

1960-
McCarthyism
Scarlino

LUXEMBOURG & DAYAN

Mario Schifano 1960- 67

27 June -
16 August 2014

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¹ Introduction

Luxembourg & Dayan June 2014.

Although his career was cut tragically short at the age of 36, Domenico Gnoli has nonetheless managed to leave an indelible mark as a painter of exquisite sensibility, who relishes the material details of the everyday. In isolating and magnifying snapshots of domestic bourgeois life in 1960s Europe, Gnoli's paintings have become universal indices of love, intimacy, familiarity and loss.

We have long been captivated by Gnoli's unique painterly vision, which eschews easy categorization. The unexpected compositional cropping and the eerie mood prevalent in Gnoli's canvases conjure a link to the Surrealist paintings of Magritte; at the same time, the artist's fixation on meticulous renderings of texture—be it a piece of clothing or furniture—points to an affinity with Pop Art's commodity fetishism. And then, of course, there is Gnoli's use of unlikely materials, such as sand and dirt, which, mixed together with acrylic paint, imbue his paintings with extraordinary surfaces and a unique color palette that continue to draw the viewer in for closer examination.

Within Gnoli's carefully crafted visual lexicon, the motif of the bed continues to surface. At once a utilitarian object, as well as a setting for acts of desire, intimacy, longing and respite, the bed in Gnoli's paintings can be seen as a metonym for the entire scope of human activity.

The presentation Domenico Gnoli - Beds and this accompanying catalogue offer the first sustained and exclusive assessment of Gnoli's suite of bed paintings. The focused premise of the exhibition derived, in a way, from the artist himself—we adopt Gnoli's obsession to single out a facet of life, and, in turn, use it as a lens through which we may look at our familiar world anew.

We are grateful to Guy Tosatto, director of the Museum of Grenoble, for his insightful new essay on Gnoli's singular approach to painting and the theme of beds in his oeuvre. We thank Yannick.

Luxembourg & Dayan

² Mario
Schifano:
Beyond
the
Monochrome

Claire
Gilman

In 1961 the young Roman artist Mario Schifano burst onto the scene with a series of enamel and paper-covered monochromes that attracted the attention of local and international art professionals seeking an alternative to the stultifying ubiquity of gestural abstraction. Group and solo exhibitions at Plinio De Martiis's cutting edge Roman gallery La Tartaruga spawned a group show at Sidney Janis Gallery in New York in 1962 and a contract with the American gallerist Ileana Sonnabend. Sonnabend first saw Schifano's work on a visit to Rome in 1961 and she invited him to do a solo presentation at her newly established Paris gallery two years later.¹ For the 1960s generation, Schifano's prosaic method of gluing strips of wrapping paper to canvas and then applying stencils filled in with streaky enamel paint seemed the perfect antidote to the painterly excess of 1940s and 50s abstraction and critics lauded Schifano's work as an Italian variant on American Neo-Dada and Minimalism's "what-you-see-is-what-you-see" approach.

1. For more on Ileana Sonnabend's relationship with Schifano and other Italian artists of his generation see the catalogue for my exhibition *Arte Povera: Selections from the Sonnabend Collection* (New York: The Miriam and Ira D. Wallach Art Gallery, Columbia University, 2002). See also the recently published biography of Schifano, Luca Ronchi, *Mario Schifano: Una biografia* (Monza: Johan and Levi Editore, 2014).

What a surprise therefore that, within a couple of years, Schifano would all but abandon his early restraint producing a body of work whose use of advertising logos, Perspex, stars and palm trees turned off many of his early admirers with its uncomfortable proximity to Pop art, or worse, kitsch. That the artist who painted *Monocromo* in 1961 was the same man responsible for *Vicolo delle grotte 52 – partenza dal viaggio* a mere five years later is indeed difficult to reconcile and, on superficial examination, seems to indicate a total shift in artistic aims. On the one hand, we have a canvas whose repeating panels and dull orange, paper-covered surface squarely reject painting's expressive and illusionistic history, replacing the authorial gesture with industrial colors and purposeless drips and splatters. On the other, we confront a view out of an open window whose wrought iron balustrade immediately evokes the very history that the earlier painting so emphatically rejects. And yet, if we broaden our scope to include in the discussion paintings like *Cleopatra's Dream*, dated 1960-61, or the related *Tempo Moderno* from 1962, a more complicated picture emerges. With their empty, lozenge-like shapes filling the canvas, these paintings bear a striking compositional relationship to *Vicolo delle Grotte* and its rectangular open window, a relationship that both challenges the earlier paintings' apparent opacity and suggests a more complicated intention behind Schifano's later work.

