



**GEDEON**  
programmes

P O M P E I I  
PARCO  
ARCHEOLOGICO  
DI POMPEI

# P O M P E I I

IMMERSIVE  
EXHIBITION

ARCHAEOLOGICAL  
TREASURES

NEW  
DISCOVERIES

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**GRAND PALAIS**  
**1 JULY - 27 SEPTEMBER 2020**

**#EXPOPOMPÉI**

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**1 JULY - 27 SEPTEMBER 2020, AT THE GRAND PALAIS,**

Salon d'honneur, Champs-Élysées entrance

Open: every day except Tuesday

Monday, Thursday, Friday, Saturday and Sunday from 10 am to 10 pm

### **Places aux Jeunes !**

Free for youth between 16 and 25 (25 included).

On Mondays, Wednesdays, Thursdays, Fridays at 12.30pm, 1 pm, 1.30 pm

On Wednesdays at 7 pm, 7.30 pm, 8 pm

Free reservation required at [billetterie.grandpalais.fr](http://billetterie.grandpalais.fr)

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This exhibition is supported by Aurel BGC and the MAIF.



This exhibition benefits from the technical partnership of ETC.



Co-funded by the Creative Europe Programme of the European Union



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# INTRODUCTION

Pompeii is a book to which pages are continually added. Each new generation rediscovers its history and reinterprets it based on new methods and techniques that continue to be developed. For three centuries, excavations have brought us extraordinary traces of everyday life, such as jewellery, sculptures and pottery, reflections of the lives shattered on the day Mount Vesuvius erupted in 79 AD. New excavations were launched in recent years as part of a large-scale project to secure the unexcavated areas of Pompeii. Some of the extraordinary finds on exhibit, along with virtual reconstructions, are the result of this new research. This work has unearthed large, elegant homes, such as the House with Garden, with its amazing frescoes and graffiti, the House of Leda, which owes its name to a fresco depicting her erotic encounter with the swan in a sensuality that has lost none of its suggestive and provocative quality, and the House of Orion, displaying sumptuous



mosaics that depict stories told about the stars. All the discoveries come to life in this immersive exhibition. Visitors can enjoy the unique experience of witnessing the greatest excavation campaign conducted in Pompeii since the end of World War II, and being transported to the streets of the ancient city. Pompeii, once again, becomes a time machine, taking us back through the centuries.



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# POMPEII, A ROMAN CITY

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## Domus I

Pompeii sits about 30 m above sea level on a plateau formed by lava flows, dominating the valley of the River Sarno. The nearby mouth of the river served as a busy port. Pompeii has a very long history. Certain monuments, such as the Temple of Apollo and the Doric Temple, date as far back as the late 7th to early 6th century BC. It covered 66 hectares, of which only 45 have been excavated. The city was enclosed within a circuit of walls marked out by 13 towers, with access through seven gates. The regular urban design, criss-crossed with paved streets, featured large public buildings, sumptuous dwellings and shops. Public and religious life in the city was concentrated in the main square of the Forum, overlooked from the north by the Temple of Jupiter. The southern part of the city was home to buildings dedicated to performances, such as the amphitheatre for gladiatorial games, the



Large Theatre, and the Palaestra, where young Pompeians could train both their body and their mind.

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## THE EXCAVATIONS

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### Domus II

Excavation campaigns in Pompeii, officially launched by King Charles III of Bourbon in 1748, continued until the mid 20th century. By then, about two-thirds of the city's original surface area had been uncovered. Further excavations were launched in 2017 to secure the border of the unexcavated areas. The wedge-shaped area covering over 1,000 square metres revealed elegant houses, streets and taverns. Unlike previous excavations, these new campaigns were conducted using the most advanced methods and technology, delivering immense troves of information that would have otherwise been lost. Under this vast multidisciplinary project, archaeologists worked closely with



an archaeozoologist, who reconstructed the inhabitants' diet; an archaeobotanist, who investigated the green spaces, a physical anthropologist, who studied victims and analysed their DNA; and volcanologists, who analysed the eruption conditions. The frescoes and objects unearthed during the excavation were restored. This restoration process was documented.

