

LEFEBVRE & FILS

CERAMIQUES ANCIENNES ET CONTEMPORAINES

Group show from 19th March until 31st May 2014

Tout feu Tout flamme

Ceramic in the young contemporary creation

Florian Bézu, Ryan Blackwell, Robin Cameron, Patricia Camet,
Dewar & Gicquel, Mimosa Echard, David Gallagher, Chloé Jarry,
Morgane Tschiember, Kostis Velonis

Exhibition curator: Alexis Jakubowicz



Florian Bézu



Ryan Blackwell



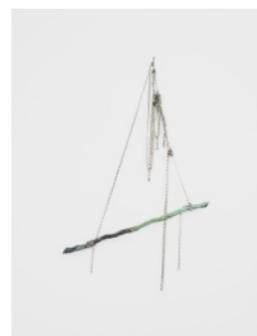
Robin Cameron



Patricia Camet



Dewar & Gicquel



Mimosa Echard



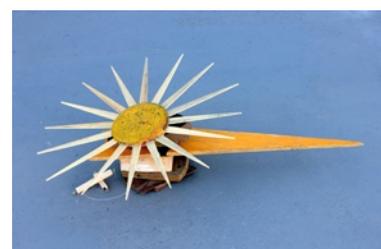
David Gallagher



Chloé Jarry



Morgane Tschiember



Kostis Velonis

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Florian Bézu, *Météore*, 2013,
Courtesy Galerie Florence Loewy et F. Bézu



Ryan Blackwell, *Mother's bad dreams*, 2011
©R. Blackwell

The **Galerie Lefebvre & Fils** is delighted to present **Tout feu Tout flamme**, a superb group show bringing together eleven ceramics artists from around the world. Florian **Bézu**, Ryan **Blackwell**, Robin **Cameron**, Patricia **Camet**, **Dewar & Gicquel**, Mimosa **Echard**, David **Gallagher**, Chloé **Jarry**, Morgane **Tschiember** and Kostis **Velonis** have come together in an exhibition organized by Alexis **Jakubowicz** in a perfect illustration of both the relevance and the continuing vitality of ceramics on the contemporary creative arts scene.

From Paris to New York and Lima to Athens, young artists all over the world have been taking ceramics, the first fire-based art form, by storm. This quite unique medium - ancient, primeval, a living link with our ancestors - precedes glass- and metal-making by many years. It has spawned myriad artistic techniques and visions, every one of which is a hallmark of and jealously-guarded by the artist who moulds and calls them into being. Certain artists, like Chloé Jarry and Patricia Camet take everyday objects and transform them into ceramic works of art. All, without exception, have moved on from Picasso and Matisse and their practice of focusing exclusively on objects used for purely utilitarian purposes since the dawn of time - namely ceramic bowls, vases and plates - and turning them into artworks. Each artist incorporates ceramics into his or her artistic vision. Far from being an afterthought, the faience and porcelain pieces by Mimosa Echard, Florian Bézu and Kostis Velonis are an integral part of their art. Ceramics, like any other medium, is a whole world in itself, just waiting to be experienced, explored, shaped and even subjugated.

“This is how we can best understand Tout feu Tout flamme, says Alexis Jakubowicz, - art that is about the very spirit of exhilaration that has its being in art itself, with artistic convention being smoked out and destroyed, no matter where it tries to hide. First into the flames are desires, wings and eyes. Here, raw art is a dish best eaten cooked. Hereby, the young artists, who as makers of ceramics share a common bond, take their place in a pseudo-mythological story, each having their own reasons for doing so. Their ceramic artworks, regardless of their exact composition, have seemingly just emerged from the primeval earth. The very fact of bringing them into the open, into the light, might seem enough to seal their fate - to be turned into museum pieces - at least as a protection against their supposed fragility. This, however, is where we would be wrong: to choose pottery is to accept the scorched earth school of art, to agree to a degree of violence or force in the midst of finesse.”