In order to understand Schifano's trajectory, it is above all necessary to comprehend the larger cultural and political context in which he worked. In Italy, as to a greater or lesser degree throughout Europe and America, a brief period of socialist realism followed by the predominance of gestural abstraction (known in Europe as Informel painting) guided the country in the wake of fascist regime. The Informel's emphasis on the artistic subject's immersion in the materiality of paint and gesture offered the disillusioned post-war generation a sense of security and a way around the historical and cultural processes that the war had proved so untrustworthy. Seeking something concrete and inviolable, artists and critics clung to a belief in aesthetic presence untouched by mental and cultural intercessions. At the same time, Schifano's generation was quick to perceive the limitations of this kind of retreat and its peculiar proximity to Fascism's own rejection of reason and critical judgment in favor of force and mass consensus.²

Soon critics and intellectuals began bringing these ideas to bear on their discussion of Informel painting and the need for an alternative. In the words of Alberto Boatto, an art critic who moved from Florence to Rome in 1961 because of his desire to escape abstraction's stranglehold over the northern cities, "the connection between ... man and the world is important even in the Informel. It is just that ... this relationship re-

sults in a climate of excitement and obscurity which more than measuring distances and nurturing distinctions shows itself to be preoccupied with living the consonances, taken to the ultimate point of annulling the terms in a seduction of intuited unity that results in ecstatic exaltation."³ Similarly, writing in 1965, the renowned art historian Giulio Carlo Argan criticized "the figuration of an aggressive and invading nature" typical of American action painting which, he asserts, presents the "gesture of the individual who has already been engulfed, who has already been made into a mass."⁴ The weight of Italy's fascist past bears heavily on Argan and Boatto's phrases as the former continues by lauding a painter like Hans Hartung for choosing contemplative distance over irrational, spatial flux and thereby clarifying his "way of facing the world."⁵

For Argan, Boatto and their peers, the way out of Informel solipsism lay not in denying the subject in the manner of American Pop and Minimalism wherein, according to Boatto writing in 1967, "the object dominates and ... the subject is treated with suspicion." Rather, the solution was to establish a dialogue between subject and world that considered the way in which this world is formulated and received by the individuals within it. Neither Pop's assembly line production nor Minimalism's tautological method were appropriate models. What was needed was a hybrid aesthetic that revealed the mechanisms behind perception. "Instead of the hard isolation of objects ala the Americans," Boatto observed, "objects are juxtaposed, approached, by which one can always ascertain a commentary, an explicit personal significance."⁶

Schifano was one of Boatto's favored artists and writing about him in the same article the critic observes that what predominates in the artist's work is "the visual aspect, not the descriptive representation of an image but its immediate perception that comes to be restored on the canvas like a limpid vision."⁷ Notably, even in discussions of Schifano's monochromes, this emphasis on the phenomenological dimension of his work is evident. For example, writing about the 1961 *La Tartaruga* show, critic Filberto Menna devotes the majority of his article to Schifano as Neo-Dada painter. However, he concludes by noting a spatial opening in the artist's otherwise all-over, material surfaces—what Menna refers to as a "concession to an otherness" that infects, for example, the "large gray rectangle inscribed within a frame of black lines."⁸

3. Alberto Boatto, "La presenza dell'oggetto," in "Dopo l'informale," special issue of *Il Verri* n. 12 (1963): 107. Unless otherwise notes all translations are mine.

4. Carlo Giulio Argan, "Salvezza e caduta nell'arte moderna" (1961), in Argan, *Salvezza e caduta nell'arte moderna* (Milan: Casa Editrice il Saggiatore, 1964), 56.

5. Argan, "Salvezza e caduta nell'arte moderna," 67.



6. Boatto, "Poetiche europee dell'oggettualità," in *L'Arte moderna: il dopoguerra: dall'astrazione geometrica alla pop art* (Milan: Fratelli Fabbri Editore, 1967), 166.

7. Boatto, "Poetiche europee dell'oggettualità," 188.

8. Filberto Menna, "Schifano alla Tartaruga," in *Telesera* (April 15-16, 1961). Reprinted in Schifano: 1960-1964: *Dal Monocromo alla strada* (Milan: Fondazione Marconi and Skira, 2005), 13.

2. For a more comprehensive discussion of the Roman Art scene and the Italian artistic and critical response to Italy's fascist past see the Wallach catalogue as well as my "Arte Povera in Rome," in *Il confine evanescente. Arte italiana 1960-2010*, (Rome: Electa, 2010).

9. Boatto, "Lo spazio dello spettacolo," in *Fuoco, immagine, acqua, terra*. (Rome: Galleria L'Attico, 1967), n.p.

Returning to *Cleopatra's Dream* and *Tempo moderno* (of which there are multiple versions), one begins to read the rectangular divisions that shift and contract from image to image less as tautological reinforcements of the canvas frame in the manner of Frank Stella's black paintings, than as openings or lenses ready to receive the everyday motifs that enter the artist's later work. There is in these early paintings a kind of receptive waiting that blatantly contradicts minimalism's self-reflexivity and refusal to admit incompleteness. It is, for example, only a short step from *Tempo moderno* to *Particolare di esterno*, also 1962, in which a blown-up fragment of a commercial logo demarcated in pencil fills a horizontal lozenge similarly outlined in graphite on an otherwise blank surface. Save for the pencil contour, the interior of the lens including both image and ground is entirely filled in with streaky white paint. It is as though the aperture opens onto the image but this image is also an inextricable part of the surface.

