

Press Release – Review

31 March 2026



**SALON
DU
DESSIN**

**MARCH THE 25TH
TO THE 30TH**

2026

RAOUL DUFY, *Vue du Havre et l'arc-en-ciel*, 1933, détail, gouache sur papier, 37 x 19,4 cm, Le Havre, musée d'art moderne André Malraux - MuMa - Le Havre / Éditions Les Éditions de l'Art Moderne - Le Havre / Olivier Moiré

Palais Brongniart
Place de la Bourse
75002 Paris

Guest of honour: **MuMa - Le Havre**
Musée d'art moderne André Malraux 



Salon du dessin 2026, An Unparalleled International Success

With over 14,000 visitors, including 2,300 at the private view alone, hundreds of drawings sold, and nearly **500 museum curators from around the world** in attendance, the 34th edition of the Salon du dessin confirms its outstanding international success. Institutions from across the United States and Europe were present in large numbers, making acquisitions throughout the fair. Curators in attendance included representatives from the Metropolitan Museum of Art (New York), the Getty Museum (Los Angeles), the Cleveland Museum of Art, the Rijksmuseum (Amsterdam), the Staatliche Museum (Karlsruhe), the Hamburger Kunsthalle (Hamburg), the National Gallery of Canada (Ottawa), the British Museum (London) and the Nationalmuseum (Stockholm), among others. French institutions were also widely represented, with curators from the Louvre, the Petit Palais, the Musée d'Orsay, the Centre Pompidou, the Château de Fontainebleau, Chantilly and Versailles in attendance. Numerous regional museums were likewise present, including those in Amiens, Dijon, Orléans, Rennes and Lille.

The **MuMA Le Havre** was the guest of honour for this edition. The **Fondation Daniel et Florence Guerlain** awarded its 19th Contemporary Drawing Prize to Dutch artist Renie Spoelstra.



Salon du dessin 2026 ©Tanguy de Montesson

"It is both a privilege and a great pleasure to serve as President of the finest fair in the world in this field, and to work so enjoyably with wonderful colleagues and a highly skilled team. This 2026 edition is an outstanding vintage, despite a troubling political and military climate. Many thanks to everyone."

Hervé Aaron, Co-President of the Salon du dessin

"A very fine 2026 edition, with many museum curators in attendance, including representatives from new museums and American collectors, enabling us to meet our public and achieve numerous sales."

Florence Chibret-Plaussy, Co-President of the Salon du dessin

"For over 20 years, we have built and strengthened lasting relationships with museums, both in France and internationally, thereby helping to establish Paris as a leading capital of drawing. Supported by a team that has grown stronger over time, we are now fully seeing the impact of this work."

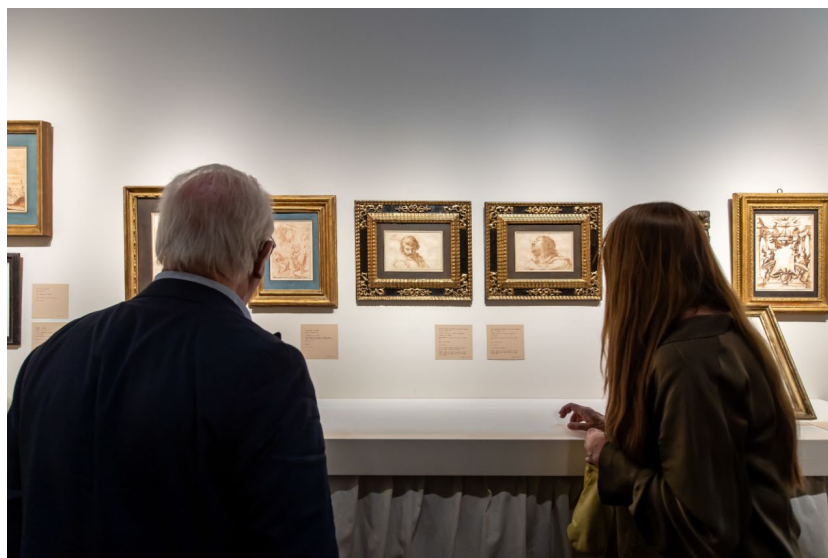
**Hélène Mouradian, Director of the Agence d'Événements Culturels
and Director of the Salon du dessin for 19 years**



