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La femme aux bras poissons

[The Woman with Fish Arms]

A collective exhibition



Armoiries des Princes de Würtemberg-Montbéliard

Les quatre parties concourent



MÉLUSINE, 1980 - NICOLE CLAVELoux

La femme aux bras poissons

A collective exhibition

With artworks by Pauline Barzilaï, Marie Bette, Rose-Mahé Cabel, Nicole Claveloux, Joris Creuze, Pauline Curnier-Jardin, Iudovic hadjeras, Jenna Kaës, Clovis Maillet, Nitsa Meletopoulos, Hatice Pinarbaşı, Eva Pelzer, Théophile Peris and Birgit Rathsmann.

With objects from the collections of the Montbéliard Museums, the Montbéliard Municipal Archives, and the ACEPU Le Châtelot.

Curator: Adeline Lepine.

“In the language I’ve inherited from you, Bernese German, my mother tongue, ‘mother’ is meer. It means both ‘mother’ and ‘the sea’, sneak-tweaked from the French; la mer and la mère. For ‘father’, we say peer. For ‘grandmother,’ grossmeer. For ‘great-grandmother,’ urgrossmeer. The women of my childhood are an element, an ocean.”¹

In Montbéliard, as you climb the rocky outcrop leading to the castle, you are greeted by a coat of arms adorning the entrance gate. At the top of this coat of arms, you’ll notice a crest depicting a crowned female figure whose arms have been replaced by fishes. Rare in heraldry, this depiction is part of a broader family of female busts that are sometimes armless or whose arms are replaced by various types of appendages. Here, the fishes are two inverted and facing sea bass (bar in French) in gold, which refer to a play on words used to designate the coat of arms of the Counts of Montbéliard, descendants of the Counts of Bar since 1038.

¹– Kim de L’Horizon, *Sea, Mothers, Swallow, Tongues*. Translated from the German by Jamie Lee Searle, 2025.

Colored emblems governed by the rules of heraldry—known as coats of arms—emerged in Western Europe during the 12th century. In the context of a feudal society where knights competed in tournaments, this system of symbols was intended to identify individuals, families, and lineages, as well as communities and institutions. The crest is the distinctive element of the coat of arms: placed above the family shield, it conveys something about the person who chooses it to represent themselves. It most often symbolizes a virtue, a quality, or a physical characteristic with positive connotations. Traces of the sea basses alone in Montbéliard's heraldry can be found in numerous documents from this period as the canting arms of the county of the same name. The crest, however, did not appear until 1340 on a seal of Henri de Montbéliard, Lord of Montfaucon, and would enjoy a long legacy, as it was incorporated into the coat of arms of the Countess of Montbéliard, Henriette d'Orbe-Montfaucon², who, through her marriage to Prince Eberhard IV of Württemberg, passed the crest on to this German aristocratic family. Finally “the woman with fish arms” is also featured on the coat of arms of the city itself.

The rules of heraldry developed over several decades, and even today it is difficult to pinpoint exactly when they first appeared. One hypothesis is that this system of symbols was inspired, at least initially, by other pictorial and symbolic representations of the time, particularly those derived from Roman art. Art historian Jurgis Baltrušaitis suggests that the attire of knights—and more specifically, the design of their helmets featuring crests—represents the fantastical figure of the grylle³. “Some warriors dress like genies with multiple faces and virtues. Others, by adorning their helmets with animal motifs, evoke certain horsemen of the Apocalypse. In parades and battles, living grylles spring up from all sides.”⁴



APPEAUX À PAPA, 1980 - LUDOVIC & MOKTAR HADJERAS

2- The crest appears on Countess Henriette's cenotaph in the Collegiate Church of Stuttgart (see the drawing by André Rüttel from 1583, held at the Württembergische Landesbibliothek, hist.2° 130, 30r.) Henriette is a key figure in the history of the Montbéliard region, and her identity also takes on multifaceted and hybrid forms in folk tales. Indeed, Henriette is sometimes cited as the embodiment of Tante Airie, a good fairy from local folklore.

