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Museum Folkwang

CHAGALL, MATISSE, MIRÓ
Made in Paris

1 September 2023 – 7 January 2024



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Press release

Museum Folkwang

***Chagall, Matisse, Miró. Made in Paris* presents highlights of Parisian print art**

Essen, 31.08.2023 - From 1 September 2023 to 7 January 2024, Museum Folkwang will be showing the exhibition *Chagall, Matisse, Miró. Made in Paris*. The show tells the story of Paris as the centre of production of original graphic artists' books and portfolio works over a period of more than 120 years. It presents 250 masterpieces on paper - including works by Marc Chagall, Henri Matisse, Joan Miró or Pablo Picasso. 16 selected paintings illustrate the connections between graphic art and painting. Works by Jim Dine and David Lynch, among others, trace the development up to the present day.

Chagall, Matisse, Miró. Made in Paris takes its starting point in the late 19th century, when artists such as Henri de Toulouse-Lautrec or Théophile-Alexandre Steinlen created lithographic posters, but also small-format prints. They contributed significantly to the increasing popularity of Paris as an important centre for artistic print production. In addition to specialised printing workshops such as Mourlot Frères, publishers such as Ambroise Vollard or Tériade, who often took the initiative for certain works, were decisive for further development in the 20th century. Important artists' books by Edvard Munch, Henri Matisse and Fernand Legér, among others, were produced, making it possible for the first time for a larger public to acquire works of art.

Over the course of three decades, Ambroise Vollard initiated print portfolios and artists' books with a wide range of artists, including Pierre Bonnard, Maurice Denis, Georges Braque, Pablo Picasso or Marc Chagall. After the Second World War, Tériade continued these activities and published *Jazz* by Henri Matisse, *Cirque* by Fernand Léger or *Daphnis et Chloé* by Marc Chagall, which are now classics of the genre. While the era of classical artists' books came to an end around 1970, the Parisian print tradition remained alive. The exhibition shows this continuation by contemporary artists such as Jim Dine, Frédérique Loutz and David Lynch, who work in the city's established workshops.

The majority of the exhibited works come from the collection of Museum Folkwang. The majority of the artist's books, portfolios or individual sheets were acquired at the time of their creation, but have rarely or never been presented before. Important loans from institutional and private collections complement the presentation. Selected paintings by Chagall, Miró and Picasso document the often close stylistic and thematic connection between prints and paintings.

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The exhibition *Chagall, Matisse, Miró. Made in Paris* not only offers an in-depth exploration of the history of Paris as an artistic printing centre, but also highlights the ongoing importance of this tradition for the international art scene.

Sponsored by the Evonik Foundation and Bankhaus Metzler.

Information

CHAGALL, MATISSE, MIRÓ

Made in Paris

1 September 2023 – 7 January 2024

Tickets at: <https://museum-folkwang.ticketfritz.de>

Admission: 10 € (regular) / 6 € (concessions)

Family Card I: 20,50 € / **Family Card II:** 10,50 €

Guided tours can be booked through the visitor service at: info@museum-folkwang.essen.de



Henri Matisse

Icare (Icarus), 1947

Plate 1 from the portfolio *Jazz*

Pochoir, 42 x 32 cm

© Succession H. Matisse / VG Bild-Kunst, Bonn 2023

Photograph: Museum Folkwang, Essen

Wall texts

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Ambroise Vollard – Art dealer and publisher

Ambroise Vollard (1866–1939) was only 27 years old when he opened his first gallery in Paris in September 1893, but he quickly became an institution for the dissemination of classical modernism. His sphere of activity extended beyond Paris and France: Karl Ernst Osthaus, the founder of Museum Folkwang, acquired from Vollard the paintings by Paul Cézanne, Maurice Denis, Paul Gauguin and Émile Bernard exhibited here.

In addition, Vollard soon became the most important Parisian publisher of his time for artists' books and portfolios. He published his first portfolio of prints in 1896; it contained, among other works, the lithograph *Angst* by Edvard Munch. This was followed in 1899 by two portfolios, each containing 12 colour lithographs by one single artist – *Amour* by Maurice Denis and *Quelques aspects de la vie de Paris* by Pierre Bonnard.

