Salon du Dessin

From 22nd to 27th March

2017

Press Kit

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SALON DU DESSIN
FROM 22ND TO 27TH MARCH 2017
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Palais Brongniart from 22nd March to 27th March 2017

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Salon du Dessin

From 22\textsuperscript{nd} to 27\textsuperscript{th} March

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

Photo: Tanguy de Montesson
An eagerly anticipated international event

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

A guided tour of the 26th edition

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

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

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

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

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

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

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

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

### The Salon du dessin’s institutional partners

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

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

### The Salon du dessin’s experts

- M. Gérard Auguier (Old Masters paintings and drawings expert)
- Mme Elisabeth Maréchaux-Laurentin (expert in paintings, drawings and sculptures from the 19th and 20th centuries, expert at the Court of Appeal of Paris)
- M. Peter Schatborn (emeritus head of the Rijksprentenkabinet, or print room, at the Rijksmuseum in Amsterdam)
- M. Eric Schoeller (expert in modern and contemporary art)
- M. David Scrase (Former Keeper of Paintings, Drawings and Prints, Fitzwilliam Museum in Cambridge)
- M. Stephen Bann (Emeritus Professor of History of Art at the University of Bristol)
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Jacopo Palma, known as Palma il Giovane
(1548 - 1628)
Circumcision of Christ
Pen and brown ink, brown wash heightened with white on blue paper
214 x 174 mm
Graessle – Haerb
Spotlight

A quick sketch

of the Salon du dessin

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

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

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

1.

How do you explain the current renewed interest in drawing?

“It wasn’t so long ago that drawing was forgotten, neglected, just the poor relation of painting”, says Pierre Rosenberg, member of the Académie Française and honorary director of the Musée du Louvre.
A long time ago, this art form, which only began to interest the elite as of the 18th century, managed to avoid the commercial fate that befell painting. “Drawing corresponds to today’s sensibilities, at a time when the image is all-important”, says Bertrand Gautier, one of the organisers of the Salon du dessin. The current taste for drawing can also be attributed to the increased attention we now pay to the artist and the fact that drawing brings us closer to the his or her intimate world.

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

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

2.

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

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

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

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

3.

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

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

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

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

“This is the best fair in the world, it has the best-informed public, and its mission is to increase connoisseurship rather than offer immediate satisfaction.”
Jean-Luc Baroni, a renowned London-based dealer in Old Master drawings.

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

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

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

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

7. Is drawing an affordable art form?

Drawings by important artists can be purchased for more affordable prices than paintings, and there is still room for new discoveries. “At the Salon du dessin”, says Bertrand Gautier, “we have managed to retain a variety of offerings, for every level of collector, unlike the big fairs, where everyone goes to look for the same thing, forcing prices up”. Drawing is also attracting more and more buyers because, beyond the picture itself, it often opens the door to a whole intellectual universe.
8.

Which masters are in vogue? Are there trends?

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

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

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

9.

Are there any invaluable signatures?

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

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

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

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

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

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

Michel Descours

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

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

Louis Janmot (Lyon, 1814 – id., 1892)
Study of Saint Cecilia, 1839
Black pencil heightened with white chalk
180 x 215 mm
Galerie Michel Descours
Gino Severini (1883-1966)
Head of Punchinello
Charcoal on paper, c. 1922-1923
482 x 417 mm
Galerie Damien Boquet

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

“We take a modern approach to drawing.”
Damien Boquet

Damien and Manuela Boquet, modern art dealers who are participating in the Salon du Dessin for the third time, like to build a story around the pieces they select. The theme of their exhibition for the fair’s 26th edition will be the mask and its double. “Drawing, which is closely linked to literature and poetry, deserves to have a story. We love the avant-gardes in general and want to show the public a radical, disruptive, modern approach. While Old Master drawings are associated with beauty and tragedy, modern drawing is the expression of a moment, an accident, an event.”
Of Russian origin, Iana Kobeleva has a real passion for French culture. She opened the Aktis gallery in London’s Mayfair in 2009 and specialises in post-war lyrical abstraction. For a number of years, she has been representing the work of Zao Wou-Ki, an artist who was at ease with works on paper, using ink to create a fusion between traditional Chinese landscape painting and Western abstraction.
“I wanted to show contemporary Chinese works at the most serious art fair devoted to drawing.”
Hadrien de Montferrand