Morgane Tschiember, *Skin*, 2013
©Galerie Loevenbruck, Paris

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From 19th March until 31st May 2014

OPENING RECEPTION TUESDAY 18th MARCH 4-9 PM



View of the exhibition, *Une Seconde vie*,
Robin Cameron, at Lefebvre & Fils gallery,
24 rue du Bac, Paris,
26 octobre 2013 - 28 février 2014.
©R.Cameron

ABOUT LEFEBVRE & FILS GALLERY

Well-known for its expertise, Lefebvre & Fils gallery is now oriented towards contemporary art under the influence of its director, Louis Lefebvre.

Louis Lefebvre's skills in ceramics have been recognized by Drouot, Paris Court of appeals and Christie's London who asked for his help in expertise works. As a passionate collector of contemporary art and design, he simply opened Lefebvre & Fils gallery to contemporary artists in 2009 and while doing so brought together his passion and his profession.

Dedicated to old and modern ceramics from France and Europe, Lefebvre & Fils Gallery is located rue du Bac in the curators and art collectors' favourite area in Paris. Since 1880, Lefebvre & Fils gallery has contributed to the greatest private and public collections in France, as well as all over the world.



LEFEBVRE & FILS GALLERY

24 rue du Bac 75007 Paris
opened tuesday to saturday 11 AM - 7 PM
+33 (0)1 42 61 18 40
www.lefebvre-et-fils.com



Press contacts
Mélanie Monforte +33 (0)1 71 19 48 01 mmonforte@communicart.fr
Lindsey Marsh +33 (0)6 31 46 46 18 lmars@communicart.fr

TOUT FEU TOUT FLAMME

Exhibition curator: Alexis Jakubowicz

“First into the flames are desires, wings and eyes.”



A history and philosophy of art specialist, **Alexis Jakubowicz** is an art critic and exhibition curator.

He has written for *Libération*, *Art Press* and *Frieze d/e* and is currently a contributor to *Vanity Fair* and *L'Œil*, where he edits the 'L'Esprit du Lieu' section of the magazine. In 2011 and 2012 he spent eight months in South America and south-east Asia, meeting artists, gallery owners and exhibition curators.

Having developed especially close relationships with the contemporary art scenes in Peru and Vietnam, he learnt more of the history of art in Peru and traditional craft-making techniques. Alongside his research into the *crafting* phenomenon, he began to develop ideas on the use of technology and information systems in art (from a curatorial perspective). This led to him founding (together with Jean-Brice Moutout) the NonPrintingCharacter collective, which publishes a Twitter-based micro-blog on the organization of very small-scale exhibitions. The two men were also behind a special edition of *Libération* in October 2013 that was illustrated entirely by means of images of contemporary artworks.

Pottery, at least as far as its purely physical composition is concerned, is of the stuff of many of the West's religious and cultural founding myths. For thousands of years, intelligence and beauty have found form and taken shape in this melding together of earth and fire. After all, in the book of Genesis, isn't it earth that constitutes the source code for the entire human race? Wasn't it on the sixth day of Creation that God gathered up the dust in His hand and made man after His own image? Even then, in the manner in which the patriarch Adam was kneaded and moulded into form out of the formless, there is an exhilarating power and potential, summed up in the universal truth of the word of God: 'By the sweat of your brow you will eat your food until you return to the ground, since from it you were taken; for dust you are and to dust you will return'. (Genesis 3:19)

When we turn to the world of poetry and literature, it is of course Prometheus who is seen as the originator of the art of pottery. In order to give form to clay, you may not have to be a Titan, but you certainly need something of the Seer. Those who stick with it turn into, in Rimbaud's words, a *thief of fire*. What's more, Prometheus, (whose name means *Foresight*), created mankind from bits of mud that he turned into rock, before nabbing knowledge and learning from the great ones of Olympia. So, we're all just fire and dust. Artists who master these elements are equally dedicated to contributing to the work in progress that is humanity. They task themselves with the job of bringing into the world forms and concepts that were hitherto lacking. The first fire-based art form, indeed, perhaps the first art form full stop, is the process by which creation gives ever-growing life to creation.

