

Maison Matisse Launch

Press kit
2019



Maison Matisse Launch



Henri Matisse draws - 1931 — Photo: Archives H. Matisse, All rights reserved

MAISON
Matisse

FIAC,
October 2019

First trimester
2020

Shared optimism

Spearheaded by the fourth generation of Henri Matisse's descendants, Maison Matisse offers a three-dimensional interpretation of the artist's universe celebrating shapes and colors. His family wishes to honor, transmit and share the boldness and values of a universally beloved icon.

Timed with the 150th anniversary of Henri Matisse's birth, a limited-edition collection will be unveiled, dreamed up by three international designers who received *carte blanche*: Ronan & Erwan Bouroullec, Jaime Hayon and Alessandro Mendini, who respectively designed and produced three emblematic pieces.

Launch of a new collection of design objects stemming from collaborations with young designers and expert artisans showcasing an unparalleled *savoir-faire*.



Henri Matisse
draws — 1947
Photo: Archives
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Présentation

Some stories are too beautiful to simply end. Henri Matisse's story began at Cateau-Cambresis, 150 years ago, and ever really stopped: the harmony and power of his paintings turned him into a major 20th century artist. It's a heritage that has transcended to today, four generations later.

Driven by Jean Matthieu Matisse, his legacy is being transformed not into brand but a Maison, a reflection of the painter's always-daring spirit and values.

Open to the world, free of dogmatism and able to innovate again and again, Matisse is — still today — an inexhaustible source of inspiration for artists around the world. His legacy still informs contemporary visual creation and culture. His mastery of color and composition double as vectors of emotions. In this image, the Maison intends to extend the artist's legacy off the beaten path, as authentically as possible, and at its own pace.

Henri Matisse was able to transfer his universe onto a canvas with a brush in his own time, and Maison Matisse wishes to prolong this purpose that he held so dear. While the permanent collection (launching in the first quarter of 2020) will be faithful to Henri Matisse's artistic vocabulary, the limited editions (launching in October 2019) will reinterpret elements of his work via guest designers.

Ronan & Erwan Bouroullec, Jaime Hayon and Alessandro Mendini were invited to imagine three vases, edited in series of 8 + 4 and made by their own craftsmen. The cartes blanches gave free rein to their imaginations to create original high-quality pieces, while remaining sensitive to the balance of shapes and colors Henri Matisse originally imagined. Generous, daring, optimistic: these objects encapsulate the joy of the creative gesture and the symbiosis between design and production, the concept of the designer and the savoir-faire of the craftsman.

In a big première, this first-of-its-kind collection will celebrate the 150th anniversary of Henri Matisse's birth year.



Henri Matisse — *Intérieur au vase étrusque*, The Cleveland Museum of Art — 1940
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Introduction

"Our Maison has decided to perpetuate and promote the work of our ancestor Henri Matisse, an iconic 20th-century painter, through a three-dimensional interpretation of his work driven by his emotional and pictorial values.

Far from a literal transcription, we have chosen 21st-century designers and craftsmen to extend his singular work, his optimistic, joyful and calming universe, with all the rigor and creativity that requires.

The bedrock of this approach is guided by the desire for a respectful interpretation of Henri Matisse's personal values and his artistic universe.

The mission of our Maison is to share, universally, the very particular emotion attached to evocative objects that transmit the invigorating, poetic, unique gaze of our great-grandfather. For us, it creates an occasion to bring visibility and even reconsideration of the powerful inspiration contained within his work. We hope to showcase a new understanding of the paintings, which each of these objects refer to. We hope new generations, from all over the world, will discover this eternal enthusiasm and enjoy it in their day-to-day."

Jean Matthieu Matisse



Manifesto

Maison Matisse is above all a tribute to the artist, a commitment from new generations of the artist's family to illustrate the values that have been transmitted down over the years. When Henri Matisse spoke of "an art with balance and purity that doesn't disquiet or disturb, so that the tired man can enjoy peace and quiet in front of his painting,"¹ these words resonate today through the intentions of the Maison and its collections. Be it a vase or a centerpiece, Maison Matisse objects aim to become ambassadors of a philosophy instead of trends, acting as part of a quest for long-term, rather than ephemeral consumption.