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

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

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

In 1842, Louis-Philippe commissioned Ingres to make stained-glass windows for the Saint-Ferdinand Chapel, located in the Paris suburb of Neuilly, near Porte Maillot, in memory of his eldest son, Prince Ferdinand-Philippe d’Orléans, who had died in an accident. The artist paid special attention to this commission, making one or more nude studies for each of the 12 saints. This “study of a standing man with clenched fists” is a genuine rediscovery on the part of the Galerie de Bayser, since the work was initially attributed to a 15th century German school!
The taste for art is inscribed in the Cuéllars’ genes. Arturo Cuéllar, who is also a great composer, and his wife Corinne are determined to perpetuate the family tradition of the Nathans, who have been dealing in drawings and paintings in Switzerland for five generations. They have transmitted the virus to their eldest son, Salomon, who works with them. For the 26th edition of the Salon du dessin, they will present a drawing by Watteau and one by Tiepolo, certain that these masters will always appeal to collectors.
This rare late-16th-century Italian drawing, to be shown by Emmanuel Marty de Cambiaire, is technically perfect and beautifully preserved, and has never before been seen on the market. The reputation of Cavaliere d’Arpino – one of the greatest Roman Mannerists and the official painter of the popes, from Gregory XIII to Clement VIII – was such that he was called to France around 1600.

This picture of a man whose eye can be seen through the grotesque mask he wears may be small, but what power it has! Knowing that Parmigianino was a complex, tortured character who died at the age of 39 and was interested in witchcraft gives added force to this portrait presented by Jean-Luc Baroni Ltd. A similar drawing belongs to the Louvre.
The Louvre and the Morgan Library in New York are both clients of Artur Ramon Art of Barcelona, which has made important discoveries in recent years in Spanish, Italian and French drawings, including works by Simon Vouet, Philippe de Champaigne and Quentin Varin. This drawing by Federico Zuccaro, the most famous painter in Europe after the death of Titian in 1576, comes from an important 19th-century Spanish collection and will be published in James Mundy’s catalogue raisonné of the artist’s work.

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

Federico Zuccaro, (1541-1609)
Horse Rider
Black and red chalk
190 x 144 mm, Preparatory study for a fresco in the Church of Santa Caterina dei Funari, Rome, 1571-1571
Artur Ramon Art

Théodore Géricault (1791-1824)
Farm Horses
Pen and brown ink, grey wash
200 x 272 mm
Arnoldi-Livie
The Bolognese gallery Maurizio Nobile is participating for the first time in the Salon du dessin. Founded in 1987, the gallery has made many rediscoveries. In 2016, it published for the first time 79 drawings from the collection of the Florentine Pandolfini family, 58 of which were executed by the sculptor and architect Giovanni Battista Foggini. This drawing is probably the most evocative in the album because of its theme: the allegory of a sculptor’s studio, combining a simple allegory of sculpture with a realistic representation of an atelier.
Thierry Bellangé, a 17th-century French court artist, is famous for his many portraits of personalities on vellum. In this drawing being presented by the Tarantino gallery, the refined, elitist spirit of the artist can be clearly seen.

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

Dating from the late 16th or the beginning of the 17th century, this putto was drawn by Cavaliere d’Arpino, a leader on the Roman artistic scene for half a century. Chosen by Martin Graessle, it reminds us of the artist’s great admiration for Raphael.
This drawing by Francesco Panini, trained in the school of his father, the renowned Gianpaolo Panini, takes us on a marvellous stroll through Rome. Like his father, he had a predilection for prestigious Roman sites and monuments. He found his own style by meticulously drawing numerous large watercolours, using a light brushstroke and a sober, elegant colour range.
This drawing demonstrates an impressive concern with realism characteristic of the style of Jean-Jacques de Boissieu, whose fame in France and Europe during his lifetime was such that he was known as the French Rembrandt. He is also considered one of the founders of the Lyon School of painting, often shown by Galerie Prouté.

