

Press release - june 2026

ECLIPSE

DRAWING THROUGH PHOTOGRAPHY

FABIENNE BALLANDRAS
LÉA BELOOUSOVITCH
MIREILLE BLANC
NICOLAS DAUBANES
JEAN OLIVIER HUCLEUX
ERIC MANIGAUD
CÉLIA MULLER
DAPHNÉ NAN LE SERGENT
PASCAL NAVARRO
JÉRÉMIE SETTON

25.09>
03.01.27

Mireille Blanc, *Mosque*, 2023, charcoal drawings on tracing paper, 42 x 29,7 each © Courtesy of the artist and the gallery Anne Sarah Bénichou



"This project has been awarded the Bicentennial of Photography label by the French Ministry of Culture and is part of the official Bicentennial programme from 1 September 2026 to 30 September 2027."

DRAWING
LAB

The exhibition *Éclipse*

On the occasion of the Bicentennial of Photography, the group exhibition *Eclipse* explores the relationship between photography and drawing at the Drawing Lab — a venue dedicated to the experimentation and promotion of contemporary drawing, located at 17 rue de Richelieu, 75001 Paris. Through graphic focalisations, perceptual blurring and photosensitive devices, drawing, in all its dimensions, emerges in the shadow of photography, revealing its materiality, its uses, and the very processes through which images come into being. The exhibition brings together emblematic works, recent pieces and new interactive installations.

Featuring works of **Fabienne Ballandras, Léa Beloussovitch, Mireille Blanc, Nicolas Daubanes, Jean Olivier Hucleux, Éric Manigaud, Célia Muller, Daphné Nan Le Sergent, Pascal Navarro** and **Jérémie Setton**.

Curated by **Anne Favier**.

Exhibition on view from 25 September 2026 to 3 January 2027.

While Nicéphore Niépce invented photographic image-making in 1826, his contemporary Henry Fox Talbot also believed he had discovered, through photography, a “faithful pencil” capable of naturally capturing the writing of shadows and light. He likewise referred to photograms, light-sensitive impressions obtained through direct contact, as “photogenic drawings”, early manifestations of photography as a process of fixing and momentarily obscuring light.

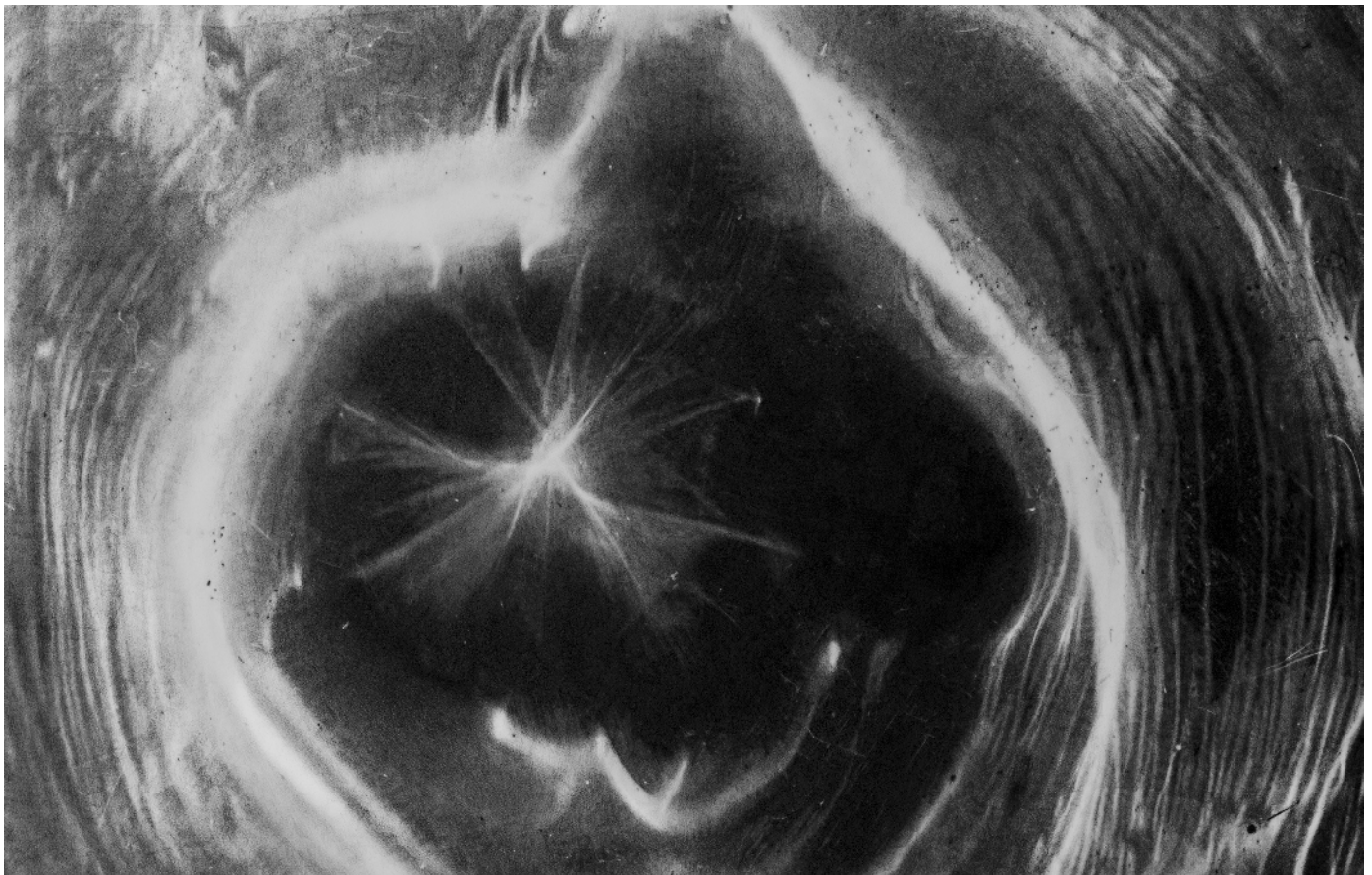
Today, photography is recognised as one of the major artistic mediums. This group exhibition seeks to highlight the close dialogue it maintains with contemporary drawing in all its forms, and to show how drawing continues to develop and reinvent itself in the shadow of this two-hundred-year-old invention.