Maison Matisse evolves in a world of ideas and sensations, where creation is expressed through the purest and most daring universal language: beauty.

Because emotion is the most generous gift, Maison Matisse intends to share it through objects, the same ones that surrounded Henri Matisse at the time. He once stated: "My goal is to give back my emotion. This state of mind is created by the objects that surround me and make me react: from the horizon to myself, including myself."²

In other words, an ode to life that pushes away negativity, a necessity—more than ever—for looking to the future with optimism. But still... a conviction that it is important to maintain our ability to wonder at the world. The objects by Maison Matisse hope to reclaim this power—with the discretion of surprises—year after year, thanks to the participation of designers and artisans from around the globe. Their cultures, their thoughts, their gestures provide traces of a timeless consciousness and exactitude. Their creations embody the desire for serenity.

1.
Dominique Fourcade,
*Écrits et propos sur
l'art*, Éditions Hermann
1972, page 50.

2.
Dominique Fourcade,
*Écrits et propos sur
l'art*, Éditions Hermann
1972, page 99.

Biography of Henri Matisse

Henri Matisse discovered painting during a period of convalescence at the age of 20. He then convinced his parents to let him give up his law studies and to come to Paris to train as an artist. In 1892, at the École des Beaux-Arts, he joined the atelier of unconventional painter Gustave Moreau, who quickly discerned his student's talent and declared: "You will simplify painting."

1904

At the turn of the century, Matisse was fascinated by and researched the Neo-Impressionists. He became close with Paul Signac, whom he visited in Saint-Tropez; their rendezvous led to *Luxe, calme et volupté* (1904). Matisse spent the summer of 1905 in Collioure in the company of André Derain and produced the first Fauve works exhibited that year at the Salon. This liberation of pure color "is not everything, but it is the foundation of everything: it is energy,"³ he said. Matisse soon became the leader of the Parisian avant-garde and the following year exhibited *Le Bonheur de vivre* at the Salon des Indépendants.

3.
Claudine Grammont,
Tout Matisse, Éditions
Robert Laffont, 2018,
page 557

1906

Born into a family of northern French weavers, Matisse had a great appreciation of textiles of all origins throughout his life. He scoured for them at flea markets, forming his core collection around a diverse "palette of objects," ranging from Islamic ceramics to primitive sculptures to pieces of furniture. "The object is like an actor," he said. "A good actor can perform in ten different plays; an object can serve a different role in ten different tableaux. It doesn't stand alone; it evokes a set of elements."⁴ This liberal gaze enabled him to appreciate the artistic power of African statuettes he acquired in 1906 — a resource that also inspired young Picasso. His openness to the world and his hybridization of sources was further enriched by the artist's travels, feeding his reflection on the plasticity and iconography of his works.

4.
Dominique Fourcade,
Écrits et propos sur l'art,
Éditions Hermann, 1972,
page 247c

With encouragement from collectors, merchants and art critics, he created the large-scale decorative works in his vast studio. A non-hierarchical conception of surface, an attraction towards monumental aesthetics and a desire for accessible art became essential elements of his work.

1869

1954

1917

At the end of 1917, Matisse discovered Nice. Enticed by the climate and the light, the artist settled on the edge of the Mediterranean and faithfully returned there throughout his life. Installed in a small space that he filled with textiles and objects, he found the means conducive to his creativity: he could paint, draw, engrave and sculpt odalisques, relentlessly confronting the representation of the body and its volumes against an ornamental background.

1930

In 1930, at age 60, he made several trips to Tahiti and the United States. It reinvigorated him to discover big American cities, and to have contact with wild nature reminiscent of the idea of a lost paradise. He was attracted to Oceanian art. All this fed a new kind of monumental work.

The early '30s were marked by major projects, such as *La Danse* for the Barnes Foundation. In the middle of that decade, Lydia Delectorskaya became his model, inspiring a new series of larger synthetic canvases. She was Matisse's faithful assistant until the end, giving him the means to devote himself entirely to his work.