François Ditesheim knew Zoran Music personally, collaborating with him as of 1981 and holding major exhibitions of his work. The Swiss gallery will devote much of its booth at the Salon du dessin to the artist, showing works directly from his studio.
Bernard Boutet de Monvel made not only elegant portraits of socialites, but also portraits of New York City itself. He was interested in aesthetic shock, silhouettes, lines and masses, and edited out ornaments and unnecessary details. Only about 20 paintings and a handful of drawings were made on this subject in 1931, and these works have completely disappeared from the market since the 1960s and ‘70s. This drawing, to be shown by Galerie Terrades, is as rare as it is powerful.
Exibited by Hélène Bailly, this is one of the last known figurative works by Marcel Duchamp, the inventor of the ready-made. In the same year, Duchamp painted his avant-garde "Nude Descending a Staircase No. 2", in which anatomy disappears in favour of movement, broken down into 20 or so juxtaposed sequences. He then abandoned painting and figuration, challenging the very notion of the work of art at the age of 24.
Drawing was always an integral part of the life of Pablo Picasso. “At the age of 12, I was already drawing like Raphael”, he said, not to boast, but to explain that he was already following the model of the great masters. Picasso drew constantly throughout his life, on any available surface. This drawing will be exhibited by Reginart Collections, the gallery opened by Danielle G. Cazeau in Geneva in 2009, present at the Salon du dessin for the first time. It will hang beside drawings by such great masters of the 20\textsuperscript{th} century as Modigliani and Miró.

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

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

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

A real tribute by Dalí to Raphael and Renaissance painters, this drawing from the Galerie des Modernes is a good illustration of the spirit of the Salon du dessin, establishing in this way the link between old and modern works. In 1958 Dalí was in the midst of his nuclear mysticism period, developing among other things a theory connecting the logarithmic spiral, the Virgin Mary and nuclear theory. This modern miniature was selected for the famous Dalí exhibition at the Centre Pompidou and the Musée Reina Sofia, as well as for the “Salvador Dalí and Science” exhibition at the Musée d’Art Moderne de Céret in 2017.
This original work of Félicien Rops presents every subject dear to the artist, such as women, erotism, impudence, devil and death. Showed by Agnès Aittouarès – Galerie AB, this artwork has been exposed in 2007 by the Félicien Rops Museum in Namur and has been reproduced in the front page of the exhibition catalogue.

Nicola Consoni (Ceprano 1814 - Roma 1884)
*The Pierides or Minerva listens to Polymnia tell of the daughters of Pieros, who competed for the Laurel in a contest of song and were transformed into Magpies*

Watercolour on paper, 565 x 775 mm,
signed and dated bottom right: Nicola Consoni 1842.
Carlo Virgilio
Alexandre-Marie Colin’s studio was frequented by the greatest artists of the time: Eugène Delacroix (a friend of Colin’s), Victor Hugo, Théodore Chassériau, and Alexandre Dumas. A history painter, he received numerous commissions and excelled in portraiture, as is demonstrated by the brushed background and gentle blotting used to mark the face in this drawing presented by Jean François Baroni.
Exhibited by Hadrien de Montferrand, Mao Yan, representative of Chinese neo-realism, is considered one of the greatest contemporary Chinese portraitists. His signature style is recognisable by the shades of grey covering the canvas. Inspired by the grand masters, as is apparent from this allusion to Francesco Goya’s painting, Mao Yan will be hosted by the Musée Delacroix in Paris in 2017.

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

The perfection of his drawing style situates Carlos Schwabe as a precursor of Art Nouveau and a remarkable figure in Symbolism. He pursued a perpetual quest for the outlandish, and the surprising rediscovery of this drawing amid the artist’s corpus sheds light on the link between his Symbolist practice and the intimacy of his family life. This is one of Mathieu Néouze’s favourite artists.
For his third time at the Salon du dessin, Vincent Lécuyer will evoke Parisian life around 1900 by presenting an exclusive selection of charcoal drawings that have not been exhibited since they featured in the different salons of the time. Before becoming the famous photographer we know, immortalising Greta Garbo and Marlène Dietrich, Edward Steichen was an inspired creator and graphic artist. A year after having photographed Lenbach, a major portraitist of high society in late-19th-century Germany, he executed this portrait; in both images we find that same unique, powerful gaze beneath knitted brows.

