de la Musique de la BnF
Département Estampes et Photographie de la BnF
Musée Paul Landowski
Centre Pompidou
Bibliothèque Paul-Marmottan
Musée Condé, Domaine de Chantilly
Musée Bourdelle
Bibliothèque des Arts et Métiers
Collection privée Emile Hermès
Beaux-Arts de Paris
Fondation Custodia
Fondation Taylor
Fondation nationale des Arts Graphiques

Musée Cognacq-Jay
Musée de la Chasse et de la Nature
Musée Nissim de Camondo - Les Arts Décoratifs
Musée d'Orsay
Musée du Petit Palais
Musée du Louvre
Musée Marmottan-Monet
Musée de Port-Royal des Champs
Musée Rodin
Les Pêcheries - Musée de Fécamp
Musée Eugène Delacroix
Musée d'arts de Nantes
Musée de Soissons
Maison Chaumet

The Salon du dessin Vetting Committee

Gérard Auguier

Expert on Old Master Drawings and Paintings

Elisabeth Marechaux-Laurentin

Expert on Drawings, Paintings, Sculptures of the 19th and 20th Century, expert at the Paris Court of Appeal

Peter Schatborn

Emeritus head of the Rijksprentenkabinet at the Rijksmuseum

Eric Schoeller

Expert on Modern and Contemporary Art

David Scrase

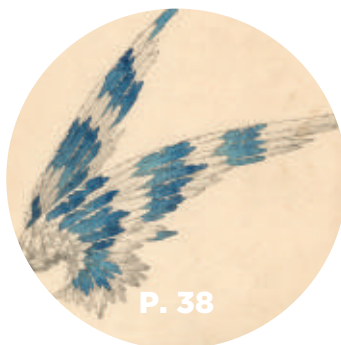
Former Keeper of Paintings, drawings and Prints, Fitzwilliam museum in Cambridge

Stephen Bann

Emeritus Professor of the History of Art, Bristol University

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JEAN-BAPTISTE OUDRY
(1686-1765)

The Fables of La Fontaine, the Rat and the Elephant
Brush, black ink, grey wash, white highlights on blue paper,
signed and dated: JB. Oudry 1732 in brown ink, lower left,
24.5 x 19.1 cm

Galerie Stephen Ongpin Fine Art



7 *Great reasons
for visiting
the Salon du dessin*

To relish the most beautiful examples *of this subtle art*

Drawing is as old as humanity yet it has never been as relevant as today. It is exhibited, has its own galleries, its salons, and prizes are awarded for it. *“Drawing corresponds to today’s feeling, where the image is fundamental”*, says Bertrand Gautier, one of the organizers of the Salon du dessin.

At the Salon du dessin, from drawing to drawing, you travel to the heart of the history of art, from the Renaissance to the 20th century, you discover the different techniques used, sanguine, pastel, ink, pencil... through an infinity of subjects. You can also treat yourself irrespective of your budget, as prices range from a few thousand euros to several million.

*“The Salon du dessin is much more,
it is a school where you can learn not only to read and write, but to see,
a school of the eye and this is what makes it unique”*

Pierre Rosenberg, de l’Académie Française,
Président directeur Honoraire du Musée du Louvre.



Grégoire HURET
(1606-1670)
Design for a thesis
Black chalk, pen
and brown ink, grey wash,
42,4 x 25,6 cm
Marty de Cambiaire

LE CORBUSIER
(1887-1965)
Bull, 1951
Pastel, washed pastel, ink
and graphite on paper
27 x 21 cm
Galerie Zlotowski

Gain access to the intimacy *of great masters' studios*

Drawing never lies, it's a way of seeing, assimilating, understanding, and thinking. With only 39 carefully selected dealers, over half of whom are foreign, the Salon du dessin is an intimate showcase that is peerless. And the dealers present their greatest discoveries, they know it's the place where the highest density of collectors, connoisseurs and museum curators is to be found.

The Galerie de Bayser will show a rare preparatory drawing by **Cesare da Sesto (1477-1523)** **one of Leonardo da Vinci's most famous pupils**. This drawing was made for the painting of Salome, created around 1520 which is now in the collections of Vienna's Kunsthistorisches Museum. Very few preparatory drawings by him are known. One showing the hand holding the hair of St. John the Baptist's head, at Windsor Castle, another showing Salomé's arm at the Accademia in Venice. A third drawing attributed to him, showing Salomé's foot, is at Berlin. This is an exceptional discovery.

Cesare DA SESTO
(1477-1523)
Head of Saint John the Baptist,
ca. 1520
Sanguine on paper
26 x 19,5 cm
De Bayser



Cesare DA SESTO
(1477-1523)
Salome - 1520
Oil on panel
135,3 x 80 cm
Kunsthistorisches
Museum de Vienne



Make

Discoveries

Even the greatest experts make discoveries there and would not miss this event for anything in the world. "We should stop saying it was better before, it is also very good now. There are still many artists to be promoted especially from the 19th and 20th centuries, whose phenomenal output was coupled with an exceptional technical education", explains Olivier Meslay, Director of the Clark Art Institute.

A strategy adopted by institutions as well as by collectors "We look more for secondary artists who reflect the art of the 18th century and the "Cognacq" taste" explains Benjamin Couilleaux, curator at the Musée Cognacq Jay in Paris.

Be

surprised

"You should let yourself be surprised and look without prejudice" continues Olivier Meslay. We love being surprised also by subjects that you would not expect to see from an artist, such as a drawing by Devambez, which is entirely Symbolist and intended to illustrate a Baudelaire poem, presented by the Galerie Talabardon & Gautier. We also enjoy discovering at Martin Moeller, the works of Richard Müller, who taught George Grosz and Otto Dix. This German gallery will show 20 works by this strange and surrealist artist and will publish a catalogue on this occasion.



André DEVAMBEZ
(1867-1943)
A Martyr (Baudelaire), 1913
Watercolour with Gouache,
signed lower right:
A. Devambez, 26 x 21 cm
Talabardon & Gautier

Richard MÜLLER
(1874 - 1954)
*Six studies of Napoleon's
death mask*, 1906
Pencil and charcoal on white
paper, Monogrammed and
dated: Totenmaske Napoleons /
R.M. 06, 51 x 38,8 cm
Martin Moeller & Cie



Join in

the Great Celebration of Drawing

"The Salon du dessin is a great celebration! It is the place where you find the highest density of collectors, connoisseurs and museum curators. There is no other fair in the world that combines so successfully the friendship, love of beauty and intellectual excitement that drawing arouses, beautiful drawings" explains Olivier Meslay.

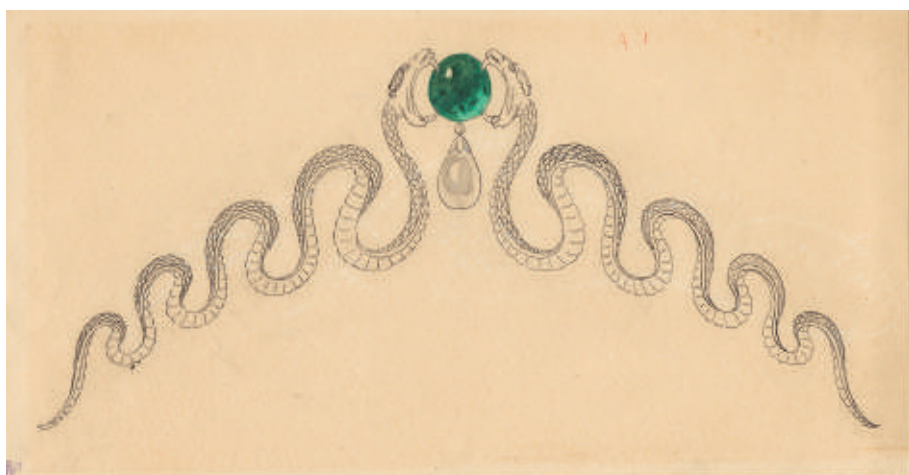
You can follow his wise advice at a lecture on 21 March at 7p.m. and also come to **the Salon du dessin International Symposium** which is attended by the most important experts who will discuss the theme of the performing arts.

"Lovers of modern art adore the atmosphere of the Salon du dessin, it is more intimate, more accessible and less frenetic than the major fairs"

Yves Zlotowski, whose gallery has been exhibiting at the Salon du dessin for over ten years.

6 Dreaming in majesty: *the tiara from Imperial Grandeur to the Belle Epoque*

The Maison Chaumet, a famous Parisian jeweller since 1780 is exceptionally exhibiting a few drawings from its Print Room for the Salon du dessin. Delving into Chaumet's archives is to discover nearly 80,000 drawings covering over two centuries of history and jewellery creation. *The art of drawing at Chaumet: Imagining - Creating*, is a selection around tiaras, the emblem of the House, showing the excellence of its creation through the centuries. These 38 drawings, some of which are shown in public the first time, show the extraordinary richness of the heritage of one of the oldest jewellery companies of Paris.