1941

In 1941, gravely ill, Matisse underwent an emergency operation in Lyon. After a long convalescence, the artist felt he was given a «second life» to complete his work. Back on the Côte d'Azur, he moved into Villa Le Rêve in Vence, whose lush garden reminded him of Tahiti. A demanding and indefatigable creator, he worked daily, day and night. Many illustrated books, his first works entirely of cut paper, and his last large tableaux came out of this period.

Gouached paper gradually became the artist's privileged means of expression, making the final phase of his life a fresh period of intense creativity and innovation. This method was initially conceived as a working tool to facilitate his research in balancing form and color. "Drawing with scissors. Cutting in color directly reminds me of the direct scale of sculpting."⁵ Thanks to this new medium, the 80-year-old artist created what he considered his chef d'œuvre: *La Chapelle du Rosaire* in Vence, as well as the monumental and immersive works colonizing the walls of his atelier-apartment at the Régina, in the heights of Nice.

5.
Dominique Fourcade,
Ecrits et propos sur l'art,
Éditions Hermann,
1972, page 237

1954

Matisse died in Nice on November 3, 1954 at the Régina.

"Matisse's optimism is the gift he gave to our sick world, an example to those who delight in torment."⁶

Louis Aragon

6.
Louis Aragon,
Henri Matisse,
roman,
Gallimard, 1971,
vol. 1, page 285



Henri Matisse in Beauvezer - 1935 — Photo: Archives H. Matisse, All rights reserved



Limited series collection

The Matisse family has always been discreet, preferring to let Henri Matisse's work speak for itself. Today his art belongs to everyone, thanks to the universal reach of his message, as ethical as it is aesthetic. The time had come for the Matisse family to give a voice to this legacy... But it was key to know how to embody it, interpret it, find the right words to take it even further. After all, who better to do this? And what better way than a limited-edition collection of vases, echoing the objects that dotted the painter's canvases, made by designers and creators who gathered around Maison Matisse like a family.

The project, with all its creative freedom, was initiated by Jean Matthieu Matisse, and overseen by Eliana Di Modica, General Director of the maison. It was done collaboratively with Chantal Granier who, at the origin of the limited series collection, selected the three designers to dialogue with Henri Matisse's work.

A tutelary figure was needed. Part of the radical avant-gardes, the Memphis Group and a master of color, Alessandro Mendini seemed an obvious choice. Surprised by the proposal at first, when he delivered his first sketches he said: "It's my recreation."

From one generation to the next: Jaime Hayon filled a book of drawings and papiers découpés from the first meeting onward, full of enthusiasm and generosity, plunging into this collaboration with legendary optimism and an eagerness to reconnect with his passion for ceramics. Finally, Ronan et Erwan Bouroullec brothers complete this cosmopolitan adventure, seduced by the profuse sensuality that Matisse's work inspires in them.

Limited series
collection
Alessandro Mendini

Sinuoso vase



Limited series
collection
Alessandro Mendini



Alessandro Mendini was born in Milan (1931-2019). As a child, he lived in a bourgeois house designed by Piero Portaluppi, surrounded by his parents' collection of modern paintings by Savinio, Severini, Campigli and Morandi. This artistic context was fundamental to his education.

Having studied architecture, he learned from Rogers, Nizzoli and Ponti. He was interested in writing, theory and drawing. He oversaw the magazines "Casabella" (1970-1976), "Modo" (1977-1981) and "Domus" (1980-1985, 2010-2011) and published the books *Paesaggio Casalingo* (1978), *Architettura addio* (1981), *Progetto infelice* (1983), *Scritti* (2004) and *Scritti di Domenica* (2016). Through the magazines he oversaw, he was a spokesman for eclectic and even incoherent architecture, marvelously mixing styles and languages by borrowing from the contemporary, the historical, the artistic and mass production. Mendini defined his research as a kaleidoscope: "a state of continuous movement, slivers, fragments of a visual system, fragments of contemporary imagination." Since the 1970s, he has been the benchmark in post-modern design. He defended the banal and kitsch, secret weapons through which functional and serious architecture could be saved from boredom. He founded and directed Alchimia from 1979 to 1991, one of the most famous radical design groups in the world, whose key principle was the hybridization of the arts. Since then, he created a magical world of objects, furniture, prototypes, paintings, writings, installations—often interwoven, complex, paradoxical and ironic. He collaborated with companies such as Alessi, Bisazza, Hermès, Philips, Kartell, Swatch, Venini,

Cartier and has been a consultant for various Korean industries (such as Ramun, Cha Hospital, CPS Group, Samsung, LG), defining an approach to issues surrounding image and design.