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

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

Giacometti captures human anatomy the moment inspiration strikes, on newspapers, or here on the back of an issue of the literary review *Critique*, drawing faces round the title of Beckett’s novel. *Molloy* was published in 1951, without the Giacometti illustration initially intended for the front cover.
Bertrand Gautier and Bertrand Talabardon are recognised experts on 19th-century France. Their interest in this period is not exclusive, however, and some striking discoveries, notably of paintings by Caspar David Friedrich and Rembrandt, have established the reputation of their “eye”.

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

Gustave Moreau (1826-1898)
The Persian Poet, c. 1886
Pencil, watercolour and gouache on paper
365 x 164 mm
Talabardon & Gautier
The famous New York gallery Pandora will exhibit works by Giacomo Balla, one of the founders of the Italian Futurist movement, and Alberto Martini, considered a precursor of Surrealism in Italy. Alberto Martini was only 21 when he exhibited for the first time in the Venice Biennale with the cycle of drawings entitled *La Corte dei Marcoli (Cours des Miracles/Den of Thieves)*, inspired by Victor Hugo’s *The Hunchback of Notre Dame*. A large part of his career was dedicated to the illustration of famous literary works, a field in which he inaugurated a period of great creative intensity.

Alberto Martini (1876–1954)

*Chimera*, 1920

Indian ink, 315 x 235 mm

Pandora Old Masters Inc

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

Oswaldo Licini (1894–1958)

*Rebel Angel*

Pencil on paper, 178 x 269 mm

Galerie Karsten Greve
Monumental Commission

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

Sonia Delaunay (1885 - 1979)
Coloured Rhythm (project for a large panel exhibited in the Tuileries 1938-39)
Gouache and pencil on paper
390 x 465 mm
Brame & Lorenceau
In 1948 Nicolas de Staël produced a series of drawings and a canvas as a tribute to Piranese’s Carceri series depicting imaginary prisons, which de Staël had discovered on his first trip to Rome in 1938. The drawing from Galerie Berès is from this series representing compositions in equilibrium, sorts of houses of cards, or fiddle-stick constructions, standing as if by a miracle.

The decade preceding the Second World War was vital for the implantation of abstraction, which would give birth after 1945 to the second generation of abstraction with its diverse orientations. The role played by Jean Hélion was well known and his relations numerous: Léger, Calder, Michel Seuphor, Giacometti, Ozenfant, Max Ernst, Marcel Duchamp, Miró. This drawing, presented by Galerie de la Présidence, belongs to the period of geometric abstraction Hélion would distance himself from after 1939.
The Galerie Zlotowski will present a very beautiful work from the poetic, dreamy series of print Assemblages Jean Dubuffet produced between 1953 and 1960. Out of sheets of paper freely stained with ink, Dubuffet used scissors to cut out irregular “corpuscles”, which he then assembled and stuck on an ink-washed background. From this sticking together of heterogeneous elements that engenders a continuous fabric we can see the emergence of what a decade later was to become the Hourloupe method.

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

Jean Dubuffet (1901 - 1985)
Lost Mask, c. 1954
Assemblage of prints: collage and Indian ink on paper
47 x 38 cm
Dedicated, signed and dated in the lower centre:
“à Georges Limbour / J. Dubuffet / 54”
Galerie Zlotowski

Jean Dubuffet (1901 - 1985)
Situation CXXIII, 1979
Black felt tip on paper
350 x 255 mm
Galerie Antoine Laurentin
Special exhibitions at the Salon du dessin

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

A passion shared

Ten years of acquisitions by the Association

Le Cabinet des amateurs de dessins de l’École des Beaux-Arts

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

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

Horace Vernet (1789-1863)
Six Horses in a Landscape
Pen and ink, Indian ink wash and gouache highlights
130 x 240 mm
École des Beaux-Arts
Jean-Baptiste Greuze (1725-1806)
Head of a Startled Boy
Red chalk on beige paper pasted on cardboard
421 x 318 mm
Ecole des Beaux-Arts

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

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

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

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

Musée Girodet flooded

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

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

Anne-Louis Girodet-Trioson (1767 - 1824)
Study for Scene of the Flood, Mother and Child
Pencil, black chalk, charcoal on paper
597 x 444 mm
Montargis, Musée Girodet
Every year for the last 11 years, the Salon du Dessin has been offering its visitors a scientific symposium bringing together the best specialists in the discipline. The records of the fascinating proceedings, published annually, are a point of reference. The 12 speakers, under the presidency of Pierre Rosenberg and Louis-Antoine Prat, will discuss the second part of the theme From David to Delacroix, from Painting to Drawing.

