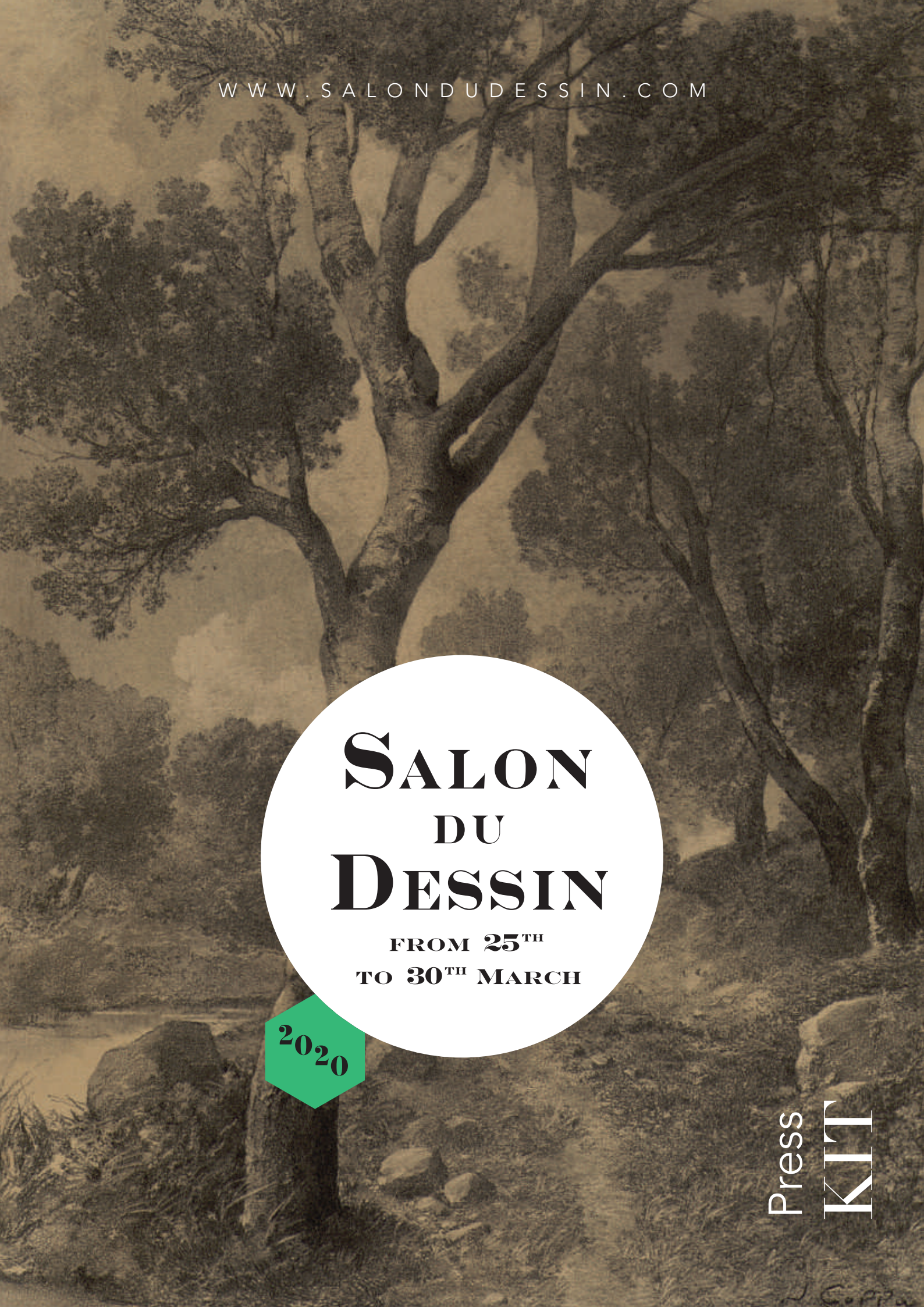


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Salon du Dessin

FROM 25TH
TO 30TH MARCH

2020

Press KIT



Photo: Tanguy de Montesson

P R E S S K I T

SALON DU DESSIN

29TH EDITION / PALAIS BRONGNIART / PLACE DE LA BOURSE / 75002 PARIS

From 25th to 30th March 2020

Press opening: Tuesday, March 24, 2020, 2 p.m.

Open noon-8 p.m., until 10 p.m. on Thursday, March 26
Admission: €15
Free catalogue (subject to availability)

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Salon du Dessin

from 25th to 30th March

2020

Photo: Tanguy de Montesson

Salon du Dessin

FROM 25TH
TO 30TH MARCH

UNMISSABLE ART FAIR

Founded in 1991 by nine art dealers, the Salon du dessin has raised the status of drawing to such a level that the number of aficionados has greatly expanded and contemporary artists now see drawing as an end in itself.

The Salon du dessin, recognized as a major international art fair, has nevertheless managed to retain the intimate atmosphere that visitors appreciate so much. Every year, a fixed number of 39 exhibitors takes part. That does not allow for much turnover, but this year, four new galleries – **Ary Jan, Boulakia, Taménaga**, and **Romano Fine Arts** – will participate in the fair for the first time, while **Haboldt & Co.** returns after several years of absence.

The **Museums of Marseille** will be responsible for the museum exhibition this year, which will be accompanied by the publication of a catalogue of 18th-century drawings. In keeping with the theme of this year's fair, the art of gardens and botany, works referring to all aspects of nature were chosen from the collections of the various museums of Marseille.

Other highlights include the presentation of the **13th Daniel and Florence Guerlain Foundation for Contemporary Art Drawing Prize** and the Salon du dessin's international symposium, titled **"The Art of Gardens on Paper: Designing, Projecting, Representing."**

During **Drawing Week**, a popular off-site event organized by the Salon du dessin for the past 21 years, visits will be arranged to graphic art collections in over 23 museums and institutions, including the **Louvre**, the **Musée d'Orsay** and the **Centre Pompidou**. This year, several museums will participate for the first time: the Musée de l'Armée, the Musée Roybet Fould, the Musée Jean-Jacques Henner and the Fondation Jean et Simone Lurçat.

The Salon du dessin will revamp its decor this year while retaining its structure, selectivity and the intimate ambiance that is so pleasing to visitors.