In this way, the viewer is compelled to assume distance from, and perspective on, both. As Boatto describes Schifano's attendant image fields, the contracting and expanding lenses indicate that the "image is" here and now but, seen from another perspective, it also "can not be."⁹

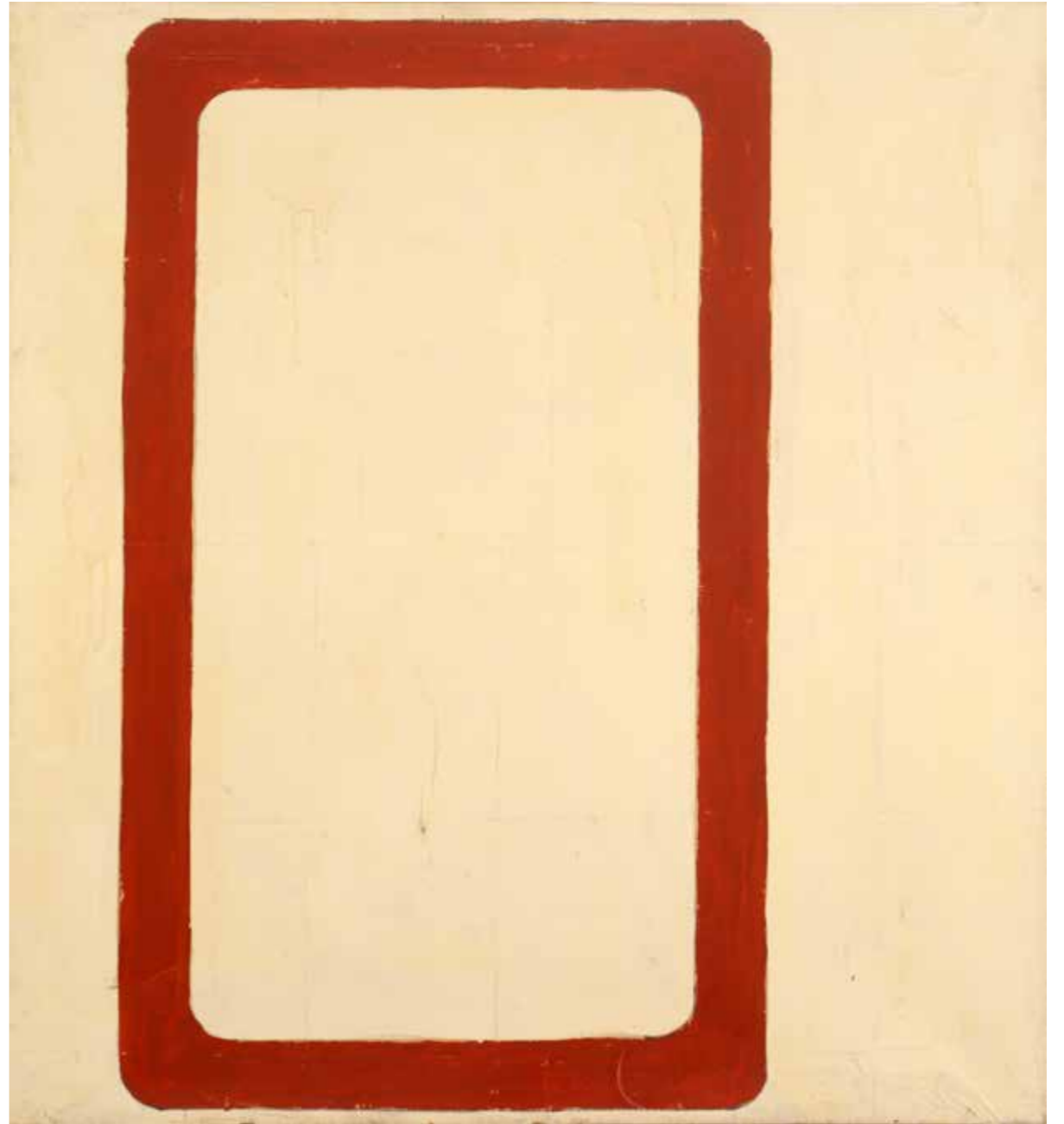
Understood in this context, Schifano's turn to Perspex and poppy, cartoon-like forms seems less a betrayal of his early aims than their logical extension. With its screwed-on bright orange Perspex panel and swirling graphite Coca-Cola logo, *Propaganda*, 1965, is loud where the early canvases were restrained; decorative where those paintings manifested an internal logic and clarity. And yet, the Perspex panel serves a similar function as the early lenses. Here the advertising image is literally framed and presented, seen through an actual window which, screwed to the canvas, can now physically shift and move. Additional pieces of Perspex resembling rulers or pointers adorn the canvas suggesting that what is being shown is precisely arranged and measured. Hence the title of another painting from the same year, *Un cielo pieno di cultura*—*A Sky Full of Culture*—in which a dark blue Perspex shape cut to evoke a curtain of cumulus clouds encroaches on a pale blue-and-white background. Paintings like these indicate that images are not simply found; rather, they are theatrically staged and intended.