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## THE DISCOVERIES

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### Domus III

The most recent excavations show us hints of how inhabitants of Pompeii lived inside and outside their homes before Vesuvius erupted, opening new avenues of research to bring a never-before-seen perspective of the city. Streets, taverns and houses were once again brought to light. In many cases, large inscriptions with letters painted in red or black remain on the façades, as ancient testimony to the active electoral propaganda of the day. Meanwhile, a charcoal inscription from



the atrium of the House with Garden seems to confirm the hypothesis that the eruption occurred in the autumn of 79 AD, as dated based on recent excavations, and not on 24 August. Excavated dwellings reveal exceptional wall paintings and floor decorations, such as the mosaics in the House of Orion, a unicum recounting a complex legend about the stars. Along with the pottery discovered, these artefacts provide clues as to the lifestyle of an element of Pompeian society in the 1st century AD.

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## THE FRESCOES

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### Domus IV

The vast number of wall paintings in Pompeian houses offers a unique opportunity to study Roman painting techniques and their development over time. The paintings also initiate us into a whole language of symbols and images that the people of Pompeii used to express their cultural identity. August Mau





developed a classification system of Pompeiian wall painting in the second half of the 19th century. The first style (2nd century BC-80 BC) used stucco to imitate the marble panels in Greek houses. The second style (80 BC-20 BC) shifts towards the perspective representation of architectural ensembles and landscapes that seem to open the wall to the outside. The third style (20 BC-50 AD) departed from this depth in perspective towards more monochromatic walls that divided the flat space into vertical sections filled with ornamental elements and small paintings depicting mythological themes. The fourth style (50-79 AD) experimented with eclectic, innovative techniques that were rich in colour contrasts and elements drawn from the second and third styles.

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## THE ERUPTION OF VESUVIUS

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### Vesuvio

On 24 August, or 24 October as suggested by



recent discoveries, Mount Vesuvius awoke after a long period of dormancy lasting eight centuries. About four cubic kilometres of pumice stone and ash poured over Pompeii and the surrounding areas in just over 30 hours. According to the account by Pliny the Younger in a letter to the historian Tacitus, a series of earthquakes occurred in the days leading up to the disaster, but did not worry the community living at the foot of the volcano. Residents only realised what was happening when the eruption began, at around 1 pm. A cloud of gas and pumice stone from the volcano shot up 32 km and darkened the sky. Lapilli rained down to cover Pompeii, causing the roofs to collapse under the weight and piling up in deposits as high as 3 m. The next morning the city was overcome with pyroclastic flows, with clouds of ash and gas blasting in at speeds of up to 100 m per second. The upper floors of houses were destroyed, and any remaining souls in town perished. When nature's fury subsided, the entire city was blanketed in a white mantle.



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# THE CASTS

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## Teatro

The pyroclastic surge, made up of hot clouds of ash, exploded into Pompeii, instantly killing anyone left in the city through extreme thermal shock. Bodies of victims were covered with ashes and frozen in the exact position in which they died. The volcanic ash solidified and left an impression that lasted even after the organic remains had decomposed. In 1863 Giuseppe Fiorelli, director of the excavations, developed a technique to reproduce their shape by injecting liquid plaster into the cavities left by human bodies. Once the plaster hardened, the surrounding material was removed to reveal a cast of these unique witnesses to the tragedy that occurred in 79 AD.



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## DAILY LIFE

The volcanic eruption in 79 AD interrupted life in the city, freezing it in time. For more than three centuries, archaeologists have been exhuming extraordinary traces that can be used to recreate everyday life in a 1st-century AD Roman city: food, jewellery, homes, gardens, fountains along the streets, and public buildings. The site is full of information about the hustle and bustle of Pompeian life before the eruption. One oven still had 81 loaves of bread inside, while pots contained the remains of food that was being cooked at the time, including many legumes, onions and focaccia (*pulte*). Terracotta containers held dates imported from the East, walnuts, olives and almonds. The urban fabric of the city, fully preserved with its public and private buildings, included *thermopolia* (inns) and *cauponae* (taverns), places where people eat hot meals and drink wine - a kind of ancient fast-food restaurant, so to speak. Strolling through the city streets, you can see large inscriptions on the walls painted



in red or black letters. These inscriptions bear witness to the ancient electoral propaganda, giving a strong sense of what day-to-day life was like in an ancient city.