PARTICIPANTS

EXHIBITORS

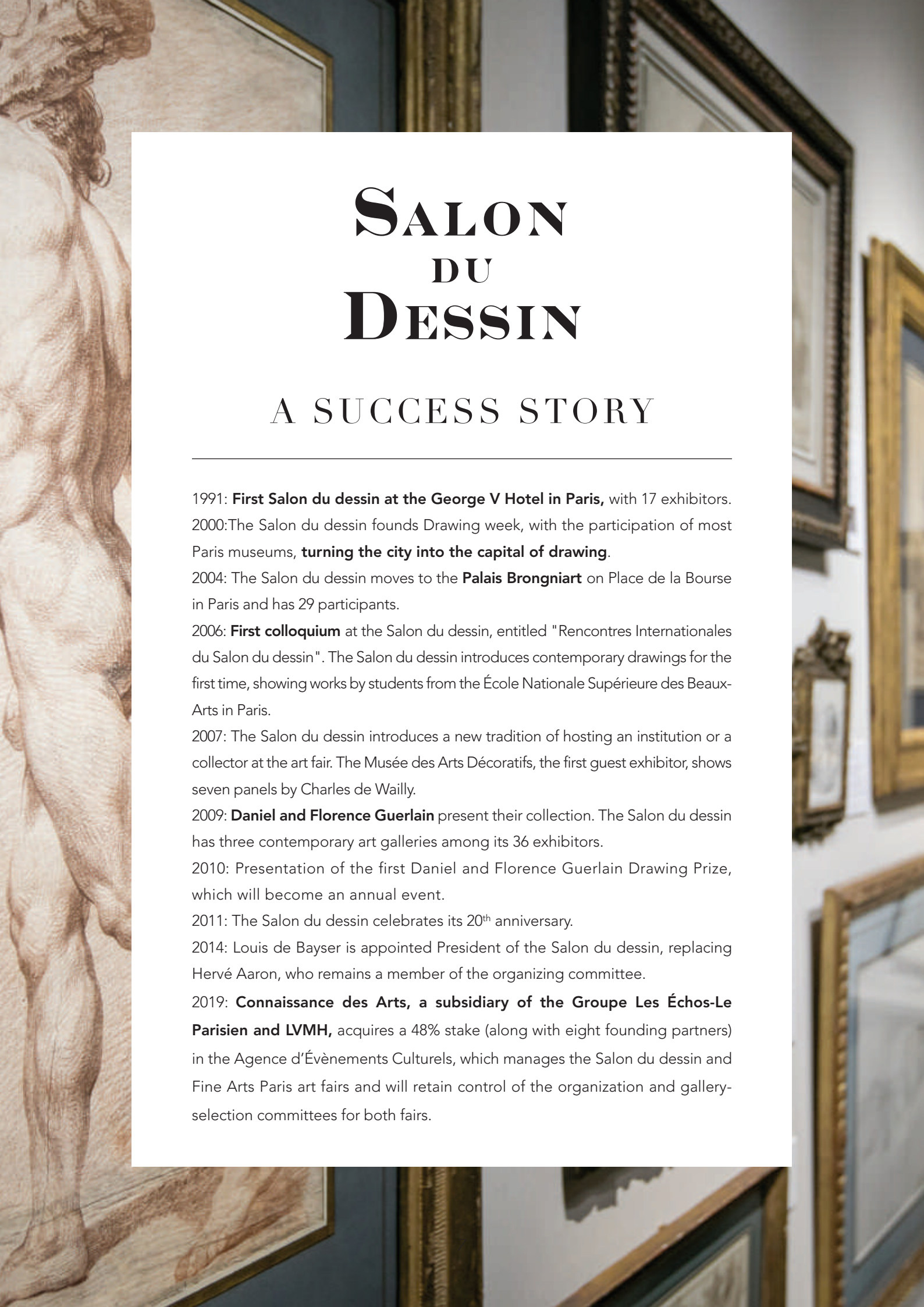
Didier AARON / Paris
Galerie AB / Paris
ARNOLDI-LIVIE / Munich
Galerie ARY JAN / Paris*
Helene BAILLY Gallery / Paris
Jean-Luc BARONI / Emmanuel MARTY DE CAMBIAIRE / London, Paris
de BAYSER / Paris
Galerie BERÈS / Paris
Galerie BOULAKIA / Paris*
W. M. BRADY & Co / New York
BRAME & LORENCEAU / Paris
Galerie Éric COATALEM / Paris
Galerie Michel DESCOURS / Lyon, Paris
Galerie DITESHEIM & MAFFEI Fine Art SA / Neuchâtel
Eric GILLIS Fine Art / Brussels
Galerie GRAND-RUE Marie Laure Rondeau / Geneva
Martin GRÄSSLE-Florian HÄRB / Munich
HABOLDT & Co / Paris
LANCZ Gallery / Brussels
Galerie ANTOINE LAURENTIN / Paris
DE LA MANO / Madrid
Galerie Nathalie MOTTE / Paris
Martin MOELLER & Cie / Hamburg
Mathieu NEOUZE / Paris
Maurizio NOBILE / Bologne, Paris
Stephen ONGPIN Fine Art / London
PANDORA Old Masters Inc. / New York
Galerie de la PRÉSIDENCE / Paris
Paul PROUTÉ / Paris
Artur RAMON Art / Barcelona
REGINART Collections / Geneva
ROMANO FINE ARTS*
ROSENBERG & Co / New York
ONNO VAN SEGGELEN Fine Arts / Rotterdam
TALABARDON & GAUTIER / Paris
Galerie TAMENAGA / Paris, Tokyo, Osaka*
Galerie TARANTINO / Paris
Galerie TERRADES / Paris
Galerie ZLOTOWSKI / Paris

first-time exhibitors at the Salon du dessin

INSTITUTIONS PARTICIPATING IN DRAWING WEEK 2020

Petit Palais
Musée Roybet-Fould*
Musée Jean-Jacques Henner*
Centre Pompidou
La Fondation Custodia
Musée d'Orsay
Maison de Victor Hugo
Beaux-Arts de Paris
Musée des Arts Décoratifs
Bibliothèque nationale de France
Bibliothèque-musée de l'Opéra
Bibliothèque des Arts et Métiers
Bibliothèque des Arts et Métiers
Musée Condé de Chantilly
Musée du Louvre
Sèvres-Cité de la céramique
Musée de l'Armée*
Musée Collection Hermès
Musée national Eugène Delacroix
Musée Rodin
La Fondation des Artistes
Fondation Jean et Simone Lurçat*
Musée de Montmartre
Musée Cognacq-Jay

participating for the first time in Drawing Week



Salon du Dessin

A SUCCESS STORY

1991: **First Salon du dessin at the George V Hotel in Paris,** with 17 exhibitors.
2000:The Salon du dessin founds Drawing week, with the participation of most Paris museums, **turning the city into the capital of drawing**.
2004: The Salon du dessin moves to the **Palais Brongniart** on Place de la Bourse in Paris and has 29 participants.
2006: **First colloquium** at the Salon du dessin, entitled "Rencontres Internationales du Salon du dessin". The Salon du dessin introduces contemporary drawings for the first time, showing works by students from the École Nationale Supérieure des Beaux-Arts in Paris.
2007: The Salon du dessin introduces a new tradition of hosting an institution or a collector at the art fair. The Musée des Arts Décoratifs, the first guest exhibitor, shows seven panels by Charles de Wailly.
2009: **Daniel and Florence Guerlain** present their collection. The Salon du dessin has three contemporary art galleries among its 36 exhibitors.
2010: Presentation of the first Daniel and Florence Guerlain Drawing Prize, which will become an annual event.
2011: The Salon du dessin celebrates its 20th anniversary.
2014: Louis de Bayser is appointed President of the Salon du dessin, replacing Hervé Aaron, who remains a member of the organizing committee.
2019: **Connaissance des Arts, a subsidiary of the Groupe Les Échos-Le Parisien and LVMH,** acquires a 48% stake (along with eight founding partners) in the Agence d'Évènements Culturels, which manages the Salon du dessin and Fine Arts Paris art fairs and will retain control of the organization and gallery-selection committees for both fairs.

ODE TO NATURE

Greener than ever, the Salon du dessin will devote this year's International Symposium to the art of gardens and botany, for which drawing is an essential tool, increasing our understanding of nature and helping us to envision the final results of a garden design. Several galleries will present drawings related to the theme.

Gustave Doré, a seasoned hiker, painted the Alps, the hills of Scotland, the Brittany coastline and other natural areas. The artist made marvelous use of watercolors in his landscapes, as can be seen in this picture of the setting sun in the mountains, to be presented at the fair by **Galerie Terrades**.

The New York gallery **W.M. Brady and Co**. will present a beautiful pencil drawing by Georges Seurat, Rain, which belonged to the collection of the American John Quinn (1870-1924). Seurat, who loved to draw, takes this black-and-white study to the limit, using a soft Conté crayon on coarse-grained Ingres paper to represent the gradations of light and shade.

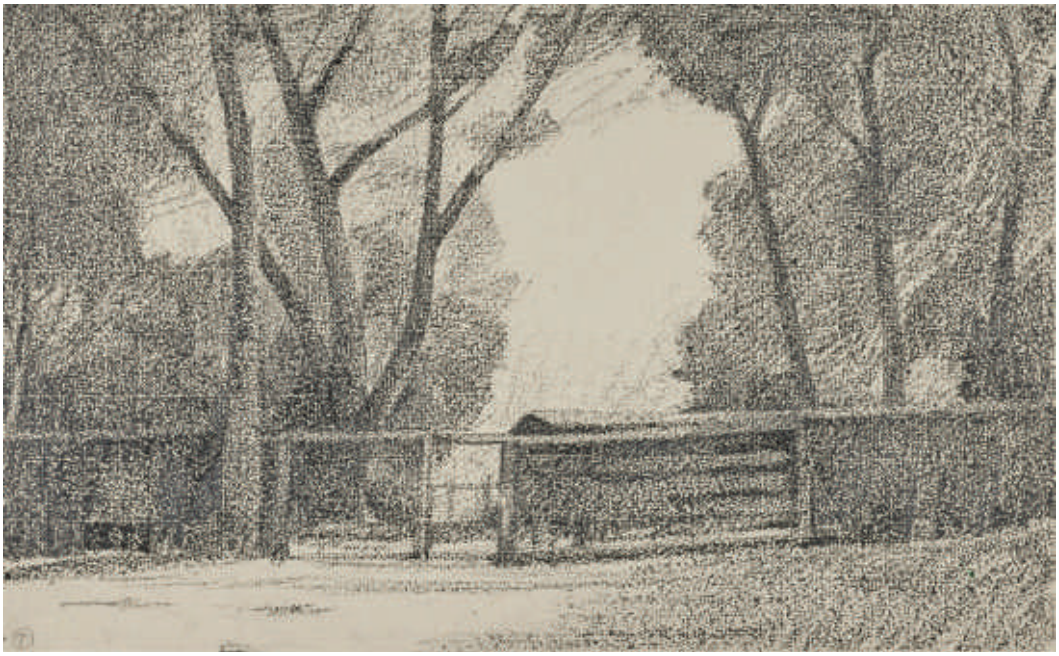
Gérard de Palézieux (1919-2012) was a little-known Swiss artist whose work was revealed to the public through a wonderful exhibition at the Fondation Custodia in Paris in 2019. An outstanding illustrator, Palézieux excelled at still lifes and was also a great landscape artist. The Swiss gallery **Ditesheim & Maffei** will feature a group of delicate works by the artist, a follower of Corot.