**Wednesday March 22nd:**

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

Pierre Rosenberg (Paris):
Drawings by David

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

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

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

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

**Thursday March 23rd:**

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

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

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

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

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

Guillaume Kazerouni (Rennes)
Léon Cogniet’s Hitherto Unseen Copybook at the Musée des Beaux-Arts de Rennes
The 10th Daniel and Florence Guerlain Foundation Prize for Contemporary Drawing

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

- Charles AVERY, born in 1973 in Oban, Scotland, United Kingdom
- Ciprian MURESAN, born in 1977 in Dej, Romania
- Didier TRENET, born in 1965 in Beaune, France

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

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

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

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

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

A detailed programme of Drawing Week is available at www.salondudessin.com

Reservations and information ONLY through the Salon du dessin:
+33 (0)1 45 22 61 05
Musée Cognacq-Jay
La Serenissima: Celebrating Venice, from Tiepolo to Guardi - February 25th / June 25th 2017
An opportunity to visit the exhibition with a commentary by Benjamin Couilleaux, heritage curator at the Musée Cognacq-Jay. 20 March / 10 a.m.

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

Emile Hermès Private Collection
The presentation of the private collection of Emile Hermès, with the horse as the central theme. A tour behind the scenes of the parent company at 24, Faubourg Saint Honoré, led by Madame Menehould de Bazelaire, head of the Emile Hermès Collection. 21 March / 10.30 a.m.

Musée Picasso - “Olga Picasso” - 21 March / 3 September 2017
- Opening of the exhibition during Drawing Week -
Private tour of the exhibition with Emilia Phillipot, its curator. 22 March / 10 a.m.

Bibliothèque Marmottan
The Paul-Marmottan Library, Study of an Empire Collector by Gabrielle Soullier de Roincé, curator at the Bibliothèque Paul Marmottan. 22 March / 10 a.m.

Beaux-Arts de Paris
Ingres and His Friends: This private tour, led by Emmanuelle Brugerolles, curator in charge of the graphic arts department at the Beaux-Arts de Paris, will reflect the Salon du dessin. 22 March / 10 a.m.

Musée des Arts décoratifs
Drawing Gold and Silver: Odiot Orfèvre (1763-1850) - 8 March / 8 May 2017
A tour led by Audrey Gay-Mazuel, heritage curator at the Musée des Arts décoratifs. 23 March / 2 p.m.

Musée du Louvre
Drawing Daily Life: Holland in the Golden Age - 15 March / 12 June 2017
Emmanuelle Brugerolles, curator in charge of the graphic arts department at the Beaux Arts de Paris, and Olivia Savatier, curator of graphic arts at the Musée du Louvre, will lead a tour of the exhibition. 23 March / 4 p.m.

Musée de la Chasse et de la Nature
Roger Ballen and Hans Lemmen, Unleashed
Tour of the exhibition led by Raphaël Abrille, General Secretary of the Musée de la Chasse et de la Nature (Museum of Hunting and Nature). 24 March / 10 a.m.
Bibliothèque nationale de France
The Voyage to Italy, from David to Delacroix
Beautiful drawings executed by artists while travelling in Italy have been selected for this private tour, a must for connoisseurs, by Pauline Chougnet, head of the department of prints and photography at the Bibliothèque nationale de France.
24 mars / 11.30 a.m.

Musée Bourdelle
The museum will present a selection made by Stéphane Ferrand, in charge of the Musée Bourdelle’s graphic arts collection, from its collection of 7,000 drawings.
24 March / 2.30 p.m.