# THE ARTWORKS

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## LIVIA

The statue depicts Livia, wife of the Emperor Augustus, as an austere priestess draped in a large cloak and wearing a veil on her head. The sculpture has preserved traces of polychromy: her eyes are brown, her hair has traces of blond and her dress is purplish red. Found inside the Villa of the Mysteries, the statue was in an area designated for worship of the imperial family.

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## VENUS STANDING ON A QUADRIGA DRAWN BY ELEPHANTS

The fresco was recently removed from the Felt Workshop, which overlooks the main street of the city, Via dell'Abbondanza. With a sceptre and a rudder in her hand, the goddess Venus is standing on a quadriga in the shape of a ship's bow drawn by four elephants. She is





accompanied by an erote holding a globe.

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## EARLY EXCAVATIONS

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### Decorations of the house

These panels were among the decorative elements of an elegant piece of wooden furniture. Together with other extremely refined objects in bronze and glass, they were found in the living room of the House of Marcus Fabius Rufus, reflecting the magnificent furnishings of the most sumptuous Pompeiian homes. The panels are in cameo glass, a widespread and very complex art form in Imperial Rome, which involved layering blue and white glass. The upper white layer was etched and carved to form a relief that stands out against the blue background.

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### Banqueting in Pompeii

Banquets were an important feature of Roman high society. They were not only a time for sharing a meal but also provided the opportunity





to strengthen or establish new economic and political ties. The opulence of the tableware used for serving food and wine varied depending on the household's financial resources. The bronze krater - a true unicum in its level of refinement in local production - is decorated with eight armed male figures. There are several hypotheses regarding the myth it depicts, including the Argonauts at rest or, more probably, the Calydonian boar hunt, creature from Greek mythology that ravaged the region of the same name.

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## The pleasure of gardens

Influenced by large Greek residences, Pompeiian houses began adding on porticoed gardens in the 2nd century BC. Extending out from the reception rooms, these gardens were graced with sculptures, fountains and hedges. Geometric flowerbeds were enhanced with decorative items in sculpted marble. Pillar stands decorated with plant motifs, small columns topped by a sculpted



head, small paintings (*pinakes*), herms, masks and circular ornaments hung between portico columns (*oscilla*) helped to create an imaginary microcosm that was dominated by, or sometimes exclusively dedicated to, the dyanosian universe.

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## Women's world

Roman women placed a great deal of importance on beauty and caring for their body. They carefully chose their make-up and hairstyles to frame and enhance their facial features, using ribbons, pearls, tiaras and golden bands. They paid equal attention to their clothing, wearing tunics, stoles and cloaks made of refined, sophisticated fabrics. The garments were sometimes set off with a textile belt and embellished with accessories and sumptuous gold jewellery and precious stones such as emeralds and pearls.

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## RECENT EXCAVATIONS

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### A fountain along Via del Vesuvio

During the recent excavations, a fountain was discovered against a wall that ran along Via del Vesuvio and bordered a garden or courtyard that had not yet been explored. The central part of the fountain was decorated with a mosaic in tiny tesserae (*vermiculatum*) depicting Dionysus and Ariadne. The edge of the basin featured a marble statuette of a hare or a rabbit, crouching as if eating fruit, perhaps grapes, from a basket held between its front legs.

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### Everyday bronze objects

The new excavations in the Cuneo area unearthed a number of bronze objects from everyday life. In the House of Orion, two handy and practical scales of different sizes were found. The engravings on the arms indicate the weight unit and its subdivisions. A lead weight in the shape of an amphora and covered in bronze



leaf still hangs from one of the scales. A storage room in a staircase in the House of Leda gives a glimpse into everyday life. Inside were ceramic, bronze and glass vases, including this bronze jug featuring a handle sculpted with a male figure.