In the works of Seurat, Palézieux and William Degouve de Nuncques (1867-1935), atmosphere is as important as technical mastery. This handsome depiction of a small Venice canal, to be presented by **Lancz Gallery**, is an example of the symbolism and bewitching sense of silence often found in Degouve de Nuncques' work. The artist, a native of the French Ardennes department, traveled extensively throughout Europe. Each of his works is an ode to nature. Pastels, his favorite medium, allowed him to render the slightest nuances of light and atmosphere. Until 1899, Degouve often created misty, vaporous visions of nature, muffling the real world by smudging outlines, as if to turn the image into the expression of doubt.



Gustave Doré (1832-1883), *Setting Sun in the High Mountains,* c. 1870, Watercolor and gouache, 400 x 270 mm (15.7 x 10.6 in), Signed and dedicated lower left in white gouache: "À Madame … / affectueux souvenir / G. Doré" **© Galerie Terrades**





Georges Seurat (1859-1891), *Rain*, Conté crayon on Ingres paper, 238 x 302 mm (9.4 x 11.9 in), **© W.M. Brady & Co, New York**
Gérard de Palézieux (1919-2012), *Pramont*, 1994, Lithographic pencil on paper, 300 x 485 mm (11.8 x 19.1 in), signed on left: "P.", **Ditesheim & Maffei Fine Art, © Christophe Brandt, Neufchâtel**



William Degouve de Nuncques (1867-1935), *Canaletto Venice*, Pastel on paper, Initialed and dated lower right: "W D / de / N 95." 580 x 320 mm (22.8 x 12.6 in), **©Lancz Gallery**

ODE TO NATURE: VEGETAL IN ALL ITS SPLENDOR

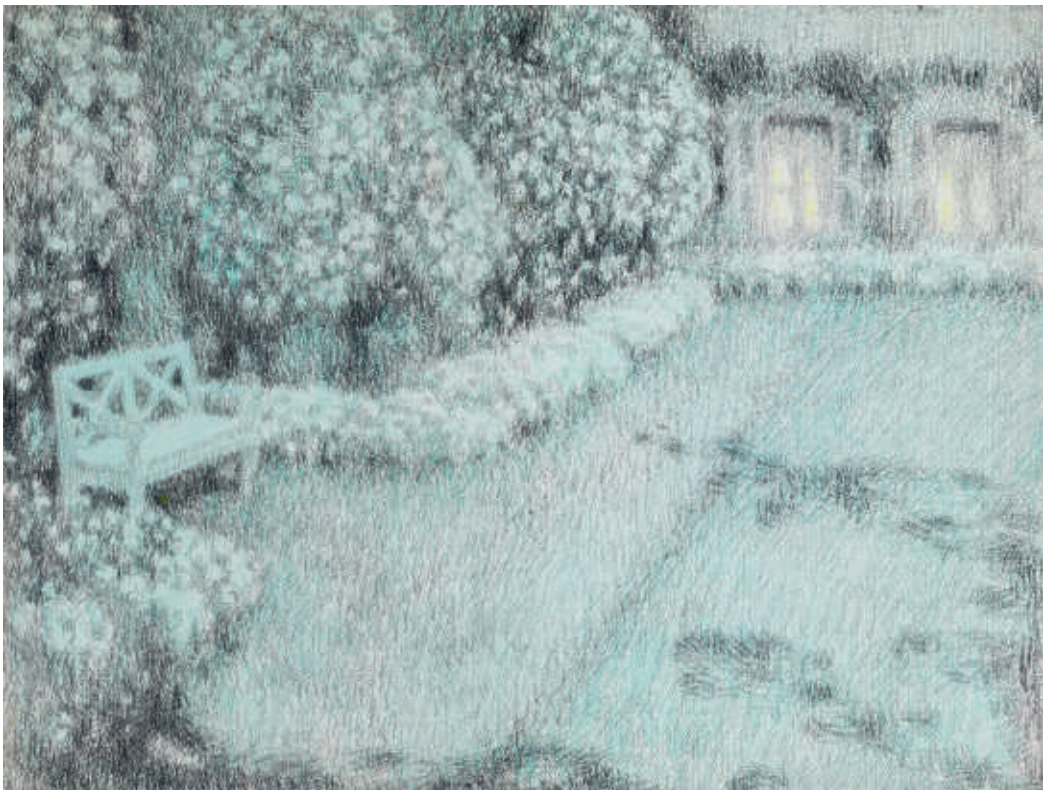
The virgin forest flourishes in Sam Szafran's work. A good example is this watercolor, to be shown by **Galerie Berès**. Szafran became enamored of nature in the 1970s, when he discovered a plant genus that was new to him, the philodendron, in the Paris studio of a friend, the painter Zao Wou-Ki. *"That was when my obsession with plants found the best way to express itself"*, he said.

In 1901, Henri le Sidaner moved to Gerberoy, in the Oise department of France, where he created three monochrome gardens: an all-white garden, a rose garden (site of his summer studio) and a yellow and blue garden. In this beautiful work on paper presented by **Talabardon & Gautier**, the painter evocatively depicts the softness and clarity of the moonlight on the plants.

The work of Walter Leistikow, an avant-garde Berlin artist active at the end of the 19th century, can be found in the museums of Berlin, Munich and Leipzig. His contacts with Edvard Munch, his travels in northern countries and a stay in Paris in 1893 influenced the naturalist, symbolic lyricism seen in this watercolor and gouache on paper presented by **Martin Moeller & Cie**.



Sam Szafran (1934-2019), *Untitled*, Watercolor on paper, Signed lower right, 740 x 477 mm (29.1 x 18.8 in), **© Galerie Berès**





Henri Le Sidaner (1869-1939), *Moonlit White Garden, Gerberoy*, 1910, Black pencil and watercolor, 321 x 413 mm (12.6 x 16.3 in), Signed lower right, **© Talabardon & Gautier**

Walter Leistikow (1865 - 1908) *In the Forest*, c. 1890, Watercolor and gouache on paper, Signed, 312 x 478 mm (12.3 x 18.8 in), **© Martin Moeller & Cie**

ODE TO NATURE: FLORA AND FAUNA

Armand Guillaumin, a loyal member of the Impressionist group, took part in six of eight Impressionist exhibitions. He was attracted to the subject of water, which became one of his favorite themes. His financial stability was assured in 1891 when he won the National Lottery. In 1892, he painted his first seascapes on the Atlantic Coast at Saint-Palais-sur-Mer, one of which will be shown by **Galerie Paul Prouté**.

The London gallery **Stephen Ongpin Fine Art** will present two watercolors and gouaches on paper by Jacques le Moyne de Morgues, a famous cartographer and illustrator who accompanied Jean Ribault's second expedition to the New World in 1562. He is known for his artistic depiction of the landscape and flora and fauna, and for his descriptions of the inhabitants.

From his youth in the Jura until his death on the shores of the Mediterranean, Le Corbusier was always interacting with nature: he collected stones, bones and shells, experimented with a wealth of materials and sought to bring green spaces to the city. He was also fascinated by women's bodies, as seen in a work presented by **Galerie Brame & Lorenceau.**

A watercolor and gouache by Hans Reichel to be shown by **Martin Moeller & Cie**, demonstrates the artist's kinship with Klee: witness the bird, the blade of grass and the star. Reichel and Klee worked together in Munich during the war, then at the Bauhaus in Weimar in the 1920s, an adventure they experienced together, both of them somewhat on the sidelines. Reichel moved to Paris in 1928 and died there 30 years later.





