

Spirals, 2005, Louise Bourgeois © ADAGP, Paris, 2026

éloge du trait

dans la collection *agnès b.*

May 22 → October 25, 2026

La Fab. Place Jean-Michel Basquiat, Paris 13e



IN PRAISE OF THE LINE

collection *agnès b.*

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Summer closure from July 27th to September 1st

In Praise of the Line (Éloge du trait) draws its inspiration from **Henri Michaux's** *Aventures de lignes* (1954), in which the author celebrates the line as a primary, pure, and immediate gesture. For Henri Michaux, drawing is above all an internal act: the line springs from impulse, preceding language, without a project of representation. Each line thus becomes the direct expression of a vital movement, of energy in tension, of a breath passing through the hand. The point, the line, and the plane are no longer mere formal elements, but active forces, capable of structuring the visible and offering a glimpse of the invisible. The work follows this lineage, highlighting drawing as an autonomous, intimate, and poetic gesture, where action precedes the image and the trace reveals the artist's inner state.

Through a selection of works from **the agnès b. collection**, the journey unfolds in a space where the gaze confronts the fundamental structures of perception. The exhibition questions the line's capacity to articulate emptiness, to delimit space, and to produce an architecture of the sensible. From the gesture traced on paper to the surface inhabited by matter, geometric rigor dialogues with organic momentum, revealing how these elementary forms become vectors of raw expression.

The line first asserts itself as a measure of time and effort. In **Cyprien Chabert's** work, obsessive repetitions in ink draw a cartography of the gesture. They find an echo in the nervous writings of **Tracey Emin**, where the red line becomes the receptacle of an immediate confession. Linearity then leaves the plane to inhabit volume: with **Alexander Calder**, the line draws in the void; in **Didier Marcel's** work, twisted rebar transforms an industrial material into an organic silhouette standing in space.

Structural rigor becomes radicalized with **Donald Judd**, whose anodized aluminum volumes assert the plane as an autonomous presence. This geometry is answered by the photography of **Lucien Hervé**, which carves out planes of light and shadow to reveal the invisible skeleton of reality through the architecture of Brasilia or UNESCO.

The point becomes an existential unit of account for **Jonathan Borofsky**, marking the passage of time through numbers, while **Louise Bourgeois** makes it the center of an infinite spiral, generating a movement that seems to absorb the plane. This dynamic continues in the compositions of **Simon Hantaï**, where folding sculpts the surface of the canvas in an alternation of void and fullness, resonating with the ink saturations of **Houston Maludi**.

The line condenses further in **Man Ray**'s small-format work, *Vieux Jeu*, where the composition freezes dark and precise lines. This economy of means finds a vibratory extension in **Henri Michaux**'s watercolor, *Untitled* (circa 1973). Here, the line no longer seeks to delimit but to release appearances: against an evanescent background, threadlike silhouettes and organic signs seem to emerge from an altered state of consciousness. The work perfectly embodies this "*adventure of lines*" so dear to the artist, where the hand, guided by an inner necessity, allows figures to surface at the edge of abstraction and life. Conversely, in **Emanuel Bove**'s work, the trajectory of a bullet crosses the image like a vanishing line that tears through space. Finally, in **François Curlet**'s work, the horizon line imposes an absolute stability, a definitive boundary that structures the visual field.

From the initial point to the horizon, from the intimate gesture to the monumental construction, the exhibition affirms that the line is not an abstraction detached from the world. It is sensitive writing, tension, rhythm—a way of inhabiting space and revealing the invisible forces that organize our perception.