At a time when photography and post-photography generate the vast majority of images, some artists working with drawing maintain a striking proximity to photographic source-images, sometimes reproducing or translating them with remarkable fidelity. In doing so, they create drawings of extraordinary photogenic quality, prompting viewers to question whether they are looking at a graphic or photographic image. But why spend so much time redrawing a snapshot? The transfer of a photographic image into drawing is above all a process of revelation: the document becomes a surface to be scrutinised, excavated and transformed—“transmuted”, in the words of Jean Olivier Hucleux. While the draughtsperson tends to efface themselves in the act of reproducing the image, they simultaneously reveal and intensify the traces of the photographic—detail, grain, texture, surface, materiality and fragility—while endowing the image with a new sense of duration and tactility. Through a historical work by **Jean Olivier Hucleux** and more recent works by **Daphné Nan Le Sergent, Mireille Blanc, Éric Manigaud** and **Célia Muller**, the exhibition seeks to make tangible this “graphite becoming of the image”, to borrow Jean-Christophe Bailly’s expression for the passage into drawing.

The photographic image may also eclipse itself through various processes of graphic transposition: blurring (**Léa Belousovitch**), "blind" transcription, superimposition, association or juxtaposition (**Fabienne Ballandras**). These visual shifts generate new focal adjustments and viewing distances, perceptual disruptions—sometimes leading to illegibility or abstraction—and open up critical perspectives on photographic images, particularly those circulated by the media, from iconic press photographs to the captions that accompany them. Drawing thus grants these images new materialities, visibilities and temporalities.

By presenting complex photo-graphic devices, **Nicolas Daubanes's** incandescent photograms, an interactive installation by **Jérémie Setton** in which the viewer plays a double role in revealing the image, and **Pascal Navarro's** photosensitive works that gradually emerge over time—the exhibition also explores, through drawing, the founding principles of photography: the latent image, development, fixation, reproducibility, the reversibility of negative and positive, photosensitisation and imprint. Through these experimental works, drawing itself becomes photographic.

A historical work, emblematic and experimental pieces, newly commissioned productions and installations reactivated for the Drawing Lab come together to form a dialogue across three thematic sections — "**Graphite Becoming**", "**Focal Adjustments**" and "**Latent Image**". **Through these resonances, *Eclipse* reveals drawing as it is tested, transformed and redefined through its encounter with photography.**



Éric Manigaud, *Madge Donohoe #2* (detail), February 2015, graphite on digigraphic screen., 60 x 80 cm © Courtesy of the artist

Eclipse: drawing through Photography

A three-part exhibition

Graphite Becoming

The artists featured in this first section—**Mireille Blanc, Jean Olivier Hucleux, Éric Manigaud, Célia Muller** and **Daphné Nan Le Sergent**—explore the unsettling proximity between photography and drawing through processes of transcription and graphic doubling.

The draughtsmen and draughtswomen recede into the background as they probe, transcribe and slowly develop the instantaneous photograph. These drawings after photographs generate visual uncertainty regarding their very nature. The photographic snapshot—drawn from Kodak advertising, vernacular family albums, studio imagery, scientific imaging or historical documents—is also approached as **a surface dense with clues to be explored through drawing**.



Mireille Blanc, *Le gâteau de larmes*, 2016, charcoal on paper, 21 x 29,7 cm © Courtesy of the artist and the gallery Anne Sarah Bénichou

Mireille Blanc



Mireille Blanc, *Masque*, 2023, charcoal drawings on tracing paper, 42 x 29,7 each © Courtesy of the artist and the gallery Anne Sarah Bénichou

Although drawing is not the primary medium in the work of Mireille Blanc, her practice reveals an ambiguous intermedial relationship between photography and its reworking, particularly through graphic means. Her charcoal drawings on tracing paper openly display photographic characteristics—tight framing, flattened perspectives produced by short focal lengths, and flash-like effects typical of smartphone photography, both intimate and circulated through social media—drawn from source images that are strikingly banal yet endowed with strong formal qualities.