Which brings us back to *Vicolo delle grotte 52*. The bold colors are here absent replaced by clear Perspex which covers the entire surface rendering the image blurry and making it difficult to see. It is as if the viewer is looking through one window onto another or indeed as if the drawn window has physically materialized on the canvas. The subject here is not painting's indebtedness to Renaissance illusionism and its figurative imperative. Rather it is the act and fact of viewing itself; the material means by which we see. As in *A Sky Full of Culture*, this act is configured as decidedly unnatural. The blue stenciled stars and softly falling curtain act like the paper moon in a Fellini film; they position us squarely in the realm of fantasy. Vision is not given once-and-for-all in Schifano's universe. Rather it is ordered and determined by the culture in which it operates, and the individuals that construct and inhabit that culture. For Schifano, as for so many of his generation, it is this obligation to reveal the mechanisms behind perception that corrects the myopia of the past and paves the way for the future.

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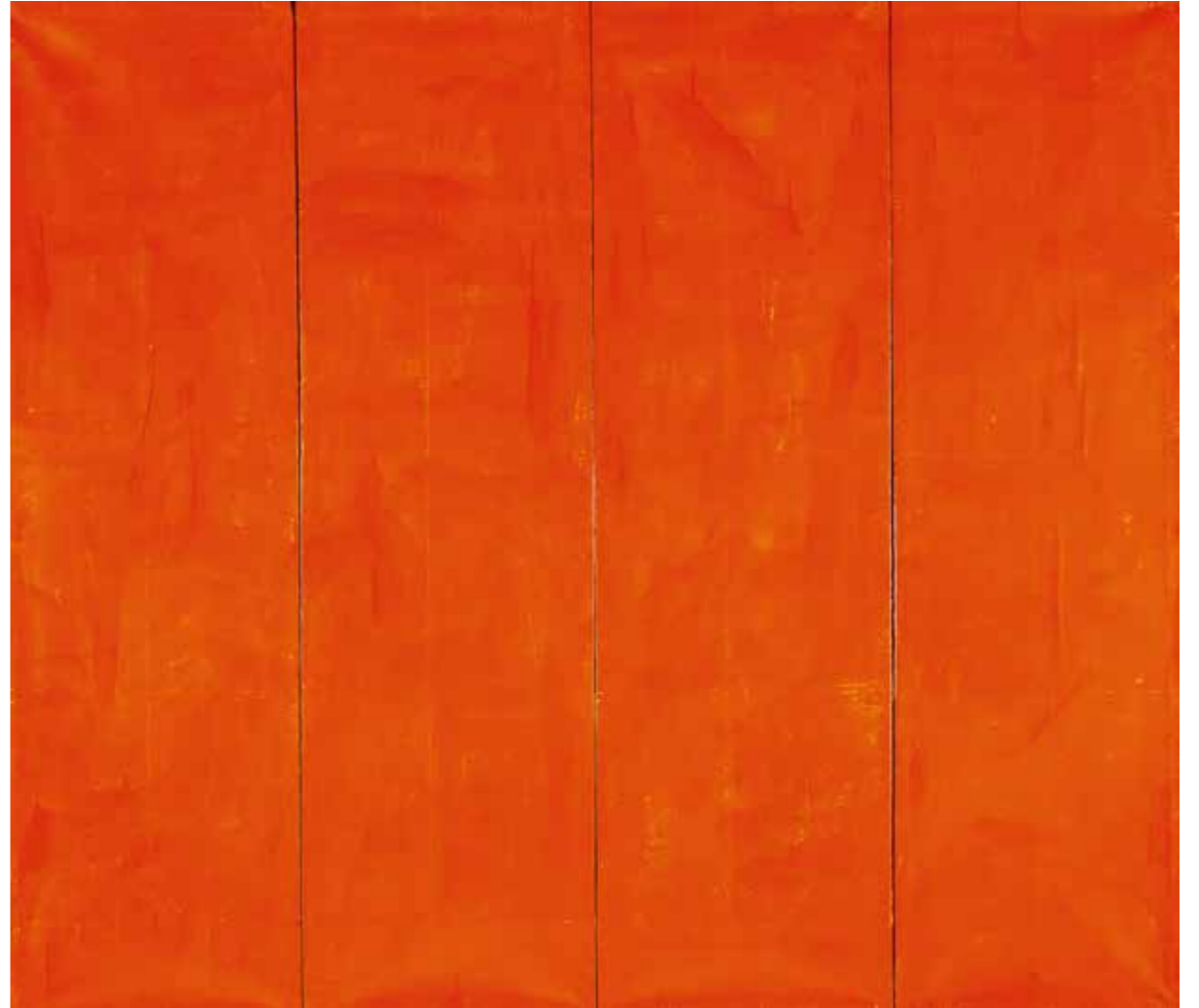


