



The Salon du Dessin confirms its position as world leader in the market

The 2023 Salon du Dessin attracted a record number of curators and collectors from all over the world, returning to its level of attendance before the COVID crisis (with 2,000 visitors for the opening alone). Lots of major museums sent representatives, from the Getty in Los Angeles to the British Museum in London, the Met in New York, the Art Institute of Chicago, the Harvard Art Museum, the Menil Collection in Houston and the European museums of Hamburg, Frankfurt and Zürich, the patrons of the Rijksmuseum and of course the Louvre, the Musée d'Orsay and the museums of Lyon and Orléans... among others. The ambiance and atmosphere of the Salon du Dessin, fostered and shared by exhibitors, was clearly appreciated by all the visitors (professional and non-professional) and it made the fair a truly memorable event!



Salon du Dessin 2023 © Tanguy de Montesson



Lancz Gallery at the Salon du Dessin 2023 © Tanguy de Montesson

"We had more American collectors than at TEFAF last week; they appear to have preferred Paris over Maastricht, notably for its cultural offer." said **Antoine Laurentin** as he returned from the Dutch fair. Fortunately, the social unrest in Paris did not deter buyers and there were lots of Americans were indeed at the Salon du Dessin.

The two drawings presented by the gallery **Jean-Luc Baroni & Marty de Cambiaire** (and shown in the fair's catalog) will soon be joining two American collections. One, a red chalk by Baccio Bandinelli (1493-1560), *The Lamentation over the Dead Christ*, was purchased directly by an American museum, and the other, a pen and brown ink drawing by Raymond Lafage (1656-1684), *L'ombre de Samuel apparaissant à Saül chez la pythonisse d'Endor* (*The Shadow of Samuel Appearing to Saul at the Pythoness of Endor*), was acquired by a museum patron. The gallery also sold a Guercino drawing titled *The Virgin and Child with the Young John the Baptist*" (circa 1617).

Didier Aaron & Cie sold almost half of its stand, including a drawing of a splendid head expressing *L'étonnement* (*Astonishment*) (1782) by Carle Vernet (1758-1836) acquired by a private French collector for around €40,000, and a very remarkable drawing by Hélène Andersen, a Danish artist from the first quarter of the 20th century, titled *Study for a plaster mask*, offered at €20,000.

At the gallery **de Bayser** stand, a splendid pastel, *Tête d'oriental* (*Oriental Head*), by Alexandre Hesse (1806-1879) was reserved by a French museum, while a red chalk by Jean-Antoine Watteau (1684-1721), *Tête de jeune femme coiffée d'un grand béret* (*Head of a young woman wearing a large beret*), from the famous Mariette Collection, sold rapidly for around €150,000.

At the Parisian dealer **Benjamin Peronnet** it was difficult not to notice Jean-Honoré Fragonard's (1732-1806) spectacular red chalk, *Bœuf dans une étable* (*Bullock in a Barn*), which sold at the opening. In addition, his selection of Swedish drawings (a segment in which he has specialized) all found buyers. One of these was a drawing in charcoal, blue chalk and colored inks by Nils Kreuger (1858-1930), *Evening Sky*, that sold to an American museum for around €15,000.

The **Galerie Tarantino** sold about seven pieces at the opening, including a delicate pen and brown ink wash by Luca Giordano titled *Repas chez Simon le Pharisien avec Sainte Marie-Madeleine* (*Meal at Simon the Pharisee with Saint Mary Magdalene*), a work the gallerist says he could have sold 10 times over!