The artist also foregrounds the material qualities of her photographic prints—inking accidents, stains, creases—which she uses as source material. In this way, the very materiality of the photographic support itself becomes the subject and motif of the drawing.



Portrait of Mireille Blanc © Andres Donadio

Mireille Blanc, born in 1985 in Saint-Avold, lives and works in Évry. She was awarded the Verdaguer Prize (Académie des Beaux-Arts, 2021) and the International Painting Prize Novembre à Vitry (2016). Her works are included in major public and private collections, including the Musée d'Art Moderne de Paris, the Fonds d'Art Contemporain – Paris Collections, the Musée d'Art contemporain des Sables d'Olonne (MASC), Soho House Paris, and the FRAC Auvergne. She teaches at the École des Beaux-Arts de Paris.

She is represented by the Galerie Anne-Sarah Bénichou.

Jean Olivier Hucleux



Jean Olivier Hucleux, *Joseph Beuys d'après la photo d'Alice Springs*, 1987, graphite pencil on paper, mounted on aluminium panel and stretched on frame., 191,3 x 149,8 cm © Collection Frac Centre Val de Loire

This “hyperrealist” portrait of Beuys, drawn by Jean Olivier Hucleux from a photograph by Australian photographer Alice Springs, perfectly illustrates the tension between copy and translation. It led Hucleux to lose a copyright infringement lawsuit, with Alice Springs contesting the reproduction of her photograph. As Catherine Millet noted in **Artpress** in June 1990, the court compared only the images, disregarding the specific gap inherent in drawn translation and the materiality of drawing itself—a question that resonates today with the circulation and appropriation of dematerialised images through AI.

Jean Olivier Hucleux, who was also a photographic retoucher before becoming an artist, remains a key reference for many contemporary draughtsmen such as Jérôme Zonder. The presentation of this work invites reflection on reproducibility and the passage from the photographic to drawing, and more specifically on the “transmutation” brought about by drawing, to quote the artist.

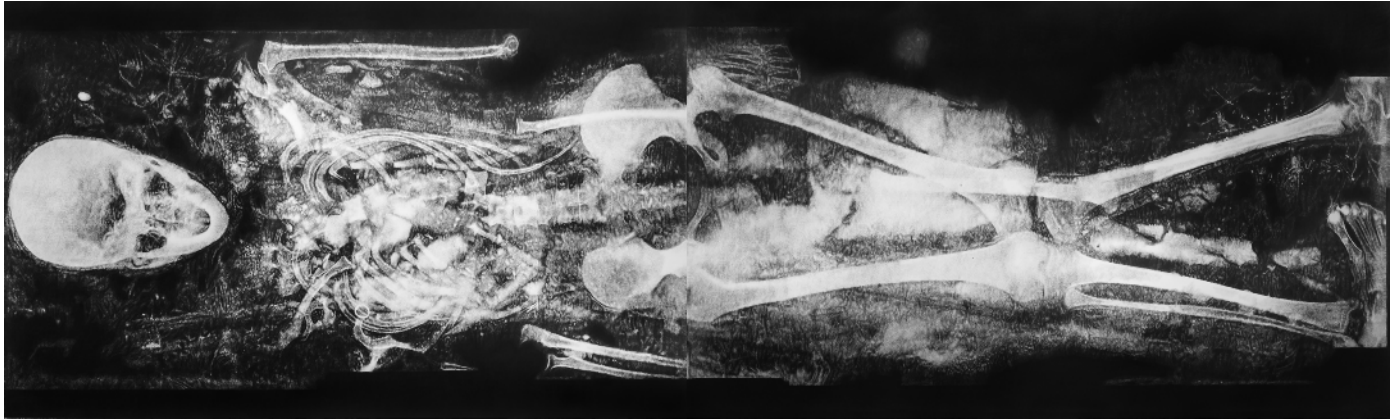


Autoportrait of Jean Olivier Hucleux in graphite pencil (1985), detail. © All rights reserved

Jean Olivier Hucleux (1923, Chauny – 2012) was a French painter and draughtsman associated with the Hyperrealist movement. After working as a photographic retoucher and holding various jobs, he returned to painting in 1968, drawing directly from photographs. He gained recognition with his *Cemeteries* series, shown at Documenta V in Kassel in 1972, which revealed his meticulous and highly realistic style.

From the 1970s onwards, he produced numerous portraits of artists, anonymous figures and public personalities such as Georges Pompidou and François Mitterrand. In the 1980s and 1990s, he also explored graphite drawing and his so-called “deprogramming drawings,” combining intuitive creation with graphic experimentation.