ARTISTS

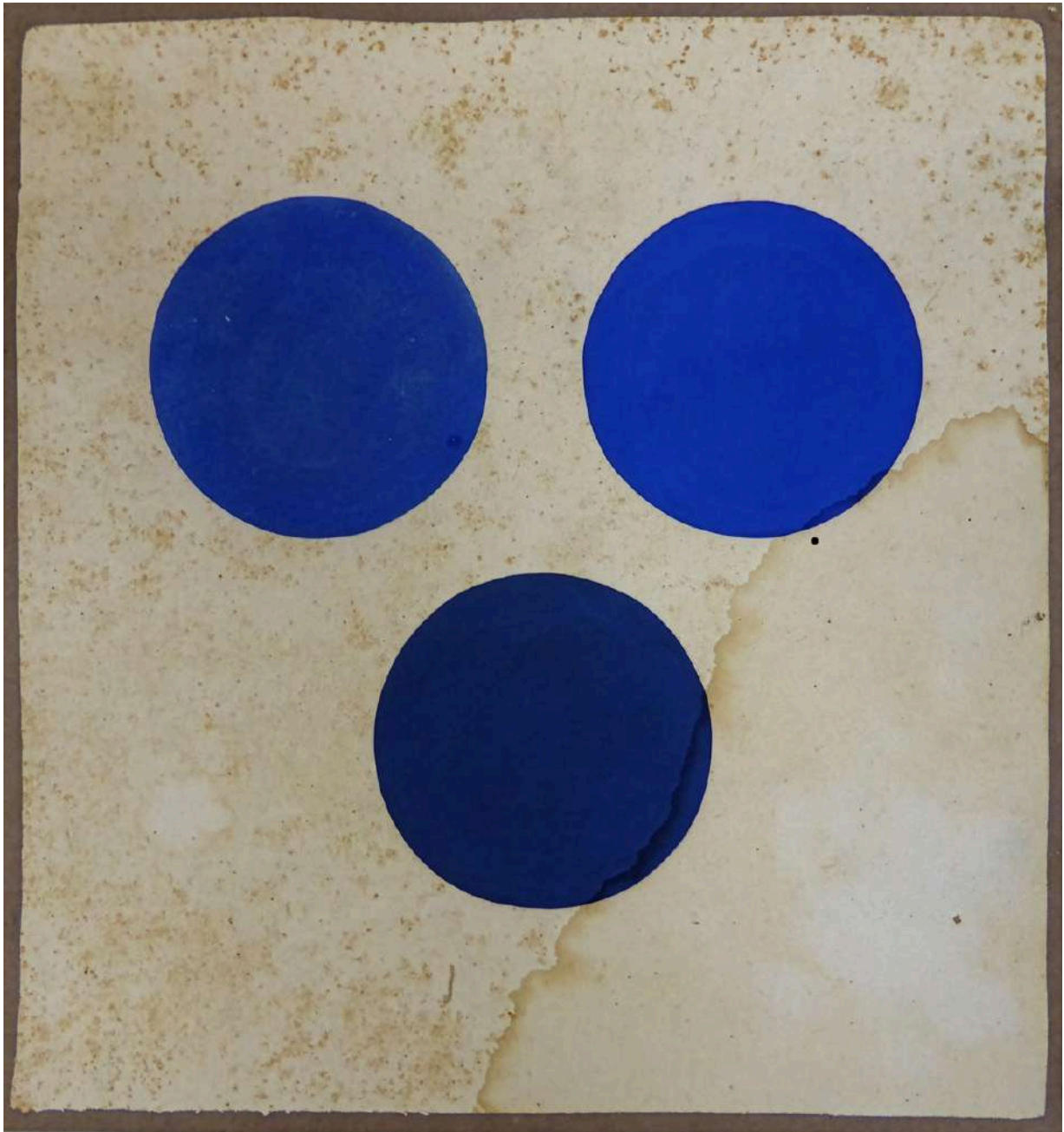
ANDY WARHOL
LOUISE BOURGEOIS
ARCHARYA VYAKUL
DONALD JUDD
ANONYME TANTRA
ANTONIO RECALCATI
LAJJHO KORWA
DANGHI KORWA
DHULONG KORWA
LAHANGI KORWA
ALEXANDER CALDER
SIMON HANTAI
DIDIER MARCEL
EMMANUEL BOVET
HARMONY KORINE
ROBERT WILSON
RAFAEL GRAY
MARCEL MIRACLE
CYPRIEN GAILLARD
MONA HATOUM
HENRI MICHAUX
JONATHAN BOROFSKY
LUCIEN HERVÉ
MAN RAY
BRIGITTE CORNAND
GERMAINE KRULL
FRANÇOIS CURLET
HIRAKU SUZUKI
WOLFRAM ADALBERT SCHEFFLER
JEAN-MICHEL BASQUIAT
CAMERON JAMIE
ROBERT ESTERMANN
DOUGLAS GORDON
TOSHIKATSU ENDO
TRACEY EMIN
JEAN-MICHEL ALBEROLA
CYPRIEN CHABERT
CLAUDE CLOSKY
VEIT STRATMANN
HOUSTON MALUDI
AGNES TROUBLÉ
EMIL HALMOS
VALENTIN RANGER
THOMAS HIRSCHHORN
BANGER