Joseph CHAUMET (1852-1926), drawing workshop
Preparatory drawing for a tiara with facing snakes surrounding an emerald
Circa 1890-1900
15,5 x 29 cm
Pen and black ink, traces of graphite pencil, gouache wash on cream tinted card
Paris - Collection Chaumet

Open the Doors *of the Great Museums*

Drawing Week allows both the layman and the connoisseur to participate in innovative private visits to Print Rooms of the major partner museums.

The **Cnam**, the **Musée d'arts de Nantes**, the **Académie des Beaux-arts**, the **Fondation Nationale des Arts Graphiques**, which recently moved to the Hôtel Salomon de Rothschild, the **Musée de Port-Royal des Champs**, the **Musée de Soissons** and the **Pêcheries de Fécamp** will participate for the first time in this off site itinerary that brings together over 25 museums and institutions.

The **Fondation Custodia** and the **Musée Cognacq Jay** will unveil their latest acquisitions, the **Centre Pompidou** will make a selection from the 25,000 works on paper it owns, of drawings relating to the performing arts by Léon Bakst, Mikhail Larionov, Natalia Gontcharova and Georges Braque. The **Musée Hermès** will also organize two visits to its collections which are not usually accessible to the public.

7



Léon BAKST (1866-1924)

Sacred Dance

Subtitle: Costume study for Le Dieu Bleu, 1912

Watercolour, graphite, highlights of paint on paper

43 x 28 cm

Purchased in 1982

Inv. : AM 1982-427

© Centre Pompidou

6 Questions for Olivier Meslay

Director of the Clark Art Institute



Olivier Meslay, Director of the Clark Art Institute at Williamstown (Massachusetts) since 2016, will give a lecture on the drawings collections of this famous American institution in the context of the Salon du dessin on 21 March at 7 p.m.

A curator and scholar, Olivier Meslay is a major figure of the French and American cultural world. A curator at the Musée du Louvre from 1993, in charge of the Spanish, British and American paintings, he oversaw the Louvre-Atlanta collaborative programme (2003-2006) before the Louvre-Lens project (2006-2009). In 2009, he was appointed Chief Curator of the Dallas Museum of Art before directing the Clark Art Institute from 2016.

- **Several French Curators, including yourself, have been hired successfully on the other side of the Atlantic, however, cultural differences continue to persist?**

Yes, and I think they are growing even if fundamentally the interests that animate us are the same. When you work in the USA, you work in an environment that has no connection with public powers and we live essentially by appealing for private funds while maintaining close links with our patrons and collectors that are both more friendly and natural, and also more respectful. The complete independence that American cultural institutions have is associated with a great sense of responsibility. Besides, we're thinking of creating a structure to encourage Europeans to support the Clark Art Institute! There is no reason for things not to happen in that direction too. There is a huge interest in the arts in Europe.

- **What attracts visitors to the Clark Art Institute, which is far off the beaten track?**

Visiting the Clark Art Institute is a journey in itself. We are lucky to be far from everything (3 hours from Boston and 3 hours from New York) and to be surrounded, not only by works of great quality, but also by a magnificent natural environment which encourages total and unexpected immersion. Any visit to the Clark is a break, a great and serene breath of fresh air. It is also a well-known centre for art and research, which hosts about fifteen fellows every year. A Masters in the history of art within the walls itself of the Clark provides training, with Williams College, for the personalities of tomorrow's art world. This provides a unique atmosphere of intellectual exchange in the midst of one of the most remarkable libraries in the United States.



*“The Clark Art Institute,
is total and unpredictable immersion”*

- **What characterises the drawings collection of the Clark Art Institute?**

How has it evolved over time?

The collection comprises thousands of drawings with particular strength in 19th century France and Europe. The heart of the collection is often French, as Francine Clark was French and the Clarks, who lived in Paris for a long time, bought a lot in France. Since the original donation in 1955 we have acquired many drawings but also have received donations, for example the wonderful Manton collection ten years ago, bringing 300 works, in particular an incredible collection of works by Turner, Constable, and Gainsborough. The aim of the Clark Art Institute is to continue to focus on excellence.

- **What has governed your choice of the works you’ll be presenting during your lecture at the Salon du dessin?**

I will present the essential masterpieces, Dürer, Tiepolo, Castiglione, Prud’hon, Degas, ...but also the unexpected. For example, I always rediscover the depth of the collection with works such as Perino del Vaga’s Horses, and surprising works by Winslow Homer.

- **What is your acquisitions policy in terms of drawings for the Clark Art institute**

Excellence. It’s better to have a masterpiece by a secondary artist than an average work by a great artist. This was also the Clarks’ vision who certainly acquired major works by great artists, but who were also seduced by Boilly and Boldini during the 1940s at a time when such artists were no longer sought after.



*The choice
of new exhibitors*



Henri HAYDEN (1883-1970)
Still Life with Compote, 1920
Oil and gouache on paper,
26 x 29,5 cm

Rosenberg & Co

Descended from four generations of art dealers, the Rosenberg family is one of the most influential in the history of modern art. Founded in 2015, the Galerie Rosenberg & Co directed by Marianne Rosenberg, granddaughter of Paul Rosenberg, is continuing the family's artistic tradition by exhibiting the great names of modern, Impressionist and Cubist art. She also represents contemporary artists such as Brendan Stuart Burns, Maureen Chatfield and Tom H. John.



Pablo PICASSO (1881-1973)
Fishermen (RectoVerso), 1957
 Black and brown pencil
 on thick cream wove paper,
 50,5 x 93,5cm

Omer Tiroche Gallery

Omer Tiroche is the youngest gallerist of the Mayfair quarter in London. His modern and contemporary art gallery opened in 2015, will exhibit for the first time at the Salon du dessin with a selection of drawings by great artists of the 20th century. The *Fishermen* by Picasso to be presented at the Salon du dessin, is an iconic work due to its marine theme and also because it shows the fishermen twice in a distinct manner, on both the recto and on the verso. Intended initially for the mural decoration of the government building of the Regjeringskvartalet in Oslo, Norway, it was given by the painter to the Norwegian artist, Carl Nesjar.



Reinier VINKELES (1741-1816)
*Jacob Haafner chatting with the
 Jammedaar at Alamparvé, Ceylan*
 Pencil, ink and gray wash,
 grey ink frame,
 15 x 19 cm

Onno van Seggelen Fine Arts

We no longer count the prestigious clients of the Onno van Seggelen gallery, based in Rotterdam, which specializes in master drawings from the 16th to the 20th centuries, and especially Dutch Old masters and Belgian Symbolists. For its first participation, the gallery will exhibit drawings by artists such as Karel Dujardin, Georges de Feure, Antonina Houbraken, Félicien Rops...

The gallery will allow us to discover a very rare drawing by the Dutch artist, Reinier Vinkeles, showing Jacob Haafner in Ceylan, one of the first Europeans to revolt against colonialism: a refined drawing for a rare theme for the artist.

Lowell Libson & Jonny Yarker Ltd

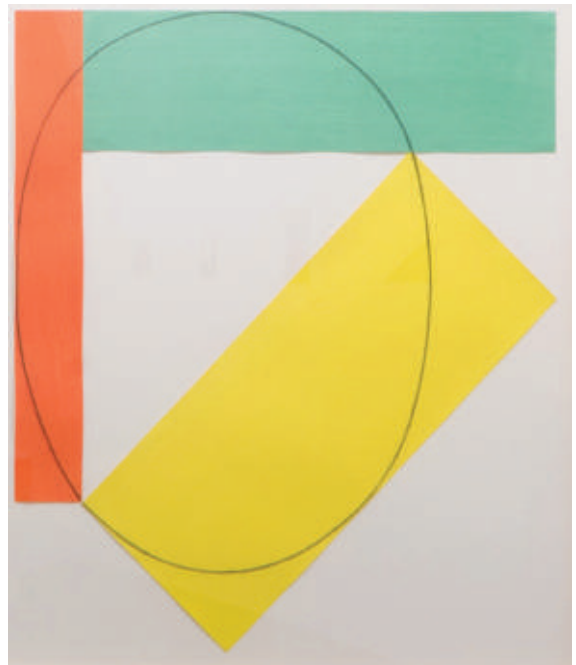
The Lowell Libson & Jonny Yarker gallery is very well known for the quality of its English paintings and drawings ranging from the 17th to the 19th century. It shows regularly at TEFAF but will exhibit at the Salon du dessin for the first time. The gallery will present several drawings relating to the theme of the symposium on the Performing Arts, with here, the delicate portrait of one of the most famous dancers of the 19th century in the USA and in England.