3- Grotesque creatures depicted since ancient times across various cultures (Scythian, Persian, Egyptian, Greek, Etruscan, Roman) which have multiple heads and/or are half-human, half-animal hybrids. Featured on coins, sculptures, paintings, and even gemstones, these creatures made their way into the Roman era, and medieval Europe adopted them, blending them with archaic Christian imagery.

4- Jurgis Baltrušaitis, *Le Moyen Âge fantastique : antiquités et exotismes dans l'art gothique*, Paris: A. Colin, 1955. English translation suggested by the author.

Hybrids of women and fish, in particular, have been a source of inspiration since antiquity for the observations of the most discerning naturalists, as well as for the imagery that artists and poets love to evoke. In folklore, there are numerous tales featuring bodies transformed in and by the river. In Franche-Comté, a figure contemporary to this crest is the Vouivre: alternately a woman-snake, a woman-fish⁵, or a winged serpent, she, like Melusine, maintains a connection to the river and the marshes—the environment that triggers her metamorphosis. In Montbéliard, she guards a treasure, a ruby, which she sometimes wears on her forehead.

Female figures hybridized with fish or reptiles have commonly been associated in the collective imagination with the expression of the impure, the monstrous, or even the abominable⁶. Women associated with (and considered to be) these animals have been subjected to exclusion or discrimination due to their supposedly unbridled sexuality, potential greed, and possible immoral behavior.

It is this paradox of interpretations—ranging from fascination to rejection, and from contempt to desire—of figures that are nonetheless similar in form that inspired this group exhibition, which sets out to explore the mysteries of *La Femme aux bras poissons* through the works of fourteen contemporary artists and heritage objects. Taking as its starting point an examination of the concept of hybridity through the lens of current issues, this concept serves as the foundation for a philosophical, aesthetic, and political reflection.

“I want to speak about bodies changed into new forms.”⁷

The hybrid figures of the Middle Ages still adorn the carved portals of most churches and cathedrals, making them an integral part of the European imagination. The creativity of their forms and the fluidity of the genres and species they represent are part of a connection to the marvelous and serve as a source of inspiration for many contemporary artistic expressions, from film and video games to literature and the visual arts. Dijon-based artist **Joris Creuze** draws on his meticulous observations of the medieval architecture around him to create an infinite repertoire of forms that fuel his sculptural objects, which—through chimeric grafts—in turn become new creatures.



LE DRAGON QUI VOLE BAS, 2025 - PAULINE BARZILAI - PLANCHE TIRÉE DU LIVRE AVEZ-VOUS DÉJÀ ENTENDU

UN CHEVAL CHANTER ?, ÉDITIONS LA PARTIE. PRODUCTION : PÔLE PRINT - COLLECTIF BONUS, NANTES

⁵– The figure of the Vouivre plays an important role in the folklore of Burgundy, Franche-Comté, and the Jura. The imagery she evokes has also inspired contemporary literature. For example, Marcel Aymé describes her as a woman living in the marshes who guards an enormous ruby in his 1943 fantasy novel, *La Vouivre*.

⁶– In her book, *Purity and Danger: An Analysis of Concepts of Pollution and Taboo* (1966), Mary Douglas examines how dirt and pollution have become central symbolic concepts for distinguishing between societies and religions, beings and non-beings, as well as order and disorder, and the pure and the impure. According to her, this systematic framework that defines the boundaries of impurity and pollution dates back to antiquity, particularly to the “abominations” described in Leviticus (historically dated to the 5th century B.C.), which specify which animals are considered abominations in relation to diet. Thus, fish that allow themselves to be carried along by the force of the current, just like reptiles that crawl on their bellies, are excluded because they symbolize indulgence, passions, and greed.

⁷–Ovid, *The Metamorphoses*, BK1: 1–20.