Hans Reichel (1892-1958), *Dream of the Little Bird*, Paris 1929, Watercolor and gouache on paper, Initialed and dated, 193 x 148 mm (7.6 x 5.8 in), **© Martin Moeller & Cie**
Charles Édouard Jeanneret, known as Le Corbusier (1887- 1955), *Composition with Two Women*, 1937, Ink and gouache on paper, 205 x 305 mm (8.1 x 12 in), Signed and dated 1937 lower right, **©Brame & Lorenceau**



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1 and 2 Jacques le Moyne de Morgues (1533-1588), *An Artichoke and a Pink Clove*, Watercolor and gouache on paper, **© Stephen Ongpin Fine Art**
3. Armand Guillaumin (1841 - 1927), *View of the Saint-Palais-sur-Mer Beach*, 1893, Gouache watercolor and charcoal, 250 x 345 mm (9.8 x 345 in), **© Galerie Paul Prouté**
4. Victor Koulbak (born 1946), *Squirrel*, 2014, Silverpoint and watercolor on paper, 315 x 250 mm (12.4 x 9.8 in), **© Galerie Berès**

THE APPEAL OF OLD MASTER DRAWINGS

Old Master drawings may be rare, but new discoveries keep the market percolating. The Salon du dessin offers dealers an opportunity to display their most beautiful finds.

De Bayser will present a previously unknown, very important drawing by Il Pordenone, an artist who worked at the beginning of the 16th century. Very few of his studies of figure in pierre noire are known. The recto and verso of the page are studies for figures for the fresco *Judgment of Pilate*, painted in 1520-21 for the Duomo in Cremona, Italy. This fresco is part of the Passion cycle painted by Pordenone in 1520-21 and considered to be his most important work. Only about 10 preparatory drawings for the fresco are known, and most belong to major institutions (the Louvre, British Museum, Albertina in Vienna and Boijmans Van Beuningen in Rotterdam).



Giovanni Antonio de Sacchis, il Pordenone (1483-1539), *Study of the Bust of a Man with Outstretched Arm Holding a Crown of Thorns and Study of a Soldier*, red chalk, 315 x 260 mm (12.4 x 10.2 in), **© de Bayser**



Giovanni Antonio de Sacchis, il Pordenone (1483-1539), *Study of the Bust of a Man Protecting His Face with His Right Arm*, Pierre noire pencil, 315 x 260 mm (12.4 x 10.2 in), **© de Bayser**

In 1597, Jacques de Gheyn, who was born in Antwerp in 1565 and lived in Haarlem in the north of the Netherlands, received a commission from the renowned military strategist Count Jan van Nassau-Siegen (1561-1623) for a series of realistic drawings of the harquebus, musket and pike for a manual intended to codify weapons exercises for the new Dutch Army. The work, published in 1607, contained 117 engraved plates and had a considerable influence on 17th-century military maneuvers. More than half of De Gheyn's drawings for this series have survived, most of them at the Rijksmuseum in Amsterdam, which has 25 of them, and the National Maritime Museum in London, which has 20. The exceptional drawing to be presented by **Haboldt & Co.** is one of the 20 others remaining from the series.

Gerard van Honthorst was one of the main representatives of the Caravaggesque School in Utrecht. He received innumerable commissions from European courts, and his paintings are found in many museums around the world. In Italy, where he came under the influence of Caravaggio and his use of chiaroscuro, the artist began to specialize in night scenes showing figures lit by the bright light of a candle, as in the two drawings to be shown by the Dutch gallery **Onno van Seggelen**.





Gerard van Honthorst (1592-1656), *Young Woman with a Candle and Young Woman Holding a Painting by Candlelight*, Brush with white and gray ink, gray wash highlighted with white, 164 x 135 mm (6.5 x 5.3 in) and 163 x 120 mm (6.4 x 4.7 in), **© Onno van Seggelen**



Jacques de Gheyn II (1565-1629), *Weapon Handling: "Drop the Pike Against Your Right Foot and Draw the Sword."* Numbered 25, Traces of pierre noire pencil, pen and black ink, gray wash, Incised for transfer, 268 x 187 mm (10.6 x 7.4 in), **© Haboldt & Co**

Louis-Léopold Boilly, who enjoyed great favor during the French Revolution, the Empire and the Restoration, exhibited at the Salon from 1791 to 1824. His works were greeted with much enthusiasm because they reflected the era's attraction to the heroic spirit of large historical paintings as well as the intimacy of scenes of everyday life. Boilly made several works depicting rustic interiors with groups of characters to illustrate a return to calm and happiness after the turmoil of the Revolution and the Empire. This drawing, to be presented by **Galerie Terrades**, is a study for two pendants made in 1818, *Grandfather's Birthday* (Rome, Galleria Nazionale by Arte Antiqua) and *Grandmother's Birthday* (private collection).

Carle Vernet's drawing, to be exhibited by **Didier Aaron**, is also a preparatory study for a large painting, presented at the Salon in 1789 and now owned by the Musée de Picardie in Amiens, France. It shows a Greek horseman fighting a lion.

The **Galerie Nathalie Motte** will present a delicate red-chalk drawing by Nicolas François Octave Tassaert representing Jupiter and Antiope. Tassaert often drew pictures illustrating the loves of the gods. Sensual and even erotic, these drawings undoubtedly guaranteed the artist a good source of income. He also produced melodramatic genre scenes denouncing social injustice.



Louis-Léopold Boilly (1761-1845), *Grandfather's Birthday,* c. 1818. Pen and black ink, gray wash over black pencil lines, 308 x 430 mm (12.1 x 16.9 in), Annotated lower left: L. Boilly 1808, **© Galerie Terrades**





Antoine Charles Horace Vernet, known as Carle Vernet (1758-1836), *Greek Horseman Fighting a Lion*, 1789, Pierre noire pencil, gray wash, stump and chalk highlights on prepared paper, 380 x 330 mm (15 x 13), **© Didier Aaron**
Octave Nicolas François Tassaert (1800-1874), *Jupiter and Antiope*, Red chalk, stump, red wash, 235 x 274 mm (9.3 x 10.8 in), Initialed with a brush and red wash bottom center: "O T.", **© Galerie Nathalie Motte**

The London gallery **Stephen Ongpin Fine Art** will show a drawing by Théodore Géricault, a lover of horses who included them in many of his works. For Géricault, the horse was not a decorative subject, as it was for Carle Vernet, but the center of his personal mythology; the animal expressed his thoughts about passion, work, suffering and death. *Hector Lamented by His Family*, a drawing by François Pascal Simon Gérard, to be shown by **Galerie Michel Descours**, demonstrates the artist's desire to measure himself against Homeric painting. Gérard was considered the greatest history painter of his time and went down in posterity as a portraitist of crowned heads. This illustration of a sorrowful scene from the Iliad and two other line drawings at the Louvre seem to indicate his intention to engrave the composition.

Maurizio Nobile has selected a self-portrait by Felice Giani showing the artist seated at his easel, a drawing from a private collection discovered in 2009 during an exhibition on the splendor of the Italian Neoclassical period. The drawing has a wonderfully humble, intimate spirit. The great painter, who drew compulsively, portrayed himself almost feverishly immersed in his work. Antoine Watteau, inspired by commedia dell'arte, liked to feature the theater in his paintings with images portraying everything from its themes to the heavy curtains and costumes, as in this drawing discovered by **Galerie Eric Coatalem**. **Mattia** and **Maria Novella Romano** belong to the fourth generation of a family of art dealers. Their great-grandfather donated a museum (the Fondazione Salvatore Romano) to the city of Florence in 1946. Their gallery, participating in the Salon du Dessin for the first time, will feature a drawing by Taddeo Zuccaro.