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## Perfumes and unguents in the 1st century AD

Objects were found in a small room in the House of Orion that were used by women, including a small round mirror with a bronze handle and a pair of tweezers. A pyx, or small box, was found still holding its contents - berries and mastic resin - probably for therapeutic use. The small bone spoon was used to take essences and creams from pyxes or to mix and prepare cosmetics. Meanwhile, the glass balsamari bottles contained perfumed oils and essences, balsams or unguents.

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## A treasure of amulets

In the excavations at the House with Garden, a small chest in wood and bronze was found that held beads and pendants made of amber, earthenware, rock crystal, coral, bone and glass paste in a variety of shapes. Many pendants were carefully crafted. Given the symbolic value of the subjects represented, they probably served as amulets against diseases, bad omens and harmful influences of all kinds. They were worn as jewellery or ornaments but could also be sewn onto clothing or placed into special bags or containers, called bullae.

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## Music

Music was an integral part of every social and cultural occasion in the Roman world. Wind, string and percussion musical instruments cadenced public festivals, religious ceremonies and military parades. Two flutes in bronze and bone were found during the recent excavations. Composed of several cylindrical sections inserted into one



other, they seem to be identifiable as *tibiae pares*, flutes of equal length, mainly used in the official rites of the Roman religion.



# INTERACTIVE DEVICES

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## GIANT PUZZLE : DECORATED CEILING

The vaulted ceiling in one of the bedrooms (*cubiculum*) of the House of Leda collapsed under the weight of the lapilli during the eruption of 79 AD. All the fragments were found and recovered by the restorers, who were able to rebuild the structure. The decorative design against a white background features a complex symmetrical composition of animal and plant motifs. This refined artwork perfectly complements the frescoes that grace the walls of the room, with are crowned with an elegant stucco frame.

Play online at [puzzlepompei.grandpalais.fr](http://puzzlepompei.grandpalais.fr)





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## DIGITAL FLIP BOOK : THE ROMA PRICES IN POMPEII

As winners of the prestigious Grand Prix or Prix de Rome - the arts scholarship discontinued in 1968 - young architects from the École des Beaux-Arts would leave to study for five years at the French Academy in Rome, housed in the Villa Medici since 1803. During their fourth year, students had to conduct a comprehensive survey of the current state (an *état actuel*) of a monument or site from antiquity and submit a proposal to restore it (*restauration*). These exercises, called *envois*, included a written explanatory note and a set of five to ten large drawings, which were sent to the school in Paris for review by a jury. These documents are currently held at the École des Beaux-Arts in Paris and, collectively, represent one of the gems in its collection, both for their interest as records and their aesthetic quality. Five of these *envois*, between 1824 and 1910, focused on Pompeii. They show us how



excavations advanced and what archaeological discoveries were made over the years, as well as how research increasingly shifted to study the social life of the city's inhabitants. The overview here highlights this progression, from Callet's mineralogical and tectonic precision to the sociological viewpoints of Chiffлот and Jaussely, as well as the environmental aspects highlighted by Bonnet and Chabrol's fascination with polychromy.

*With the kind participation of The Beaux-Arts de Paris*

**A**

Scientific design: Emmanuelle Brugerolles and Gabriel Batalla-Lagleyre

Production: Vincent Rioux

---

## Curators:

Professor Massimo Osanna, Pompeii  
Archaeological Site, assisted by Luana  
Toniolo, archaeology officer of the Pompeii  
Archaeological Site

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## Exhibition design:

Sylvain Roca

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## Graphics:

Atelier Bastien Morin

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## Lighting:

Reflét, Bénédicte Garby

---

## Audiovisual design and production:

GEDEON Programmes

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## Directed by:

Olivier Brunet

# Music & sound design by:

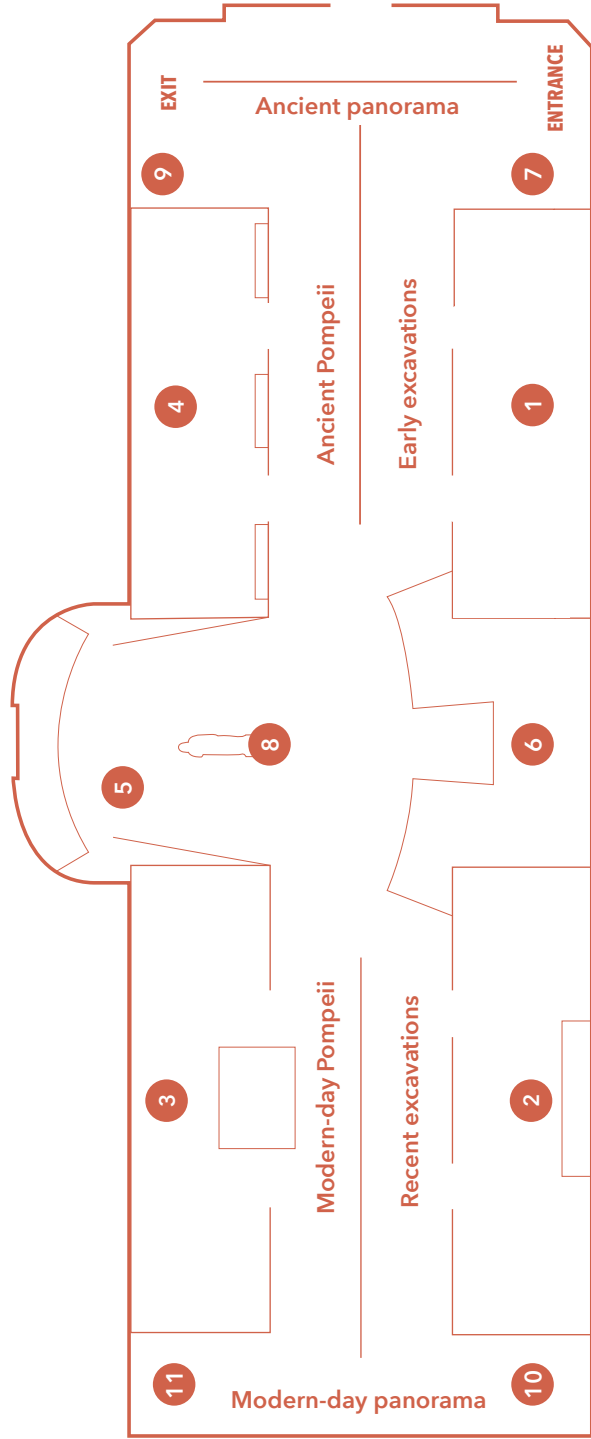
Olivier Lafuma

Exhibition organised by the Réunion des Musées Nationaux - Grand Palais and GEDEON Programmes, in partnership with the Pompeii Archaeological Site



# EXHIBITION MAP

↑ [BACK TO SUMMARY](#)



**1. DOMUS I : POMPEII, A ROMAN CITY**

**2. DOMUS II : THE EXCAVATIONS**

**3. DOMUS III : THE DISCOVERIES**

**4. DOMUS IV : THE FRESCOS**

**5. VESUVIO : THE ERUPTION OF VESUVIUS**

**6. TEATRO : THE CASTS**

**7. DAILY LIFE**

**8. LIVIA**

**9. VENUS STANDING ON A QUADRIGA**

**DRAWN BY ELEPHANTS**

**10. GIANT PUZZLE : DECORATED CEILING**

**11. DIGITAL FLIP BOOK : THE ROMA PRICES IN POMPEII**

## AROUND THE EXHIBITION

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### CULTURAL PROGRAMME

Free entry to the Grand Palais auditorium.

Get your access with an invitation available on [grandpalais.fr](http://grandpalais.fr)

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## WEDNESDAY 6.30 PM MEETINGS

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**Wednesday 9 september**

*Ladies of Pompeii: a history of women under the Roman High Empire*

by Virginie Girod, historian, specialist in Ancient Rome

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**Wednesday 16 september**

*Pompeii: the city of gladiators*

by Eric Teyssier, historian, lecturer, University of Nîmes

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**Wednesday 23 september**

*Pompeii on screen: when fiction mishandles History!*

with Ugo Bimar, Youtuber, creator of the channel "Confessions d'Histoire"; Jean-Christophe Courtil, lecturer, Latin Language and Literature, University of Toulouse; moderated by Virginie Girod, historian, specialist in Ancient Rome