The exhibition also draws part of its inspiration from the narrative and poetic power of the hybrid figures that permeate fairy tales, fables, and folk traditions. It thus brings together several original drawings from a reimagined version of H.C. Andersen, reimagined by illustrator **Nicole Claveloux**⁸ — who, for this exhibition, changes the story’s ending with a twist that unexpectedly empowers the heroine—as well as anthropomorphic animals, insects, objects, celestial bodies, and monsters⁹ by artist **Pauline Barzilai**, united by their voices that compose a song of the Mysterious World. This subtle blend of folklore exploration, research, a passion for sharing, and offbeat poetry are also hallmarks of **Eva Pelzer**’s artistic practice. She draws equally on artisanal craftsmanship and folk tales to produce objects that are both grotesque and ironic—and, in the specific case of this exhibition, hybrids of animals and objects whose scales are strangely distorted and rendered completely unusable. This approach is also at work in Pauline Barzilai’s oversized book, which is thus no longer a book, yet is not quite a sculpture or an installation either.

The ambiguity surrounding the identity and purpose of the work we are viewing is also one of the driving forces behind **Pauline Curnier Jardin**’s film *Grotta Profunda Approfundita* (2011). It features hybrid figures—some of whom are half-woman, half-crustacean—drawn from her interpretation of a strange tale: *Telliamed; or, Conversations between an*

Indian philosopher and a French missionary on the diminution of the sea, written between 1692 and 1720 by its author, Benoît de Maillet. The appearance of these characters in the film is the poetic means chosen by the artist to interpret another narrative—that of the visions of Bernadette Soubirous¹⁰, who “once see and hear an invisible and religious Something which encourages her to look for the Truth about the origins of Humanity inside a deep cave [of Massabielle (Pyrenees)] instead of taking its apparition as a response.”¹¹ This “strange crowd” refers to Benoît de Maillet’s now-famous thesis, which posits that humans are descended from fish¹². An amateur naturalist and a dignitary in France under Louis XIV and later Louis XV, de Maillet wrote this work while serving as French consul in Egypt. Based on his observations of rivers and seas, he formulated the hypothesis that the Earth was formed as a result of the retreat of the sea, which had originally covered it entirely. Among his most pioneering concepts was one of the first transformist visions of the modern era: “Maillet had a hunch that living beings, born from seeds scattered throughout the sea, emerged from the waters and ‘metamorphosed’ into terrestrial creatures.”¹³

8-Hans Christian Andersen, *La petite sirène*, adaptation and illustrations by Nicole Claveloux, french version at Éditions des femmes-Antoinette Fouque, 1980.

9- From the children book, *Avez-vous déjà entendu un cheval chanter ?* Éditions La Partie, 2025.

10-Bernarde Marie Soubirous (1844–1879) was a French woman who claimed to have witnessed eighteen Marian apparitions at the Massabielle Grotto in 1858. She became a nun at Notre-Dame de la Charité in Nevers, where she was canonized in 1933.

11-Quote from the artist, taken from the description of the work available on his website.

12-It is essential to situate this work within the history of the natural sciences, as it predates two leading figures in the field (and, incidentally, both hailing from Bourgogne-Franche-Comté)—Buffon and Cuvier—who were aware of it, although neither of them appears to have read much of it. With his thesis, de Maillet (1656–1738) broke with the religious tradition of the Flood in the formation of the Earth and paved the way for Buffon (1707–1788), who is often cited as the one who advanced the idea of a history of the Earth and the transformation and extinction of living beings. Cuvier (1769–1832), for his part, founded animal paleontology and laid the foundations of scientific positivism, which rigorously subjects acquired knowledge to the test of facts and observation. However, Cuvier was a staunch opponent of the latent transformism of Telliamed, which was reformulated in the 18th century in the theories of Lamarck and later Darwin. His belief in the immutability of species long dominated scientific thought in France, although the history of natural science research reveals instead that the fluidity of living beings’ metamorphoses is a constantly evolving adaptive response to the environment.