Mendini also taught at the Hochschule für Angewandte Kunst in Vienna, was one of the founders of the Domus Academy and an honorary professor for the academic council of the Guangzhou Academy of Fine Arts in China.

A "Chevalier des Arts et des Lettres" in France, he was honored by the Architectural League of New York, given honorary citizenship of the city of Gwangju in Korea and was named an honorary member of Bezalel Academy of Arts and Design in Jerusalem.

He received the Compasso d'Oro in 1979 for "Modo" magazine in 1981 for Research on Decoration. In 2014, he received the Compasso d'Oro for his entire career. He has received honorary degrees from the Politecnico di Milano, the École Normale Supérieure de Cachan in Paris, the Academy of Fine Arts in Wrocław, Poland and KMU-Kookmin University in Seoul, Korea.

In 2015, he received the European Prize for Architecture in Chicago and became Mestre de Design at the FAD Barcelona, Spain.

Several museums and private collections around the world possess his works.

His work seems to have two souls: one introverted, the other devoted to collective activities. Mendini made many works by himself, but others are through groups the designer himself helped constitute, both with unknown figures and with great designers and artists.

Atelier Mendini—founded with his brother, the architect Francesco Mendini—designed many prestigious projects and received numerous awards. These include the gold medal for Italian architecture at the Milan Triennale, for his Naples metro station project in 2003, and the Prix Villegiature in 2006 for the Byblos Art Hotel in Verona, for "Best Hotel Architecture and Interior Design in Europe."

Amongst the projects designed by Atelier Mendini is the famous Groningen museum in the Netherlands, which he collaborated on with Philippe Starck, Michele de Lucchi and Coop-Himmelblau. His creations confirm that he is the undeniable "maestro" of color applied to volume.