This is how we can best understand *Tout feu Tout flamme* - art that is about the very spirit of exhilaration that has its being in art itself, with artistic convention being smoked out and destroyed, no matter where it tries to hide. First into the flames are desires, wings and eyes. Here, raw art is a dish best eaten cooked. Hereby, the young artists, who as makers of ceramics share a common bond, take their place in a pseudo-mythological story, each having their own reasons for doing so. Their ceramic artworks, regardless of their exact composition, have seemingly just emerged from the primeval earth. The very fact of bringing them into the open, into the light, might seem enough to seal their fate - to be turned into museum pieces - at least as a protection against their supposed fragility. This, however, is where we would be wrong: to choose pottery is to accept the scorched earth school of art, to agree to a degree of violence or force in the midst of finesse.

The works on display demonstrate a certain ruggedness, or as Zola would say, *temperament*. Firstly, there are those who play with fire: Florian Bézu catches a *Météore* in mid-flight, as a Titan might. Patricia Camet unearths ancient sun-worshippers; Mimosa Echard has seemingly recovered the reed with which Prometheus committed his heinous crime; Chloé Jarry has 'electrified' her sculpture while Kostis Velonis has created an astronomical mechanism with which to count fire. Meanwhile, the work of Ryan Blackwell, Dewar & Giquel and Morgane Tschiember takes on original and unusual forms. Robin Cameron's work is a clear reminder that God gave life to woman through the rib of a man. In response, David Gallagher's primordial slit, like a gendered looking-glass, mimics Courbet's *Origine du monde* with a pottery pastiche. This unambiguous motif harks back to Vesta, the Greek goddess of virginity, the worship of whom was centred on the maintenance of a sacred flame that was to burn forever.

Alexis Jakubowicz

TOUT FEU TOUT FLAMME

Louis Lefebvre, Lefebvre & Fils Gallery*"Becoming involved with ceramics is a risky business that is not for the faint-hearted!"**Louis Lefebvre's portrait, 2012***What view do young artists on the international scene take of ceramics?**

For many years, ceramics was seen as a medium that was above all utilitarian – useful for creating household items for practical ends: bowls, vases, plates etc. What stands out about the young artistic scene is that it views ceramics as a medium in its own right. It uses it for its principal component, i.e. its physical matter. It is the very substance, the 'marrow' of ceramics that has become its primary function, its *raison d'être*, rather than its usefulness in a purely utilitarian sense. For Florian Bézu, for example, clay has a life of its own, with its plasticity and ability to be moulded and shaped. With *Météore*, we return to the concept of ceramics as the original fire-based art. Morgane Tschiember, Mimosas Echard and Patricia Camet explore the full range of different firing temperatures for ceramics, thus demonstrating this material's tremendous plasticity. In fact, we see that clay is just as malleable as metal and glass.

What distinguishes this young arts scene's approach to making ceramic works of art and the approach adopted by someone like Picasso, whose work is currently exhibited at the Cité de la céramique in Sèvres, or of the work of Matisse, for that matter?

All the great artists of the 20th century tried their hand at ceramics, Picasso and Matisse as well as Braque and Léger. This encounter between the emerging contemporary arts scene and ceramics is thus something of a judicious return to well-established artistic roots. However, whilst Picasso and Matisse confined themselves to a traditional approach when it came to the actual purpose for which their ceramic artworks were destined, this young generation of artists has taken a radically different tack. In stark contrast to their illustrious predecessors, the young artists of today have divested themselves of the shackles of the utilitarian aspect of ceramics. They have not the slightest hesitation in breaking with artistic convention. They aren't just creating works of ceramic art, they're setting off in search of new discoveries. This is all the more surprising given the age-old nature of this medium. You might have thought that there was nothing new under the sun as far as ceramics is concerned, but you'd be wrong! These artists have invented a new language, drawing from an ancient source. They aren't afraid to use it to the full, to dare. They have the fearlessness that comes with youth. Whilst the debate on the artistic merit of the ceramic artworks produced by Picasso and his contemporaries continues to rumble on, there is absolutely no doubt that the pieces created by Kostis Velonis and Dewar & Gicquel are definitely works of art in their own right.

How has the nature of the material used in ceramic works influenced the work of the artists displayed here?