13-Claudine Cohen, *Science, libertinage et clandestinité à l'aube des Lumières : le transformisme de Telliamed*, 2011. English translation suggested by the author.

The work itself is a hybrid that brings together the scholarship of its time, folk traditions, folktales, and poetry. The author draws inspiration in particular from the 16th-century French tradition of reflections on fossils and their identity as the remains of living beings. It is in the arts that the most pertinent observations on this subject are found, such as those of Bernard Palissy (1510–1590), a key influence on the maximalist and deliberately grotesque, rocky, or organic ceramics by artist **Nitsa Meletopoulos** featured in the exhibition. Palissy, drawing on his collection of fossils gathered in the Ardennes and Saintonge, observed that fossilized stones can only take their form if “the animal itself [has] shaped them¹⁴” — from which he deduced that the fossils found in quarries are present in those locations because the sea itself was once present there.

Several artists in the exhibition also explore intersections between research, craftsmanship, techniques, and an appreciation for folklore and the environment. Through their works, they offer a glimpse into “forms of life¹⁵” — those necessary for their creation, but also those that emerge from it. This living dimension of the process allows us to characterize the artistic work as hybrid as well, in terms of the methods and tools each piece employs. These artists move fluidly not only within the field of visual arts but also across other disciplines—crafts (basketry, felt, clay, ceramics), construction, object design, architecture, publishing, and more—which infuse a different relationship with materials, with the classification of works, objects, or subjects, and with the interplay between beauty and utility. For example, designer **Jenna Kaës**’s lamps combine metal with organic elements (leaves, fish skins)—which she tans like leather—giving form to mystical contemporary objects that straddle the line between utilitarian value and ritual artifacts; Artist **Théophile Pêris**, for his part, draws on the inherent qualities of raw materials (wool and stone) that he often works with using traditional techniques (felting and stone carving). He then infuses his works with a spirit born of his connection to the surroundings, which takes the form of one or more creatures that will eventually join his rich bestiary. Sculptor **Marie Bette** weaves bridges between art and craftsmanship, with a focus on material research and precise execution. Her mysterious, embodied objects seem to have emerged from an archaeological excavation of the sensory realm or the future: a fiber-optic lamp that pulses natural light

from within, or pieces of fine metalwork that coexist with objects from the local liturgical heritage—created by the husband of a woman accused of witchcraft¹⁶ for, among other things, transforming herself into a cat.

“If you can’t be really good at anything, then the only way to be able to prove you are superior is to make someone else inferior. It is this rampaging need in humanity which has, since pre-history, driven a man to stand on the neck of his neighbor, a nation to enslave another, a race to tread on a race. But it is also what men have always done to women.”¹⁷

14–Bernard Palissy, « discours admirable des eaux et des fontaines » (1580), Œuvres, 1880, Paris Champion 2010. English translation suggested by the author.

15–English translation of an expression suggested by Franck Leibovici in *(des formes de vie) : une écologie des pratiques artistiques*, Aubervilliers et Paris, les Laboratoires d’Aubervilliers et Questions théoriques, 2012.

16–This story is about the 17th-century goldsmith Pierre Baguesson and his wife Adrienne d’Heur, who, after becoming a widow, was tried for witchcraft in a trial in Montbéliard that was particularly notable for its length and the defendant’s tenacity.

17–Theodore Sturgeon, *Venus plus X*, Pyramid Books, 1960.

It is clear that in many areas of contemporary society, the concept of hybridity is increasingly viewed in a positive light. The proliferation of hybrid forms reflects a reevaluation of the traditional categories that previously structured Western thought into rigid divisions pitting, among other things, nature against culture or humans against animals. Research across various fields of the humanities now challenges these social constructs—which are by no means universal—and seeks to reaffirm and defend the idea that human beings are an integral part of the biosphere, upon which a fundamental issue depends: their own survival. This effort to narrate the relationships between humans and animals—based on their constant interactions and coexistence within “hybrid communities”¹⁸—is evident in the work of **Iudovic hadjeras**, who explores the possibilities of contact and potential collaboration with animals. Various human-animal hybrid figures populate his work, for the purpose of interspecies mediation. These reappropriated hybrids become a form of resistance and a tool—both poetic and political—for transmitting individual and collective stories of displacement and migration. **Hatice Pinarbaşı** thus draws on her Kurdish Alevi heritage for her object-paintings, infusing her hybrid figures with an animist philosophy expressed through witchcraft practices or the use of a censored language. “Hybridization is a blurring of boundaries.”¹⁹