Éric Manigaud



Éric Manigaud, *Prêtresse isiaque #1*, March 2014, 115 x 190 cm © Courtesy of the artist

For more than twenty years, Éric Manigaud has developed a practice of investigation based on historical photographic archives, which he meticulously examines, exhumes and translates into drawing in a range of formats. The source image is never retouched. Working in his studio transformed into a camera obscura, the artist inserts himself into a singular photographic device: he draws under projection, in a form of “blind” transcription, positioned between the photograph—previously converted into a slide—and its projection through a lens specially designed by Saint-Gobain engineers to avoid any alteration of the film.

He then devotes an extended period to developing and translating the full spectrum of tonal densities contained in the projected archival photograph, while preserving its material traces—captions when present, scratches, dust, film grain, as well as areas of over- or under-exposure. The artist describes himself as a “drawing machine.”

Across his entire body of work, a parallel emerges between the investigator’s search for clues and the artist’s own scrutiny of photographic images, haunted by traces and indices—ultimately slipping from view into a shimmering dusting of graphite.



Portrait of Éric Manigaud © Yves Bresson

Éric Manigaud, born in 1971, lives and works in Saint-Étienne. He holds the French teaching qualification in visual arts (*agrégation d'arts plastiques*) and regularly exhibits his drawings based on enlarged archival photographs. Working in series, he focuses on historical subjects such as *gueules cassées* from the First World War, bombed cities from the Second World War, early 20th-century police forensic crime scenes, and spiritualist photographs from the 1920^s and 1930^s.

His works are included in public and private collections. He is represented by Galerie Sator, Paris, Galerie C, Neuchatel, and Fifty One Gallery, Anvers.

Célia Muller



Célia Muller, *ÀNDUN #18*, dry pastels on tissue paper
50x75cm, 2021 © Private collection

The practice of drawing by Célia Muller is central to her work and develops in close relation to photography, video, writing and sculpture. Through this intermedial approach, she explores the connections between memory, transmission, and embodied experiences of time and space.

Muller embraces this visual resemblance and the ambiguity it produces, with the aim of “creating doubt regarding the medium”, in her own words. Since the early 2020s, she has been “developing” vernacular photographs—particularly from the collection of the Conserverie de Metz, the French National Archive of Family Albums—through drawings made with black dry pastel powder and tattoo ink residue.

She selects, reframes and recomposes these images, while preserving, and at times reconstructing through drawing, their photographic appearance: worn prints, dust, scratches on the negative, grain and other material traces of the photographic surface.



Portrait of Célia Muller © Qing Xia

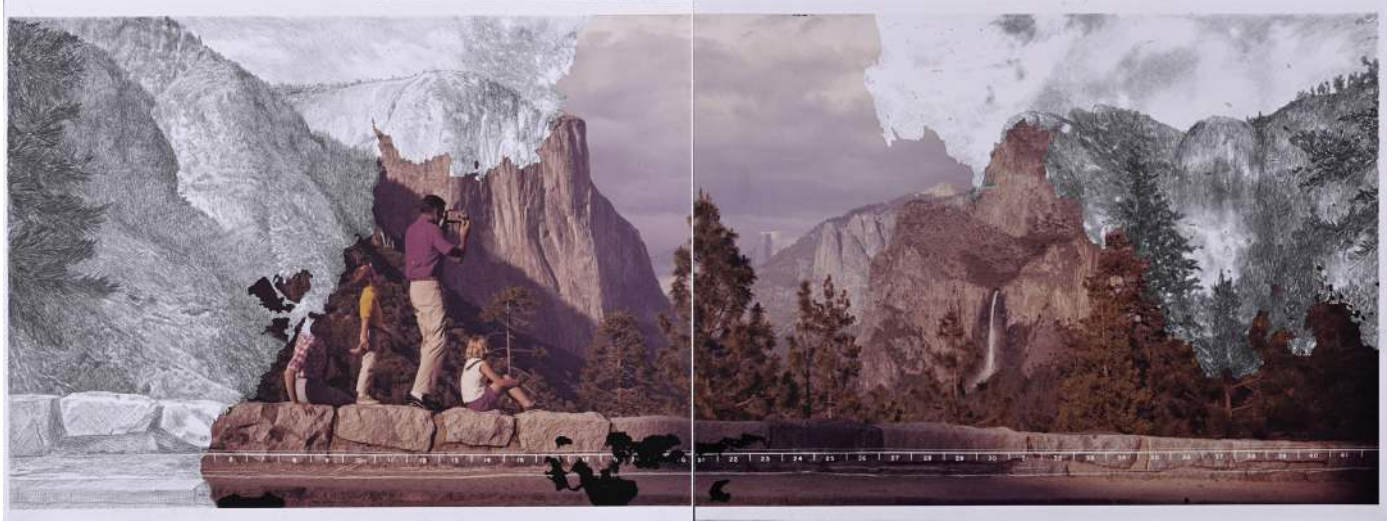
Célia Muller, born in 1992 in Meisenthal, lives and works in Metz. She graduated from ESAL Metz with a DNSEP in Art and Multiple Media Practices in October 2020. She was an associate artist at La Conserverie, a photographic archive centre in Metz, in 2021 and 2022.