Théodore Géricault (1791-1824), *Four Men Holding a Horse*, Pencil and brown ink with white highlights, 226 x 321 mm (8.9 x 12.6 in), **Stephen Ongpin Fine Art**



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1. François Pascal Simon Gérard (1770-1837), *Hector Lamented by His Family*, Brush and gray wash over graphite and pierre noire drawing, pen and brown ink on vellum, 214 x 293 mm (8.4 x 11.5 in), **© Galerie Michel Descours**

2. Felice Giani (1758–1823), *Self portrait at the easel*, Circa 1790, Pen and brown ink on white paper, 235 x 183 mm (9.3 x 7.2), **© Maurizio Nobile**

3. Taddeo Zuccaro (1529-1566), *Study of a Nude Seated on a Column for the Representation of a Prophet or Evangelist*, Red chalk on virgin ivory paper, 396 x 265 mm (15.6 x 10.4 in), **© Romano Fine Art**

4. Jean-Antoine Watteau (1684-1721), *Women Dressed in Big Coats, One Holding a Mask*, Red chalk and black pencil, 134 x 175 mm (5.3 x 6.9 in), **© Galerie Eric Coatalem**

THE GREAT NAMES OF MODERN ART

Many big names in modern art – including Toulouse-Lautrec, Picasso, Modigliani, Giacometti, Morandi and Foujita – will be found on exhibitors' stands at the Salon du dessin.

The gallery **Taménaga**, which will be making its first appearance at the Salon du dessin, will show six drawings by Léonard-Tsuguharu Foujita. These ink drawings, which have an important place in Foujita's work, show what a fine observer he was. His eye became even more penetrating when he was depicting nature, especially the figure of the cat, which he drew with finesse and a profusion of details. Foujita admired felines, to which Japanese legends attribute mysterious powers, such as the ability to transform into humans. This work is a distillation of all his affection for the animal, which he endowed with an affectionate yet difficult character and a majestic allure.

Galerie AB will exhibit one of Henri de Toulouse-Lautrec's preparatory drawings for *La Goulue: Waltz for Piano* (1894). La Goulue, a famous dancer at the Moulin Rouge, appeared in many of the artist's works. This drawing comes from the collection of Dr. Tapié de Céleyran, a cousin and close friend of Toulouse-Lautrec.

Alberto Giacometti and Giorgio Morandi had a similar view of the world. A bust of a man by the former will be presented at the fair by **Helene Bailly Gallery**, and a still life by the latter by the American gallery **Pandora Old Masters**. The two artists shared the same desire to know not how things (Morandi) or people (Giacometti) really are but how they see them. In their expressions of what they see, they both show an admirable sobriety and austerity.



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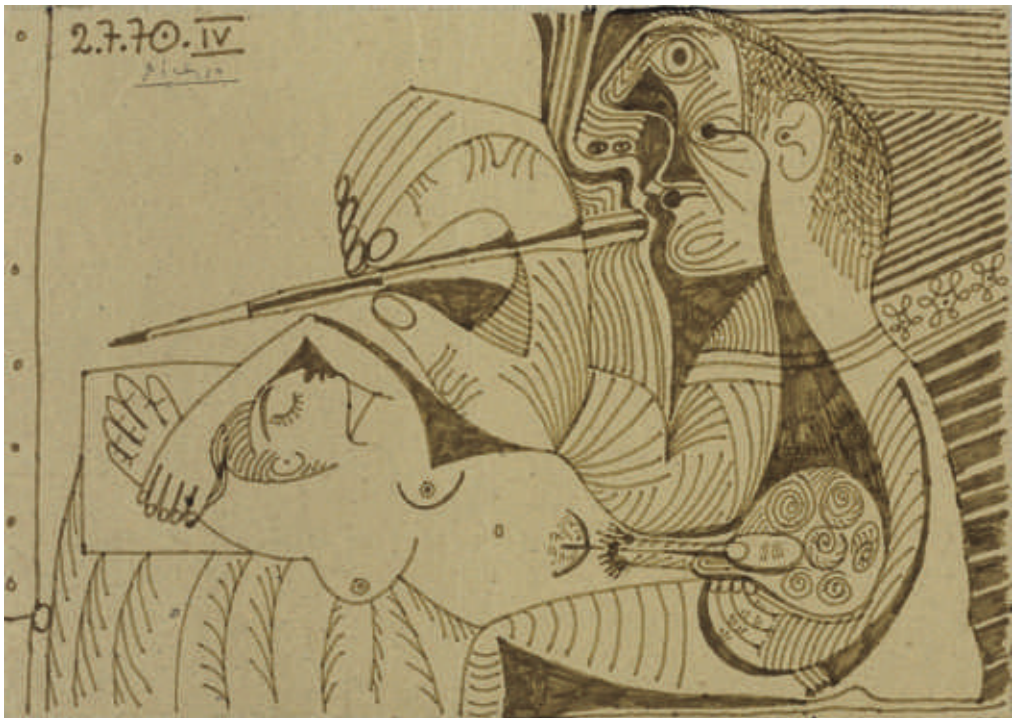
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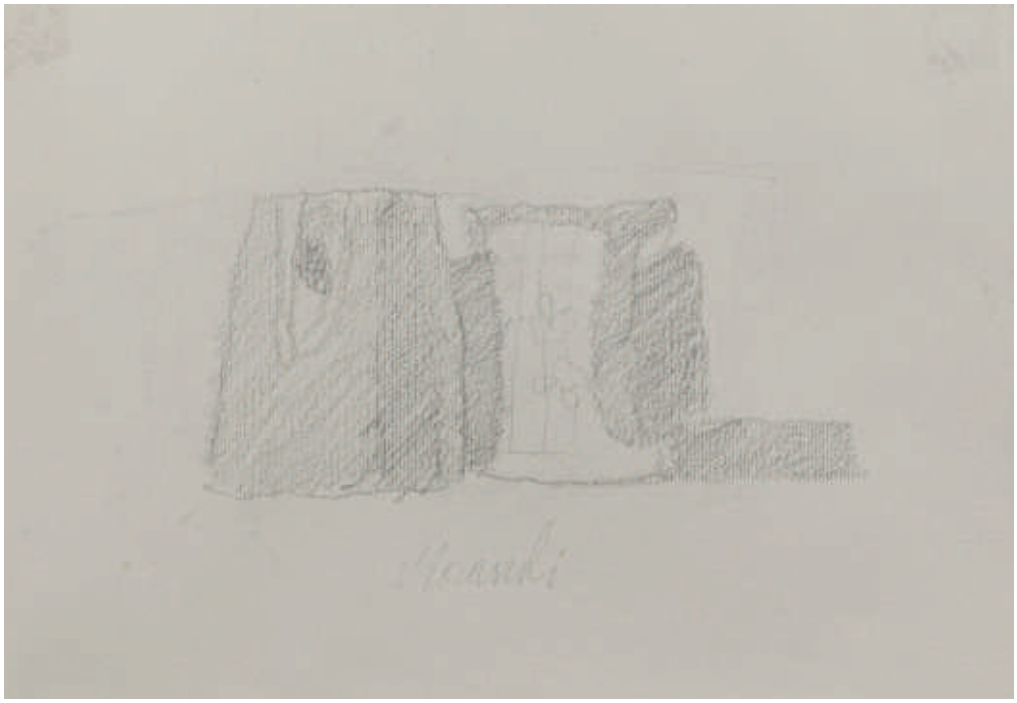
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1. Henri de Toulouse-Lautrec (1864-1901), *La Goulue*, 1892, Graphite on paper, 163 x 100 mm (6.4 x 3.9 in), Artist's stamp lower left, **© Galerie AB**

2. Alberto Giacometti (1901-1966), *Bust of a Man*, 1947, Gouache on paper, Signed and dated lower right: "A. Giacometti 1947.", 406 x 260 mm (16 x 10.2 in), **© Helene Bailly Gallery**

3. Léonard-Tsuguharu Foujita (1886-1968), *Seated Cat*, Ink on paper, 257 x 301 mm (10.1 x 11.9 in), Signed center left. **© Taménaga Gallery**





Pablo Picasso (1881-1973), *The Painter and His Model IV*, 1970, Ink on cardboard, 210 x 315 mm (8.3 x 12.4 in), **© Galerie Boulakia**
Giorgio Morandi (1890-1964), *Still Life (recto), Still Life with Bowl (verso)*, c. 1960, Black pencil on paper, 191 x 273 mm (7.5 x 10.7 in), Signed lower center: Morandi, **© Pandora Old Masters**



Léonard-Tsuguharu Foujita (1886-1968), *Young Woman*, 1956, Pencil on paper, 270 x 200 mm (10.6 x 7.9 in), Signed and dated lower center, **© Galerie Taménaga**

WOMEN

Élisabeth Louise Vigée Le Brun was one of the great portrait painters of her time. From a very young age, she was always drawing, and her artist father taught her the secrets of working with pastels. She later became Marie-Antoinette's official painter. The pastel to be shown by the **Galerie Eric Coatalem** is a portrait of Adélaïde Landry, Vigée Le Brun's maid and companion for almost 30 years, beginning in 1802.