Limited series
collection

Alessandro Mendini

Inspiration

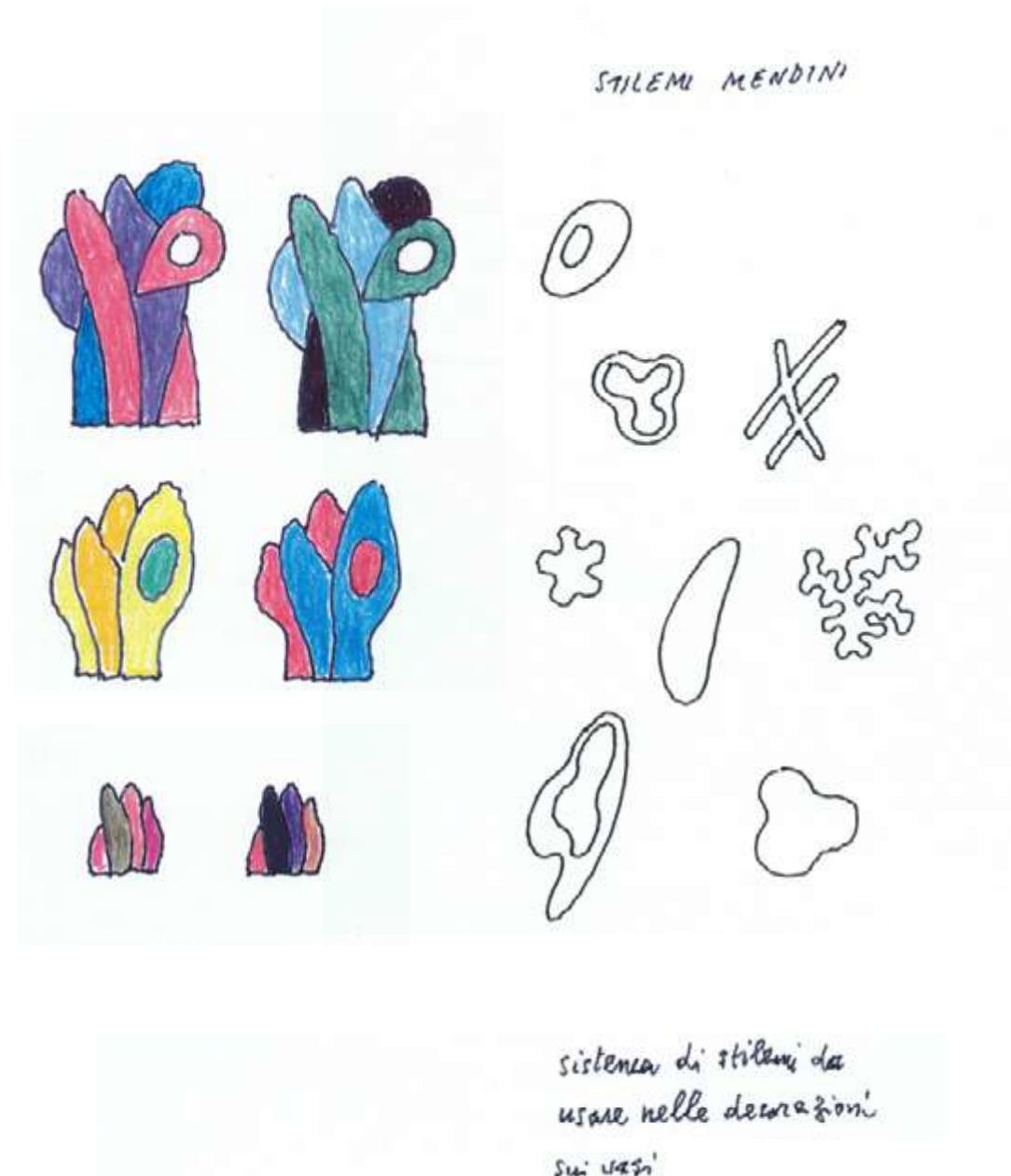
"If I close my eyes and think of Henri Matisse, the first word that comes to my mind is "purity," and the second "light." Matisse is a spirit and a pure painter, sunny and whole. For me, the elements he works with and that inspire his imagination are plant leaves in their vases, the furniture and objects occupying domestic spaces, women nude or dressed, all intertwined within a decorative space festooned with arabesques. Any relationship, any empathy between myself and the figurative world from this great man could only start from an object, and more precisely from a vase.

I have been designing vases for many years and have studied the forms from ancient Egypt, China, Korea, the Italian Renaissance, the Viennese Secession. To pay tribute to Matisse, I reflected on a complex, sinuous and organic form, as if it involved conceptual leaves – a somewhat Liberty-style souvenir, with silhouettes drawn from the structure and the geometry of some of his paintings.

The complex chromatic system Matisse developed over time prompted me to select hues by analyzing details from some of his works over different eras, to obtain a range likely to express both sunny and dark colors, erotic and natural, abstract and concrete. I developed a palette of eight colors (plus white and black). Analogously, I defined three decorative styles, superimposed manually. The three ceramic vases in my collection are characterized by progressive dimensions; each has its own shape, uses six of the eight colors created for the occasion (plus white and black), are fired separately, alternating bright areas with opaque areas.

Their delicate fabrication was entrusted to the Florentine master craftsman Alessio Sarri, owner of an atelier with a rich history in the field of modern ceramics."

Alessandro Mendini



Limited series collection Alessandro Mendini

The vases designed by Alessandro Mendini and made by Alessio Sarri are the result of unparalleled technical research and a meticulous production process. Cast and removed manually, the top of each vase is cut by hand when the clay is still wet. The pieces are composed of six to eight colors fired at a different temperature. Each vase required separate firings per color. A mixture of two different ceramics were developed to withstand eight successive firings of over 900 degrees. The enamels have also been adapted in order to combine perfectly with the new clay.