Alfred Edward CHALON (1780-1860)
Madame Céleste Elliott in Bayle Bernard's 'St Mary's Eve', 1838
Watercolour on paper, signed and dated : A E Chalons RA & C 1838, 37 x 27cm

Annemarie VERNA Galerie

Established in 1969 and based in Zürich Switzerland, the Annemarie VERNA Galerie which also participates at Artbasel, will exhibit at the Salon du dessin for the first time, showing modern and contemporary artists such as James Bishop, Donald Judd, Sol LeWitt, Robert Mangold, Sylvia Plimack Mangold, Fred Sandback, Richard Tuttle.



Robert MANGOLD (né en 1937)
Three Color Frame Painting, 1985
92 x 81.3 cm
Acrylic and pencil on paper
Photo credit: Peter Hauck, Basel

Giovanni Francesco BARBIERI,
known as IL GUERCINO (1591-1666)
*Half-length female nude looking to the
right, her right arm resting on a cushion*
Sanguine, 24,7x22cm
W.M. Brady & Co



*The Salon du dessin
in 14 techniques*

AT THE SALON DU DESSIN,
FROM DRAWING TO DRAWING,
WE TRAVEL TO THE HEART OF THE HISTORY OF ART,
FROM THE RENAISSANCE TO THE 20TH CENTURY,
WE DISCOVER THE VARIOUS TECHNIQUES,
SANGUINE, PASTEL, INK, GRAPHITE...
THROUGH AN INFINITE NUMBER OF SUBJECTS.

Sanguine

Sanguine is a mineral pigment contained in hematite, a mineral that takes its blood red colour from the iron oxide it contains. Often used in the form of chalk, it is ideal for depicting skin tones, modelling and volumes, especially when working with hatching like on the drawing by **Guercino** presented by the American gallery W.M. Brady & Co.

This technique similar to printmaking was adopted during the Renaissance by Michelangelo, Leonardo da Vinci and Raphael.



Bernardino POCCKETTI (1548-1612)
Figure studies
Sanguine, 21,6 x 29,8 cm
Pandora Old Masters Inc.

Charles-Joseph
NATOIRE (1700-1777)
*Study for Diana Bathing
Surprised by Acteon*
Sanguine, 29 x 38 cm,
stamp lower right
of the J.P. Van Suchtelen
collection
Galerie Eric Coatalem



Black Chalk

After being adopted in Italy at the end of the 15th century it becomes a favourite technique in the 16th century, before being replaced, in the 19th century, by charcoal and graphite.

Pompeo Batoni is one of the most important Italian painters of the 18th century, creating a synthesis between Roman classicism of the 17th century and the start of Neoclassicism. *Studies for the Figure of St. Peter* presented by Antoine Tarantino, is a preparatory study for the painting of 1757 of *Pope Benedict XIV presenting the Encyclical 'Ex Omnibus' to the Comte de Stainville, later Duc de Choiseul* (Minneapolis, Institute of Arts)



Pompeo BATONI (1708-1787)

Study for the figure of St. Peter appearing in the painting of 1757 showing Pope Benedict XIV presenting the Encyclical 'Ex Omnibus' to the Comte de Stainville, later Duc de Choiseul

Black chalk and white chalk highlights on grey-pink prepared paper, 17.5 x 26.2cm

Galerie Tarantino

Trois crayons

Combined with sanguine and white chalk, black chalk forms a technique known as "trois crayons" used in this drawing by Fredou de la Bretonnière presented by the German gallery Grässle - Härb. A painter of the King's Cabinet at Versailles before his appointment as *First Painter to Monsieur*, Louis XIV's brother, the Comte de Provence in 1776, Fredou was a talented portraitist well known at the king's court who used all techniques, sanguine, pastel and trois crayons, and sometimes a combination of several techniques.

Jean-Martial FREDOU DE LA BRETONNIÈRE (1710-1795)

Portrait of Joseph-Valentin-Blaise Marty

Trois crayons on paper laid down on canvas

Signed and dated lower left *Fredou 1753*

38 x 27 cm

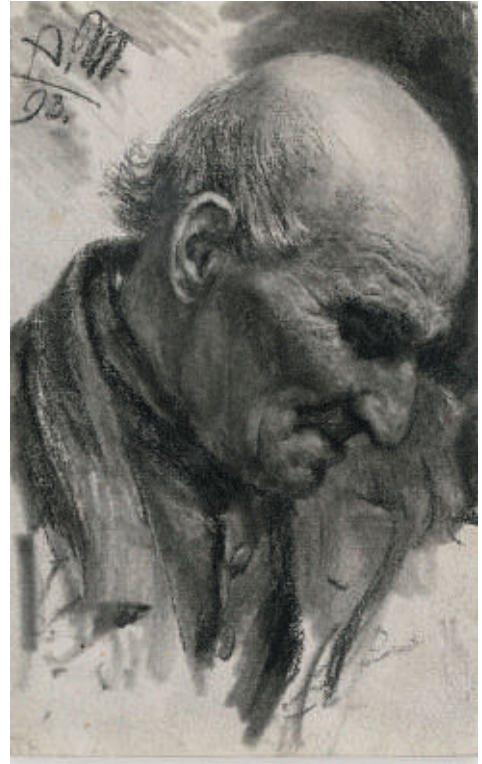
Grässle - Härb



Graphite

Generally called "pencil", graphite is in reality a variety of crystallized carbon of which the colour ranges from steel grey to black, depending on its origin. As this portrait of a man by Menzel presented by the New York gallery Brady & Co shows, the graphite allows precise outlines, but can also be stumped with a finger or a rag, like charcoal, to create shadows.

Adolph Friedrich ERDMANN VON MENZEL (1815-1905)
Head of an Old Man looking down, turned to the right, 1893
Graphite with stumping,
signed with initials and dated upper left,
20,6 x 12,9 cm
W.M. Brady & Co



In this intimate work by Louis Janmot presented by the Galerie Michel Descours, he has used his skills over more than two metres. *The Family* is the modello for a fresco painted in 1868 in his house in Bagneux, which has since been destroyed. The depiction of youthful grace in which Janmot excels connects him here to his pre-Raphaelite contemporaries.



Louis JANMOT (1814 - 1892)
The Family, 1868
Graphite
65 x 205 cm
Signed and dated lower right: L. Janmot 1868
Galerie Michel Descours

Pastel

The art of Pastel is not only the theme of the current exhibition at the Petit Palais, but also at Ditesheim & Maffei Fine Arts which will show pastels by Degas, Augusto Giacometti and by the American artist Irving Petlin at the 27th edition of the Salon du dessin.

The pastel technique, which is said to have been invented in France and Italy during the 15th century, is infinitely seductive in its material and colours, between dry and oil pastels. Inseparable from the art of portraiture, it allows rapid execution and great stylistic variety: from a simple coloured sketch to highly finished major works, pastel is at the frontier between drawing and painting, as is shown by the *Allegory of Spring or Smell* created Charles-Antoine Coypel and shown by the Galerie Marty de Cambiaire.



Charles-Antoine COYPEL (1694-1752)
Allegory of Spring or Smell
Pastel on paper, 56 x 47 cm
Marty de Cambiaire



Augusto GIACOMETTI (1877-1947)
Roofs of Paris (Dacher in Paris), 1937
Pastel, 32,5 x 24 cm
Ditesheim & Maffei Fine Arts



Paula MODERSOHN-BECKER
(1876-1907)

A group of five children,
ca 1901

Pastel and white pencil on
paper, 34,3 x 25,4 cm,
monogrammed: P.M.-B.

Martin Moeller & Cie

Among the new works at the Salon du dessin, this pastel by Paula Modersohn-Becker offered by Martin Moeller, should be mentioned. It is a rare work on the market by a major figure of Modern Art. The Musée d'Art moderne de la Ville de Paris organized a retrospective of her work from 8 April to 21 August 2016, and Marie Darrieussecq has published a biography of his artist.

Despite her short artistic career reduced to about ten years, this German artist visited Paris several times and stands out for a strength of expression in colour as well as for her personal aesthetic.

