

19th DRAWING PRIZE



2026

DANIEL & FLORENCE GUERLAIN
Contemporary Art Foundation



COVER, FROM TOP TO BOTTOM: Cathryn Boch, *Untitled*, 2019, nautical chart, aerial view of Fos-sur-Mer, Google Earth image, compressed wood, machine-sewn stitching, 74 x 53 cm, courtesy Cathryn Boch/ADAGP 2025. ©Jean-Christophe Lett; Simon Schubert, *Portrait of Samuel Beckett*, 2023, folded paper, 100 x 70 cm. ©Simon Schubert; Renie Spoelstra, *Glacier View, High Altitude, Peru* series, 2023, charcoal on paper, 240 x 350 cm. ©Renie Spoelstra. ABOVE: Renie Spoelstra, *Mountains & Angels #4, High Altitude, Peru* series, 2023, charcoal on paper, 65 x 50 cm. ©Renie Spoelstra.

The works of the three artists nominated for the 2026 Prize will be on view at the Salon du Dessin, in the Palais Brongniart, Paris, where the winner will be announced on 26 March 2026.

Text Marie Maertens

**DANIEL & FLORENCE
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FLORENCE & DANIEL GUERLAIN. ©C. BOULZE.

How did you choose this year's nominees, Cathryn Boch, Simon Schubert and Renie Spoelstra?

Cathryn Boch's sewn works have fascinated us for several years and we have already donated some magnificent pieces to the Centre Pompidou. This Prize comes at the right time for her, we think, since her career is already well-established. We also find both Simon Schubert's drawings and folded paper works quite extraordinary. And then we have known Renie Spoelstra for a long time. She who shows her feelings so deeply on paper has already appeared in various exhibitions of the works we have gifted to the Centre Pompidou. Even if there is no predefined theme for the 2026 Prize, these three artists seem well-matched to us.

Without manifesting a specific theme, all of them clearly have a very delicate approach to questions of appearance and disappearance... Is this in response to a need you feel after awarding several Prizes to seriously committed and expressive works?

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These three artists effectively flirt with a form of abstraction, even if one can easily recognise subjects such as landscapes, interior architecture or portraits, shown in a diffuse, soft manner. It was unintentional, but observing their works induced a feeling of tranquillity as opposed to the state of the world. However, on looking at them carefully, these are very inhabited works...

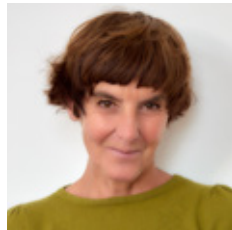
Inhabited works that bring very diverse techniques into play...

It is true that these artists have used charcoal, pigments, collage, folded paper and sewing – i.e. very different techniques, either traditional or more contemporary – but all highly accomplished in their execution. They go hand in hand with this concept of the medium as a symbol of inner need and introspection.

Will your donation to the Centre Pompidou continue to travel in tandem?

Yes, we are happy to announce our next exhibition at the National Museum of Art, Riga, a town we discovered at its Biennial in 2018 and really liked. We have been back several times. The project then took shape, notably thanks to the support of the French Embassy there. From the 26 July, we'll be showcasing the work of about thirty artists, with over a hundred drawings of classic subjects such as nature, portraits... Part of our collection will then be exhibited at the Centre Pompidou, Malaga, in 2027, and we are already working on our 20th Drawing Prize, which marks the thirtieth anniversary of the creation of our foundation. A very fine programme indeed!

CATHRYN BOCH



©J.-C. LETT.

Biography

Cathryn Boch was born in France in 1968. She is a graduate of the École supérieure des arts décoratifs, Strasbourg. She began exhibiting in the 1990s and has taken part in numerous shows at public museums, notably the Palais de Tokyo and Musée des Arts décoratifs (Paris), the Fondazione Museo Civico di Rovereto (Italy), the Musée de Grenoble and the Kunstwerk Carlshütte (Büdeltsdorf, Germany). Her works are present in the collections of the Cabinet d'arts graphiques at the Centre Georges Pompidou (Paris), the Fonds d'art contemporain - Paris Collections, the Fnac (Fonds national d'art contemporain), the FRAC (Fonds régionaux d'art contemporain, Sud and Picardie), the Mamco (Geneva), as well as in the collections of Antoine de Galbert and the Daniel and Florence Guerlain Foundation.