³ Paintings
1960-
67



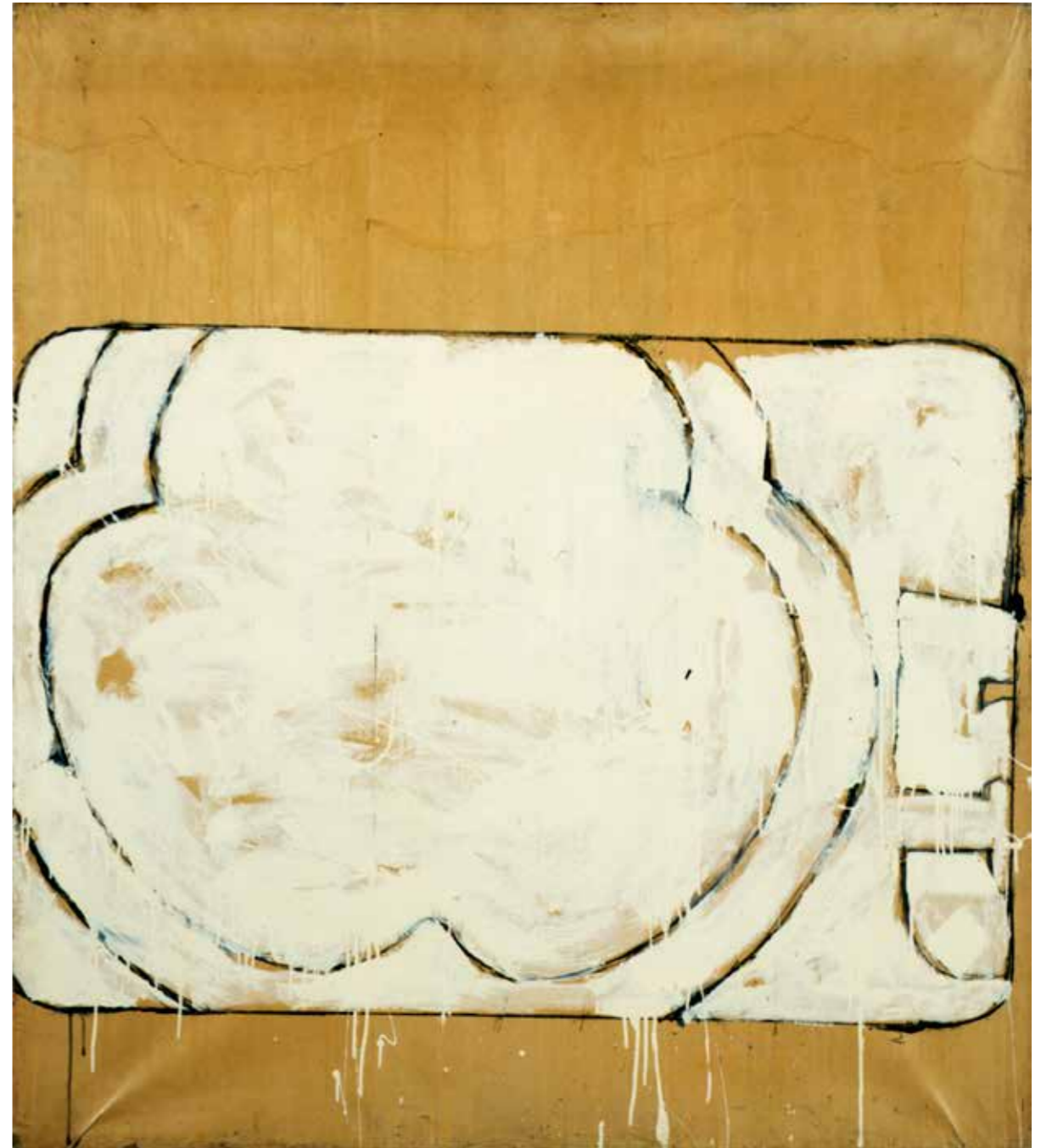
Cleopatra's Dream, 1960-61

Enamel and paper on canvas 51 ³/₁₆ x 47 ¹/₄ in. 130 x 120 cm.
The Sonnabend Collection and Nina Sundell.



Monocromo, 1961

Enamel on paper laid on canvas. 58 3/4 x 62 3/4 in. 149 x 159 cm.



Particolare di esterno, 1962

Enamel on paper laid on canvas. 63 x 55 1/8 in. 160 x 140 cm.



Tempo Moderno, 1962

Enamel, paper on canvas. 70 7/8 x 70 7/8 in. 180.02 x 180.02 cm.

The Sonnabend Collection and Nina Sundell and Antonio Homem.



Tempo moderno, 1962

Enamel on paper laid on canvas. 70 7/8 x 63 in. 180 x 160 cm.



Incidente (Incident), 1963
Enamel on paper laid on canvas. 78 3/4 x 78 3/4 in. 200 x 200 cm.