Salon du dessin 2026 - Stand of Didier Aaron & Cie ©Tanguy de Montesson

Numerous sales were recorded from the opening preview. In the category of Old Master drawings, the gallery **Didier Aaron & Cie** quickly sold to an American collector a particularly fresh pastel by Jean Pillement (1728–1808), *Wooded Landscape with Shepherds*; to a French collector, a red chalk drawing by François Boucher, *Study Sheet with Two Putti*, a preparatory drawing for the large composition *Aurora and Cephalus* held at the Yamazaki Mazak Museum of Art in Nagoya; and an unpublished drawing by Léopold Boilly (1761–1845), depicting *Blanche Charlotte de Roncherolles, Countess of Ferragut*, to a German museum. The Antwerp-based gallery **Lowet de Wotrenge**, participating in the Salon du dessin for the first time, sold around ten drawings, including three to French and international museums, notably the *Portrait of Archbishop Philippus Rovenius* by Cornelis Visscher (1628/9–1658). Galerie **Terrades** also quickly sold a very fine black chalk drawing by Charles Le Brun (1619–1690), *La fidélité distinguant la Religion et la Justice royale*, an allegory in honour of François Sublet de Noyers, circa 1640. Galerie **de Bayser** sold around twenty works, including two magnificent allegories by Grégoire Huret (1606–1670), acquired at the preview for €100,000 by an American collector on behalf of a museum. The gallery also quickly found a buyer for *Autoportrait à l'antiquaire* (1851) by Adolph von Menzel (1815–1905), a red chalk *Head of a Bearded Man* by Domenico Beccafumi (1486–1551), and *Head of a Sleeping Young Woman* in black chalk with white highlights on blue paper by Dominique Papety (1815–1849). **Galerie Michel Descours** sold three works by Louis Cretey (1643–1713), while the remaining five were reserved, and also placed *La décollation de saint Jean-Baptiste*, a very fine drawing in black chalk, red chalk and watercolour by the Lyonnais artist Jean-Louis Appian (1862–1896).

Galerie **Paul Prouté** sold 35 drawings, including a study for a fresco depicting a hunter (1897) by Fernand Cormon (1845–1924), reserved by the Musée du Petit Palais, and a drawing by Merry-Joseph Blondel (1781–1853), *Archer nu*, circa 1820, reserved by the Musée de Fontainebleau. **DELAMANO Old Masters** sold a 19th-century Peruvian School watercolour on paper depicting *Enlutadas (women in mourning)* to the Hispanic Society. **Stephen Ongpin Fine Art**, which had assembled a group of eight drawings by Guercino (1591–1666), sold around ten works, including a pen and brown ink drawing by Guercino, *Femme avec un vase de fleurs (Flora ?)*, priced at €100,000; a Florentine School *Deux études d'une tête de cheval*, in brush and brown wash heightened with white on blue paper, acquired by a French collector for €40,000; and *Un satyre assis* by Edme Bouchardon (1698–1762). A preparatory drawing by Guercino for a painting now in the Pinacoteca di Brera in Milan, depicting a monk's head in profile, attracted considerable attention at **Benjamin Péronnet** and, unsurprisingly, changed hands. Guercino was also featured at the stand of the young gallery founded by **Yasmina Sabrier and Marianne Paunet**, which presented a display at the intersection of book and image. The gallery placed in a private collection two highly sought-after sheets by Guercino (1591–1666), preparatory to two plates from the *Libro dei disegni* published in 1618 (see photo below).



Salon du dessin 2026 – Stand of Sabrier & Paunet ©Tanguy de Montesson

The gallery **W.M. Brady & Co.** sold very quickly an outstanding red chalk drawing by Pierre Brébiette (1698–1742), *Les géants défiant les dieux de l'Olympe*, intended as a preparatory work for one of the engravings in the *Tableau des Vices et des Vertus*. Galerie **Eric Coatalem** notably sold a fine red chalk drawing by Jean-Baptiste Greuze (1725–1805), as well as an ink wash by Francesco Guardi (1712–1793) depicting *Le Pont du Rialto*. **Fabienne Fiacre** chose to devote an entire wall to “Ingresque friendships”, bringing together, around a drawing by Ingres, works by artists who gathered in Rome around the master, who was a central figure of the Villa Medici. She sold around fifteen drawings, including a work by Théodore Chassériau (1819–1856), *Le Christ au jardin des oliviers* (1840). A catalogue specially produced for the fair will preserve a record of this widely noted display. The German gallery **Martin Moeller & Cie** sold around ten drawings, including a watercolour by Karl Schmidt-Rottluff (1884–1976), *Chèvres et veaux dans la prairie* (1922), priced at €60,000.



Salon du dessin 2026 – Stand of the galerie Fabienne Fiacre ©Tanguy de Montesson

Among the 17 international galleries participating in the fair, five were Italian. The gallery **Pandora Old Masters** placed the striking *Portrait d'une femme bretonne* in black charcoal by Francis Brooks Chadwick (1850–1943), as well as *Les deux lapins*, drawn in pen and Indian ink by Hirose Toho (1875–1930). The gallery **Enrico Frascione** quickly found buyers for four drawings, spanning both Old Master and contemporary works, at prices ranging from €20,000 to €50,000. The gallery **Paolo Antonacci**, which presented a fine display of views of Rome by Salomon Corrodi (1810–1892), sold more than five drawings, particularly to museums, at prices between €5,000 and €50,000. Galerie **Bottegantica** and **Aleandri Arte Moderna**, sharing a stand, sold around ten drawings.