Cathryn Boch draws in stitches, mixing her sewing with media such as maps, satellite images and postcards, but also acrylics and other materials. Her exploration of the body and intimacy merges with that of territories and landscapes, in her quest to tell us the story of mankind.

In the course of her studies in the 1990s, at a time when artists and thinkers had little media coverage, Cathryn Boch entered the field of intimacy in her watercolours. She depicted her own body in them, talking about fluids and circulation, as well as the experiences she shared with others. With its fine, flowing lines, drawing seemed to be the obvious medium for her. "I've always regarded it as a continuum, a privileged link with thought. Drawing is direct, immediate, but it's also a space in which to research, try things out, experiment. It's never something that proclaims or defines itself in advance..." The artist started travelling widely and enjoyed applying for residences abroad. She discovered Eastern Europe in this way, Lithuania and Poland in particular. Her use of road maps and street maps of the cities she visited on foot, inspired her decision to make them the source of her work, viewing roads and rivers as bodies, organs and flux. She gradually came to evoke figures differently, in a metaphorical form of movement in these territories.

At the same time, she collected and sewed postcards; her work took on a more societal and political dimension. Travelling far afield reminded her of the region where she was born, France's Grand Est, with its complex territorial subdivisions and all the various phases of its industrialisation. "I thought a lot about the notions of boundaries shifted by history, and about the migrant populations that suffer the consequences," she adds.

Today, more than ever, she mixes paint and paper, which she prepares beforehand by sanding, observing and stroking it.... She may pierce it with stitches, crumple it, and then decide to repair it, lavish care on it, bind it together with this union of threads which, in their dynamic, have enhanced the use of watercolour. "My narrative is built in strata and contradictions." Subjects and textures go hand and hand with Boch's personal life. When

she moved to Marseille, she thus focused on the Mediterranean and the Phocaean city known for its sense of welcome and hospitality. She has enlarged her supports still further and now tackles the huge sails of yachts.

The works are exhibited hanging from the ceiling, gaining in volume and interpretation. The scope of Boch's creative freedom never stops growing and she likes to recall how the philosopher Jean-Luc Nancy considered the pleasure and sensuality of drawing a constant discovery...



Untitled, 2019, plastic, wax, copper wire, machine-sewn stitching on sanded paper, 158 x 149.5 x 25 cm. . Courtesy Cathryn Boch/ADAGP 2025. ©Jean-Christophe Lett.



Untitled, 2021, page from an atlas, coloured pencil, plastic, Betadine, varnish, machine- and hand-sewn stitching, 30 x 37 x 3 cm. Courtesy Cathryn Boch/ADAGP 2025. ©Jean-Christophe Lett.



Untitled, 2019, IGN map, paint, wax, topographic layer, cardboard, wire, press photographs, henna, machine- and hand-sewn stitching, 160 x 70 x 25 cm. Courtesy Cathryn Boch/ADAGP 2025. ©J.-C. Lett.

©MARINA ROSA WEIGL



Biography

Simon Schubert was born in Germany in 1976. He graduated from the Kunstakademie Düsseldorf. He began showing his works in 2006 and has exhibited at the Château de Rentilly and the Centre d'art contemporain de Meymac (France), the Musée des Beaux-Arts de La Chaux-de-Fonds (Switzerland), the Art Museum Villa Zanders, the Kunstsammlung Neubrandenburg, the Museum Morsbroich Leverkusen and the Clemens Sels Museum Neuss (all three in Germany). His pieces are present in the collections of the Museum Villa Zanders, the Kunstsammlung des Deutschen Bundestages (Berlin), the Edwin Scharff Museum (Neu-Ulm), the Vatican Museums, the David Roberts Art Foundation (London) and the Jacques & Miny Defauwes Collection.