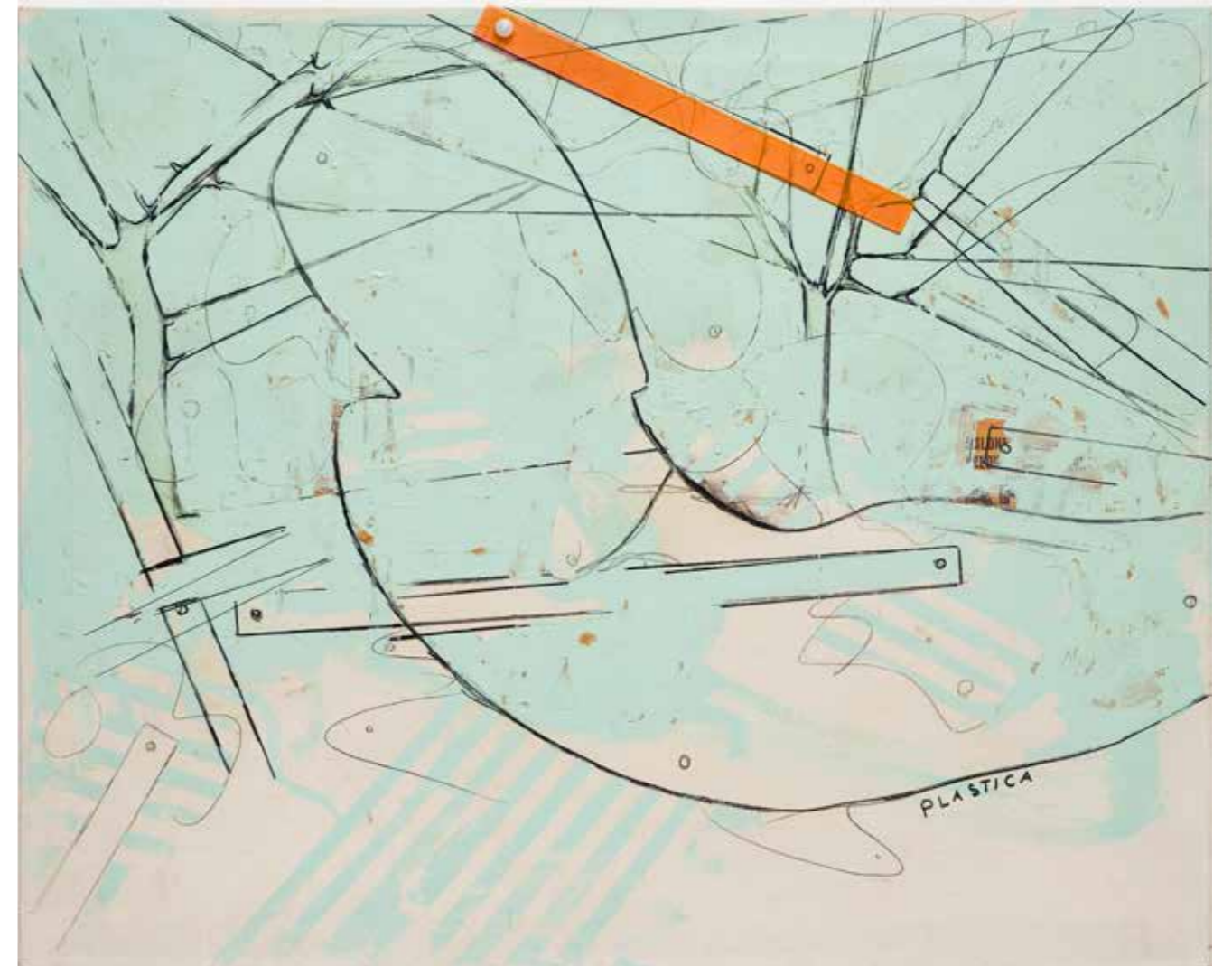


Propaganda, 1965

Enamel and graphite on canvas and perspex 31 ½ x 39 ¾ in. 80 x 100 cm



Un cielo pieno di cultura. Dedicato a..., 1965
Enamel, pencil on canvas and perspex. 78 x 94 1/2 in. 198 x 240 cm.



Plastica (Paesaggio con Brancusi), 1965
Oil on canvas. 39 3/8 x 31 1/2 in. 100 x 80 cm.



Plastica (Paesaggio con Brancusi), 1965
Oil on canvas. 39 3/8 x 31 1/2 in. 100 x 80 cm.



Tutte stelle + particolare dell'oasi, 1967
Enamel on paper laid on canvas. 79 1/2 x 81 1/8 in. 202 x 206 cm.



Tuttstelle, 1967

Enamel spray on canvas and perspex. 39 3/8 x 51 1/8 in. 100 x 130 cm.

4. Installation Views

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5 **Biography**

Mario Schifano was born in 1934 in Khoms (Libya) and moved to Rome with his family in the immediate Post War years. Although he received no formal art training, by the early 1960s he had risen to prominence and went on to become one of the most irreverent and kaleidoscopic Postmodern Italian painters. Using a wide variety of media ranging from painting to collage, photography and video; Schifano was very much an artist of his time, embodying the Pop aesthetic which artists such as Andy Warhol, Tom Wesselmann and Roy Lichtenstein were spearheading in the USA. Following decades of struggle with depression and substance abuse, the artist died in Rome in 1998, leaving behind an eclectic and compelling body of work, which has been a constant source of inspiration to contemporary artists and theorists alike.