To make the colors truly vibrant, Alessandro Mendini wanted to create a contrast between matte and glossy surfaces. Thus, the interior and the bottom of the pieces are matte white with a "biscuit" effect. On the outside are the brilliantly colored enamels, with the exception of matte black and white. Each vase consists of about 20 areas of color. The color is applied to each zone with an airbrush while protectively masking the rest. The outline of each color is finished by brush to create clean lines. Sixty-five hours of work, plus a lot of patience and passion, were required to create these three exceptional vases.

Each piece is numbered and signed by the designer and the craftsman.

Technical specifications

Sinuoso

Ceramic vase

Height: 50 cm
Width: 28 cm
Depth: 25 cm
- 8 colors
- 17 zones of color
- 6 masking phases
- 8 firings
- 30 hours of work

Lucente

Ceramic vase

Height: 35 cm
Width: 24 cm
Depth: 20 cm
- 8 colors
- 19 zones of color
- 6 masking phases
- 8 firings
- 23 hours of work

Puro

Ceramic vase

Height: 27 cm
Width: 17 cm
Depth: 17 cm
- 8 colors
- 13 zones of color
- 4 masking phases
- 6 firings
- 12 hours of work



Limited series collection Jaime Hayon

Aeromacolor vase



Maison Matisse Launch

Jaime Hayon

1974

Spanish artist and designer Jaime Hayon was born in Madrid in 1974. He asserted his artistic vision through collections like "Mediterranean Digital Baroque" and "My Circus." His creations place him at the forefront of a new wave that blurs the boundaries between art, decoration, design and a renaissance of refined and complex objects in a contemporary design cultural context.

Jaime Hayon expresses his aesthetic across solo exhibitions in prestigious galleries, as well as international design and art fairs. He also made furniture for b.d. Barcelona, Cassina, Fritz Hansen, & Tradition and Magis; light fixtures for Parachilna, Metalarte and Swarovski and precious objects for Bisazza, Lladró and Baccarat. He has also designed the interiors of major hotels, restaurants and boutiques around the world.

Currently residing in Valencia, Jaime Hayon has offices in Barcelona, Spain and Treviso, Italy. His work has been featured in prestigious international publications of art and design. He won the "Elle Decoration International Design" award, was featured in Wallpaper's list of «Top 100 Designers" and cited by the magazine as one of the most influential creatives of the last decade. He has also been defined as «visionary» and one of the most creative icons by the Times magazine.



Jaime Hayon in his studio — © Klunderbie

Limited series collection Jaime Hayon

Inspiration

"One of the things I admire most about Matisse's work is the use of the color: it is so well-integrated, so special, and applied in a magical way. It reflects at once the traces of different cultures and the rich and dynamic journey of a unique life.

His line is a combination of precision and figuration. By studying his paintings, one can find a rich combination of elements, notably his representation of nature combined with imaginative furniture and objects from cultures that are important to him.

Henri Matisse uses solid figures; the color contrast is magnificent. The most important point that I feel I share with Matisse is a passion for the Mediterranean: nature, the sea, the imagination and the ability to dream. The choice and use of blues and oranges reminds me of medinas, orange blossoms and markets of North Africa. Codes like these transports me to a Mediterranean loaded with power and magic.

I am a fervent admirer of his style and I have always found it a real source of inspiration. Having the opportunity to transpose the inspiration I find in his work into my personal universe has been very enriching.

The concept behind these vases is based on fantastical elements: forms, silhouettes and natural references that conflate and float in a sea of colors.

The shape of the vase itself is inspired by Mediterranean references and the elements that appear in Matisse's œuvre. Tradition and audacity come together to create unique and defined exterior lines that confer strength and character to the style and concept of the design."

Jaime Hayon



Collection en série limitée Jaime Hayon

The three vases designed by Jaime Hayon were made in Italy by Bosa, an artisanal factory located in the Venetian mountains, which produces ceramic pieces according to ancient techniques.

All the pieces in the collection were made from a white clay paste. When the pieces come out of the plaster molds, they are carefully polished to eliminate any irregularities. Once enameled, the pieces are decorated with drawings by the designer and fired at 930 degrees, up to seven times, in order to obtain maximum quality and durability. The fabrication of each piece required 15 hours of work and 18 hours of firing, resulting in three unique vases.

Each piece is numbered and signed by the designer and the craftsman.