Clay is an incredibly pliable, plastic medium that is extremely sensitive to very slight variations in treatment and environment. It can take on any guise, assume any shape. A shift of a few degrees in the firing temperature can change everything, indeed, ruin everything. Clay is a living material. There is something powerful, almost magical about it. You will never master it completely. To try your hand at ceramics is to accept the inevitability of setbacks and even to court complete disaster. Ceramics is a two-edged sword – it's both easy to work with due to its plasticity and malleability, but at the same time, very tricky because it reacts so quickly to changes in its environment and treatment.

Artists therefore need to treat clay with the respect it's due, in a spirit of humility. There are great technical challenges that must be taken on board and a degree of uncertainty, of pure chance that no man or woman can tame. Becoming involved with ceramics is a risky business that is not for the faint-hearted!

TOUT FEU TOUT FLAMME

Exhibited artists



Florian **BÉZU**

Florian Bézu takes a fresh look at motifs and media from both high-brow and more popular culture. Through the use of materials that mutate, like clay and wax, his works of art, whether three-dimensional or paper-based, undergo a change of state, a very definite, symbolic shift. This invests them with a certain ambiguity, a new physical identity and being. They are as if frozen in time, transformed into modern relics, exhibiting a newness that is already tattered with age. In this post-apocalyptic parody, they have become fragments of fables in which the sublime rubs shoulders with the pathetic and the transient.

Florian Bézu's first solo exhibition was held at the galerie Florence Loewy in 2012. Since his graduation from the Ensad school of decorative arts in 2010, he has also taken part in several group exhibitions, notably at the Maison des Arts in Malakoff, the Galerie Anne Barrault (as part of the 'Nouvelles Vagues' exhibition at the Palais de Tokyo), the Atelier Rouart and with the Mains d'œuvres not-for-profit arts organization.



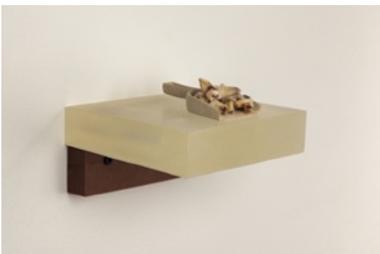
Météore, 2013



Ryan **BLACKWELL**

Ryan Blackwell's practice is rooted in material investigation. He finds his work in a consistent state of flux. Processes change and evolve, imagery comes and goes. This minute he's steeped in symbolism, say, through the repetition of thousands of dustpans, while the other he's firmly rooted in geometric abstraction. His fluid framework reflects his experience of American culture—a place where he navigates free choice and inherent socio-political and economic constraints.

Ryan Blackwell was born and raised in Columbus, Indiana. He received a BA from DePauw University in 2009, and an MFA from the University of Massachusetts Dartmouth in 2013. He currently lives and works in Brooklyn, NY.



Mother's bad dreams, 2011

TOUT FEU TOUT FLAMME

Exhibited artists



Robin **CAMERON**

Robin Cameron's practice encompasses writing, prints, slideshows and short films as well as sculpture. Her ceramic works examine the concept of productive failure by combining broken shards of discarded pottery with porcelain creating new forms. These forms reflect injured or isolated parts of the human body.

Born in Canada in 1981, Robin Cameron lives and works in New York where she is represented by ROOM EAST Gallery. A comprehensive selection of her publications is held in the MoMA Library and her artwork has been promised as a gift to the Whitney Museum.



Ribless, 2013



Patricia **CAMET**

Like an archaeologist for our times and our lives, Patricia Camet immortalizes our day-to-day existences in clay. By replicating mass-produced, mundane shapes and forms from our everyday surroundings in a traditional material that has been lovingly worked by artists for millennia, she transforms them utterly, enabling us to see them in a completely new light, imbuing them with an almost sacred quality. Displayed on an area measuring exactly one square metre, her ceramics are a lyrical yet tragic record of the waste produced by our rampant consumerism.

Born in New York, Patricia Camet lives and works in Lima, Peru. She has a Masters in Arts Education from the Rhode Island School of Design. Her work has recently been exhibited by the Galerie Verney-Carron as part of the Docks Art Fair 2013 in Lyon, as well as by the LAMB Arts Gallery at the 2013 PINTA art show, London.