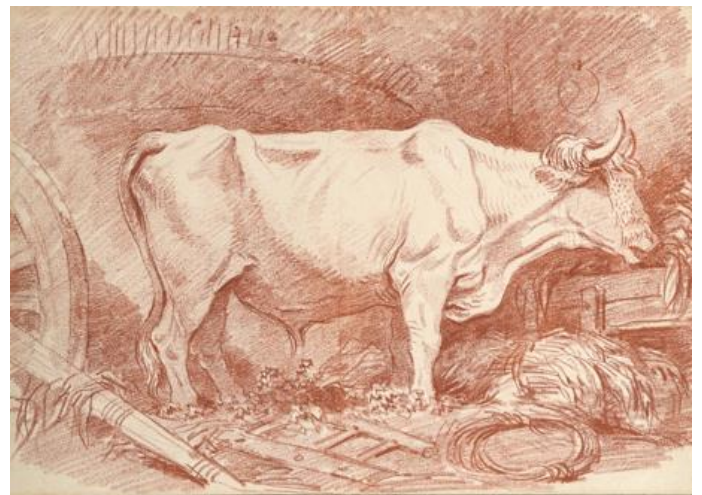
Among the new generation of dealers, **Ambroise Duchemin** encountered deserved success. At the opening he sold a very graphic pencil drawing, *Amazon (1931)*, by Robert Poughéon to a French museum, and a superb small drawing by Picasso from 1902/1903, *Maternity*, that was featured on the cover of the gallery's catalog.

For its first participation at the Salon du Dessin, the **Galerie Fabienne Fiacre**, who had compiled a well-documented catalog, sold several works on paper as soon as the fair opened, including *Le Perroquet (The Parrot)* by Gustave Doré, and a very elegant work by Jean Restout (1692-1768), *The deification of Aeneas (1749)*, offered at €150,000.

At the **Galerie Eric Coatalem**, a drawing by Jean-Baptiste le Prince (1734-1781) depicting *Two Cossacks* in black stone, sanguine and brown wash with white highlights quickly found takers. Likewise for a spectacular drawing by Alessandro Allori known as Il Bronzino (1535-1607) presented by the **Galerie Terrades**, *Deux âmes entre un ange et un démon (Two souls between an angel and a demon)*, circa 1560, reinterpreting a motif taken from the Last Judgment, which sold for over €100,000.



Jean-Antoine Watteau (1684-1721)
Head and bust of a young woman wearing a large beret
Sanguine on cream paper in oval shape, 16.6 x 14 cm
De Bayser



Jean-Honoré Fragonard (1732-1806)
Boeuf dans une étable (Bullock in a Barn),
Sanguine 35,3 x 49 cm
Benjamin Peronnet

Among the eighteen foreign galleries present, we note the success of the Dutch dealer **Onno Van Seggelen** who sold around ten pieces to both institutions and private collectors, including a drawing by Jacob de Wit titled *Jupiter and Callisto (1733)* that was hung in the center of his presentation.

Grässle-Härb-Nuti sold two of the three works by German artist Kurt Schwitters (1887-1948) to whom the gallery devoted a section of its stand. The London and Munich-based gallery also sold a pen and brown ink work by Giovanni Battista Tiepolo (1696-1770), *The Holy Family Adoring the Christ Child* to a German collector for around €100,000.

The New York gallery **W.M. Brady & Co**, sold four superb pieces including a magnificent nude by Georges Seurat (1859-1891), *Académie de femme debout, vue du dos et tenant un bâton dans sa main droite (Study of a standing woman, seen from the back and holding a stick in her right hand)* in black stone enhanced with white stone, and a *Caprice: Fouilles de ruines romaines (Caprice: Excavations of Roman Ruins)* by Jean-Honoré Fragonard (1732-1806), as well as a refined watercolor representing a *Man in Japanese Costume*, by Giuseppe Signorini (1857-1932) that attracted a lot of attention from the opening.

Among the Italian exhibitors present at this edition, the Milanese gallery **Cortona Fine Art** sold a pencil, pen, brown ink and wash by Michele Sangiorgi (1785-1822) titled *Rest on the Flight into Egypt* (circa 1815-1820) to the Hamburg Kunsthalle, while the Spanish gallery **De la Mano** sold a *Portrait of a Woman* (produced between 1933 and 1938) by Carry van Biema, a German artist who died in Auschwitz in 1942, to the British Museum in London.