The artist's books *Parallèlement* and *Daphnis et Chloé*, also illustrated by Bonnard and published by Vollard, met with little approval from book lovers, partly because they contained lithographs rather than the usual woodcuts. With later projects such as Émile Bernard's illustrations for Baudelaire's *Les Fleurs du mal*, Vollard aligned himself more closely with prevailing tastes.

Robert Delaunay – *Allo! Paris!*

Paris plays a central role in the work of Robert Delaunay (1885–1941). Between 1909 and 1926 alone, he created 13 paintings that focus on the Eiffel Tower. With *La Tour Eiffel* of 1910/11, shown here, he took up elements of analytical Cubism, but expanded it to include the aspects of colour and colour contrast. In the series of paintings *Les fenêtres sur la ville* of 1912/13, the theme of colour becomes even more important.

When Delaunay's last painting of the Eiffel Tower was created in 1926, the book *Allo! Paris!* was published as well – a witty ode to Paris by the French author Joseph Delteil. Delaunay created 20 lithographs for this purpose, which do not relate directly to the text but convey an independent visual impression of the city. Often these are views from above. *Allo! Paris!* is also a résumé of the artist's preoccupation with his hometown.

Picasso and Braque – Vollard and Kahnweiler

In April 1904, Pablo Picasso (1881–1973) moved from Barcelona to Paris. There, shortly afterwards, he produced his first etchings in small editions. Ambroise Vollard greatly appreciated these prints, acquired the plates and had further prints made, which he published in a portfolio in 1914. The etchings from 1905 exhibited here also originate from this portfolio.

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Alongside Vollard, a second art dealer was committed to Picasso – the German-born Daniel-Henry Kahnweiler (1884–1979). Among other works, Kahnweiler published the etching *Nature morte, Bouteille* in 1912, a major work from Picasso's Cubist phase. In 1912 he also edited the stylistically related etchings *Fox* and *Job* by Georges Braque (1882–1963).

Georges Braque's most important artist's book – *The Theogony of Hesiod* – on the other hand, goes back to Ambroise Vollard. During this period, Vollard also commissioned a series of 100 etchings by Picasso, which is one of the highlights of the artist's printed oeuvre and is still associated with the publisher's name today – the *Vollard Suite*.

Max Ernst – Surreal graphic series

When *Histoire Naturelle* by Max Ernst (1891–1976) was published in 1926, the artist had already been living in Paris for four years and was well connected to the Dada and Surrealist scene there around André Breton and Paul Éluard. In Pornic on the French Atlantic coast, he developed the frottage technique on which *Histoire Naturelle* is based in the summer of 1925.

There, in an inn, he rubbed the structure of the floorboards onto paper with a pencil. Encouraged by the results, Ernst began to "interrogate" other materials, as he put it, and in this way created dreamlike scenarios. The Paris gallery owner Jeanne Bucher published 34 of these frottages a short time later as colotype prints in *Histoire Naturelle*.

In 1934, Jeanne Bucher's publishing house also edited the collage novel *Une semaine de bonté ou les sept éléments capitaux* in five issues. For the 182 collages, which were reproduced as line etchings, Max Ernst drew on scenes from illustrated novels of the 19th century, to which he added individual elements from other contexts.

Marc Chagall – Projects of the 1920s and 1930s

Marc Chagall (1887–1985) came to Paris from Vitebsk in present-day Belarus in the spring of 1911 at the age of 23. He stayed there for three years. The outbreak of the First World War in 1914 prevented him from returning to France from a trip to his old homeland. It was not until the autumn of 1923 that he followed an invitation from the Parisian writer Blaise Cendrars: "Come back, you are famous and Vollard awaits you!"

In Paris in 1926, Chagall created the artist's book *Les sept péchés capitaux* with amusing etchings on the Seven Deadly Sins. Around the same time, Vollard commissioned illustrations from Chagall for three very different texts: Nikolai Gogol's novel *The Dead Souls*, Jean de La Fontaine's *Fables*, and the Old Testament. None of these projects was completed when Vollard died in 1939.

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The fact that these projects could finally be realised after 1945 is due to the initiative of Marc Chagall and the publisher Tériade (1897–1983). Tériade was one of the defining figures of the Parisian scene and played just as important a role as a publisher of artists' books after the Second World War as Vollard had before.