Viracocha, 2013

TOUT FEU TOUT FLAMME

Exhibited artists



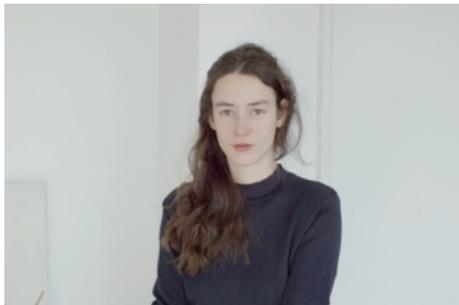
DEWAR & GICQUEL

Dewar & Gicquel have worked together since 1998 and adopt a 'hand-made' approach to sculpture - in sharp contrast to modern practices where 'subcontractors' are often brought in by the artist. Dewar & Gicquel want to see and create art as through the eyes of the amateur and the apprentice and they constantly strive to maintain this perspective. The quite deliberate decision to use tools, techniques and materials that they do not as yet master creates a tension between what the artist wanted to create and the end result, the fruit of this subversion.

The winners of the Prix Marcel Duchamp 2012, Daniel Dewar (born 1976, the Forest of Dean, United Kingdom) and Grégory Gicquel (born 1975, Saint-Brieuc, France) live and work in Paris. Over the last ten years they have put on numerous solo exhibitions, amongst the most noteworthy being at the Palais de Tokyo and the Centre Pompidou. Upcoming exhibitions include one at the musée Rodin.



Mixed Ceramics (n°1), 2010



Mimosa ECHARD

Mimosa Echard works in many different media: painting, ceramics, drawing...all brought into being with confidence and the lightest of touches. Her images and artworks are a sort of unearthing and recording of a fragile kind of poetry, bringing together vegetable, personal (characters from popular culture) and mineral (other precious, somewhat enfeebled and fleeting fossils).

Born in 1986 in Alès, Mimosa Echard graduated from Ensad (Paris) in 2010. She has exhibited her work in the *Modules* exhibition space at the Palais de Tokyo, at the FNAGP / maison Bernard Anthonioz and the Salon de Montrouge, as well as in many group exhibitions, most notably in the galerie Anne Barrault, the Galerie des Galeries, the Florence Loewy gallery, Paris, FRAC Corse and ForyourArt, Los Angeles.

She currently lives and works in Paris.



Sans titre, 2010

TOUT FEU TOUT FLAMME

Exhibited artists



David **GALLAGHER**

The focus of David Gallagher's practice is the systems and tools we create to orient ourselves in society. Societies are founded on humanities innate drive to provide devices that serve to create a sense of place. How we form a sense of place through these interventions, and what their effects on our views of authentic experiences are is the central axis from which his work radiates.

David Gallagher is a ceramic artist from Princeton NJ . He completed his undergraduate work at the Tyler School of Art-Temple University and his Masters of Fine Arts at Kansas State University in Manhattan, Kansas.



Foundational Elements, 2011



Chloé **JARRY**

Everyday life takes on something of a starring role in Chloé Jarry's work. She recreates objects and motifs in clay in order to bring out their innate grandeur. This creates a distance between her art and us and in the process, raises questions about our attitude towards these objects.

Chloé Jarry lives and works in Nantes. She graduated from the École Supérieure des Beaux arts de Nantes métropole Fine arts school in 2010. In 2012 she won the visual arts prize awarded by the city of Nantes. Her work has been particularly influenced by the time she spent on a three month artist-in-residence programme at Beppu, Japan during a contemporary art biennale. Her art is regularly exhibited in Nantes and the surrounding area, as well as in the Greater Marseille area thanks to the support of the Astérides not-for-profit organization.



Salope, 2011



Vas et Viens, 2011

TOUT FEU TOUT FLAMME

Exhibited artists



Morgane **TSCHIEMBER**

Metal, glass, plastic - Morgane Tschiember's work is an ever-changing feast of different forms.

Her most recent solo exhibition, *Polystyrene, Shibari & Co* at the Galerie Loevenbruck in 2013 displayed her latest works, all of which were ceramics. She learnt the art of pottery-making during her stay in Italy, in the small town of Nove in the Veneto, which has been a centre for ceramics since the 17th century.

Born in 1976, Morgane Tschiember lives and works in Paris. She is a graduate of the Beaux arts de Paris Fine arts school and received the Young Creation / Espace Paul Ricard prize in 2001.