She is represented by Galerie Maïa Muller, Paris.

Daphné Nan Le Sergent

The Korean-born artist Daphné Nan Le Sergent has developed since 2010 a practice she calls photo-drawing. In these works, black-and-white photographic transfers are punctually enhanced with micro graphic marks drawn in graphite pencil. The drawing merges with the grain of analogue film or the digital screen texture, while simultaneously intensifying it, discreetly giving photographic surfaces a new materiality and a “tactile” presence.

In her own words, she develops a “hybrid practice in which analogue photography lies at the heart of a reflection on artistic, economic and ecological stakes. In [her] drawings on photographs, graphite pencil seems to take the place of film photography.”



Daphné Nan Le Sergent, *La préciosité du regard et le désir des choses rares 2*, 2019, 3 photo-drawings, pigment inkjet print and graphite pencil, selective varnish on certain areas, image transfer, 70 x 110 cm each © Courtesy of the artist

New commission for the Drawing Lab.



Portrait of Daphné Nan Le Sergent © Lynn Taziaux

Daphné Nan Le Sergent is a professor in the Photography department at Université Paris 8 and a member of the AIAC research unit, *Arts des Images et Art Contemporain* (EA 4010). She is also a member of AICA.

Focal Adjustments

In this section, **Fabienne Ballandras** and **Léa Belouossovitch** more specifically revisit press photographs drawn from media current events. Their work is based on the construction of critical viewpoints from pre-existing photographic images.

Through graphic processes such as blurring, superimposition, transfer and spatial reworking, the images gradually lose their legibility, reaching varying degrees of abstraction. In doing so, both artists produce critical “focus adjustments” regarding the content of photographic images and their modes of circulation. They also question the role of captions in photography and their influence on the reception and interpretation of media images.



Fabienne Ballandras, *Rien d'original (le monde/année 2020)*, 2020 / semestre 4, installation © Courtesy of the artist

Fabienne Ballandras

Fabienne Ballandras, *Rien d'original*, 2020, 4 carbon drawings on white paper, 110 x 75 cm, 65 x 50 cm, 42 x 29,7 cm, 29,7 x 21 cm © Courtesy of the artist



Rien d'original (2020–2025) is a body of work produced on carbon paper from photographs published in **Le Monde** between 2020 and 2025. The meticulous transfer process, using an outdated and bureaucratic material, highlights the fragility of the copy and relies on a form of “blind” graphic transcription.

Through this protocol, the artist simultaneously reveals a positive and a negative image (in reference to the principles of analogue photography), which are presented together. By layering graphic strata, the images become intertwined in dense, almost labyrinthine compositions, where motifs linked to major events—such as the Covid-19 pandemic, the storming of the Capitol, the fall of Kabul, and the Beirut port explosions—emerge and disappear without a hierarchy of reading, inviting the viewer's gaze to circulate and meaning to dissolve.

This body of work extends onto compact spheres made from compressed “remnants of **Le Monde**”. Their surfaces are covered with graphic forms derived from enlarged details of the initial drawings obtained through photographic transfer from the press images. Drawing thus shifts from the flat surface to volume, from motif to object. Presented on tables evoking a laboratory setting, the installation reveals a world saturated with information and invites the viewer to slow down, to observe, and to reconsider the gap between current events, their media circulation, and the traces they leave behind.

Portrait de Fabienne Ballandras © Tous droits réservés



Fabienne Ballandras was born in 1968. She lives and works in Lyon, where she teaches at the École nationale supérieure des beaux-arts (ENSBA). She has recently exhibited at the CAC in Montbéliard, the MAC in Lyon, and the Maison Salvat in Labège.

Her practice unfolds through series of drawings (pencil, graphite powder and graphite pencil, carbon paper) based on the reworking of images intended for information dissemination, such as press images or scientific imagery.

Léa Belouossovitch

The work of Léa Belouossovitch, developed in coloured pencil on felt, has been unfolding since 2015. The artist first focuses on the “materiality” of photographic sources, which she translates into drawing through a process of defocusing. She thus transforms press photographs into coloured halos, producing spectral images poised at the threshold of abstraction.

These images appear as though “absorbed into this felt material”, which literally seems to rise under the pressure of the pencil, creating a sensory, almost epidermal reaction that also affects the viewer. However, these felt-based reworkings operate as aesthetic “traps”. The factual, informational titles of each piece act as moments of rupture, making the muted nature of the drawn images resonate.

These captions, preserved from press images, bear witness to the violence of global humanitarian crises, selected by media actors for their visual impact and emotional charge. This blurred graphic focus thus reflects our own blindness in the face of the relentless flow of media imagery.



Léa Belouossovitch, *Foyer, Glatsona, Ile d'Eubée, Grèce, 9 août 2021*, coloured pencil drawing on wool felt, 160x240cm, 2023
© Courtesy of the artist



Portrait of Léa Belouossovitch © Timothée Chambovet

Léa Belouossovitch (born in Paris in 1989) lives and works in Brussels. A graduate of La Cambre in 2014, she has developed an internationally recognised practice, presented in institutions such as WIELS, ISELP, and the Musée d'Art Moderne et Contemporain de Saint-Étienne, which dedicated a major solo exhibition to her in 2021.