The Geneva gallery **Grand-Rue** will feature a watercolor by Albert Anker, who began to successfully use watercolors in 1901 after a stroke forced him to stop painting in oil. A specialist in depicting children and peasants, he often used his own four children and the people of his village as his models.

Galerie Antoine Laurentin will show a rare work by the Dutch artist Jan Verkade, made in 1891, when he belonged to the Pont-Aven School. This drawing, which has remained in the same family until now, has an almost religious atmosphere. It depicts Louise Rumun, then aged 14, and was drawn in her neighborhood in Huelgoat in the French department of Finistère.



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1. Elisabeth Vigée le Brun (1755-1842), *Portrait of Adélaïde Landry, Madame Vigée Le Brun's Chambermaid*, Pastel, 400 x 300 mm (15.7 x 11.8 in), **© Galerie Eric Coatalem**

2. Albert Anker (1831-1910), *Young Bernese Woman Reading a Book*, Watercolor on paper, Signed and dated: "Anker 1906." 338 x 247 mm (13.3 x 9.7 in), **© Galerie Grand-Rue**

3. Jan Verkade (1869-1946), *Portrait of Louise Rumun*, 1891, Charcoal on cream paper, 273 x 206 mm (10.8 x 8.1 in), **© Galerie Antoine Laurentin**

4. Mary Cassatt (1844-1926), *Sara in a Hat with Her Dog*, c. 1906-07, Pastel on paper, Signed lower right, **© Helene Bailly Gallery**

In the 1930s, Jacques Majorelle began to paint female nudes, posing his models amid the lush vegetation of his garden. He experimented with color and with the application of gold and silver powder, as seen in this handsome work on paper, to be offered by the **Galerie Ary Jan**, which is participating in the Salon du dessin for the first time. A profile of a Roma woman drawn by Georges Dorignac will be presented by the Belgian gallery **Eric Gillis Fine Art**. A friend of Modigliani and Soutine, this artist lived at La Ruche in Montparnasse. He was forgotten for decades after his brutal death in 1925, but was eventually rediscovered through the research of Pierre Rosenberg, Marie-Claire and Alain Masencal, and Jacques Sargos.





Jacques Majorelle (1886-1962), *The Beautiful Zohra*, 1955, Mixed technique with gold-dust highlights on construction paper, Signed and dated 1955, 545 x 725 mm (21.5 x 28,5 in), **© Galerie Ary Jan**
Georges Dorignac (1879-1925), *Gypsy*, 1911, Red chalk and charcoal on laid paper, **© Eric Gillis Fine Art.**

The German painter Karl Schmidt-Rottluff, a representative of German Expressionism at the beginning of the 20th century, formed the Die Brücke group with four other young artists. Listed by the Third Reich as a degenerate artist, he saw his works excluded from public collections and, under police surveillance, was forbidden to paint as of 1941. Those works of Schmidt-Rottluff that escaped destruction by the Third Reich and by the war (his apartment burned during the bombing of Berlin) are mainly found in German collections. The German gallery **Arnoldi-Livie** will show a rare work on paper, *Woman Bathing*, dating from 1913.

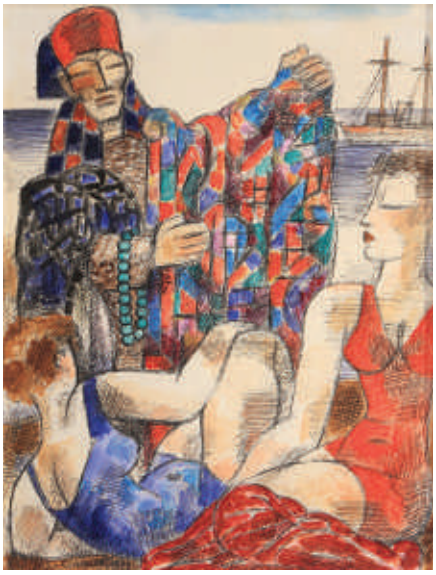




Karl Schmidt-Rottluff (1884-1976), *Woman Bathing*, 1913.-Watercolor and charcoal, 340 x 428 mm (13.4 x 16.8 in), **© Arnoldi-Livie**
Jean Hélion (1904-1987), *Woman Leaning*, 1946, Ink, pencil and gouache on paper, 270 x 370 mm (10.6 x 14.6 in), **© Rosenberg & Co.**

SOLO SHOW

In conjunction with the exhibition Marcel Gromaire*: The Elegance of Power* at the Piscine–Musée d'Art et d'Industrie André Diligent in Roubaix, France (March 14-May 31, 2020), the **Galerie de la Présidence** will present an important group of watercolors and drawings by the artist. While Gromaire considered watercolor painting a major art form, examples of his own are rare. Most were made during the summer, as was *The Rug Merchant*, a scene captured on the beach in Trouville, where Gromaire spent his holidays.





Marcel Gromaire (1892-1971), *The Rug Merchant*, 1929, Watercolor on paper, 428 x 330 mm (16.9 x 13 in), **© Galerie de La Présidence**
Marcel Gromaire (1892-1971), *The Three Grandchildren*, 1957, Watercolor and India ink on paper, 325 x 435 mm (12.8 x 17.1 in), **© Galerie de La Présidence**

AVANT-GARDE

Galerie Zlotowski, specialists in the avant-garde of the early 20th century, will exhibit the work of African-American artist Eugene James Martin (1938-2005) and the German abstractionist Ella Bergmann-Michel (1896-1971). Martin, who was influenced by European artists like Picasso, Kandinsky and Klee, found his style in biomorphic abstraction. His works belong to numerous American public and private collections.

Mathieu Néouze, who has a talent for finding out-of-the-ordinary images, will present a remarkable drawing by Fred Nall. Born in Alabama, Nall went to the École des Beaux Arts in Paris in 1971, became the protégé of Salvador Dalí and in 1986 set up his studio in Vence, France. His work has been shown at the Centre Pompidou and is collected by Catherine Deneuve and Prince Albert of Monaco, among others.





Eugene James Martin (1938-2005), *Untitled*, c. 1973, Mixed technique and collage on paper, 390 x 320 mm (15.4 x 12.6 in), **© Galerie Zlotowski**
Fred Nall (Born 1948), *Double Portrait with Puppet*, 1979, Graphite and watercolor on paper, 500 x 320 mm (19.7 x 12.6 in), Dedicated upper right: "For Bufam." **©Mathieu Néouze**

THREE CENTURIES OF DRAWINGS FROM THE MUSÉES DE MARSEILLE

NATURE IN ALL ITS STATES

The presence of the Salon du dessin's guest this year, the **Musée des Beaux-Arts de Marseille**, offers an opportunity to show a selection of drawings from its graphic arts department as well as from two other Marseille museums with Old Master drawing collections, the **Musée Grobet-Labadié** and the **Musée des Arts Décoratifs, de la Faïence et de la Mode**. In line with the theme of this year's fair, the art of gardens and botany, works depicting nature in one form or another were selected from the three museums' collections. Forty drawings dating from the 15th to the 19th century – including works by Pierre Puget, Jean-Baptiste Huet, Jean-Honoré Fragonard, Hubert Robert, Jean-Antoine Constantin and Camille Corot – will offer a sampling of the treasures to be found in Marseille's museums.



Jean Honoré Fragonard, *The Tivoli Waterfalls*, Red chalk. Musée des Arts Décoratifs, de la Faïence et de la Mode, © City of Marseille, Dist. RMN-Grand Palais/image: Musées de la Ville de Marseille

THE MUSÉES DE MARSEILLE

Since 1869, the Musée des Beaux-Arts de Marseille has been housed in the left wing of the Palais Longchamp in superb rooms specially designed for its collections by architect Henry Espérandieu.

The museum's beginnings 60 years earlier were much more modest, however. The collection was presented to the public for the first time in 1804 in the chapel (built in 1751) of the former Bernardine Convent. **It was one of 15 museums created in major French cities by the Consulate's Chaptal Decree of XIV Fructidor, Year IX.** When it opened, the Marseillais discovered works obtained by the revolutionaries' confiscations of the property of locals, religious establishments and emigrants, as well as masterpieces taken by the young Republic from both French territory and lands conquered by its victorious armies in Italy, Flanders and Germany. These works, through which visitors could trace the history of the French, Italian and Northern schools, had been sent by the state two years earlier to enrich the museums it had just created in the provinces.