The Belgian **Lancz Gallery**, which had mounted a superb display of works from 19th and 20th century Belgian schools, sold a pastel by William Degouve de Nuncques (1867-1935), *The Forest*, offered at €165,000.

The vendors of Modern art were also satisfied with the dynamism of the event and the quality of the public. The **galerie Berès** sold two works by Hans Hartung, including an acrylic and pastel on baryta cardboard from 1972, *PM1972-15*, for around €100,000, and 3 works by Victor Koulbak, a Contemporary artist who works with silverpoint in the manner of the great Renaissance masters.



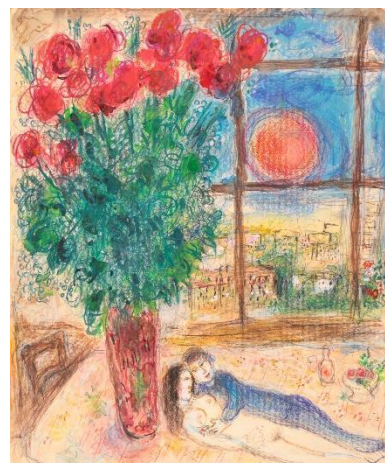
Michele Sangiorgi (1785-1822)
Rest on the Flight into Egypt
circa 1815-1820
Pencil, brown ink pen, brown ink wash, white lead on squared paper
545 x 765 mm
Cortona Fine Art



Carry van Biema (1881- 1942)
Portrait of a Woman. circa 1933-1938
Pencil on paper, 282 x 231 mm
De la Mano



Hans Hartung (1904-1989)
PM1972-15, 1972
Acrylic and pastel on baryta cardboard, signed and dated
Hans Hartung Noël 72
32 x 50 cm
Galerie Berès



Marc Chagall (1887-1985)
Le couple devant la grande baie à Chicago (Couple in front of the big bay window in Chicago) (1976)
Gouache, pastel and ink on paper
53.6 x 44.8 cm
Galerie de la Présidence

The **Galerie de la Présidence** sold works on paper by Marquet, Héliou and a large gouache by Marc Chagall, *Le couple devant la grande baie à Chicago* (*Couple in front of the big bay window in Chicago*) (1976). The **galerie AB** sold a drawing by Pierre Bonnard, *Vue sur la Seine à Vernon* (*View of the Seine at Vernon*) to the Impressionist Museum in Giverny.

Alexis Pentcheff was very satisfied with his first participation in the Salon du Dessin. "We met a lot of very interesting new customers" said the Marseille gallery owner. More than 10 small drawings by Édouard Vuillard (out of the 25 exhibited on an entire wall) changed hands, as well as a large pastel by Maurice Denis, *Le Péri, étude. Projet pour le théâtre des Champs Elysées* (*Le Péri, study. Project for the Champs Elysées theater*) (1912).

The **Waddington Custot** Gallery, participating in the Salon du Dessin for the third time, appreciated the mixture of Contemporary and Old art and sold five gouaches on paper by Fabienne Verdier from 2018 (from the nomadic workshop on the Montagne Saint Victoire), each offered at €15,000.

The New York gallery **Zeit Contemporary Art** was delighted with its first participation. "We met many European and American collectors, the latter having come for Drawing Week in Paris. We have established relationships with curators like Emmanuel Guigon, the director of the Museum of Barcelona who will include a drawing by Picasso present on our stand in a future exhibition" explained Joan Robledo-Palop, the gallery's director, who saw a lot of interest in the works of Sam Gilliam and the Ghanaian artist Amoako Bofo.



Édouard Vuillard's drawings exhibited at the Galerie Alexis Pentcheff © Tanguy de Montesson



Galerie Grand-Rue Marie-Laure Rondeau © Tanguy de Montesson



Didier Aaron & Cie © Tanguy de Montesson



De Bayser © Tanguy de Montesson



Waddington Custot © Tanguy de Montesson

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