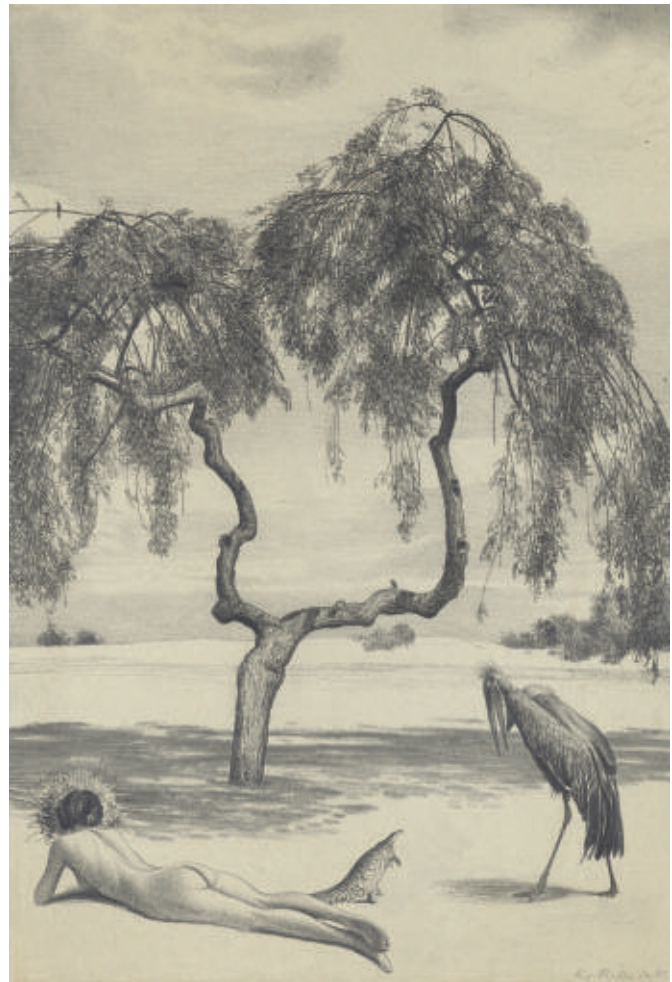
Charcoal

Charcoal is the most common tool in drawing, studies and sketches. Often used for zones of a single colour or to create volume, it can be combined with other techniques such as white gouache, or ink wash, such as in the drawing by Manuel Orazi shown by Mathieu Néouze, or to accompany pencil such as in this drawing by Richard Müller, a surrealist artist to whom the Galerie Martin Moeller is devoting an exhibition and catalogue.

With great economy of means, using only black and white, Manuel Orazi, who here illustrates one of the darkest short stories of Edgar Allan Poe, *the Black Cat*, has succeeded in creating a striking image simply with the gazes of the two protagonists, the closed eyes of the dead woman remain in the shade, while the cat's, furious at having been immured alive, seem to setting off bolts of lightning.



Manuel ORAZI (1860 - 1934)
The Black Cat
Charcoal, India ink wash and white gouache on
thick paper, 62,5 x 32 cm
Galerie Mathieu Néouze



Richard MÜLLER (1874 - 1954)
In the Midday Sun (In der Mittagssonne), 1915
Pencil and charcoal on beige paper
54,6 x 38,6 cm, signed, dated
Martin Moeller & Cie

Pen and Ink

This newly discovered drawing in pen and brown ink by Théodore Géricault presented by the Galerie Terrades dates to the artist's time in Italy where he lived from autumn 1816 to winter 1817. In Rome, while copying the masters, the creator of the *Raft of the Medusa* a year later was especially interested in the daily life of the Roman population.

Over a century later, the Surrealists preferred drawing as a medium in their examination of spontaneity, dreamlike qualities, chance and mysticism. This is what the Swiss gallery Reginart Collections will show through works by Max Ernst, Paul Delvaux, Georges Hugnet, André Masson, Joan Miro, Dorothea Tanning, Léon Tutudjian and Yves Tanguy.



Théodore GÉRICAULT (1791 - 1824)
Italian Street Scene and study for the hands of Mme Bro,
1816-1817

Pen and brown ink over black chalk preparation
243 x 182 mm

Watermark: Bird over three hills in a circle
Galerie Terrades



Yves TANGUY (1900 - 1955)
Untitled, 1926
Pen, ink, pencil and watercolour on paper
31,5 x 24,3 cm
Reginart Collections

Ink



This india ink work presented by Helene Bailly Gallery is the only work in ink known by Claude Monet. In fact it was created to promote a painting that the artist exhibited for the first time at the Salon des Beaux-arts de Paris of 1865 entitled *The Mouth of the River at Honfleur*. This drawing corresponds to a key moment in the artist's career as it marks the start of his public recognition but also that of a promotion campaign for his work which he continued for his entire career.

The Kandinsky drawing offered by the Galerie des Modernes is a perfect example of this artist's Bauhaus period, which is located between 1922 and 1933. Strictly abstract, this sheet is made even more pure by the black ink on the white paper. Nothing is left to chance or improvisation, the geometry is rigorous, however the work does not lack poetry. Kandinsky here anticipates the geometric Abstraction of the 1950s as well as Kinetic art and Minimalism.

Claude MONET (1840-1926)
The Hospice Lighthouse at Honfleur, 1865
Ink on paper, signed lower left:
Claude Monet
17,5 x 28,5 cm
Helene Bailly Gallery



Vassily KANDINSKY (1866 - 1944)
Ohne Titel (Untitled), 1925
India ink on paper
laid down on card,
signed and dated lower left: K/25,
38,5 x 30,5 cm
Galerie des Modernes

Brush, ink wash

A fan of sanguine and trois crayons, Jean-Baptiste Greuze also used more painterly techniques, such as ink wash, a technique that consists of diluting ink in water to obtain effects of transparency and light, similar to watercolour.

It is sometimes used jointly with gouache for highlights, as is the case for the drawing presented by Didier Aaron, which comes from a major New York collection and has been lent to major exhibitions on the artist all over the world.



Jean-Baptiste
GREUZE (1725-1805)
*Love dictating a letter
to a young girl,*
Brush, ink and wash
with white gouache
highlights on blue
paper
41 x 30,6 cm
Didier Aaron



Watercolour

Gustave DORÉ (1832-1883)

Clearing in a Forest (Plombières), 1875

Watercolour on thick paper, 62.3 x 39.7cm,

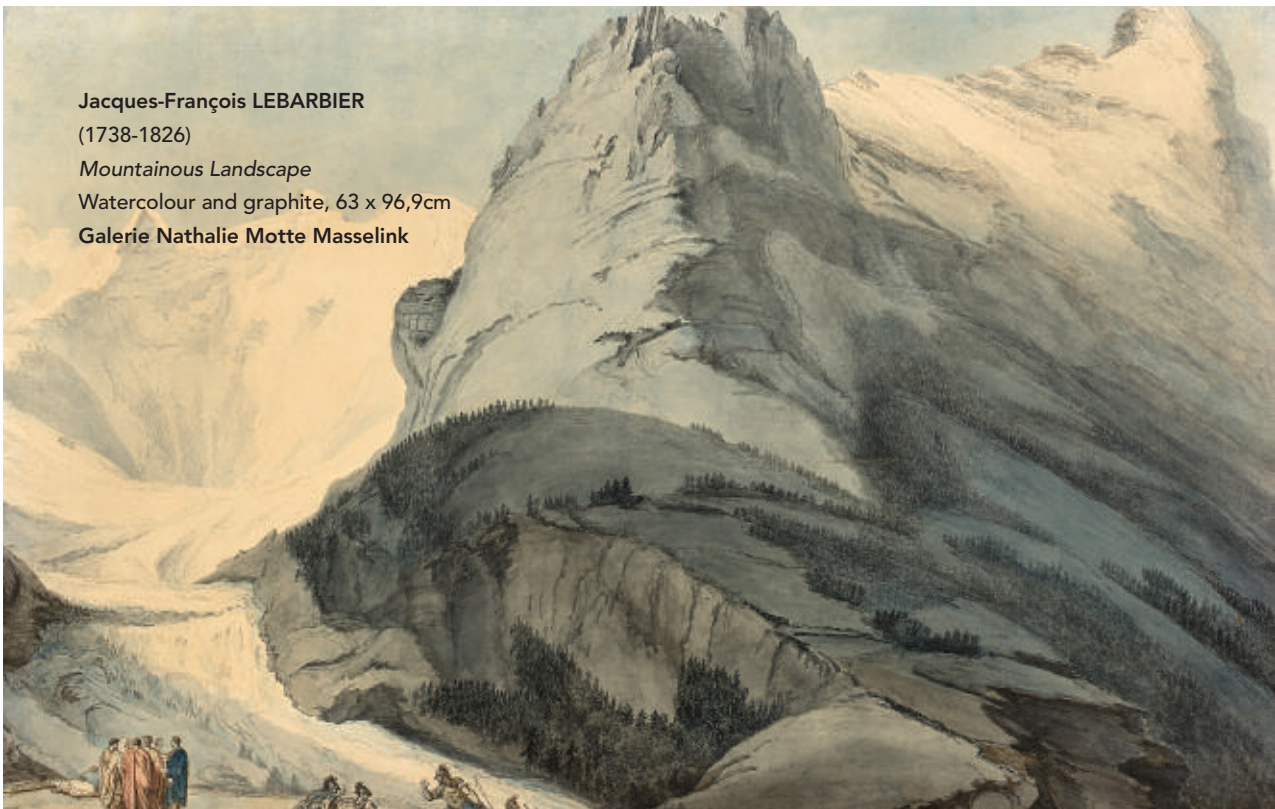
dedicated, signed, located and dated

in pen and brown ink, lower left:

à Madame A.D. Gravillon // affectueux

souvenir // G Doré // Plombières 1875

Galerie Paul Prouté




Jacques-François **LEBARBIER**
 (1738-1826)
Mountainous Landscape
 Watercolour and graphite, 63 x 96,9cm
 Galerie Nathalie Motte Masselink

This is the most popular water based technique. Albrecht Dürer was one of the first to use it in the 16th century, for effects of transparency. The watercolour by Jacques-François Lebarbier presented by Nathalie Motte-Masselink is exceptional for its large size (nearly 1 metre long) and the period it was created. In 1776, Lebarbier had travelled to Switzerland to create drawings that he would use to illustrate the publication *Tableau de la Suisse ou Voyage pittoresque fait dans les 13 cantons du Corps Helvétique*, published in 1780.