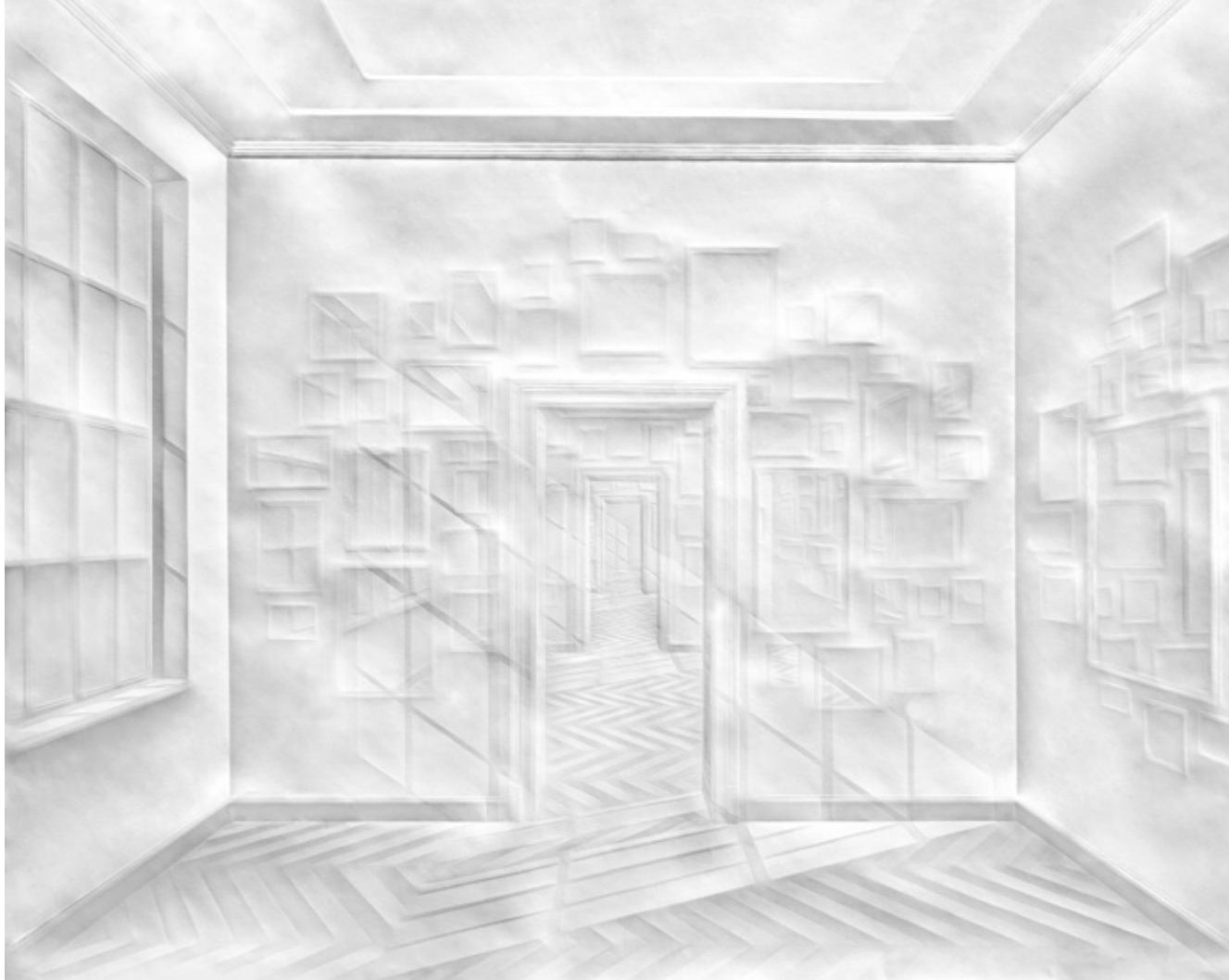
Alongside his own technique of paper folding with which he has developed constantly evolving architectural images, Simon Schubert works with blacks and deep colours. His brilliant white sheets are exhibited next to very dense pigments, plunging the spectator into a world that resonates with absence and existence.