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His work has been exhibited widely both in Italy

(Rome, Palazzo delle Esposizioni, Arte e Critica, 1980; Venice, 40th and 41st Biennale, 1982 and 1984; Ferrara, Padiglione d'Arte Contemporanea, 1989; Milan, Palazzo della Triennale, 1995; Verona, Palazzo Forti, 1997)

and internationally

Paris, Centre Pompidou, Identité italienne, 1981; San Francisco, Italo-American Museum, 1985; Oporto, Museo di Arte Contemporanea, 1986; Frankfurt, Kunstverein, 1987; London, Royal Academy, 1989; Brussels, Palais des Beaux Arts, 1989; New York, Solomon Guggenheim, 1994; Beijing, International Exhibition Center, 1997)

and is included in a number of major international museum and private collections.



6 Selected Exhibition History

Solo Shows



Group Shows



- 1959** Rome, Galleria Appia Antica, *Mario Schifano*.
- 1961** Rome, Galleria La Tartaruga, *Mario Schifano*.
 Rome, Galleria La Tartaruga, *Schifano, Kounellis, Twombly*. **1961**
 Rome, Galleria Nazionale d'Arte Moderna, *Premio di incoraggiamento per giovani artisti*.
- New York, Sidney Janis Gallery, *The New Realists*. **1962**
 Paris, Galerie Sonnabend, *Group Exhibition*.
- 1963** Paris, Galerie Sonnabend, *Mario Schifano*.
- 1964** Milan, Galleria L'Ariete, *Mario Schifano*.
 New York, Odyssea Gallery, *Mario Schifano*.
 Venice, XXXII Biennale Internazionale d'Arte. **1964**
 Pittsburgh, Carnegie Institute, International Exhibition of Contemporary Painting and Sculpture.
- 1965** Milan, Studio Marconi, *Mario Schifano*.
 São Paulo, VII Bienal Internacional de São Paulo. **1965**
 Tokyo, *The Exhibition of Works by Contemporary Italian Artists*.
- 1966** Milan, Studio Marconi, *Inventario con anima e senza anima*.
 Rome, Galleria Nazionale d'Arte Moderna, *Aspetti dell'arte italiana contemporanea*. **1966**
 Stockholm, Moderna Museet, *Italian Modern Art*.
- 1967** Rome, Galleria La Tartaruga, *Mario Schifano*.
 Milan, Studio Marconi, *Tuttestelle*.
 The Hague, Gemeentemuseum, *Arte Italiana contemporanea*. **1967**
 Tokyo, National Museum of Modern Art, *Exhibition of Contemporary Italian Art*.
- 1968** Milan, Studio Marconi, *Compagni compagni*.
 Rome, Galleria Nazionale d'Arte Moderna, *Cento opere d'arte italiana dal futurismo a oggi*. **1969**
- 1970** Milan, Studio Marconi, *Paesaggi TV*.
 Los Angeles, Felix Landau Gallery, *Studio Marconi at Felix Landau Gallery*. **1970**
- 1972** Milan, Galleria L'Uomo e l'Arte, *Mario Schifano*.
- 1973** Turin, Galleria Il Punto, *Mario Schifano*.
 Naples, Galleria Lia Rumma, *Mario Schifano*.
 Rome, Palazzo delle Esposizioni, *Ricerca estetica dal 1960 al 1970. X Quadriennale nazionale d'arte*. **1973**
 Turin, Galleria Civica d'Arte Moderna, *Combattimento per un'immagine*.
- 1974** Milan, Studio Marconi, *Mario Schifano 1960-1970*.
 Naples, Galleria Lia Rumma, *Mario Schifano*.
- 1975** Padua, Galleria La Chiocciola, *Mario Schifano 1960-1970*.
- 1976** Modena, Galleria Civica d'Arte Moderna, Documenti. *La tendenza pop, una situazione italiana*. *Mario Schifano*.
- 1977** Milan, Galleria Pero, *Mario Schifano*.