Created a century later, the magnificent watercolour landscape by Gustave Doré (left page) presented by the Galerie Paul Prouté, is a continuation of this artist's work, between late Romanticism and Realism, providing a record of his time at Plombières in the Vosges during 1875.



Jean **HÉLION** (1904-1987)
Emile with an Umbrella, ca.1939-1943
 Watercolour,
 29 x 24,5cm
 Galerie de la Présidence



Georges VALMIER (1885-1937)
Girl Standing, 1924
Gouache on paper, 20 x 11,5 cm,
Signed and dated lower right
G. VALMIER. 1924
Galerie ZLOTOWSKI

Gouache



Marco RICCI (1676-1730)
Mountain Landscape with a Village
 Pen, brown ink and gouache,
 20 x 28.5 cm, numbered
 on the verso in black chalk: A075
 Galerie Maurizio Nobile



Albert MARQUET (1875-1947)
Flowery Window, Carolles
 Gouache on paper, signed lower right,
 22,5 x 16 cm
 Galerie Antoine Laurentin

The main innovator of 18th century Venetian landscape, Marco Ricci, by whom a drawing is presented by the Bolognese gallery Maurizio Nobile based in Paris, already shows a pre-Romantic sensitivity. The use of gouache and tempera allowed him to develop a lighter palette showing the effects of sunlight and atmospheric variations.

The galerie Antoine Laurentin, a loyal supporter of the Salon du dessin for many years, is showing a surprising gouache by Albert Marquet. In fact, this artist who traditionally enjoyed painting from his window, has placed himself outside and the window has become the main motif of the drawing. The path outlined by hollyhock and the tight framing invites us to direct our gaze towards these slightly open shutters...



Famous for his mobiles and stabiles, Calder, an American artist who was friendly with Miró and Mondrian, began to paint gouache works on paper from the mid-1950s when he settled in Saché in Touraine. In this way, he had jokingly called one of his studios, reserved for painting, the "gouacherie". This is one of the gouaches, which will be offered by the Galerie Brame & Lorenceau.

Perfectly in tune with the theme of the international Symposium organized by the Salon du dessin on the Performing Arts, the Galerie AB will offer a drawing by Niki de Saint Phalle showing an opera stage. The work's provenance is prestigious, as it had been given to Jean-Louis Martinoty, general administrator of the Opéra de Paris from 1986 to 1989. A lover of contemporary art, he was the first to collaborate with painters and visual artists for creating opera sets.

Alexander CALDER (1898-1976)

Follow the flow

Gouache and ink on paper, 1960, 37,5 x 55 cm

Titled, signed and dated: Follow the Flow - Sandy 60

Brame & Lorenceau



Niki de SAINT-PHALLE (1930-2002)

The Opera

Pencil and gouache on paper,

14 x 19 cm, signed lower right

Galerie AB

Pencil

The German gallery Le Claire Kunst, is presenting a delicate drawing by a late 19th century Danish artist, a sketch for the painting *Landscape on the Royal Route close to Gentofte, summer*, dated 1892, which is now in a major private collection.



Vilhelm HAMMERSHØI
(1864 - 1916)
*A Line of Trees – Landscape with
the Royal Route near Gentofte*
Black pencil on paper; 1892.
210 x 285 mm
Galerie Le Claire Kunst



David HOCKNEY (born in 1937)
Pierre Restany, 1974
Colour crayons and pencil on paper,
signed lower right, 26 x 20,5cm
Copyright Galerie des Modernes, Paris
Galerie des Modernes

Colour Crayons

One of David Hockney's favourite themes, for which he is unanimously recognized, is portraiture, which he has shown on several occasions in painting and in drawing. In 1974, he made this portrait of Pierre Restany, one of the most brilliant art critics of post war France, founder and "inventor" of New Realism. This drawing, presented by the Galerie des Modernes, a true portrait as object, has used colour to highlight the emblematic accessories of this art critic: his cigar, his ashtray, a glass of red wine and his glasses. It is accompanied by the original manuscript of an interview of July 1974.

Mixed techniques

In this drawing, the emblematic figure of the Hourloupe can be recognized, assemblages, constructions and hatched or scratched out figures created with three essential colours, red, blue and white. Executed with the tip of a marker, it is presented by Omer Tiroche, a London gallery which is participating at the Salon du dessin for the first time.



Jean ARP (1887-1966)
*Constellations or six white shapes
and one grey one make a
constellation against a blue
background*
Ca. 1953
Collage and graphite on paper
31 x 24,4 cm
Galerie Berès

Jean DUBUFFET (1901-1985)
Personage, 1972
Marker and paper collage on
card, 35,6 x 20 cm
Omer Tiroche Gallery



Joseph CHAUMET (1852-1926), drawing workshop
Study for a necklace that can be converted into a band tiara
Ca. 1905, 15 x 33,9 cm
Graphite pencil, white gouache,
wash and highlights on black tinted card
Paris, Chaumet Collection



The Museum exhibitions of the Salon du dessin

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

Odilon Redon (1840 - 1916)

The Prisoner or the Captive

Ca. 1880

Charcoal on paper

52 x 37 cm

Inv.: 993.13.1.D

Photo Credit:

Alain Guillard/Musée des Beaux-Arts de Nantes

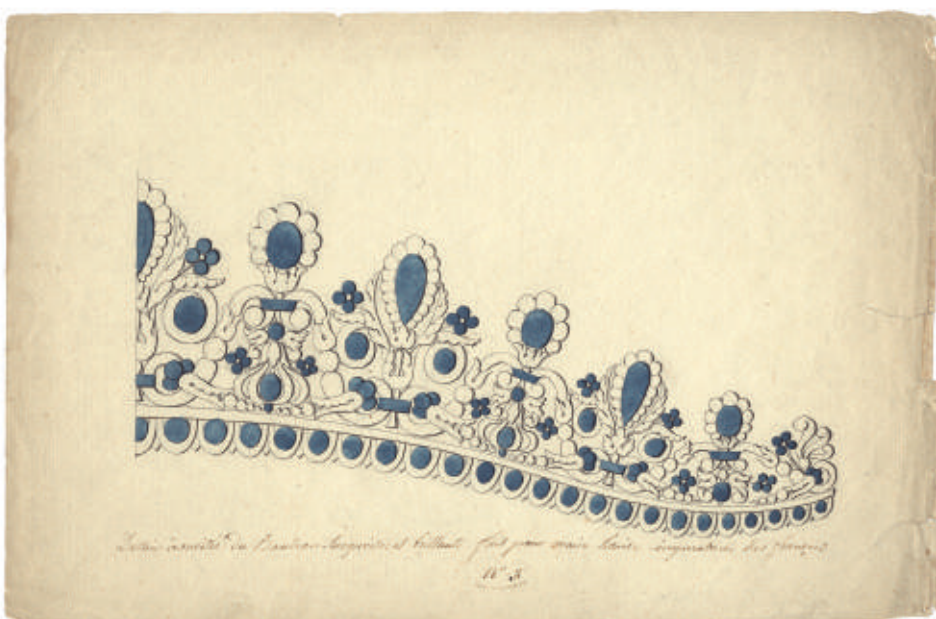
The Art of Drawing at Chaumet,

Imagining - Creating

Delving into the Graphic Arts collection of the Maison Chaumet is to discover nearly 80,000 drawings covering over two centuries of history and creation of jewellery. It is not just the beauty of precious stones that justifies the art of the jeweller, but also its connection and association with the Decorative Arts. These drawings illustrate the imagination and creativity of its designers from the 18th century to today.

The Art of Drawing at Chaumet: Imagining - Creating is a selection around tiaras, which are the emblem of this company, showing the excellence of its creation through the centuries. These 38 drawings, some of which are being exhibited in public for the first time, show the extraordinary wealth of the heritage of one of the oldest Parisian jewellery houses.