Simon Schubert surfs between the dexterity of folding sheets of immaculate white paper and the density of graphite powder. What he most often depicts are scenes of interior architecture, long corridors, staircases, closed doors or rays of sunlight breaking through windows: all void of any human trace. He creates universes in which a feeling of solitude or absence prevail, where space and light become subjects in their own right. When he was studying sculpture, Schubert invented a technique of folding paper, creating depth and perspective, enabling him to mix fine arts with his interest in literature and philosophy. He is particularly captivated by Samuel Beckett, as much for his play *Quad*, in which four actors alternately enter and exit a square stage, as for the construction of his writings. “In an attempt to somehow connect with Samuel Beckett, to reflect on his work and incorporate it into mine, I sought to reproduce his face. But I represented the wrinkles with creases of paper. It seemed to echo his use of language, almost pushed to abstraction, or even disappearance. I imagined drawing without using a pencil, so that this technique could structure and then vanish into the whiteness.”

A former assistant professor of philosophy, Schubert is fascinated by Gottfried Wilhelm Leibniz and Gilles Deleuze: “this hypothesis of a reality, of a world folded

in on itself.” The artist shows us a world made up of sequences, forward and backward tracking shots. He isolates sections, constructs and deconstructs his fictional or real interior architecture. His subjects prove to be similar, but tighter, in his black graphite pencil drawings, where the lateral views of windows or interiors seem to allude to Johannes Vermeer or Vilhelm Hammershøi. In these “almost nothings”, he lets the mind wander to a vision of a melancholy, existential life, appealing to our perception and our projections. “I seek to give free rein to our imagination, our memories, and to visualise far beyond what the drawing shows us, so that it becomes a deeper, more personalised image.” For a few years now, Schubert has introduced colour, in a form of boreal abstraction, with dominant plum and rose purples. He describes these works as “spatial mirrors”, reflecting both the spirit of places and the emotions of the spectators...

SIMON SCHUBERT



Untitled (Light in Rooms with Mirrors), 2024, folded paper, 110 x 130 cm.
©Simon Schubert.



Untitled (Light through Window), 2025, graphite on paper, 70 x 50 cm.
©Simon Schubert.

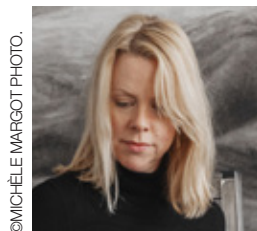


Untitled (Spatial Mirror), 2025, pigments and graphite on paper, 150 x 105 cm.
©Simon Schubert.

Salt Lake I, High Altitude, Peru series, 2023, charcoal on paper, 85 x 158 cm. ©Renie Spoelstra.



Reflected Tree #4, Weeping Willow, Reflected Trees series, 2021, charcoal on paper, 240 x 160 cm. Private collection. ©Renie Spoelstra.



©MICHELE MARGOT PHOTO.

Biography

Renie Spoelstra was born in the Netherlands in 1974. She attended the Royal Academy of Art, The Hague. She had her first shows in 2007 and has taken part in several exhibitions in public museums: at the **Frac Picardie (Amiens, France)**, the **Museum Belvedere Heerenveen**, the **Rijksmuseum Twenthe Enschede** and the **Drawing Centre Diepenheim** (all three in the Netherlands). Her works are now in the collections of the **Macba (Barcelona)**, the **Centraal Museum (Utrecht)**, the **Stedelijk Museum (Schiedam)**, the **Teylers Museum (Haarlem)**, as well as in the **Daniel and Florence Guerlain donation to the Musée national d'art moderne (Paris)**. She is represented by the **Galerie Ron Mandos (Rotterdam)**.

With her large-scale works in dense, deep blacks and multiple gradations of grey, Renie Spoelstra immerses the spectator in landscapes that convey her feelings. Mountains, forests, clouds, lakes and rocks become the main characters of an intimate, timeless narrative.

While she never gives any precise indication about the places she visits, Spoelstra begins her journeys with long walks and moments of observation, recording images all the while in photos or videos. From Dutch landscapes to those of North America, Canada or Peru, she lets her own emotions roam free when facing what meets her gaze. Once back in her studio, she takes still screenshots and sets to work exclusively in charcoal on often very large formats. In the course of this silent, solitary work, she rediscovers the sensations she experienced when out in the elements, the moments of joy and resilience. These journeys result in multiple sheets whose rhythm springs from dispersing mist, waterfalls, bent trees or calm lakes. She says that reflections in the water enable her to connect with her subconscious. In this spiritual approach to landscape, she likes the link that can be woven with her compatriot Piet Mondrian, one of her preferred artists, especially for his depiction of trees.