While there were no drawings in the first museum, **a graphic arts department was established during the 19th century**. The largest part consisted of Italian and especially French works dating from the 16th to the 19th century. Like the painting and sculpture collections, the graphic arts collection stands out for the number of works testifying to the richness and dynamism of artistic creation in Provence.



Gustave Doré, *Woodland*, *Watercolor on paper*, Musée des Beaux-Arts de Marseille, © City of Marseille, Dist. RMN-Grand Palais/image: Musées de la Ville de Marseille

THE MUSÉES DE MARSEILLE

A museum always ends up reflecting its artistic environment. During the museum's two centuries of existence – thanks to the usual sources of a public collection's enrichment: acquisitions, donations and legacies – Its collections came to reflect the development of the arts in Provence and the tastes of the local elite: **the Borélys in the 18th century and Emile Ricard, Charles Magne and Hippolyte Mireur in the following century.**

Two of Marseille's museums were born of the generosity of collectors at the start of the 20th century. They are the **Musée Grobet-Labadié**, located in the mansion where art lover Marie Grobet lived, and the **Musée Cantini**, which, before it became a well-known Marseille museum of modern art, housed the remarkable Old Master collection of the sculptor and art patron Jules Cantini.

These two art lovers had a strong interest in the graphic arts, and many of the works in their collections have recently been reattributed. The 20th century was a good time for drawing in Marseille: in 1964, Maurice Feuillet gifted the City of Marseille a remarkable set of works on paper, most of them by great masters of the France 18th century.





Jean-Antoine Constantin, *Study of Trees*, Pen and gray ink on paper, Musée des Beaux-arts de Marseille,
© City of Marseille, Dist. RMN-Grand Palais/image: Musées de la Ville de Marseille
Joseph Colla, *Study of Trees*, Charcoal on paper, Musée des Beaux-arts de Marseille,
© City of Marseille, Dist. RMN-Grand Palais/image: Musées de la Ville de Marseille



Germany, 15th century, *Study of Cabbage*, Watercolor on parchment, Musée Grobet-Labadié. © City of Marseille, Dist. RMN-Grand Palais / image: Musées de la Ville de Marseille

THE SALON DU DESSIN'S 15TH INTERNATIONAL SYMPOSIUM

The Art of Gardens on Paper: Designing, Projecting, Representing

Palais Brongniart, March 25-26, 2020. Petit Auditorium, 1st floor

The Salon du dessin has been holding annual International Symposia since 2006 and has chosen the art of gardens and nature as its theme for 2020 and 2021. The symposium will be chaired by French Academician **Pierre Rosenberg**; its scientific director is **Monique Mosser.**

Wednesday, March 25, 2020, 2:30 p.m.

Victor Hundsbuckler, Curator of the Department of Prints and Drawings (17th-century French, Italian and Spanish schools) at the Louvre: *"Gardens on paper in the Louvre: sketching a horticultural semiology."*

Patricia Bouchenot-Déchin, art and garden historian, writer: *"The fate of a drawing/design by Le Nôtre: the Meudon grotto flowerbed as an example of the circulation of people, artworks and ideas on a European scale."*

Monique Mosser, CNRS honorary engineer, Centre André Chastel, Paris: *"The Marquis de Marigny's portfolio for his estate in Menars: the precious testimony of a lover of gardens and collector of drawings."*

Alberta Campitelli, vice president of the Associazione Parchi e Giardini d'Italia, Rome: *"Francesco Bettini and the diffusion of the Anglo-Chinese garden: the discovery in the Archivio Doria Pamphilj of the work of an inspired amateur in Paris and Rome."*

Alexandre Leducq, curator of manuscripts and printed matter, Beaux-Arts de Paris, and Julie Tyrlik, heritage restorer, specialist in books and graphic arts, Atelier Coralie Barbe: *"The Tractatus de Herbis, a beautifully illustrated 15th-century treatise on medicinal plants: history and latest discoveries."*

Gabriela Lamy, research officer, Trianon Gardens Service, Palace of Versailles: *"French Guiana cited at the Trianon in 1783 in drawings of plants from Le Jardin d'Éden by Joseph Buc'hoz.*

Thursday, March 26, 2020, 2:30 p.m.

Marc Jeanson, scientific curator of the Jardin Majorelle, Marrakech: *"Botanical illustrations: memories of vanished gardens."*

Viviane Mesqui, heritage curator, collections of 18th-century French and European porcelain, fine earthenware and glass, Sèvres–Manufacture et Musées Nationaux: *"The power of flowers: a collection of 18th-century decorative models at Sèvres."*

Laurent Châtel, professor of British art, culture and visual studies, University of Lille: *"English landscape design in the 18th and 19th centuries: designs and drawings."*

Isabelle Levêque, Landscape architect and garden historian, director of park, garden and landscape studies in Maine-et-Loire: *"André Leroy (1801-1875): from horticulture to planning parks and gardens, an exceptional collection of drawings from an emerging profession."*

Stéphanie de Courtois, lecturer at the École Nationale Supérieure d'Architecture de Versailles, master in historic gardens, heritage, landscape: *"Going beyond the model: teaching the art of gardens in the 19th century and the use of plans."*

Mathias Auclair, director of the music department, Bibliothèque Nationale de France: *"Faust's garden at the Paris Opera."*

DANIEL ET FLORENCE GUERLAIN
FOUNDATION'S DRAWING PRIZE

Artists nominated for the 13th annual prize:



Callum Innes
Scottish artist, born in 1962



Florian Pumhösl
Austrian artist, born in 1971



Juan Uslé
Spanish artist, born in 1954

A vital part of the contemporary art scene since 2006, the Daniel and Florence Guerlain Foundation's Prize for Contemporary Drawing chooses one winner each year from a shortlist of three artists selected by a committee of seven experts. Since 2010, the Daniel and Florence Guerlain Contemporary Art Foundation has forged a close partnership with the Salon du dessin, which hosts an exhibition of the work of the nominated artists as well as the award ceremony, to be held on March 26, 2020.

FONDATION D'ART CONTEMPORAIN DANIEL & FLORENCE GUERLAIN

www.fondationdfguerlain.com

Florian Pumhösl, *Etude pour Saltern 7*, 2019, acrylique sur papier aluminium, 22,8 x 15,2 cm
Courtesy Miguel Abreu Gallery, New York
Callum Innes, *Ruby Red / Sap Green*, 2018, aquarelle sur Canson Heritage® 640gsm, 56 x 76 cm
Courtesy the artist and Frith Street Gallery, Londres
Juan Uslé, *Lunada*, 1995, aquarelle sur papier, 30,5 x 22,9 cm
Courtesy the artist and Galerie Lelong&Co

21ST EDITION OF DRAWING WEEK

Drawing Week gives both neophytes and seasoned art lovers a chance to take part in private tours of the drawings and prints departments of major museums, the partners of the art fair. This year, 23 institutions will participate in this off-site event organized by the Salon du dessin.

Full Drawing Week program:

www.salondudessin.com

21ST DRAWING WEEK PARTNER INSTITUTIONS AND MUSEUMS

Petit Palais
Musée Roybet-Fould
Musée Jean-Jacques Henner
Centre Pompidou
La Fondation Custodia
Musée d'Orsay
Maison de Victor Hugo
Beaux-Arts de Paris
Musée des Arts Décoratifs
Bibliothèque nationale de France
Bibliothèque-musée de l'Opéra
Bibliothèque des Arts et Métiers
Musée Condé de Chantilly
Musée du Louvre
Sèvres-Cité de la céramique
Musée de l'Armée
Musée Collection Hermès
Musée national Eugène Delacroix
Musée Rodin
La Fondation des Artistes
Fondation Jean et Simone Lurçat
Musée de Montmartre
Musée Cognacq-Jay

Eugène Delacroix (1798 - 1863), *Kicking Horse*, Watercolor, gouache, Paris, Prat Collection.



Musée national Jean-Jacques Henner © Hartl-Meyer

HIGHLIGHTS OF DRAWING WEEK

Drawing Week gives both neophytes and seasoned art lovers a chance to take part in private tours of the drawings and prints departments of major museums that are partners of the art fair and offers access to places that are usually closed to the public.