PRESS
IMAGES



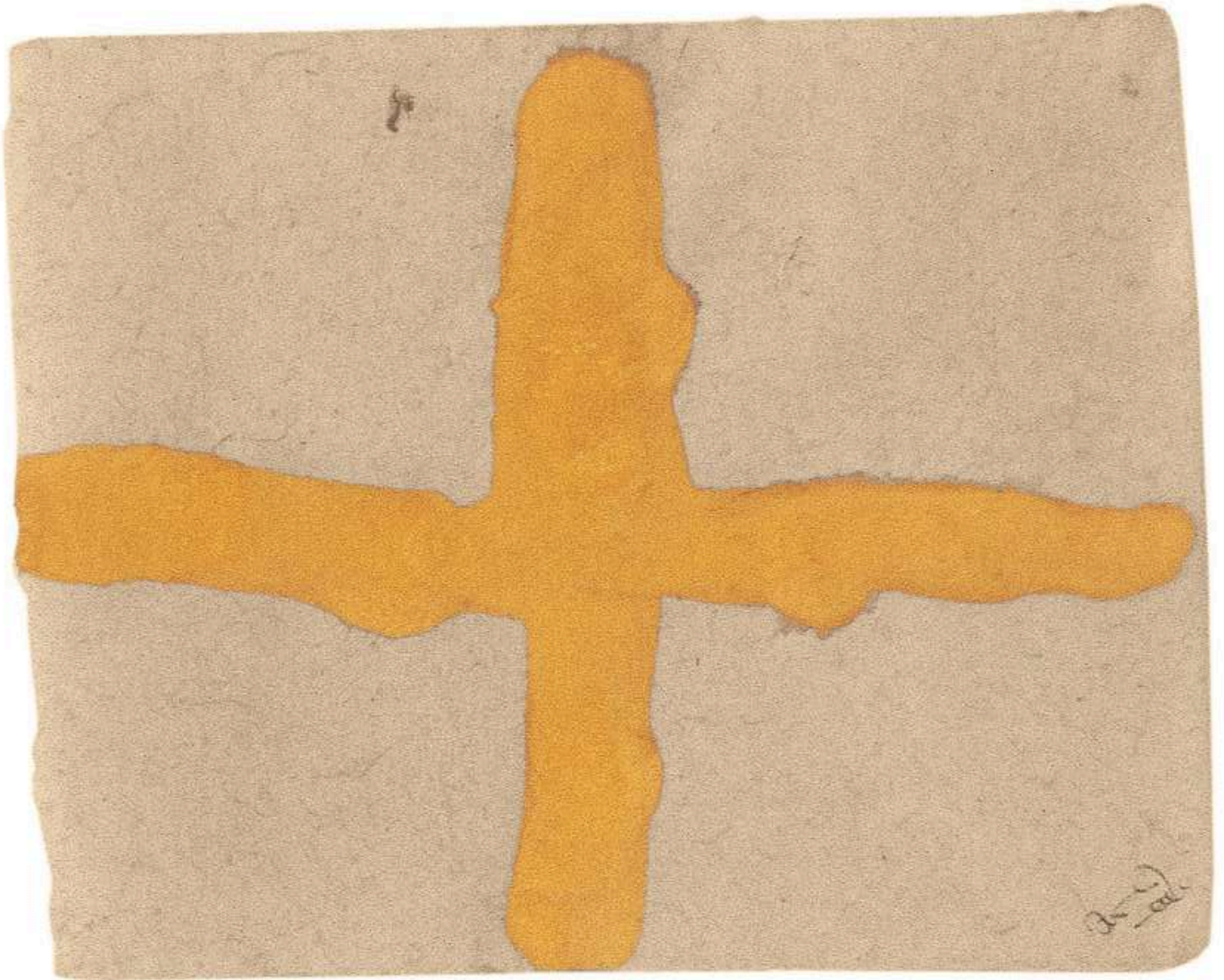
Untitled, 1990

Donald Judd Art 2026 © Judd Foundation / Artists Rights Society (ARS)
New York