The tiara is the core of the history of Chaumet. From the start, with prestigious commissions from Empress Josephine followed by Marie-Louise, Marie-Etienne Nitot (1750 -1809), founder of Chaumet and jeweller to the Emperor, and his son, François-Régnauld (1779-1853) raised the art of the tiara to its highest level. This tradition continued with Joseph Chaumet (1852-1928), a major figure of the Belle Epoque, who created a pair of wings that can be worn as a tiara for the New York oil heiress and billionaire Gertrude Vanderbilt. This history was renewed throughout the 20th century and continues today.



Francois-Regnault NITOT
(1779 - 1853), drawing workshop
Drawing of half of the turquoise
and bright band made for
Marie-Louise Empress of the
French, 1811
21,2 x 32,5 cm
Pen and black ink, traces of
black chalk, watercolour
highlights on wove paper
Paris, Chaumet Collection

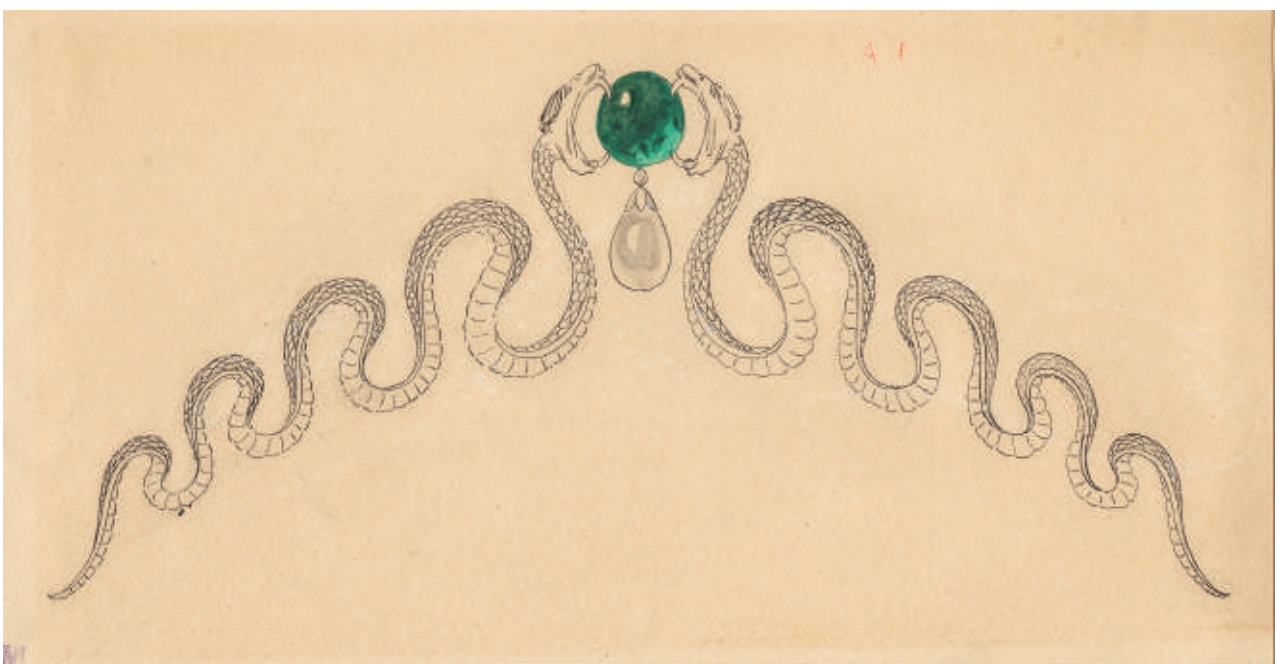


Joseph CHAUMET (1852-1926)
drawing workshop
*Preparatory drawing for the project
for a winged tiara delivered
for Gertrude Vanderbilt, 1908*
15 x 16 cm
Graphite pencil, pen and grey ink,
gouache wash on cream tinted card
Paris, Chaumet Collection



Joseph CHAUMET (1852-1926)
atelier de dessin
*Preparatory drawing for a tiara
with facing snakes surrounding an emerald*
Ca.1890-1900, 15.5 x 29 cm
Pen and black ink, traces of graphite pencil,
gouache wash on cream tinted card
Paris, Chaumet Collection

Joseph CHAUMET (1852-1926)
drawing workshop
Four Sketches for a head ornament
Ca. 1880-1890, 33.5 x 20.3 cm
Graphite pencil, traces of stumping,
pen and black ink, grey wash, watercolour
highlights on cream tinted paper
Paris, Chaumet Collection



The Musée d'arts *de Nantes*

Renovated and extended after six years of work, the Musée d'arts de Nantes inaugurated in June 2017 has an important collection of drawings from the 18th century to the present day. From Jacques-Louis David to Odilon Redon, from Jules-Elie Delaunay to Christine Meisner, the collection has more than 13,000 drawings and prints, kept in a new print room. The selection made for this new presentation for the Salon du dessin focuses on the museum's strengths. Recent acquisitions (J.L. David and Horace Vernet), reinforce the groups collected historically (J.E. Delaunay, Luc-Olivier Merson, Jean Gorin) which have been at the origin of the collection's fame. The importance of contemporary art which is sometimes integrated in the new circuit around the museum forming a dialogue with Old Master works, is also evoked here with a group of drawings by Christine Meisner. The dialogue between the periods is thus uninterrupted.



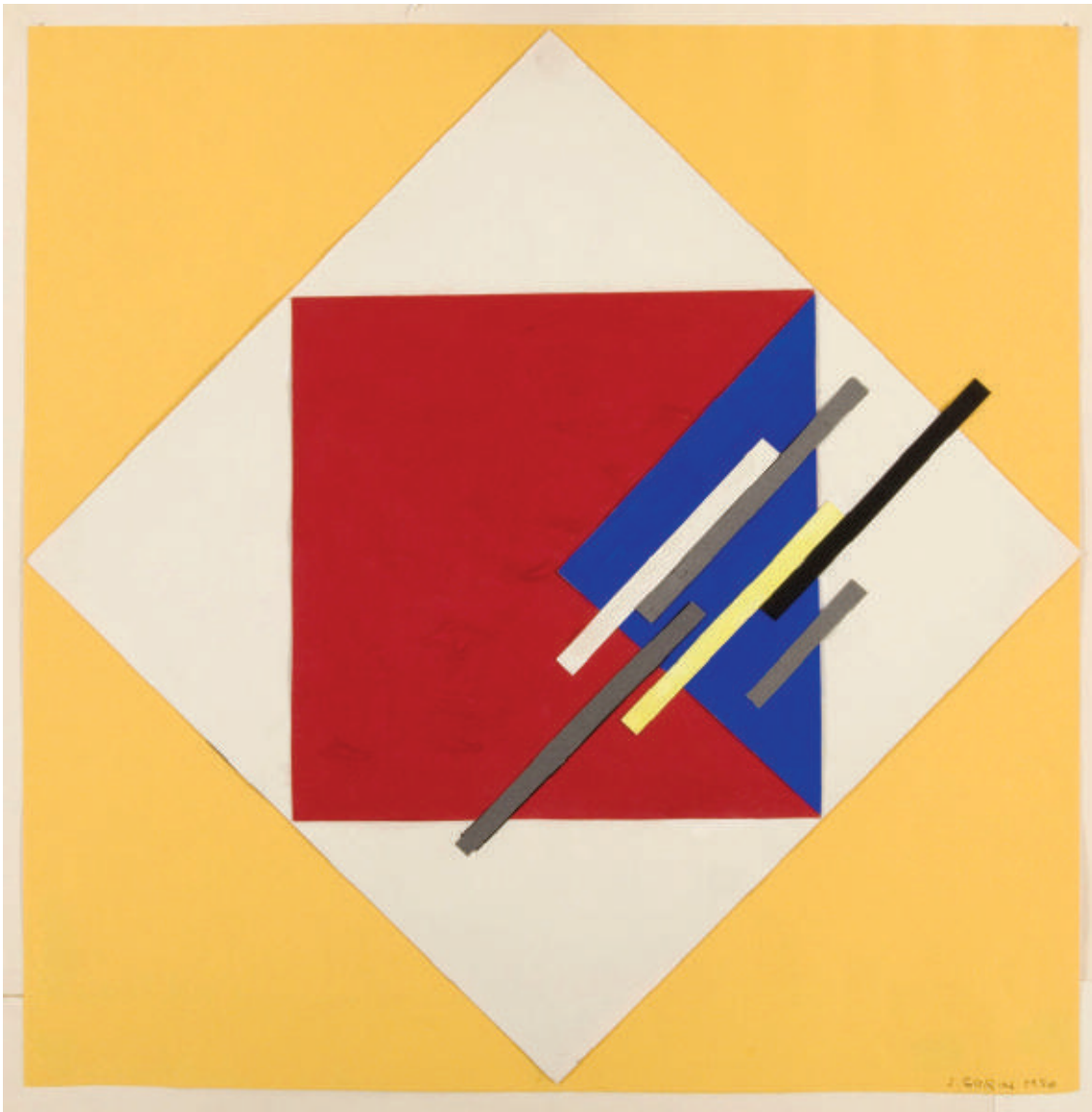
Jacques-Louis DAVID (1748-1825)