A recipient of several awards, her works have entered numerous collections, including the Musée d'Ixelles, the FRAC Auvergne, the FRAC Île-de-France, and the National Bank of Belgium. In 2025 and 2026, her work is also being presented at the Musée de l'Orangerie in Paris and at CaixaForum Madrid and CaixaForum Barcelona.

She is represented by Galerie Meessen, Brussels.

Latent Images

In this section, the exhibition highlights, through the works of **Nicolas Daubanes, Pascal Navarro** and **Jérémie Setton**, **a dialogue between drawing and photography through the exploration of photographic principles**: exposure and fixing times, processes of revelation and development, photosensitisation, spectrality, and the reversibility of the negative-positive relationship.

Through these interactive and evolving dispositifs, drawing itself becomes literally photographic. In the installations developed by these artists, the image is revealed either by the viewer or through processes of exposure to light; the photographic instant is thus stretched over the duration of the exhibition.



Nicolas Daubanes



Nicolas Daubanes, *Fenêtre de la cellule de Galilée*, Villa Médicis, 2025, photogram on matte baryta silver gelatin paper, revealed by steel sparks, 120 x 120 cm © Courtesy of the artist

While Nicolas Daubanes now benefits from significant visibility through major projects—most notably at the Panthéon in 2025—he was already noted in 2022 by the Drawing Society.

Beyond his emblematic drawings made with metal filings suspended on engraved magnetic plates, the artist presents for this exhibition a new series of photogrammatic drawings, developed following recent research conducted at the Villa Medici in 2025.

These works, which Nicolas Daubanes refers to as photograms, originate from a vectorised photograph conceived as a digital drawing. Once cut out, it becomes a matrix that the artist then reveals in negative on a glass plate by projecting incandescent metal sparks using an angle grinder.

The glass plate, darkened by embedded metal particles, thus becomes a photographic plate from which he produces various prints in the darkroom, under the reddish glow of metallic projections. Here, light is materially projected. The relationship to the photographic is fundamental and primary: true “burns of light” inscribe the drawing in depth onto photosensitive paper.



Portrait of Nicolas Daubanes © All rights reserved

Nicolas Daubanes has exhibited in numerous institutions including the Villa Arson, Les Abattoirs (FRAC Occitanie Toulouse), the FRAC Occitanie Montpellier, and the MRAC Sérignan.

His works are held in major public and private collections, including the FRAC Occitanie Montpellier and the FRAC Provence-Alpes-Côte d'Azur. He is the recipient of the YIA Prize (2016), the Grand Prix Occitanie for Contemporary Art (2017), the Mezzanine Sud Prize (Les Abattoirs, 2017), and the Prix des Amis du Palais de Tokyo (2018).

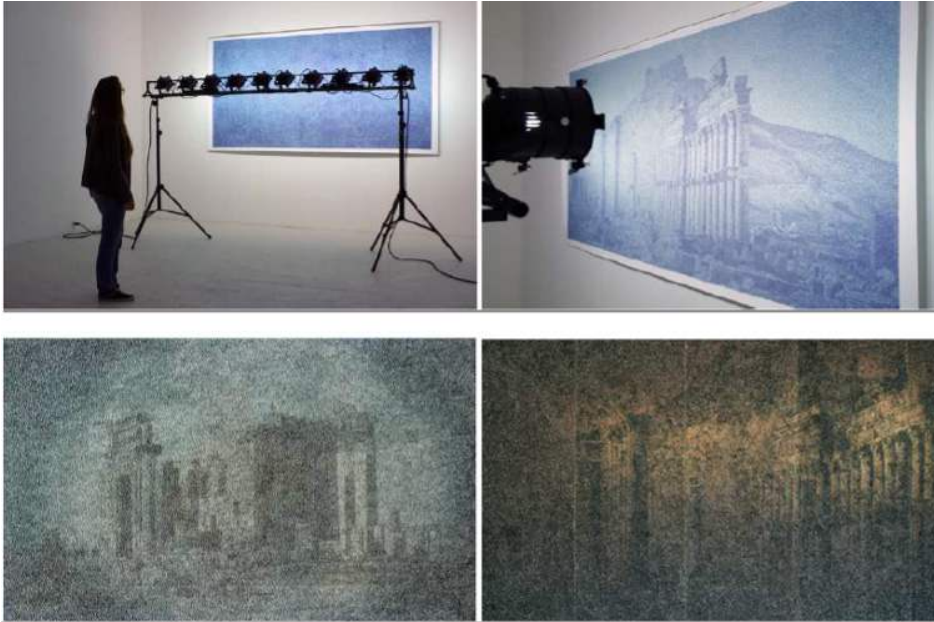
In 2019 and 2020, he presented solo exhibitions at the FRAC Provence-Alpes-Côte d'Azur, the Château d'Oiron, and the Palais de Tokyo.