Tantrique Painting, circa 2000

© Anonymous



Untitled, 1991

© Vyakul



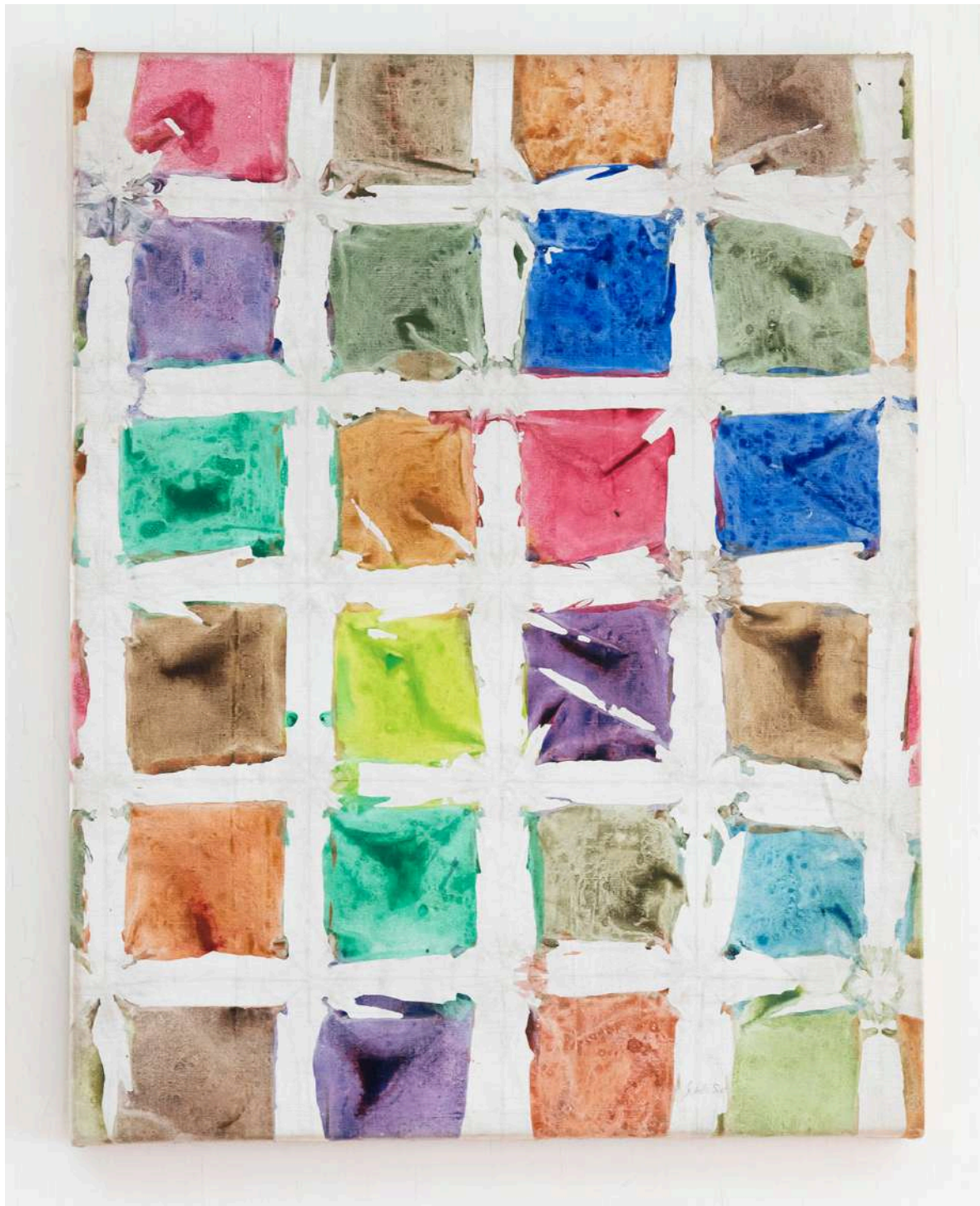
Spirals, 2005
Louise Bourgeois
© ADAGP, Paris, 2026