An Allegory of the Revolution at Nantes

Pen, ink, wash, pencil, black chalk, squared for transfer on paper
30,4 x 43,9 cm

Inv.: 11.2.1.D

Photo Credit: Pauline Betton/Musée des Beaux-Arts de Nantes



Jean GORIN (1899-1981)

(Untitled), 1970

Collage, coloured papers and gouache

50,8 x 50,3 cm

Inv.: 978.3.7.C

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**Photo Credit: Cécile Clos/Musée
des Beaux-Arts de Nantes**



Christine MEISNER (née en RFA en 1970)

Historia Boy, 2005

Graphite pencil on paper

13,3 x 18,3 cm

Inv.: 06.6.10.D

© Christine Meisner

**Photo Credit: Pauline Betton/Musée des
Beaux-Arts de Nantes**

Louis LEGRAND (1863-1951)

Dancer, ca 1901

Pencil and ink on paper, 29.5x19.3cm,

signed lower right: Leg

Galerie Eric Gillis Fine Art



*13TH International
Symposium of
the Salon du dessin*

13th International Symposium of the Salon du dessin

Palais Brongniart 21 and 22 March 2018

Petit auditorium (1st floor)

Drawing and the Performing Arts Gesture and Space

*Under the Presidency of **Mr. Pierre Rosenberg** of the Académie Française
and under the academic direction of **Michèle Sajous D'Oria**,
professor at the Università di Bari*

The Salon du dessin which has organized an International Symposium every year around a theme since 2006, has decided to focus on the performing arts for two consecutive years, 2018 and 2019.

The aim is to reflect on the specificity of the ephemeral practice that is performance: drawing as memory and/or the visual record of practices and habits of the stage, or more generally of the performance and theatrical life, such as set designs, architectural plans, portraits of actors, singers and dancers, sketches of stages, studies and a few rare drawings evoking music.

It will be an opportunity to reveal collections of drawings relating to the performing arts conserved in museums and libraries, especially at the Bibliothèque nationale de France (Département de la Musique et Bibliothèque-Musée de l'Opéra, Département des Arts du Spectacle), at the Comédie-Française, the Bibliothèque Historique de la Ville de Paris, the Louvre, and in foreign institutions, in Europe, especially in Italy (the Certani collection of the Cini foundation in Venice), and in the USA.

This first year of a two year cycle will be centred on the one hand on the presentation of collections and artists through emblematic works (from Bérain to Lacroix passing by Percier, Cicéri, Despléchin, Bakst, Larionov, Picasso, Léger, Masson, Pizzi) and on the other hand, on the study of the "gesture".

The symposium on "drawing and the performance arts" will doubtless allow us to discover works and artists but also to consider the questions that have arisen in recent years about the part that is now essential, played by visual sources in theatrical work.

Drawing and the Performing Arts

Gesture and Space

Under the Presidency of **Mr. Pierre Rosenberg** of the Académie Française
and under the academic direction of **Michèle Sajous D'Oria**,
professor at the Università di Bari

Wednesday 21 March 2018 / 2.30 p.m.

Chaired by Michel Delon (Professor at Université Paris-IV Sorbonne)

Collections

Mathias Auclair (Director of the Département de la Musique de la BnF)

The drawings collection of the Département de la Musique of the Bibliothèque nationale de France

Manon Dardenne (Responsible for the iconographic and photographic collections of the Département des Arts du Spectacle de la BnF)

The drawings collection of the Department of Performing Arts of the Bibliothèque nationale de France

Pauline Girard (Curator of the Département des Collections théâtrales, Bibliothèque Historique de la Ville de Paris)

Three centuries of performances through the Collections of the Bibliothèque Historique de la Ville de Paris

Maria Ida Biggi (Director of the Study Centre for documentary Research on European Theatre, Fondazione Cini, Venice)

Attribution problems of theatrical drawings: the Certani collection, from Berti to Basoli, and from Ferri to Trombetti

Agathe Sanjuan (Curator-Archivist of the Bibliothèque-Musée de la Comédie-Française, Paris)

The drawings collections of the Bibliothèque-Musée de la Comédie-Française

Thursday 22 March 2018 / 2.30 p.m.

Chaired by Martial Poirson (Professor at the Université Paris VIII)

The Gesture

Maria Ines Aliverti (Former professor at the Università di Pisa) *"The drawing, master of the play"*

Renzo Guardenti (Professor at the Università di Firenze) *Paper Theatre: the Commedia dell'arte in some 17th and 18th century drawings*

Mickaël Bouffard (Associate Researcher at the Centre de musique baroque de Versailles) *Singers and actors in "action": the aesthetic of classical rhetoric in drawings of actors*

Stephen Bann (Emeritus Professor at the University of Bristol) *Paul Delaroche and Mlle Anais (of the Comédie-Française): a theatrical liaison.*

The experience of a Set Designer

Antoine Fontaine (Painter-Set Designer, Paris) *Painting as a construction material*



The 11th Daniel and Florence Guerlain Foundation Prize for Contemporary Drawing

The Prize for Contemporary Drawing of the Daniel and Florence Guerlain foundation has awarded a prize each year since 2006 to a winner among three artists selected by a commission of six experts.

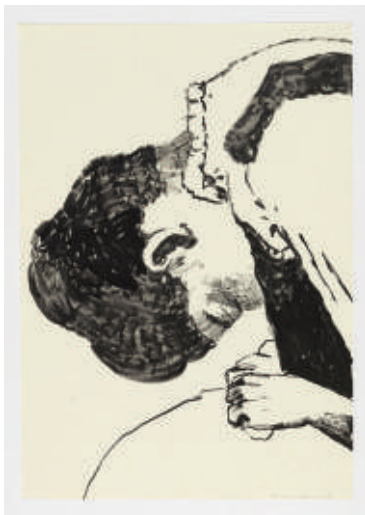
Since 2010, the Daniel and Florence Guerlain Foundation for Contemporary Drawing has formed a close partnership with the Salon du dessin which hosts an exhibition of the artist nominated, as well as the Prize giving ceremony.

Artists nominated for the 11th edition:

Mamma ANDERSSON, born in 1962 in Lulea (Sweden)

Leiko IKEMURA, born in 1951 in Tsu (Japan)

Juul KRAIJER, born in 1970 in Assen (Netherlands)



Mamma ANDERSSON

Swan Song II, 2016

Ink on paper

70 x 49.5 cm

Courtesy Galleri Magnus Karlsson

©Per-Erik Adamsson



Leiko IKEMURA

Face II, 2008

Watercolour on paper

21 x 15 cm

Courtesy of the artist



Juul KRAIJER

Untitled, 2012

charcoal on paper

95,9 x 72,2 cm

Courtesy of the artist

Collection Florence et Daniel Guerlain

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

www.fondationdfguerlain.com



*Highlights
of the
Drawing Week*

Highlights of the Drawing Week

Drawing Week allows not only the connoisseur, but also the neophyte to participate in private, innovative visits to print rooms of institutions or major museums that are partners of the event.

The **Cnam**, **Musée des arts de Nantes**, **Académie des Beaux-arts**, **Fondation Nationale des Arts Graphiques** recently installed in the Hôtel Salomon de Rothschild, the **Musée de Port-Royal des Champs**, the **Musée de Soissons** and the **Pêcheries de Fécamp** will participate in this off-site itinerary that connects over 25 museums and institutions. They all offer private visits to see drawings in their store rooms or visits to current exhibitions.

For the detailed programme of Drawing Week and registration see www.salondudessin.com
Information from the Salon du dessin: +33 (0)1 45 22 61 05

Les Pêcheries - Musée de Fécamp

Installed in a former drying space for cod, the Musée des Pêcheries de Fécamp, inaugurated on 8 December 2017 after over ten years of renovations, records the intimate history of Fécamp and includes a corridor of drawings. The successor to seven former museums, the Pêcheries will now display precious collections and is participating in Drawing Week with a private visit.



Anonymous,
Rocks on the left side of the jetty of Fécamp

Library of the Cnam

Participating in Drawing Week for the first time, the Cnam is offering a private visit during which it will be possible to discover the "*Recueil des arts et métiers*", an album which contains, as its title does would not allow you to guess at all, a beautiful group of 128 drawings depicting court portraits in graphite from the Renaissance period, in the manner of the Clouets.



Portrait of Jeanne d'Albret, Queen of Navarre and Portrait of King Henri IV
© Cnam - Conservatoire numérique des Arts et Métiers - <http://cnum.cnam.fr>



Musée du Louvre

*"France seen from the Grand Siècle,
Drawings by Israël Silvestre (1621-1691)"*

14 March / 25 June 2018

A surprising voyage around 17th century France through the discovery of little known drawings by Israël Silvestre of which an exceptional group is conserved by the Musée du Louvre.