He is represented by Galerie Maubert, Paris.

Pascal Navarro

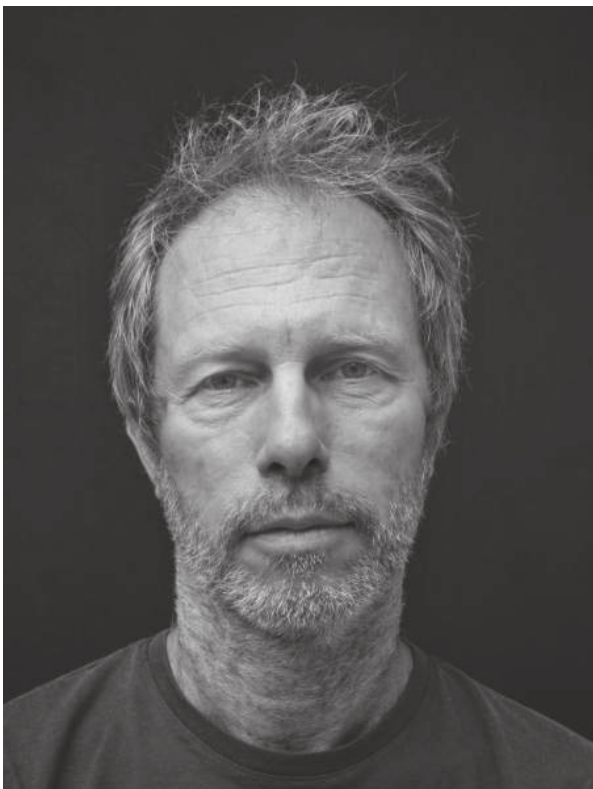
These negentropic drawings are produced in ink from historical photographic archives. To translate photography into drawing, the artist intertwines two layers of blue ink with different properties: one photosensitive, the other not. Exposed to strong UV light throughout the duration of the exhibition, the drawing evolves over time. It first appears as a deep blue monochrome, then one of the ink layers gradually fades, revealing the latent image under the effect of exposure.

Exposure, a fundamental photographic principle, is here applied to drawing in progress. The artist writes: "Negentropic drawings are a form of revenge against time, which will not deteriorate the drawings but, on the contrary, slowly reveal them." This extended exposure time required for the image to emerge recalls both the long exposure times of early photography and the challenges involved in fixing the developed photographic image.



Pascal Navarro, *Mon amour*, 2015, installation, lighting gantry, UV lamps, Epson pigment ink and Bic felt-tip pen on paper Hahnemühle Photorag Ultrasmooth 305g, 150 x 300 cm © Courtesy of the artist

New commission for the Drawing Lab.



Portrait of Pascal Navarro © All rights reserved

Pascal Navarro lives and works in Marseille. His work has recently been presented at the FRAC Poitou-Charentes, the FRAC Sud, and the Centre d'art Fernand Léger. He was artist-in-residence at La Marelle in July 2025 for a graphic essay project and is currently working with the Vis-à-Vis studio in Marseille.

Jérémie Setton

Jérémie Setton, *Tracing Faces*, 2014, charcoal on paper mounted on wood, 204 × 180 cm, video projector, neon lights (installation 400 × 600 × 350 cm). Views of the exhibition *Oh le beau jour encore que ça aura été*, 2014, Fondation d'entreprise Vacances Bleues, Marseille. Detail. © Courtesy of the artist

In this installation, the visitor—like the artist during the graphic process—literally “interacts” between drawing and photography, both of which they help bring into view.

In response to the redaction made by a family member on a 1934 photograph, the original image is projected onto the surface of the paper before the entire group is erased in charcoal.



The drawing is executed in situ under projection. Positioned between the sheet of paper and the projected image, the artist meticulously compensates for the image's whites until all tonal densities are brought up to the same level of grey. The drawing gradually becomes the negative of the projected image. Photographs and drawing, perfectly superimposed within the exhibition space, initially appear as a uniform grey monochrome. But this erasure is only temporary: the image remains latent. When the viewer physically intervenes in the projector's beam and interrupts its light source, the negative image of the drawing re-emerges, while the viewer themselves becomes an agent of revelation for the image appearing behind them.

New commission for the Drawing Lab.



Portrait of Jérémie Setton © All rights reserved

Jérémie Setton graduated from the École Supérieure d'Art d'Avignon in 2004 and develops a practice combining installations, video, painted volumes and light. Influenced by his training in art restoration, his work explores colour, spatial perception and the emergence of images.

Recipient of the Young Creation Residency Prize at Le Centquatre in 2012, he has also been an artist-in-residence at the Josef and Anni Albers Foundation in the United States. His work has been presented in numerous institutions, including the MUCEM, the FRAC SUD, and the Musée d'Art Contemporain de Marseille.

Since 2019, he has been teaching at the École Supérieure d'Art d'Aix-en-Provence. He lives and works in Marseille.