Untitled, 1996
© Danghi Korwa



Trance of the Unholy Union, 2000
© Harmony Korine
Photography copyright : Rebecca Fanuele



Tabula, 1980
Simon Hantai

© Archives Simon Hantai / ADAGP, Paris, 2026



Untitled at 2,485,552, 1976
© Jonathan Borofsky

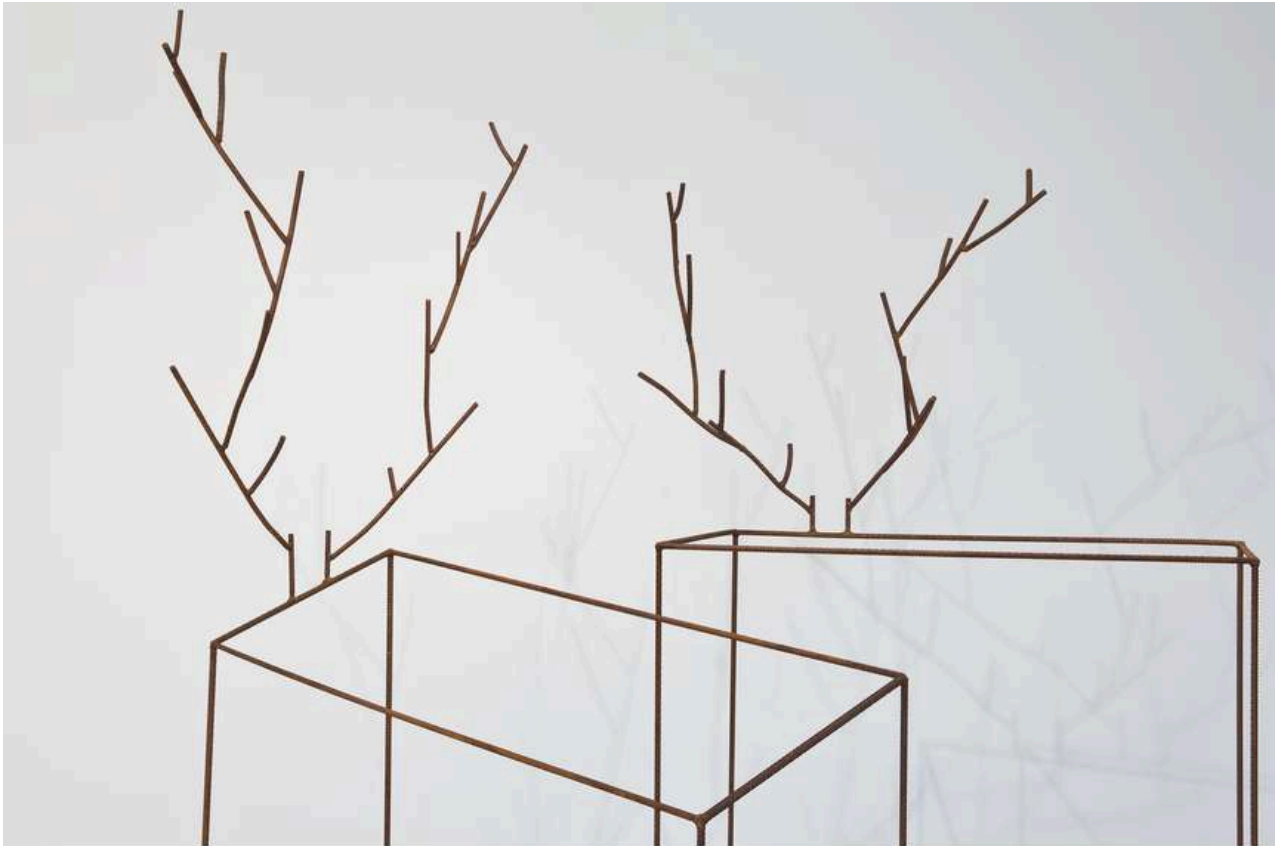
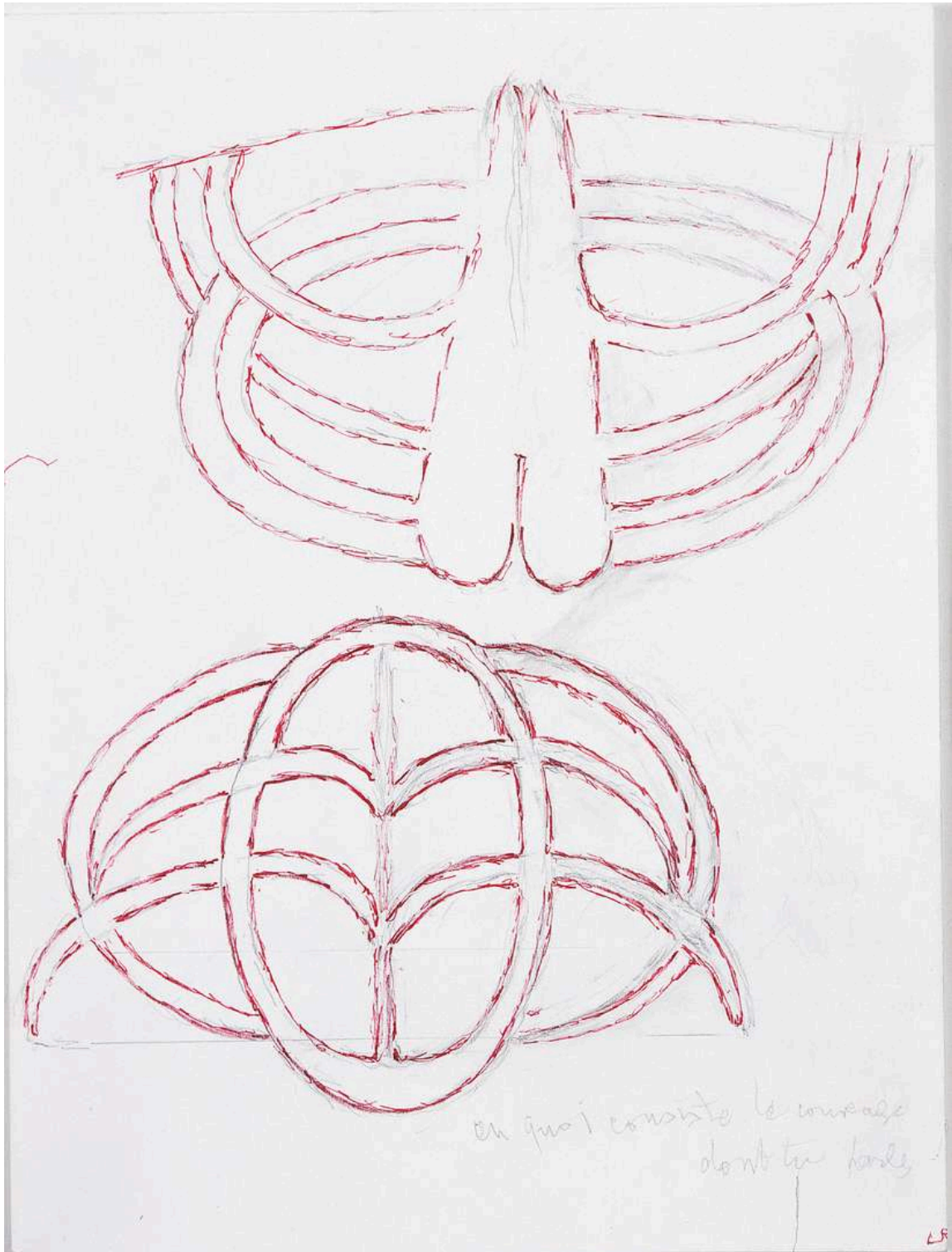


Photo : © Pierre Antoine

Untitled (cervidé) 1 et 3, 2010
© Didier Marcel



Der Messias 023.07.24.20, 2020
© Robert Wilson; Courtesy Thaddaeus Ropac, Paris



Untitled (double sided), 1996

Louise Bourgeois

© ADAGP, Paris, 2026



Set in stone, 2002

© Mona Hatoum

With the kind permission of the artist.