Maillol and Chagall – *Daphnis et Chloé*

The ancient love story Daphnis and Chloé tells of how the two foundlings are raised by two shepherd couples on the island of Lesbos and fall in love with each other. As adolescents, they are kidnapped one after the other, but they rescue each other. They finally learn of their origins in respectable families and celebrate their wedding.

Ambroise Vollard published an edition of the novel illustrated by Pierre Bonnard as early as 1902 (Chapter 2), which was followed by two other important editions in the course of the 20th century: In 1937, the sculptor and printmaker Aristide Maillol (1861–1944) created small-format woodcuts that are characterised by their calm mood while omitting dramatic moments of action.

Marc Chagall, on the other hand, focused more on the entertaining plot of the story for the edition published by Tériade in 1961. In preparation to this, Chagall travelled twice to Greece, where he also created his first gouaches. These served as models for the large-format colour lithographs printed by Mourlot Frères, the leading Parisian printing workshop for artistic lithography.

Fernand Léger – *Cirque*

In 1946, Fernand Léger (1881–1955) and the publisher Tériade had the idea of producing an artist's book on the theme of the circus, for which Léger was to design lithographs. At Léger's suggestion, the American author Henry Miller wrote a circus story for it, but Léger did not like it. Tériade therefore suggested that the artist write his own text.

Léger's text is a very personal homage, interwoven with memories, to the circus, which the artist understood not only as a place of pleasure but as a manifestation of freedom. The freedom that comes with spatial independence is the second major theme of *Cirque*.

Henri Matisse – *Jazz and Poèmes de Charles d'Orléans*

Although he was not involved with the genre of artists' books until the early 1930s, Henri Matisse (1869–1954) created almost 40 books and portfolios of original prints during his lifetime. His main work *Jazz* with 20 stencil prints after collaged cut-outs was published in 1947. The first motifs were already created in the summer of 1943, including the famous scene *La*

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chute d'Icare (The Fall of Icarus). Matisse had initially thought of *Cirque* as the title of the entire series, but in the end, *Jazz* seemed him more appropriate for his playful handling of forms and colours. The motifs were reproduced as stencil prints, using the same gouache colours that had been used for the cut-outs.

Jazz was published by Tériade, who also published *Poèmes de Charles d'Orléans* with Matisse in 1950. In that volume, the poems of the French author Charles d'Orléans from the first half of the 15th century are reproduced in the artist's own handwriting, supplemented by rural scenes and depictions of female figures. Perhaps encouraged by the success of *Jazz* three years earlier, Tériade published *Poèmes de Charles d'Orléans* in an unusually large edition of 1,200 copies – whereas only 270 copies of *Jazz* had been produced.

Joan Miró – A toute épreuve

Joan Miró (1893–1983) worked more than a decade on the artists' book *A toute épreuve*. As early as 1947, the Swiss publisher Gérald Cramer had suggested to him that he illustrate the poems *A toute épreuve* by the French author Paul Éluard, which the latter had written after the painful separation from his wife Gala. Éluard was involved in the project and designed the typographical layout of the pages.

Miró decided to realise his compositions in a technique that was new to him, the colour woodcut. For the 80 illustrations, more than 230 often very small printing blocks were used. To realise the total edition of 130 copies, 42,000 printing cycles were necessary. The book does not let this technical effort be felt: Joan Miró's delicate compositions entwine with Paul Éluard's verses, which the author set as freely on the sheets as the artist did his woodcuts.

Fernand Mourlot – Artist's posters

The printer Fernand Mourlot (1895–1988) was one of the formative figures of 20th century graphic arts in Paris. By far the largest part of the lithographic work of artists such as Pablo Picasso, Marc Chagall or Joan Miró was produced under his responsibility in the printing house Mourlot Frères. Mourlot also printed the illustrations of some of the most important artists' books, including *Daphnis et Chloé* by Marc Chagall, *Cirque* by Fernand Léger, *Poèmes de Charles d'Orléans* by Henri Matisse or *Les murs* by Jean Dubuffet.