Exhibition curator



Portrait of Anne Favier © All rights reserved

Anne Favier is an independent exhibition curator, art critic, member of AICA France, a certified visual arts teacher (*agrégée d'arts plastiques*), and a senior lecturer in art theory at the University of Saint-Étienne.

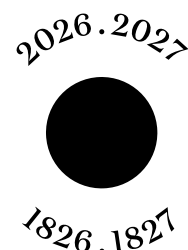
She has been teaching visual arts at university level for over fifteen years, combining theoretical and practical approaches, while also pursuing critical writing, curatorial work and the dissemination of contemporary art through interviews, essays, exhibition and catalogue texts, and lectures

Since 2013, she has closely linked her academic research with a sustained curatorial practice in collaboration with galleries, art centres and cultural institutions. Her research focuses in particular on artistic protocols, practices of erasure, processes of image transfer and appropriation, as well as contemporary drawing understood through its intermedial relations with painting, photography, video and writing.

Since 2021, she has developed and coordinated a university research programme dedicated to contemporary drawing as a process of transcription, structured around academic events that intertwine theoretical reflection, exhibitions and the production of new works, in partnership with cultural institutions.

In 2025, she edited the collective publication *Le passage au dessin. Reprise, transfert, mise au point*, and in 2026 she organised the international symposium associated with two group exhibitions, *Les données du dessin*.

Partners



**DRAWING
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HOTEL**

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FRIENDS**

Exhibition in partnership with the salon *a ppr oc he*,
from November 12th, 2026 to January 3rd, 2027.

Graphic Fragments: drawing before the image

An *a ppr oc he* exhibition on preparatory drawing and the creative process
Curated by José Solís González

Since 2023, the partnership between *a ppr oc he* and the Drawing Hotel has given rise each year to a satellite exhibition conceived as an extension of the fair, installed in the hotel's lobby and reception area. Located just a few steps from the Molière—the main venue of *a ppr oc he*—the Drawing Hotel functions as a space of resonance, where the artistic practices presented at the fair, focused on the experimentation of the image, can be expanded through approaches to drawing and its dialogue with



View of Jérôme Grivel's *carte blanche* at the Drawing Hotel for *a ppr oc he* 2025 © All rights reserved

For this new edition, *a ppr oc he* shifts its focus toward a more discreet zone, often relegated to the early stages of the artwork: that of preparatory drawings.

Research notebooks, sketches and diagrams open up the very space of the creative process itself—the reflection and doubt that shape artworks. The artists' graphic gesture thus appears as the very site of thought and experimentation. The consideration and valorisation of preparatory drawings, in all their diversity, are not limited to a function of anticipating the finished work: they constitute a genuine field of research, where ideas and gestures take shape in their most unstable state.

With the aim of breaking down the hierarchy between the artwork and preparatory work, the project seeks to present these drawings not as mere tools serving final production, but as a practice engaged in its own temporal regime—marked by hesitation, revision and shifts in direction—fully participating in the artistic process. These documents should not be regarded as secondary stages, but as objects endowed with aesthetic and conceptual autonomy.

In this context, drawing is no longer only preparatory: it is already artwork, or at least an open and unsettled form of it, capable of revealing the depth of any creative process. What becomes visible here are thoughts and reflections themselves, not only their outcomes.

**DRAWING
HOTEL**

a ppr oc he

The Drawing Lab



View of the group exhibition *Une fenêtre contre le temps*, curated by Claire Luna, from May 28th to September 6th 2026 © Nicolas Brasseur

Founded by Christine Phal in 2017 on a philanthropic model, the Drawing Lab is a space for experimentation and private exhibitions entirely dedicated to the promotion of contemporary drawing.

By presenting three exhibitions per year, it aims above all to be a place for the dissemination of drawing in all its forms, offering artists the opportunity to take drawing beyond the page and explore its many facets. In addition to producing exhibitions, the Drawing Lab is responsible for communication, outreach, public reception, cultural mediation, the publication of a catalogue, and the organisation of satellite events throughout the exhibition period.

Located on level -1 of the Drawing Hotel, the Drawing Lab is open to all free of charge. Its mission is to ensure the dissemination of contemporary drawing to the widest possible audience.

For the full programme, workshops and events, visit drawinglabparis.com

DRAWING LAB

Practical Information

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Métro Palais Royal – Musée du Louvre (Lignes 1 et 7)

Métro Pyramides (Lignes 14)

Bus Palais Royal – Comédie Française

(Lignes 20, 21, 32, 39, 68 et 72)

The team

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Opening hours

Daily from 11am to 7pm

A mediator is present from Tuesday to Saturday, 11am to 7pm (excluding public holidays).

Admission and visits

Exhibition: free entry

Events, guided tours and workshops: prices and booking available on drawinglabparis.com

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DRAWING
SOCIETY

The Drawing Lab, the Drawing Society's space for experimentation and exhibitions dedicated to contemporary drawing, is run by the Drawing Projects & Friends Association and is a member of the Trampoline Association for the French art scene.