Solo Shows



- 1978** Rome, Galleria La Tartaruga, *Capolavoro sconosciuto*.
Modena, Galleria Mazzoli, *Mario Schifano*.
Venice, XXXVIII Biennale internazionale d'arte. **1978**
- 1980** Rome, Galleri Nazionale d'Arte Moderna, *Arte e critica*.
- 1981** Bologna, Galleria De' Foscherari, *Mario Schifano*.
Rome, Palazzo delle Esposizioni, *Linee della ricerca artistica in Italia 1960-1968*. **1981**
Paris, Centre Georges Pompidou, *Identité italienne. L'art en Italie depuis 1959*.
- 1982** Turin, Galleria Tucci Russo, *Mario Schifano*.
Venice, XL Biennale internazionale d'arte. **1982**
London, Arts Council of Great Britain, *Arte Italiana 1960-1982*.
- 1983** New York, Annina Nosei Gallery, *Mario Schifano*.
- 1984** Venice, XLI Biennale internazionale d'arte.
- 1985** Lyon, Musée Saint-Pierre Art Contemporain, *Mario Schifano*.
Düsseldorf, Galerie Kiki Mayer, *Mario Schifano*.
San Francisco, Museo Italo Americano, *Mario Schifano*.
Amman, Royal Cultural Center, *Italian and East Benchmark 1960-1984*. **1985**
- 1986** Naples, Galleria Lucio Amelio, *Mario Schifano*.
Buenos Aires, San Martin, *Mario Schifano*.
Venice, XLII Biennale internazionale d'arte. **1986**
Frankfurt, Steinernes Haus, *Prospekt '86*.
Berlin, Haus am Waldsee, 1960-1985. *Aspekte der Italienscher Kunst*.
- 1987** Paris, Grand Palais, *Terrae motus*.
Frankfurt, Kunstverein, *Italian Postwar Drawing*.
- 1988** Rome, Galleria Pio Monti, *Mario Schifano*.
Lyon, Musée Saint-Pierre Art Contemporain, *La couleur seule. L'expérience du monochrome*. **1988**
- 1989** Bruxelles, Palais des Beaux-Arts, *Mario Schifano*.
London, Royal Academy of Arts, *Arte Italiana nel XX secolo, 1989*. **1989**
- 1990** Rome, Palazzo delle Esposizioni, *Divulgare*.
Milan, Studio Marconi, *Mario Schifano. Unacollezione '67*.
Milan, Palazzo Reale, *Il mondo delle torri da Babilonia a Manhattan*. **1990**
- Rome, Palazzo delle Esposizioni, *XII Quadriennale, Italia 1950-1990: profili, dialettica, situazioni*. **1991**
- 1992** Saint-Priest, Centre d'Art Contemporain, *Mario Schifano*.
Rio de Janeiro, Museu Nacional de Bellas Artes, *O meio ambiente visto por 18 dos mais renomados artistas do mundo*. **1992**
- New York, Murray and Isabella Rayburn Foundation, *Roma-New York, 1948-1964*. **1993**
- New York, Solomon R. Guggenheim Museum, *The Italian Metamorphosis 1943-1968*. **1994**
- Wolfsburg, Kunstmuseum, *The Italian Metamorphosis 1943-1968*. **1995**

Solo Shows



- 1996** Ankara, Museum of Modern Art, *Mario Schifano*.
Malta, Museum of Fine Arts, *Mario Schifano*.
São Paulo, Fundação Memorial de América Latina, *Musa auxiliaria*.
Verona, Palazzo Forti, *Dadaismo dadaismi. Da Duchamp a Warhol*. **1997**
Beijing, China International Exhibition Center, *Scarparentola*.
- 1998** Rome, Studio Casoli, *Quattordicimila giorni e oltre*.
Rome, Galleria Nazionale d'Arte Moderna, *Una collezione, un dono*. **1998**
- Rome, Chiostro del Bramante, *I Love Pop*. **1999**
New York, Contemporary Art Center, *An Italian Vision in the 20th Century Art*.
- 2001** Rome, Galleria Il Mascherino, *Schifano. Naturalmente*.
- 2002** Milan, Galleria Giò Marconi, *Paesaggi TV*.
- 2003** Tripoli, Archeological Museum, *Deserts*.
- 2004** Isernia, MACI, Museo d'Arte Contemporanea Isernia, *Gli anni Ottanta. Cartagine, Acropolium, Deserts*.
- 2005** Milano, Fondazione Marconi, *Schifano 1960-1964. Dal monocromo alla strada*.
Marrakesh, Museo di Belle Arti, *Deserts*.
London, Italian Cultural Institute, *Big Paintings*.
- 2006** Milan, Fondazione Marconi, *Schifano 1964-1970. Dal paesaggio alla TV*.
Shanghai, Museum of Contemporary Art, *Italy Made in Art: Now*. **2006**
- 2007** New York, Sperone Westwater Gallery, *Mario Schifano: paintings 1960-1966*.
Pescara, Museo d'Arte Moderna Vittoria Colonna, *L'Arte e la Tartaruga: omaggio a Plinio de Martiis. Da Rauschenberg a Warhol, da Burri a Schifano*. **2007**
- 2008** Rome, Galleria nazionale d'arte moderna, *Schifano 1934-1998*.
Rome, Scuderie del Quirinale, *Pop Art Italia 1956-1968*. **2008**
Venice, Palazzo Grassi, *Italics. Arte Italiana tra tradizione e rivoluzione 1968-2008*.
- 2009** Saint-Etienne, Musée d'art moderne, *Schifano 1934-1998*.
Chicago, Museum of Contemporary Art, *Italics*. **2009**
- 2010** Roma, MACRO, *Laboratorio Schifano*.
Milan, Museo della Permanente, *Da Bacon ai Beatles. Nuove immagini in Europa negli anni del rock*. **2011**
- New York, Gagosian Gallery, *Selections from the private collection of Robert Rauschenberg*. **2012**
Berlin, Deutsche Historisches Museum, *Critique ant Crisis. Art in Europe since 1945*.
- Milan, Palazzo Reale, *Desire for Freedom. Art in Europe since 1945*. **2013**



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