Technical specifications

Graphnight Ceramic vase

Height: 51 cm
Width: 46 cm

Aeromaticolor Ceramic vase

Height: 44 cm
Width: 40 cm

Oceanographic Ceramic vase

Height: 39 cm
Width: 33 cm



Maison Matisse
Launch

Limited series collection Ronan & Erwan Bouroullec



Maison Matisse Launch

Ronan & Erwan Bouroullec

1971
1976

Ronan Bouroullec and Erwan Bouroullec, French designers born in Quimper (Brittany) in 1971 and 1976 respectively, have been working together since 1999. From industrial design to craft work, from large production runs to research, from the object to public space, Ronan and Erwan Bouroullec's creations span multiple fields of expression and have gradually entered our daily lives.

Their career has been marked by collaborations from major international companies to artisans of ancestral skills from Europe to Japan. Multiple researches have also led them to work with the world's most renowned museums. Some urban designs have been produced in numerous countries.

Several exhibitions have been devoted to them, at the Design Museum (London, 2002), Museum of Contemporary Art – MOCA (Los Angeles, 2004), Museum Boijmans Van Beuningen (Rotterdam,

2004), Victoria & Albert Museum (London, 2011), Museum of Contemporary Art, (Chicago, 2012), Centre National d'Art et de Culture Georges-Pompidou (2012), and the Musée des Arts Décoratifs (Paris, 2013).

Their work has entered some of the world's biggest collections: the Museum of Modern Art – MoMA (New York), the Centre National d'Art et de Culture Georges-Pompidou (Paris), the Art Institute of Chicago, the Musée des Arts Décoratifs (Paris), and the Design Museum (London).

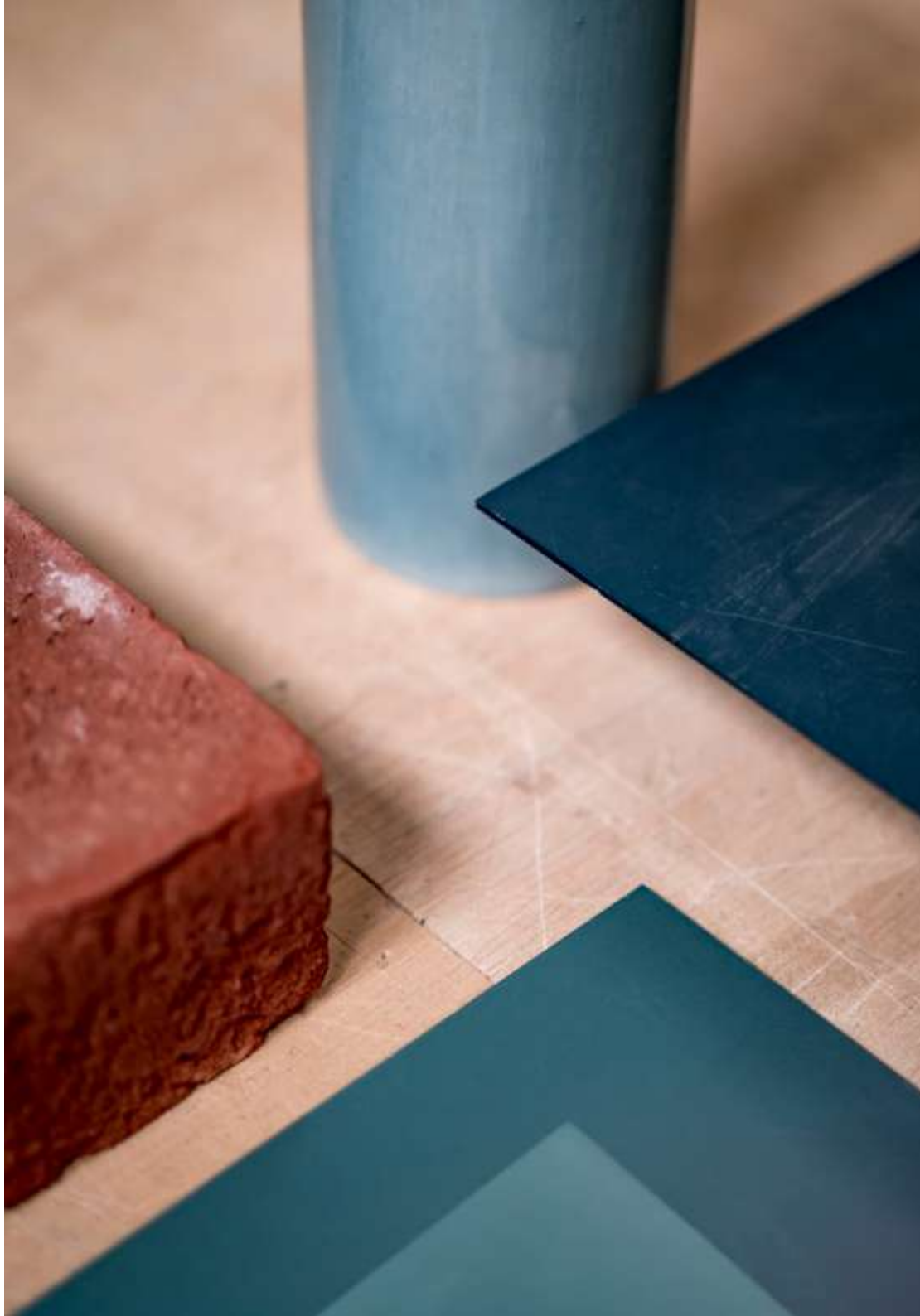
Numerous monographs have been published, in particular by Phaidon, including *Works*, Phaidon Press London, 2012.