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## ARCHAEOLOGY MONDAYS 6:30 PM

In partnership with the National Institute of Preventive Archaeological Research (Inrap) - [inrap.fr](http://inrap.fr)

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**Monday 7 september**

*Other Pompeii? In Gaul, as catastrophes immobilised the daily life of populations*

by Dominique Garcia, historian and archaeologist, President of the Inrap

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**Monday 14 september**

*From Pompeii to Gaul: Roman mural paintings*

by Julien Boislève, archaeologist, toichographologist (specialist in mural paintings), Inrap

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## **FRIDAY 12 PM FILM SCREENINGS**

“Under the volcano, the peplum” series

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**Friday 4 september**

*The Last Days of Pompeii*

by Ernest B. Schoedsach and Merian C. Cooper, 1935, with Preston Foster, Basil Rathbone and David Holt, 1 hr 35 min, original version with French subtitles (all rights reserved)

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**Friday 11 september**

*The Last Days of Pompeii*

by Mario Bonnard and Sergio Leone, 1959, with Steve Reeves, Christine Kaufmann and Fernando Rey, 1 hr 33 min, original version with French subtitles

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**Friday 18 september**

*Pompeii*

by Paul W.S. Anderson, 2014, with Kit Harington, Carrie-Anne Moss and Emily Browning, 1 hr 45 min, original version with

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French subtitles

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## CHILDREN'S CINEMA

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**Sunday 20 september**

### *Asterix: The Mansions of the Gods*

animated film by Louis Clichy and Alexandre Astier, 2014, 1 hr 25 min. Part one: It's not magic: Pompeii, 2001, 30'.

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## DOCUMENTARIES

Last Hours of Pompeii,

by Pierre Stine, 2019, 1 hr 30 min

**3.30 pm - Wednesday 2, 9, 16, 23 september**

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*Dates that Made History:*

### *One day in 79 - Destruction of Pompeii*

by Patrick Boucheron and Denis van Waerebeke, 2018, 26'

**at 5 pm on Wednesday 2, 9, 16, 23 september**

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### *Pompeii: The Last Day*

by Peter Nicholson, 2003, 52'

**at 4.30 pm on Monday 7, 14 september**

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### *Pompeii: Fire and Water*

by Dominique Adt and Rebecca Boulanger, 2014, 26'

**at 2 pm on Friday 4 and 11 september**

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### *History of the look: Roman elegance*

by Philippe Allante, 2007, 52'

**at 2 pm on Friday 11 september**

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# CULTURAL ENGAGEMENT

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## AUDIOGUIDES

In French, English, for children in French

On site, from €5

Or using the app, from €2.29,  
download on Google Play and the Appstore

<https://tinyurl.com/appligrandpalais>

Book individual ones at [grandpalais.fr](http://grandpalais.fr)

Game booklet 7/11 years old:

[https://www.grandpalais.fr/pdf/Livret\\_Jeux\\_Pompei.pdf](https://www.grandpalais.fr/pdf/Livret_Jeux_Pompei.pdf)

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## SCREENING WITH COMMENTARY

Sitting comfortably in a screening room, discover the story of a special historical witness, Plini the Elder, as well as a selection of works. Commentary from a tour guide will shine a light on the history of Pompeii before you explore the exhibition freely and at your own pace.

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### *Adults:*

Screening and self-guided tour.

Duration: 60 min. Price: €22 Concessions: €15

Group ticket (2 adults and 2 young people aged 16 to 25):  
€59

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### *Families and children:*

Screening suited to children and young people from 7 to 16 years old and self-guided tour.

Duration: 60 min. Price: €22 Concessions: €15

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## *Disabled:*

### *Screening and tour in LSF (French Sign Language)*

Accompanied by a sign language tour guide

Duration: 2 hours (1 hr 15 min in the studio, plus 45 min for the exhibition) Price: €7 for disabled card holders Assistant price: €10

**Exact dates will be communicated later on. If you have any question, you may write to: [contact.association@rmngp.fr](mailto:contact.association@rmngp.fr)**

### *Audio description for the blind and visually impaired*

The selection of works is translated on embossed boards.