RENIE

“I love this way of highlighting the space between the branches, which adds to the sensation of actually being present, of being able to observe and soak up nature. The idea is not to draw in a realistic manner, but rather from the interior... to actually feel plants and then to show them in the right way. Thus to reach the very essence of the subject,” she explains. Conceptual and dictated by a specific protocol, while adopting the traditional use of charcoal, Spoelstra combines romanticism and existentialism. She frequently uses the words “from experience” and “choice”, since the work in the studio also includes selecting the right image. “One has to know how to avoid the pitfall of an aesthetic or beauty that is too immediate or too strong. What is grandiose can prove to be a trap, just as an excessive use of detail...” The series produced from a single journey could be seen as being in line with Alfred Hitchcock or David Lynch’s nerve-wracking, somewhat mysterious films, where the complete absence of people sets the spectator in the heart of the scene. “What I seek is to capture an instant and a sensation,” concludes Spoelstra. But also... a powerful feeling of existence, one might add.

SPOELSTRA



Remaining Snow, Iceland series 2018, charcoal on paper, 200 x 300 cm. Private collection. ©Renie Spoelstra.

FURTHER INFORMATION



Cathryn Boch, *Untitled*, 2017, aerial view, gelatin silver print, topographic map, map of Algeria, sugar glaze, machine- and hand-sewn stitching, 79 x 117 x 17 cm. Courtesy Cathryn Boch/ADAGP 2025. ©Jean-Christophe Lett.

The Daniel and Florence Guerlain Contemporary Art Foundation Prize, 2025

The Drawing Prize is sponsored by “Le Cercle des Amis” of the Daniel and Florence Guerlain Contemporary Art Foundation, the House of Guerlain, Neufilze OBC bank, Artcurial, ArtpricebyArtMarket.com, Voisin Consulting Life Sciences, Groupe Élysées Monceau, PatrimOne Assurances, Arte Generali, the Salon du Dessin and Champagne Ruinart.

In 2007, Florence and Daniel Guerlain decided to focus their efforts on their passion for drawing and founded the contemporary Drawing Prize. Intended for artists using graphics as their main vehicle of expression, it sponsors three artists per year. Since 2010, the award ceremony has been held at the Parisian Salon du Dessin, an art fair reserved for ancient and modern drawings that attracts collectors, specialists and museums from across the globe, and gives rise to much discussion on the presentation and conservation of artworks on paper. The winner receives an award of €15,000, while the two runners-up each receive an award of €5,000. In addition, a work by the winner is donated by the Foundation

to the Prints and Drawings Department at the Musée National d’Art Moderne-Centre Pompidou. Since it was launched, the Drawing Prize has been awarded to: Silvia Bächli, Sandra Vásquez de la Horra, Catharina Van Eetvelde, Marcel Van Eeden, Jorinde Voigt, Susan Hefuna, Tomasz Kowalski, Jockum Nordström, Cameron Jamie, Ciprian Muresan, Mamma Andersson, Claire Morgan, Juan Uslé, Françoise Pérovitch, Olga Chernysheva, Pascal Leyder, Amir Nave and Alice Maher.

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The names of the three shortlisted artists were announced on Tuesday 11 December 2025.

An exhibition of the works of these three artists will be shown at the Salon du Dessin which will run from the 25 to 30 March 2026 at the Palais Brongniart, Place de la Bourse, Paris. The jury will meet on the 30 March 2026 and the winner will be announced the same day.

The members of the jury are: Peter Bertoux (Belgium), Amy Jo Spitalier (America), Adrian Dannatt (England), José Ángel Sanz Esquide (Spain), François Michel, Béatrice Dunogué, Philippe Bouchet, Florence & Daniel Guerlain (France). The members of the committee are: Emmanuelle Brugerolles,

General Curator of Heritage, Yuan-Chih Cheng, adviser to the Department of Artistic Creation at the French Ministry of Culture; Hervé Halgand, collector; Lucia Pesapane, conservator and exhibition curator, Florence and Daniel Guerlain, collectors and founders of the Drawing Prize.



Simon Schubert, *Untitled (Light on Stairs)*, 2023, folded paper, 100 x 70 cm. ©Simon Schubert.

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