Ronan and Erwan Bouroullec have received numerous awards such as the Grand Prix de la Création de la Ville de Paris, 1998; the Compasso d'Oro, 2011; the London Design Medal, 2014 for Best Designers, The Design Prize and the City of Milan official award, 2017.

Ronan & Erwan Bouroullec's creations will be unveiled exclusively during the presentation of Maison Matisse's limited-edition collection in October 2019, during FIAC.



Ronan & Erwan Bouroullec in their studio — © Asger Mortensen



Limited series
collection
Ronan & Erwan
Bouroullec

Inspiration

"This series of vases translates the concept of a window open to the outside—a pictorial theme often presents in Matisse's work. Terracotta, anodized aluminum and glazed ceramics were associated in three combinations to reference the image of a window through which one gazes onto a landscape.

The anodized aluminum plaque, vibrating in the light, becomes an azure sky. The lip of the window takes the form of a terracotta brick. The enamelled ceramic cylinder perfectly accommodates fresh flowers. This overall ensemble of forms and materials produces a vibrant whole, an interior scene open to a landscape of dazzling light."

Ronan & Erwan Bouroullec

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The manufacturers

Creation in the modern era is often collaborative. The role of the craftsman is essential to guarantee a work follows the rules of the art, as Maison Matisse wishes to. It finds value in all the stages of production. That's why the designers were given carte blanche to work with their faithful colleagues, be it Alessio Sarri for Alessandro Mendini or Bosa for Jaime Hayon.

Alessio Sarri for Alessandro Mendini

In 1981, Alessio Sarri began his activity in the midst of the Memphis Group, and remains associated with its eminent members like Ettore Sottsass, Nathalie du Pasquier and George J. Sowden (whose most unexpected forms he has interpreted in ceramic). Today, the young generation of designers still go all the way to Sesto Fiorentino in Tuscany to observe his unparalleled talents, capable of achieving the impossible.

Bosa for Jaime Hayon

Perched in the Venetian mountains, Bosa is a family business. Founded by Italo Bosa in 1976, his daughters Francesca and Daniela have since joined him. Fortified by ancient local ceramic traditions, and a limitless appetite for innovation, they collaborate with the world of design and quickly developed at an international scale. Designers from Luca Nichetto to Patricia Urquiola have all been wowed by the impressive color palette, a true Bosa trademark.

Ronan & Erwan Bouroullec wish to keep the name of the craftsmen behind the vases a secret.



Moulds in Alessio Sarri's workshop — © Jérôme Galland

Alessio Sarri's workshop





Maison Matisse
Launch

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