Even though hybridization is now viewed more positively in certain areas, the fact remains that contemporary Western societies maintain an ambivalent relationship with this concept when it comes to those who do not conform to dominant norms of gender, sex, cultural and religious practices, or lifestyles shaped by consumer society and capitalism—or who come from other models of collective life. In book VII of *Natural History* (published in 77 AD), Pliny sets out to discuss the entirety of creation and living things. He uses two terms to refer to crossbreeding between species—such as the offspring of human women and wild animals. These terms are still in use today and have different meanings. *Mixtum* is translated as “hybrid,” while *monstrum*—derived from the verb *mostrare*, meaning “to show”—is translated as “monster.” Throughout various eras, the term “hybrid” and depictions that blended characteristics of genders and sexes—as well as those of humans, animals, and plants—have thus been associated with the monstrous. “These distant, sometimes savage, beings corresponded to the xenophobic imagery that Westerners harbored toward the East, but, through their different social organization, they could serve as a critical counterpoint to the sins of the Western world.”²⁰ The presence of these hybrids and monsters was therefore quite convenient (and undoubtedly still is today), for beyond the supposed creative freedom they could offer artists and artisans, their presence on entrance portals forms a gallery upon which rests “the protection of the building, the boundary between the structure and the sky and its vagaries.”²¹

“We are the against-nature that defends itself.”²²

18—Excerpt from Claudine Cohen, *Franchir les limites : transitions, transgressions, hybridations*, for Institut Diderot, June 2022. English translation suggested by the author.

19—Alfonso de Toro in: « La pensée hybride, culture des diasporas et culture planétaire », in *Le Maghreb writes back. Figures de l'hybridité dans la culture et la littérature maghrébines*, Hildesheim/Zürich/New York, 2009. English translation suggested by the author.

20—Clovis Maillet in: « Entrelacs de genre et d'espèces au Xlle siècle » in *Communications*, n° 119. *Hybride, hybridité, hybridation*, compilation by Rémi Labrusse and Claudine Cohen, to be published in November 2026. English translation suggested by the author.

21—Clovis Maillet. *Op. Cit.* 2026. English translation suggested by the author.

22— English translation of an expression suggested by Emma Bigé for the title of her article: “ Nous sommes la contre-nature qui se défend ” in *Du sexe et des symbioses*. *Multitudes*, 2023, n° 93 (4), pp.185-190. {10.3917/mult.093.0185}. {hal-04867228}

Thus, in a context where traditional boundaries and categories are being challenged, the concept of the hybrid allows us to rethink inherited divisions, better understand the transformations of the contemporary world, and imagine new values as well as new forms of social organization. Activists engaged in the struggle for minority rights have contributed significantly to this adoption of the concept. This is the case with the American feminist philosopher and sociologist Donna Haraway, who uses the figure of the “cyborg²³” to transcend the dichotomies between man and woman, human and animal, or human and machine, by highlighting the forms of hybridization made possible by social and technological developments. Just as research in paleontology and biology has demonstrated that species are not fixed, certain theorists also advocate for intersex identities and fluid genders to challenge a fixed, essentialist conception of gender in particular, but also of living beings in general.