The **Fondation des Artistes**, for example, will present a selection from its collection of works on paper during private visits to the cabinet of curiosities in the Hôtel Salomon de Rothschild (advance registration available on the Salon du dessin website). A group of works on paper from the collection of Salomon and Adèle de Rothschild (pastels by Eugène Delacroix and Alexandre-Gabriel Decamps, watercolors by Eugène Lami, etc.) will be displayed around the cabinet of curiosities – the only room in the late-19th century mansion that still has its original decor and collection of art objects – along with a selection of the most beautiful drawings bequeathed by the bibliophile Auguste Lesouëf, which will brought in for the occasion from Nogent-sur-Marne

The **Musée de l'Armée**, a new Drawing Week partner, opened a prints and drawings section in March 2018 in the renovated spaces of the Hôtel National des Invalides. For Drawing Week, it will open up its reserves (normally closed to the public), with 9,000 drawings, 20,000 prints and 60,000 photographs dating from the 15th to the 20th century. Among them is the *Gradual and Antiphonary for the Royal House of Saint-Louis des Invalides, for the Most Solemn Celebrations of the Year*, dated 1682, made in the illumination studio of the Hôtel Royal des Invalides.

Some museums have timed the opening of new exhibitions to coincide with the Salon du dessin. The **Petit Palais** will show the Prat Collection, one of the world's most prestigious private collections of drawings and the first to have been the subject of a presentation at the Louvre, in 1995. The more comprehensive exhibition at the Petit Palais will cover three centuries of French art.

The **Musée des Arts Décoratifs** will also take the opportunity to open a new exhibition, Drawing Without Reserve, a selection of 500 works from the 200,000 in the museum's collection, among them many stunning discoveries. The exhibition, structured like an alphabet, celebrates the themes of the drawings, with scenography designed by the H5 collective.

The **Cognacq-Jay Museum** will inaugurate on March 26 the exhibition *Drawn Museums* bringing together some forty drawings made on the spot by Christelle Téa in the 14 museums and sites of the City of Paris. From one drawing to another, the young artist who graduated from the Beaux-Arts in Paris, writes an intimate account of the museum, which combines portraits of places, portraits of people and portraits of lives.

HIGHLIGHTS OF
DRAWING WEEK





Interior view of the cabinet of curiosities at the **Hôtel Salomon de Rothschild.**
© Barnabé Moinard/Fondation des Artistes
Interior view of the **Maison Atelier de Jean Lurçat**

HIGHLIGHTS OF DRAWING WEEK

A new partner of Drawing Week, the **Musée Roybet Fould**, located in the Paris suburb of Courbevoie, will hold an exhibition of images of parks and gardens, *James Roberts (1792-1871): Château Life in Courbevoie* (March 18-April 26, 2020). It will look at the history of the town's châteaux and show works by watercolor artist James Roberts depicting the buildings and their natural settings.

Another new partner of Drawing Week is the **Fondation Jean et Simone Lurçat**, holder of Jean Lurçat's archives and collection in the artist's studio/home, built in 1924, at 4, villa Seurat in Paris. The artist lived and worked for 41 years in the building designed by his older brother, André. It is one of the rare Paris houses of the 1920s that has been preserved with its period decor intact, with the drawings and tapestries still hanging on the wall. Tours will be conducted for visitors to Drawing Week.

The **Musée Jean-Jacques Henner**, located in a private mansion on the Plaine Monceau in Paris, has joined Drawing Week and will offer a private visit, when the museum is closed, of a temporary exhibition of Jean-Jacques Henner's works on paper. The artist used unusual supports for his drawings, including mourning stationery, newsprint, postcards, letterhead and even the pages of his diaries. A presentation of a selection of handsome works from the prints and drawings department will also be held in the museum's winter garden.

This year, the **Musée Condé de Chantilly** will offer a private tour on the design and art of gardens in works from the museum's collection. Visitors will discover drawings of various gardens: 16th-century square gardens, 17th-century French gardens, pre-Romantic 18th-century gardens and Romantic depictions from the 19th century.

In keeping with the Salon du dessin's 2020 garden and botany theme, **Sèvres–Manufacture et Musée Nationaux** will hold the exhibition *A Paper and Porcelain Garden*, from March 26 to June 29, 2020. Little-known drawings from the drawings and prints department, with a focus on those made around 1900, will be juxtaposed with Sèvres ceramics from the 18th century to the present.

HIGHLIGHTS OF
DRAWING WEEK



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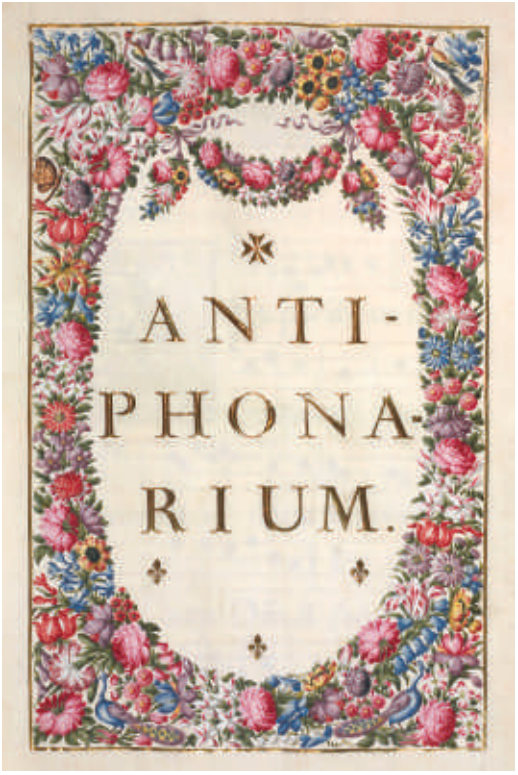
1. Robert Mallet-Stevens, *Information and Tourism Pavilion at the International Exhibition of Modern Decorative and Industrial Arts*, Paris, 1925, **© MAD, Paris**

2. Charles Le Brun, *Project for the ceiling of the King's Grand Cabinet at the Tuileries*, c. 1665-71, **© MAD, Paris**

3. Jean-Jacques Henner, *Head of a Veiled Woman,* Charcoal and chalk on printed vellum, (page from the Gazette des Beaux-Arts), Musée National Jean-Jacques Henner, **© RMN-Grand Palais/Michel Urtado**

4. French School 17th century, *Chantilly at the End of the Life of the Grand Condé,* Gouache, 180 x 260 mm (7.1 x 10.2), **© Chantilly, Musée Condé**

HIGHLIGHTS OF
DRAWING WEEK



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1. Illumination workshop at the Hôtel Royal des Invalides, *Gradual and Antiphonary for the Royal House of Saint-Louis des Invalides, for the most solemn celebrations of the year,* 1682. Illuminated parchment and calligraphy, p.116, **© Paris, Musée de l'Armée, Dist. RMN-Grand Palais**

2. Pierre-Paul Prud'hon (1758-1823), *The soul breaking the ties that attach it to the earth,* 1821, Pierre noire pencil and chalk, 447 x 332 mm (17.6 x 14 in), Paris, Prat Collection

3. Rapin Luminous, *Vase 28, Decorative project,* 1922, Henri Rapin, Manufacture Nationale de Sèvres, Charcoal, gouache. 1015 x 705 mm (40 x 27.8 in), **© Sèvres, Manufacture et Musée National**

4. James Roberts, *Château seen from the park,* 1837, S.D.b.g., Courbevoie, Musée Roybet Fould, **© Courbevoie, Musée Roybet Fould, JNL**



CHILDREN'S DRAWING CONTEST

Theme for the 29th Salon du Dessin: "Draw an occupation related to nature"

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

Founded over 20 years ago, *Le Petit Léonard* is the monthly magazine and the gold standard for introducing children aged 8 to 14 to art in schools and in museums. Its aim is to awaken in young readers an interest in the history of art and heritage, from prehistory to the present, in a playful manner, with special features, comic strips, reports, news, etc. All domains of art are covered: painting, sculpture, architecture, engraving, the decorative arts and so on. The magazine is published by Éditions Faton, which specializes in cultural and educational magazines for young people, including *Akéo, Virgule, Cosinus* and *Histoire Junior* and, the most recent, *Olalar,* the first art magazine for inquisitive little ones aged four to seven.

(1) Three age categories: 6-8, 9-11 and 12-14.

LE PETIT LÉONARD

P R E S S K I T

Salon du Dessin

FROM 25TH
TO 30TH MARCH

2020

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

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