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

Château de Fontainebleau
Charles Percier (1764-1838): Architecture and Design - 18 March / 19 June 2017
Tour of the historical exhibition dedicated to Charles Percier, led by Vincent Drogue, director of heritage and collections at the Château de Fontainebleau.
25 March / 11 a.m.

Musée Condé, Château de Chantilly
Bellini, Michelangelo, Parmigianino, The Blossoming of the Renaissance - 21 March / 20 August 2017- Opening of the exhibition during Drawing Week
This event marks the opening of the graphic arts department, with five new rooms and an inaugural exhibition. A pass for a visit to the exhibition is available.

Fondation Custodia
From Drawing to Painting in Rembrandt’s Century
and The Quest for the Line: Three Centuries of Drawing in Germany
4 February / 7 May 2017
Two major exhibitions not to be missed in this venue with a remarkable programme.
Pass available during Drawing Week

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

Musée national de la Céramique, Sèvres
Exquisite Sketches: Drawings by Contemporary Artists in Sèvres - 22 March / 24 April 2017
The exhibition presents the preparatory drawings of artists invited to this ceramics manufacturer, most of which have never been seen before, by Johan Creten, Hilton McConnico, Anabelle D’Huart, Fabrice Hyber, Myriam Méchita, Françoise Méchita, Françoise Pétrovitch, Françoise Quardon, Pucci De Rossi. A pass for a visit to the exhibition is available.
The domaine de Chantilly will inaugurate its graphic arts department

Bellini, Michelangelo, Parmigianino: The Blossoming of the Renaissance

Domaine de Chantilly - 24 March / 20 August 2017

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

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

The cycle of exhibitions, three a year, will begin with Bellini, Michelangelo, Parmigianino: The Blossoming of the Renaissance (24 March / 20 August 2017). Forty-five outstanding drawings retrace an actual journey, from Venice to Florence, on the roads of an Italian Renaissance rich with artistic innovation.
The Horvitz Collection at the Petit Palais.
The greatest collection of French drawings in the United States.

From Watteau to David: The Horvitz Collection,
21 March / 9 July 2017

Enlightenment Baroque:
Masterpieces from Parisian Churches,
21 March / 16 July
Petit Palais - Musée des Beaux-Arts de la Ville de Paris

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

The exhibition Enlightenment Baroque, one of the largest ever to be devoted to this period, will gather on one floor at one time the most beautiful 18th-century canvases from Paris churches.
This year’s Drawing Week will welcome for the first time the Château de Fontainebleau, which will inaugurate a remarkable exhibition devoted to Charles Percier, peerless draughtsman and famous architect who worked on major projects for the Consulate and First Empire regimes in France.

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

Drawing Gold and Silver:

Odiot Orfèvre (1763 -1850)

Musée des Arts décoratifs - 8 March / 8 May 2017

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

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

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

Jean-Baptiste Odiot
Tea Fountain, c.1801
Silver-plated bronze by Christofle 1907-1908
Musée des Arts décoratifs
© Les Arts décoratifs Jean Tholance
A complete panorama of the Dutch 17th century

Drawing Everyday Life: Holland in the Golden Age
Musée du Louvre - 15 March / 12 June 2017

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

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

From Drawing to Painting in Rembrandt’s Century
The Quest for the Line: Three Centuries of Drawing in Germany
Fondation Custodia - 4 February / 7 May 2017

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

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

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

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

Musée national Picasso - Paris

“Olga Picasso”

21 March / 3 September 2017

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

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

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

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

Louise Gosッドoué
1st Prize 2016, 9-11 year-olds
Practical information

Salon du dessin 2017
PALAIS BRONGNIART / PLACE DE LA BOURSE / 75002 PARIS

From Wednesday 22\textsuperscript{nd} March to Monday 27\textsuperscript{th} March 2017
Press opening Tuesday 21\textsuperscript{st} March, from 3pm to 4pm

Opening hours 12pm to 8pm
Late closing Thursday 23\textsuperscript{rd} March, 10pm

Symposium
Wednesday 22\textsuperscript{nd} March and Thursday 23\textsuperscript{rd} March 2017
2.30pm to 6pm at the Salon du dessin
(Petit Auditorium)
Free entry for Salon du dessin visitors
(as space allows).

Admission: €18
Catalogue: free
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