This idea of hybridity as a potential political alternative and a space for reparation is present in the work of **Rose-Mahé Cabel**, who brings together intermediary figures within expanded ecosystems that unite humans and non-humans, the living and the inanimate, the visible and the invisible, drawing on the history of places, bodies, and gestures to craft reparative fictions. This healing also involves remembering those who have been or continue to be victims of social norms and, as a result, marginalized and subjected to violence. **Clovis Maillet** thus presents, as part of the exhibition, an installation about the mourning of his mother, Michèle Monory, “crushed by antifeminism and dissolved in the water of a river, [and who] reflects on a childhood spent under the hoods of Peugeot cars, and a life that ends alongside aquatic creatures.²⁴” In 2025, the artist also co-authored the book *Écotransféminismes* with philosopher Emma Bigé. Dedicated to the intersection of ecofeminist and trans struggles and knowledge, the text suggests “recognizing human and non-human diversity—in its species, its evolution, and its interactions—to shatter binary conceptions of the world.²⁵” Hybridity can thus be viewed as a critical and political category capable of challenging the foundations of patriarchal, colonial, and capitalist systems responsible for social inequalities and ecological destruction.

For Pliny, the birth of a *monstrum* is an event that heralds an imminent change in society (conflict, political upheaval). Given the chaos of our times, the figure of The Woman with Fish Arms can be viewed less as a remnant of a mythical past than as a speculative image of a possible future for humanity. This post-apocalyptic idea of a return to marine hybrids—though this time not human-fish hybrids but the “clawed” dregs of consumer society—is, in fact, one of the speculative fictions humorously presented by the artist **Birgit Rathsmann** !

La femme aux bras poissons does not claim to produce scientific knowledge or to address the concept of hybridity exhaustively, but rather aims to serve as a framework for thought that allows us to explore new forms of engaging with cultural heritage and to open up alternative imaginaries for the creation of new, less normative mythologies, which can contribute to the collective development of “an epistemology capable of accounting for the radical multiplicity of living beings.²⁶”

“Nhenheném... Heeé!... Hé...Aar-rrã...Aaâh... you arrhoû... ae... Remuaci... Rêiucàanacacê... Arraã... Uhm... Ui... Ui...êê...êê...êê...”²⁷ ”

Adeline Lépine,
Curator of the exhibition

²³—As in her *A Cyborg Manifesto* from 1985.

²⁴—Excerpt from the text written by the artist regarding his reading on the evening of the exhibition’s opening.

²⁵—Christelle Jalabert, « Écotransféminismes par Emma Bigé et Clovis Maillet », in *Socialter*, 1st of July 2025.

²⁶—Paul B. Preciado, *Un appartement sur Uranus*, Grasset, 2019. English translation suggested by the author.

²⁷—From 1985 João Guimarães Rosa, *My Uncle the Jaguar*. The Brazilian poet is known for his ability to blend and mix the many languages he spoke to create a new language and tales of unsettling strangeness. This story is a long monologue-dialogue by a mixed-race (half-Indigenous) jaguar hunter isolated in his cabin. As his words pour forth in a continuous stream, a metamorphosis takes place, materializing through language and words.

Rêmuaci: a compound word derived from the Tupi terms *rê* (friend) and *muaci* (half-brother); *Rêiucàanacê*: *rê* (friend), *ioucà* (to kill), and *anacê* (near relative).