Skin, 2013



Kostis **VELONIS**

Velonis' sculptures, most often made of wood, articulate narratives that link personal stories to the revisiting of historical events and material cultural facts, including the stage production of the avant-garde theatre and working class history. His intention is to evoke contradictory ideas, using the simple materials of a failed builder.

Kostis Velonis lives and works in Athens.

He had a solo show at the Monitor Gallery in Rome in 2013, and at the Signal Center for Contemporary Art in Malmo in 2011 :

"Loneliness on Common Ground: How Can Society Do What Each Person Dreams" and also at National Museum of Contemporary Art, in Athens in 2010 : "Pastoral Dreams in the Days of Bankruptcy".



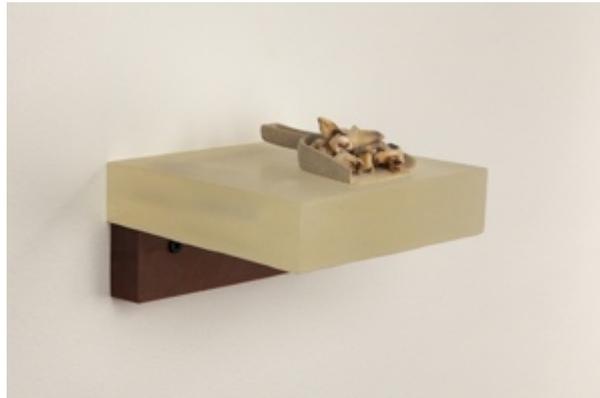
Sun Tracks, 2013

TOUT FEU TOUT FLAMME

Visuals available for the press



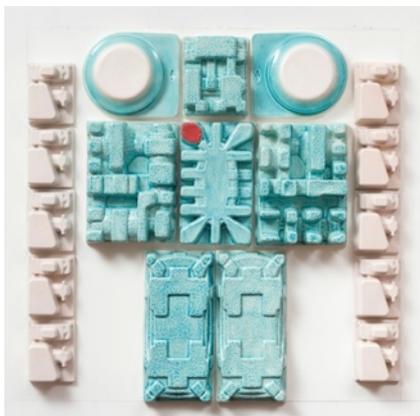
Florian Bézu, *Météore*, 2013,
Enamelled earthenware
Courtesy Galerie Florence Loewy et F. Bézu



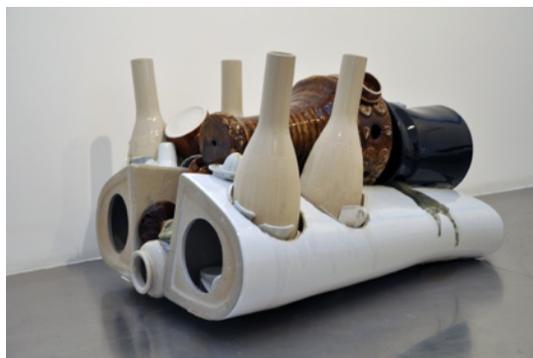
Ryan Blackwell, *Mother's bad dreams*, 2011,
Ceramic, human teeth, resin, wood, hardware
©R. Blackwell



Robin Cameron, *Ribless*, 2013,
Ceramic
©G. Hanson / ROOM EAST, New York



Patricia Camet, *Viracocha*, 2013,
Painted ceramic
©P. Camet



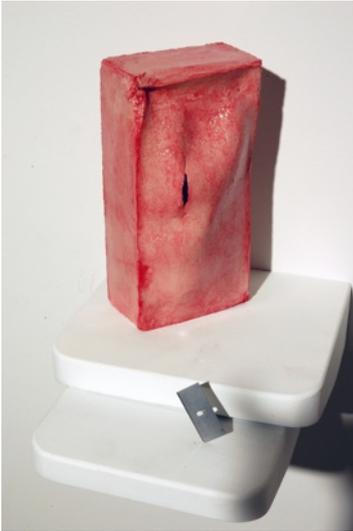
Dewar & Gicquel, *Mixed Ceramics (n°1)*, 2010,
Stoneware, porcelain, earthenware
©Galerie Loevenbruck, Paris