Another important business segment of the print shop was exhibition posters, which in the years after the Second World War enjoyed an interest reminiscent of the poster craze around 1900. It was the ambition of Fernand Mourlot, but also of clients such as the Parisian Galerie Maeght, to have the posters specially designed by artists. The print runs were often considerable and testify to the great popularity of this particular form of an "art for everyone".

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Pablo Picasso – *Corps Perdu* and *La Tauromaquia*

Pablo Picasso created prints for over 150 publications. He often contributed only individual motifs, but in many cases his illustrations shaped the books. In 1950, *Corps perdu* was published, combining poems by Aimé Césaire with etchings by Picasso. Aimé Césaire (1913–2008) came from Martinique and was one of the pioneers of the African emancipation movement. Picasso's etchings break away from the search for an independent identity described in the poems. Instead, they present a pictorial world of nature in which humans, animals and plants merge into new forms of life.

A closer relationship between text and image exists in *La Tauromaquia*, an instruction manual for bullfighting from the late 18th century. In 26 illustrations, Picasso, who was a passionate enthusiast of bullfighting, recorded the sequence of a corrida. In doing so, he made use of a special type of etching: He drew the motifs directly with a brush on the copper plate, into which they were subsequently etched. In this way, Picasso created all the motifs in a single day in the spring of 1957. The entire edition was printed in 1959 at the Atelier Lacourière in Paris.

Nouvelle École de Paris – New paths after the war

The production of artists' books in Paris in the 1950s was influenced by different currents, just like the painting of the time. Established artists such as Matisse, Picasso, Léger and Miró created works that are now classics of the genre. At the same time, however, the much younger generation of the Nouvelle École de Paris (New Paris School), which had already developed new forms of abstraction during the Second World War, established itself.

An important representative was Alfred Manessier (1911–1993), who devoted himself to religious themes in his work. With the graphic series *Sept lithographies sur le thème de Pâques* (1949), he translated the biblical events surrounding the Passion and Resurrection of Christ into abstract colour compositions.

In 1950, *Les murs*, a major work of book art by Jean Dubuffet (1901–1985), was published. The lithographs, designed in 1945, accompany poems by the author Eugène Guillevic dedicated to the theme of walls. Pierre Soulages (1919–2022) also made an important contribution to post-war printmaking with his abstract colour etchings.

Jim Dine and Co. – Books and series from 1970 onwards

Around 1970, the era of classical artists' books, such as those published by Volland or Tériade, came to an end. Nevertheless, important books and portfolios continued to be produced, including *Cosy Corner* by Roland Topor (1938–1997) in 1972. The ten-part litho series was

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produced by Clot, Bramsen & Georges, the printing workshop founded in 1888 by Auguste Clot, which had already worked for Edvard Munch (Chapter 2).

Paris also remained a centre of attraction for foreign artists. In the summer of 1975 the American Jim Dine (*1935) came to Paris to work for the first time with Aldo Crommelynck (1931–2008). Crommelynck was an authority in the field of etching and had already printed for Matisse, Picasso, and Braque. Dine playfully picked up on this tradition and made the Eiffel Tower the subject of their first joint prints, which were followed by many more.

From 2003, Jim Dine worked with the American Michael Woolworth (*1960), who founded his own print workshop in Paris in 1985, specialising particularly but not exclusively in the production of lithographs. The artist's books by Frédérique Loutz (*1974) and José Maria Sicilia (*1954) were also produced at Atelier Michael Woolworth, thus continuing the Parisian print tradition in their own way.

David Lynch – And the legacy of Mourlot

As a young man, the American film director David Lynch (*1946) initially aspired to a career as a visual artist. In 1965, he began his studies at the Pennsylvania Academy of Fine Arts in Philadelphia, where he devoted himself primarily to painting and drawing. Although he soon turned to film, Lynch continued his activities in the field of fine arts.

His first Paris prints, however, only came into being after he became aware of the Idem print workshop in 2007. In this workshop, founded in 1997, he has created over 200 lithographs and woodcuts to date. With their rough idiom, which combines the amorphous with the figurative, they can be related to the Art Brut of the 1950s (Chapter 7).