Fondation Custodia

*Recent acquisitions of the Fondation
Custodia - Georges Michel - miniature
portraits*

27 January / 29 April 2018

The Fondation Custodia has an active acquisitions policy in terms of the graphic arts. This exhibition will highlight a selection of about a hundred works acquired in recent years. In parallel, visitors will be able to see the exhibition devoted to Georges Michel and the show of miniature portraits from the Foundation.

Israël SILVESTRE (1665-1667)

View of Verdun

Graphite, black chalk,

pen and brown and black inks, watercolour

Louvre, département des Arts graphiques



Samuel VAN HOOGSTRATEN (1627-1687)

Self-portrait in front of a window, ca. 1642

Pen and brown ink, brown wash over traces of black chalk, corrections in pen and brown ink, probably by Rembrandt, 17 x 13,5 cm

Fondation Custodia, Collection Frits Lugt

Musée de la chasse et de la nature

Gérard Garouste *"Diane and Actéon"*

13 mars / 1^{er} juillet 2018

Exhibition visit provided by Raphaël Abrille,
General Secretary of the Musée de la Chasse
et de la Nature.



Gérard Garouste
Study for Actéon, plate 2

Pompidou Centre

After a short presentation of the print room which has over 25,000 works on paper, the curatorial team will present the drawings for Serge Diaghilev's Ballets Russes.



Mikhail LARIONOV
*Design for the set of the
fifth act of the ballet
Chout [Le Bouffon], 1921*
Pencil and gouache
on card,
42,5 x 60 cm

Musée Nissim de Camondo - Les Arts Décoratifs

"Suzanne Laliqne and the Stage"

14 March / 17 June 2018

We learn how Suzanne Laliqne, the daughter of René Laliqne, excelled in the creation of costumes for theatre and opera.



Suzanne LALIQUÉ

Costume design for Molière's Tartuffe performed at the Théâtre des Célestins in Lyon in 1984

Paris, Musée des Arts décoratifs

Musée Condé, Château de Chantilly

"Rembrandt au Musée Condé"

27 January / end of May 2018

The new Graphic Arts Gallery Musée Condé is holding an exhibition of twenty one original etchings by Rembrandt, as well as drawings attributed to Rembrandt or his circle, from Chantilly. The Rembrandt prints are being exhibited to the public for the first time.



Harmensz Van Rijn REMBRANDT
(1606-1669)

Jesus Christ Healing the Sick, also known as The Hundred Guilder Piece, ca 1648

Chantilly, musée Condé, Réunion des Musées Nationaux

Le musée national de Port-Royal des Champs

Located at the Abbey of Port-Royal des Champs, in the Yvelines, the Musée national de Port-Royal des Champs, which is joining the partner institutions of Drawing Week, will organize a visit to the exhibition *Divine Lines: French Drawings from the Orléans Museum, 17th century*, by Corentin Dury, Curator at the museum. This exhibition, which includes about fifty drawings, some of which are new discoveries, is an opportunity to enjoy again some works that are known but rarely exhibited, such as this drawing by Georges Lallemant.



George Lallemant

AND ALSO...

Musée Cognacq-Jay

New acquisitions, a guided visit led by Benjamin Couilleaux, curator at the Musée Cognacq-Jay

Collection Privée Emile Hermès

Presentation of a private collection based around the theme of travel and horses. Visit in the intimacy of the head office at 24 Faubourg Saint-Honoré by Ms. Menehould de Bazelaire, who is responsible for the Collection Emile Hermès.

Bibliothèque Paul Marmottan

"The Paul Marmottan Library, an Imperial collection"

A visit to discover the Paul Marmottan library and its graphic arts collection, with a presentation of a selection of works relating to set designs.

Beaux-Arts de Paris

"Drawing After the Masters: Poussin, Fragonard, Géricault..."

A private visit with Emmanuelle Brugerolles, Curator in charge of the Graphic Arts collection at the Beaux-Arts de Paris.

Bibliothèque nationale de France

Presentation of drawings in the Department of Prints and Photography on the theme of the performing arts with Pauline Chougnet, who is responsible for the drawings collections at the Bibliothèque nationale de France.

Musée Bourdelle

This museum will present a selection from its collection of 7000 drawings in its graphic arts cabinet organized by Stéphane Ferrand, responsible for the collection of graphic arts at the Musée Bourdelle.

Musée d'Orsay

The museum will give passes for a free visit to the museum to discover the drawn treasures it owns.

Musée Paul Landowski

"Paul Landowski, a sculptor and a draughtsman"

Visit to discover the new Paul Landowski museum, which opened at Boulogne-Billancourt in September 2017, followed by a presentation of a selection of the sculptor's drawings and sketchbooks.

Musée du Petit Palais

"The Art of Pastel", 15 September 2017 - 8 April 2018

An exhibition which presents a group of 130 pastels, all from the collections of the Petit Palais offering a panorama of the main artist movements of the second half of the 19th century, from Impressionism to Symbolism. Private visit to the exhibition by Gaëlle Rio, curator of the graphic arts collections of the Petit Palais.

Académie des Beaux-Arts

The Académie des Beaux-Arts will exhibit from 10 to 25 March works by the winners and finalists of the Pierre David-Weill Drawing Prize 2018 originally created in 1971. Private visit with Vladimir Velickovic, a member of the Académie des Beaux-Arts and chairman of the jury.

Fondation nationale des Arts Graphiques

Thematic visit *"Shapes and Designs"* at Nogent-sur-Marne, comprising a visit and dialogue between the artists Emmanuel Van der Meulen and Raphaël Zarka at the Maison d'Art Bernard Anthonioz (MABA) followed by a presentation of the display of painting by Jacques Monory in the next house, the Maison Nationale des Artistes (MNA).



The Salons Vendôme - Maison Chaumet
Photo credits: Bruno Ehrns

Musée Marmottan-Monet

The museum will highlight some of its most fragile pieces including drawings and watercolours from the bequest of the couple Roger and Marie Hauser as well as a rare group of watercolours by Julie Manet which will be displayed in the rooms of the Denis and Annie Rouart Foundation, her grandchildren.

Musée Eugène-Delacroix

Based in Eugène Delacroix's final apartment and studio, in the heart of Saint-Germain-des-Prés, the Eugène Delacroix museum is a haven of peace. Its collection is the only public collection to gather in a single place works by Delacroix as a painter, draughtsman, printer, and writer. This visit, which will be led by Dominique de Font-Réaulx, curator and director of the museum, will be a chance to discover the current display, exclusively when the museum is closed, dedicated to the Orient, and also to admire recent acquisitions and works that have been restored.

Musée Rodin

Private presentation of drawings from the period 1905-1910 around the theme of dance, especially the famous Cambodian Dancers, by Ms. Sophie Biass-Fabiani, Curator responsible for the drawings at the Rodin Museum. This event will be an introduction to the major exhibition *Rodin and Dance* which will be held at the museum from 7 April to 22 July 2018.

Fondation Taylor

Masters of Figurative Sculpture 1938-1968 - 8 March / 12 May 2018

Le Musée d'arts de Nantes

The Musée d'arts de Nantes will present from March 16, an exhibition of drawings dedicated to Luc-Olivier Merson, illustrator and decorator (16 March - 17 June, 2018).

Musée de Soissons, Abbaye Saint-Léger

Et in Picardia Ego. The watercolour campaign of Baraquin, between dream and reality

30 March - 24 June 2018

Private visit on 25th march.

Salons Vendôme - Maison Chaumet

The Maison Chaumet will present a selection of drawings from its Print Room. The display will be in the Salons Chaumet, at 12 place Vendôme, commissioned in 1777 from the architect Bélanger by Baudard de Saint James the General Treasurer of the Marine of King Louis XVI.

The Children's Drawing Competition

PRIX DU PETIT LEONARD

For the past seven years, the magazine **Le Petit Léonard** has been a partner of the Salon du dessin. For this occasion, the magazine organizes a competition for its readers⁽¹⁾ and each year receives hundreds of creations from children and schools, examined by a jury that selects the ten most beautiful creations.

The winning drawings will be exhibited at the Salon du dessin alongside the works of great masters and their artists will be rewarded by subscriptions to the magazine and drawing materials.

Created over 20 years ago, **Le Petit Léonard** is the main monthly magazine for introducing children aged 7 to 13 years to art in schools and museums. Its aim is to arouse 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 forms of art are covered: painting, sculpture, architecture, printmaking, 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 *Arkéo*, *Virgule*, *Cosinus* and *Histoire Junior*, has just launched *Olalar*, the first art magazine for inquisitive little ones aged four to seven.

⁽¹⁾ Three age categories 6/8, 9/11, 12/14

P R E S S K I T



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