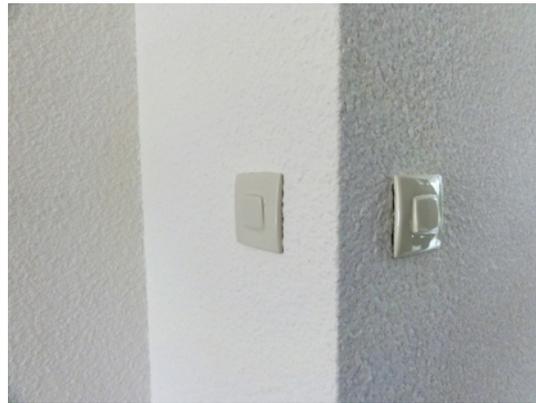
Mimosa Echard, *Sans titre*, 2010,
Enamelled earthenware, steel chain
©M. Echard

TOUT FEU TOUT FLAMME

Visuals available for the press



David Gallagher *Foundational Elements*, 2011,
Porcelain, wood, stainless steel, gouache
©D. Gallagher



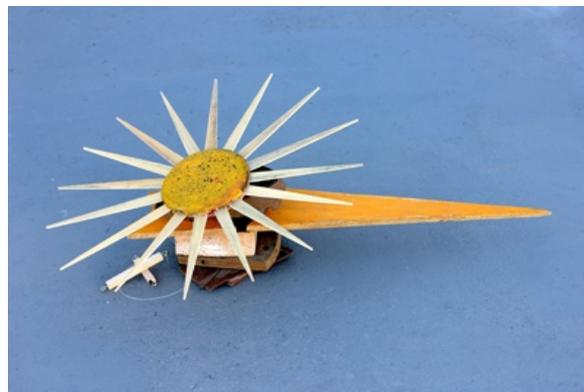
Chloé Jarry, *Vas et Viens*, 2011,
Enamelled earthenware
©C. Jarry



Chloé Jarry, *Salope*, 2011,
Enamelled earthenware
©Adrien Guigon



Morgane Tschiember, *Skin*, 2013,
Ceramic, fabric, varnish, steel
Courtesy Galerie Loevenbruck, Paris
Photo Isabelle Giovacchini © Adagp, Paris



Kostis Velonis, *Sun Tracks*, 2013
Wood, ceramic, acrylic, plywood, nylon, thread
©K. Velonis / Monitor Gallery

TOUT FEU TOUT FLAMME

About Lefebvre & Fils Gallery



View of the exhibition, *Une Seconde vie*,
Robin Cameron, at Lefebvre & Fils gallery,
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ARTISTS EXHIBITED BY LEFEBVRE & FILS GALLERY :

ROBIN CAMERON
WAYNE FISCHER
OLIVIER GAGNERE
GEORGES JOUVE
FERNAND LEGER
RON NAGLE
KARIM RASHID
MEEKYOUNG SHIN
ETTORE SOTTASS

TOUT FEU TOUT FLAMME

Practical informations

TOUT FEU TOUT FLAMME

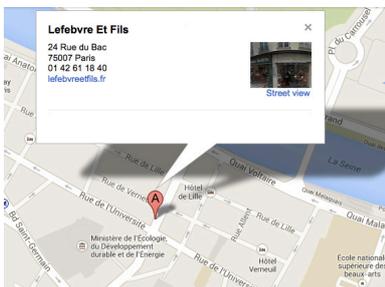
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Exhibition curator: Alexis Jakubowicz

An unseen group show at Lefebvre & Fils gallery
From 19th March until 31st May 2014

Opening reception Tuesday 18th March 2014 from 4 to 9 PM



Lefebvre & Fils Gallery
24 rue du Bac - 75007 Paris
Métro Rue du Bac (ligne 12)
Tuesday to Saturday from 11 AM to 7 PM
Tel. : +33 (0)1 42 61 18 40
Email : lefebvreetfils@gmail.com

For press enquiries :

Mélanie MONFORTE - Communic'Art
mmonforte@communicart.fr
+33 (0)1 71 19 48 01
+33 (0)6 26 54 01 49

Lindsey MARSH - Communic'Art
lmars@communicart.fr
+33 (0)6 31 46 46 18