Lynch's prints also continue a tradition in terms of production, as they were made on the printing presses that once belonged to the Mourlot Frères print shop. These were used after the Second World War to print the lithographs of Picasso and Chagall, but also of Manessier and Dubuffet. In 2013, David Lynch released the short film *Idem Paris*, which documents the production of his lithograph *Murdered Woman in Burning Car* and at the same time creates a cinematic homage to the Parisian printing tradition.

List of artists

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Frédéric Hugo d'Alési (1849–1906)
Emile Bernard (1868–1941)
Pierre Bonnard (1867–1947)
George Bottini (1874–1907)
Georges Braque (1882–1963)
Paul Cézanne (1839–1906)
Marc Chagall (1887–1985)
Robert Delaunay (1885–1941)
Maurice Denis (1870–1943)
Jim Dine (*1935)
Jean Dubuffet (1901–1985)
Max Ernst (1891–1976)
Paul Gauguin (1848–1903)
Fernand Léger (1881–1955)
Fernand Louis Gottlob (1873–1935)
Frédérique Loutz (*1974)
David Lynch (*1946)
Aristide Maillol (1861–1944)
Alfred Manessier (1911–1993)
Henri Matisse (1869–1954)
Lucien Marie François Métivet (1863–1932)
Joan Miró (1893–1983)
Alfons Maria Mucha (1860–1939)
Edvard Munch (1863–1944)
René Louis Péan (1875–1955)
Pablo Picasso (1881–1973)
Olympe Racana-Weiler (*1990)
José María Sicilia (*1954)
Pierre Soulages (1919–2022)
Théophile-Alexandre Steinlen (1859–1923)
Henri de Toulouse-Lautrec (1864–1901)
Roland Topor (1938–1997)
Jacques Villon (1875–1963)

Catalogue

Museum Folkwang

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Museum Folkwang, Essen

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Tobias Burg

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Peter Daners

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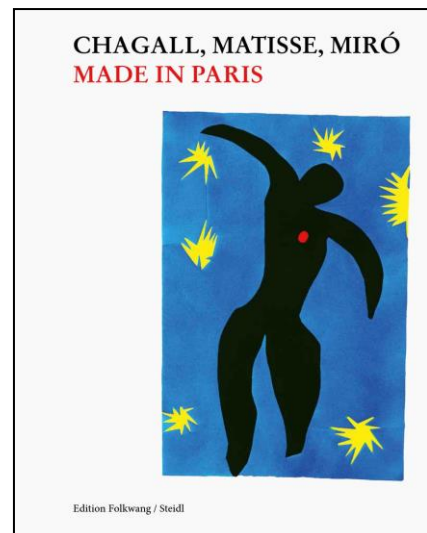
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Facts & Figures

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CHAGALL, MATISSE, MIRÓ

Made in Paris

1 September 2023 – 7 January 2024

Curator

Tobias Burg, Museum Folkwang, Essen

Exhibition space

840 m², 10 rooms

Exhibits

250 pieces:

Artists' books and portfolio works: 42

Unique prints: 75

Posters: 32

Paintings: 16

Video: 1

Lenders

Van Gogh Museum, Amsterdam

Kunstsammlung Nordrhein-Westfalen, Düsseldorf

Kunstmuseum Pablo Picasso Münster

Michael Woolworth Publications, Paris

Item Editions, Paris

Privatsammlungen

Supporters / Sponsors

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Opening hours

Tuesday to Sunday 10 a.m to 6 p.m., Thursday and Friday 10 a.m. to 8 p.m., closed on Mondays

Public holidays

Open: German Unity Day (3 October), All Saint's Day (1 November), Sunday in commemoration of the dead (20 November), Boxing Day (26 December), New Year's Day (1 January)

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Admission

Admission: € 10 (regular) / € 6 (concessions)
Family Card I: 20,50 € / Family Card II: 10,50 €

Time-slot tickets: <https://museum-folkwang.ticketfritz.de>

(* For discount conditions, please refer to museum website)

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Audio guide

There is an audio guide for the exhibition, which can be downloaded free of charge via the Museum Folkwang app (free of charge at Google Play and App Store).

Accompanying programme

The exhibition is accompanied by an events and education programme. Dates and information at www.museum-folkwang.de.