Duration: 2 hours (1 hour in the studio, plus approx. 1 hour for the exhibition). Prices: €10 for each disabled visitor and free for their assistant.

**Exact dates will be communicated later on. If you have any question, you may write to: [contact.association@rmngp.fr](mailto:contact.association@rmngp.fr)**

### *Audioguides*

Free visit of the exhibition with Audio description (en) on the Grand Palais mobile application (Google Play, Appstore) [tinyurl.com/appligrandpalais](http://tinyurl.com/appligrandpalais)

### *Groups*

#### *School parties:*

Registration at [contact.enseignants@rmngp.fr](mailto:contact.enseignants@rmngp.fr)

#### **Screening with commentary**

Audience: from Year 9 to high school.

Duration: 60 min

Price: €30 for 9 participants

# MULTIMEDIA

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## POMPEII VR

**Opening in september**

At the foyer, after the exhibition exit

Free access with your exhibition ticket, without any booking

Come and explore the remains of Pompeii's Garden House.

Equipped with a temporal torch, search for objects from the past and reveal the ancient Domus as it was in 79 AD, before the eruption.

This experience is supported by Ubisoft and HTC Vive Arts.



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## IN THE EXHIBITION

**LIVIA unveiled in augmented reality**

**Take your seats** in the amphitheatre of the exhibition and, equipped with your smartphone and a QR code, discover the restored statue of LIVIA in augmented reality.



**Recreate one of the frescoes** uncovered by new archaeological digs with a giant digital puzzle. Perfect for children and adults alike!

**Discover the works of 5 artists** who stayed at the Villa Medici through a digital flip book.



## THE GRAND PALAIS APP

The essential tool for keeping up to date with the latest news and programme, save your favourite works and the best parts of the tour. Use the app to access the images and videos of the Pompeii augmented catalogue, for free! Download for free on Google Play and the Appstore: <https://tinyurl.com/appligrandpalais>  
Paying access to the audioguide

## ONLINE

### POMPEII AT HOME

Discover videos, games, VR, augmented reality and educational resources around the exhibition at [grandpalais.fr/expo-pompei-chez-vous](https://grandpalais.fr/expo-pompei-chez-vous)

*SHARE #ExpoPompéi*     

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# PUBLICATIONS

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## EXHIBITION CATALOGUE

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### *Pompeii*

17 x 24 cm, bound

192 pages, 150 illustrations, €25

Augmented catalogue with videos and high-definition images

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## CAHIER DE DESSIN ANIMÉ POMPÉI

21 x 29,7 cm, 16 pages, 8 illustrations, €12,90

## AUTUMN SEASON 2020

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### GRAND PALAIS

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#### **BLACK & WHITE: A PHOTOGRAPHIC AESTHETIC**

Collection of the Bibliothèque nationale de France

**11 November 2020 - 4 January 2021**

Timeless and contemporary, black and white embodies the very essence of the discipline through its aesthetic and visual force. A medium of expression for the greatest photographers, it continues to be used for its wealth of nuance and its radical quality. The Grand Palais invites you to explore 300 emblematic prints from the collections of the BnF through this theme, which spans the history of 20th century photography.

### MUSÉE DU LUXEMBOURG

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#### **MAN RAY AND FASHION**

**23 September - 17 January**

Exploring the work of Man Ray from a fashion perspective for the first time, this exhibition highlights the work he produced for leading couturiers and magazines. In 1921, when fashion photography was still in its infancy, Man Ray began to develop a new and modern aesthetic. His experiments blurred the boundaries between art and fashion, making him one of the inventors of contemporary fashion photography.



## ***THE SESAME PASS IS ABOUT TO CHANGE!***

The Sésame pass will soon become annual and nomadic to follow the Grand Palais all year long and beyond its walls.

### **Discover it soon!**

More information at [grandpalais.fr/sesame](https://grandpalais.fr/sesame)



## **PLAN YOUR VISIT IN ADVANCE AT GRANDPALAIS.FR**

Purchase your ticket and plan your visit with information and videos available from our website.

## **SHARE YOUR VISIT !**



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- learn more about art
- be notified about new oline content...

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You can unsubscribe very easily.