More galleries than usual took the risk of presenting monographic exhibitions. Among them, the London-based **James Butterwick** unveiled a solo show that was widely noted by visitors and collectors, who discovered the work of the Ukrainian artist Dmitry Lebedev (1899–1922), who died prematurely in 1922 at the age of 23. **Stéphane Danant** (Galerie Demisch Danant), a first-time participant, presented a remarkable exhibition devoted to Eugène Isabey, which attracted the interest of the MET and the Getty from the opening, while several other works were quickly acquired by collectors. Galerie **Françoise Livinac**, which presented two monographic exhibitions devoted to women artists Yahne Le Toumelin (1923–2023) and Natalia Gontcharova (1881–1962), sold around fifteen works.



Salon du dessin 2026 – Stand of the Galerie Jean-François Cazeau ©Tanguy de Montesson

In the field of modern art, the gallery **Dina Vierny** sold a pencil drawing on paper by Pablo Picasso (1881–1973), depicting *a standing nude* (1920), for around €100,000. **Galerie Berès** quickly placed a *Cubist head* by Henri Laurens (1885–1954), dating from 1918, with a collector they had not seen in 30 years, as well as a double-sided drawing by Pierre Bonnard (1867–1947), depicting *a woman and her dog*, with a well-known collector. Galerie **Traits Noirs** could have sold *L'ânier* by Jean Dubuffet (1901–1985), a 1949 mixed-media work on paper, many times over, ultimately acquired by a Mexican collector. The gallery also found a buyer for an ink drawing by Eugène Delacroix (1798–1863), *Étude d'homme allongé*, formerly in the Richard Garcia collection. **Stern Pissarro Gallery** sold *a still life* by Morandi dating from 1928, a drawing by Picasso depicting a dove (c. 1953), a drawing by Camille Pissarro, and a work by his second son, Georges Manzana Pissarro, representing a portrait of Paul Cézanne.

Galerie Laurentin sold a large and singular gouache from 1958 by Serge Poliakoff (1900–1969), which was prominently displayed at the centre of its stand. **Galerie de la Présidence** placed a very fine charcoal drawing by Suzanne Valadon, as well as works by Sonia Delaunay, to whom an entire wall was devoted. Galerie **Alexis Pentcheff** sold drawings by Paul Signac, Paul Jouve and Henri-Edmond Cross, as well as around thirty drawings by Pierre Bonnard (1867–1947), priced between €1,000 and €4,000 each, from the Françoise Terrasse estate. Pierre Bonnard was also featured at **Galerie AB**, which also placed a delicate black chalk portrait of *Berthe Schaëdlin seated in an interior*, executed around 1892. Galerie **Jean-François Cazeau**, one of four galleries exhibiting for the first time at the Salon du dessin, sold at the preview a work by André Masson and an ink drawing by T'Ang Haywen. The gallery presented the largest drawing at the fair, an immense sheet by Bernard Réquichot (1929–1961), who took his own life in 1961 at the age of 31 after a career lasting just over six years. He was supported by the renowned gallerist Daniel Cordier and is well represented in the collections of the Centre Pompidou. The work, titled *Les reptiles ensevelis* (1957), in ink and gouache, was purchased by a French collector. Galerie **La Forest Divonne**, a newcomer to the fair, presenting contemporary artists such as Vincent Bioulès and Alexandre Hollan, expressed great satisfaction: "*Exhibiting at the Salon du dessin positions artists at a museum level*," the gallery noted.



Salon du dessin 2026 – Stand of the Galerie Marie Hélène de la Forest Divonne ©Tanguy de Montesson

Salon du dessin, which has always fostered dialogue between the market and institutions, welcomed, for this 34th edition, the **MuMA du Havre**, which brought to light from its reserves 36 works on paper, including superb pieces by Boudin, Sisley and Guillaumin, as well as Cross, Vuillard and, naturally, Degas. Visitors to Salon du dessin, always keen on discovery, admired two spectacular works on paper: one by Jules Lefebvre, *Étude pour Chloé*, displayed alongside a pastel by Alexandre Chantron, a Nantes-born artist still largely unknown today, whose *Le Repos du modèle* was one of the most photographed works at the fair.



Stand of the MuMA-Le Havre ©Tanguy de Montesson

The 35th edition of the Salon du dessin will take place at the Palais Brongniart from 7 to 12 April 2027.



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