Visitor services / Booking of guided tours

info@museum-folkwang.essen.de, 0201 88 45 444
Group tour, 60 Min: 80 € plus admission
Foreign language tours: 90 € plus admission

Directions

Transport connections from Essen Hauptbahnhof (main train station): tram and underground lines 101, 106, 107, 108 and U11 in the direction of Bredeney or Messe Gruga to Rüttenscheider Stern (the way to the Museum Folkwang is signposted, approx. 7-minute walk).

On foot from Essen Hauptbahnhof (main train station): 15 minute-walk from the south exit of Essen Hauptbahnhof.

By car: navigation info: Museumsplatz 1, 45128 Essen

Press images

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Henri Matisse

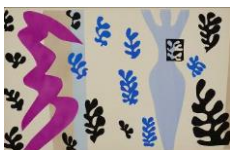
Icare (Ikarus), 1947

Plate 1 from the portfolio *Jazz*

Pochoir, 42 x 32 cm

© Succession H. Matisse / VG Bild-Kunst, Bonn 2023

Photograph: Museum Folkwang, Essen



Henri Matisse

Le lanceur de couteaux (The Knife Thrower), 1947

Plate 15 from the portfolio *Jazz*

Pochoir, 42 x 65,5 cm

© Succession H. Matisse / VG Bild-Kunst, Bonn 2023

Photograph: Museum Folkwang, Essen



Georges Braque

Untitled, 1932/1955

From the portfolio *Hésiode: Théogonie*

Etching, 30 x 22 cm

© VG Bild-Kunst, Bonn 2023

Photograph: Museum Folkwang, Essen

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Aristide Maillol

Untitled, 1937

From the portfolio *Daphnis et Chloé*

Woodcut, 8,7 x 8,7 cm

Photograph: Museum Folkwang, Essen



Marc Chagall

Le piège à loup (The Wolf Trap), 1961

Plate 6 from the portfolio *Daphnis et Chloé*

Colour lithograph, 42,2 x 32 cm

© VG Bild-Kunst, Bonn 2023

Photograph: Museum Folkwang, Essen



Marc Chagall

A midi, l'été (At Noon, the Summer), 1961

Plate 11 from the Portfolio *Daphnis et Chloé*

Colour lithograph, 42,2 x 32 cm

© VG Bild-Kunst, Bonn 2023

Photograph: Museum Folkwang, Essen



Joan Miró

Untitled, 1958

From the portfolio *Paul Eluard: A toute épreuve*

Colour woodcut, 33 x 25,5 cm

© Successió Miró / VG Bild-Kunst, Bonn 2023

Photograph: Museum Folkwang, Essen

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Joan Miró

Paysage (Landscape), 1924/25

Oil on canvas, 69,5 x 64,5 cm

© Successió Miró / VG Bild-Kunst, Bonn 2023

Photograph: Museum Folkwang, Essen



Pablo Picasso

Alanceando a un toro (Spearing the Bull), 1959

Plate 26 from the portfolio *La Tauromaquia*

Aquatint, 19,5 x 29 cm

© Succession Picasso / VG Bild-Kunst, Bonn 2023

Photograph: Museum Folkwang, Essen



Pablo Picasso

Fumeur (Smoker), 1964

Colour aquatint, 41,6 x 31,8 cm

© Succession Picasso / VG Bild-Kunst, Bonn 2023

Photograph: Museum Folkwang, Essen



Jim Dine

Red Design for Satin Heart, 1968

From the portfolio *The Picture of Dorian Gray*

Etching, 45 x 32 cm

© VG Bild-Kunst, Bonn 2023

Photograph: Museum Folkwang, Essen

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Fernand Leger

Untitled, 1950

From the portfolio *Cirque*

Colour lithograph, 42 x 63,5 cm

© VG Bild-Kunst, Bonn 2023

Photograph: Museum Folkwang, Essen



Maurice Denis

Nos âmes, en des gestes lents (Our souls, in slow gestures), 1899

Plate 9 from the portfolio *Amour*

Colour lithograph, 29 x 40,2 cm

Photograph: Museum Folkwang, Essen



print shop Idem, Paris, 2023

© Item Editions, Paris



David Lynch

Someone is in my House, 2014

Lithograph

© Item Editions, Paris