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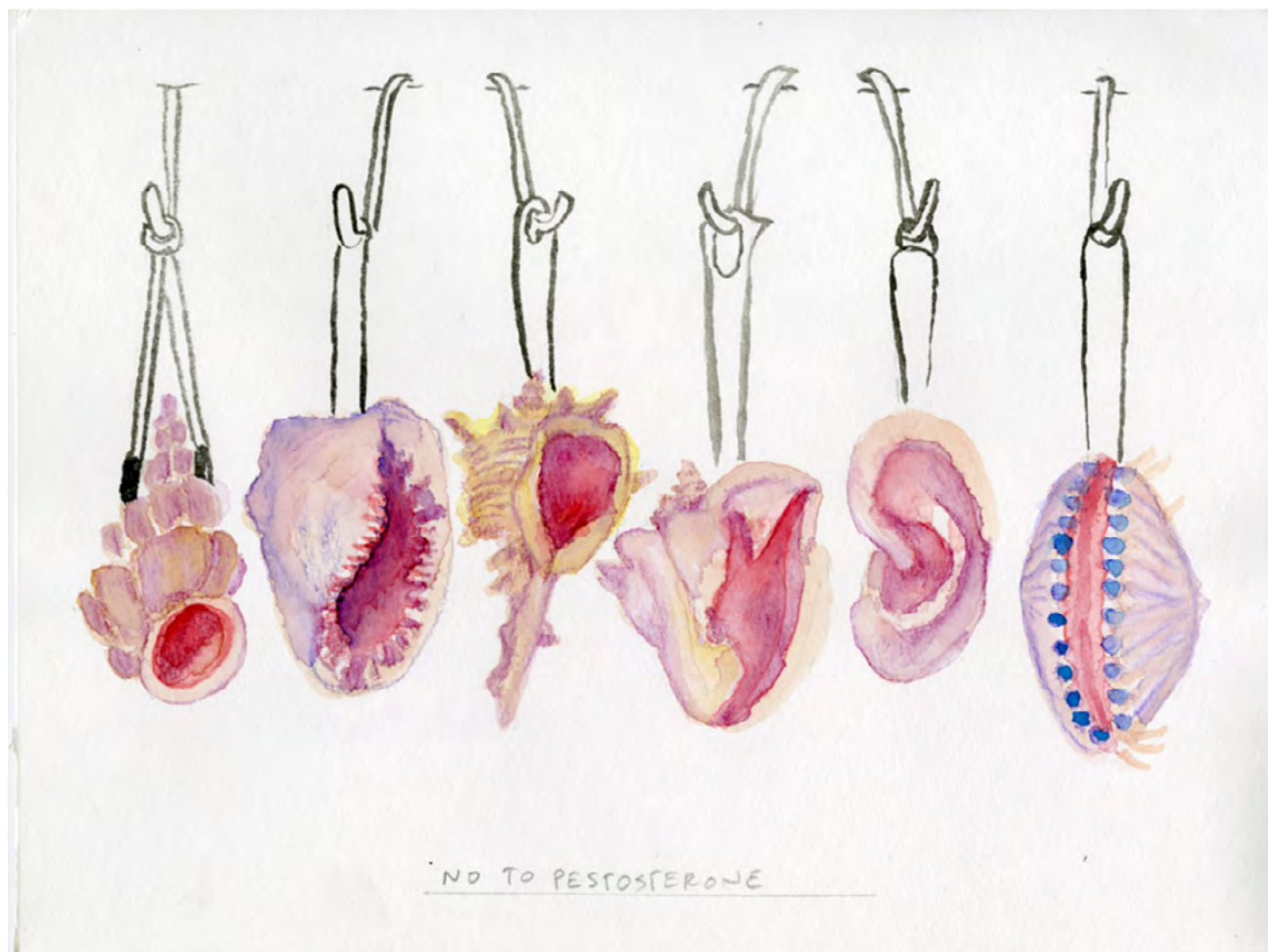
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Birgit Rathsmann : Gary Richards, Anna Drezen, Tim Platt, Ikechukwu Ufomado, Meade Bernard.



Press trip

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* **Kunsthalle in Mulhouse**

Regionale 27

Haroun Dautel, Damiana Facen, Hugo Hectus, Konrad Jurko, Alessandra Leta, Estéfana Román Matesanz, Yves Möhrle, Alexis Puget, Basil Studer
Comissariat : Adèle Anstett

From november 27 to january 10, 2027

* **Crac Alsace in Altkirch**

*Two solo exhibitions : one from Fabienne Audéoud
the other from Michael Van den Abeele*

From october 10 to february 28, 2027

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Centre régional
d'art contemporain de Montbéliard

19, avenue des Alliés
25200 Montbéliard
Tel : 03 81 94 43 58
www.le19crac.com

CONTACT

Elodie Cayot,
Head of communication:
communication@le19crac.com



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