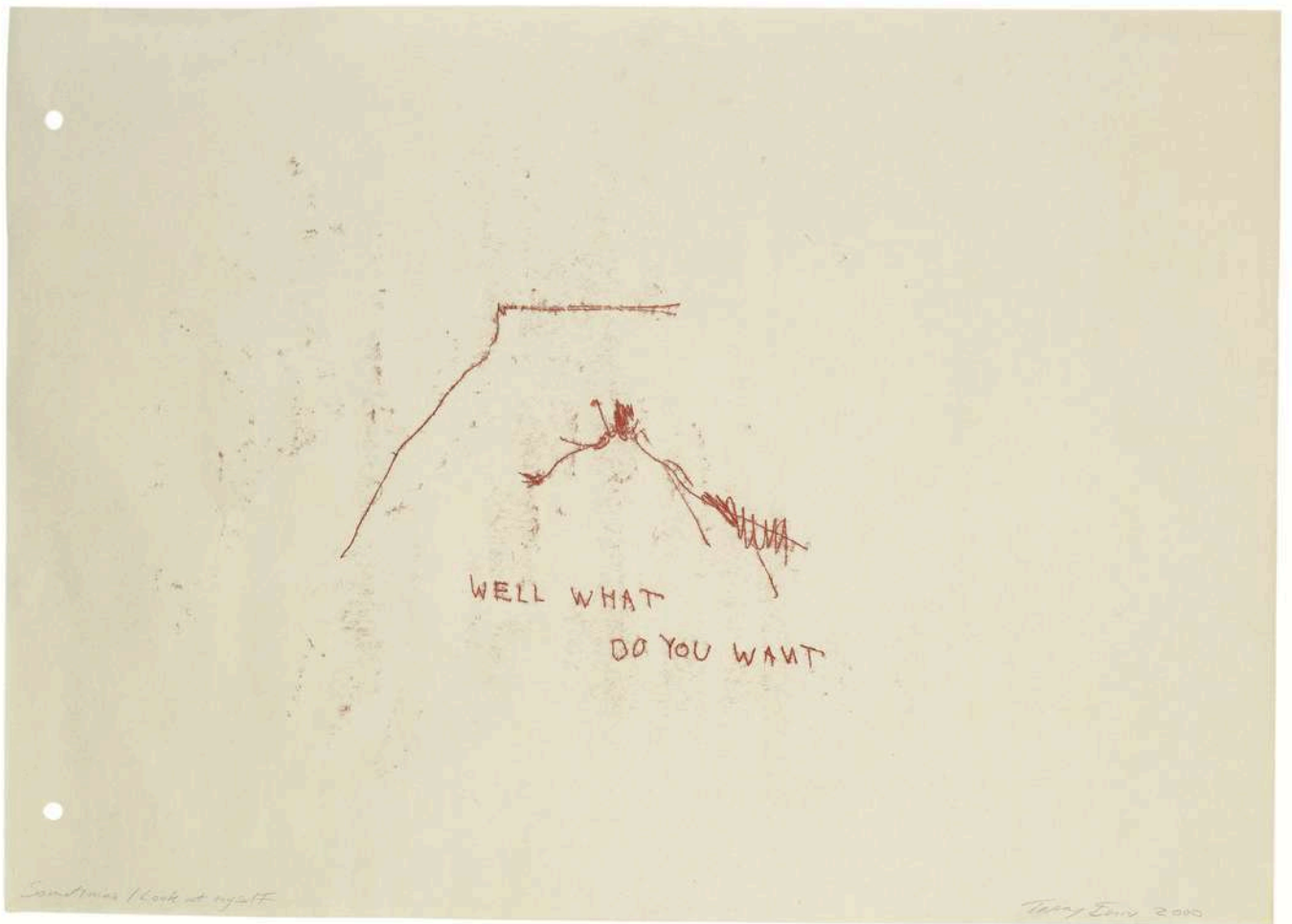
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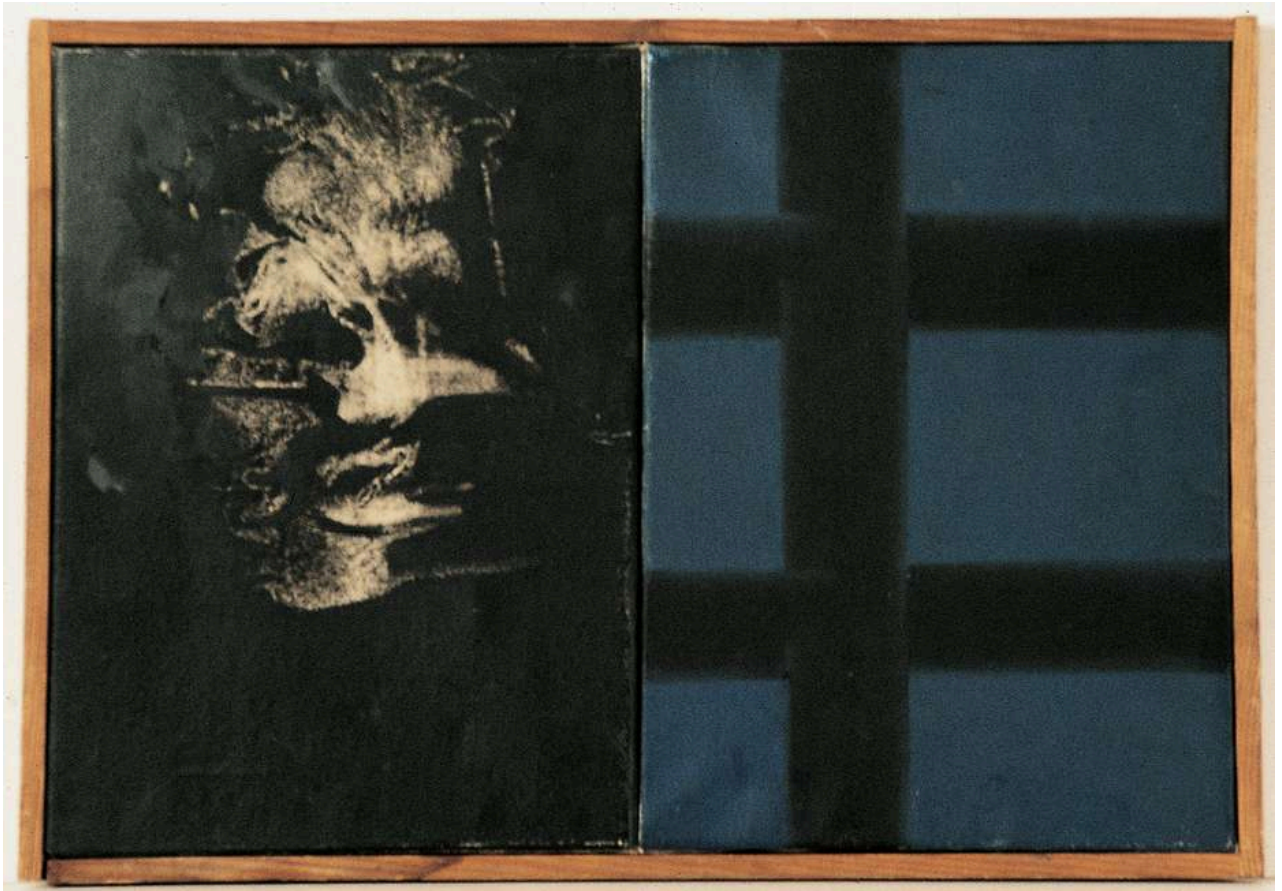
Sails, 1956
Alexander Calder
© ADAGP, Paris, 2026



Untitled, circa 1973
© Henri Michaux



Sometimes I look at Myself, 2000
© Tracey Emin
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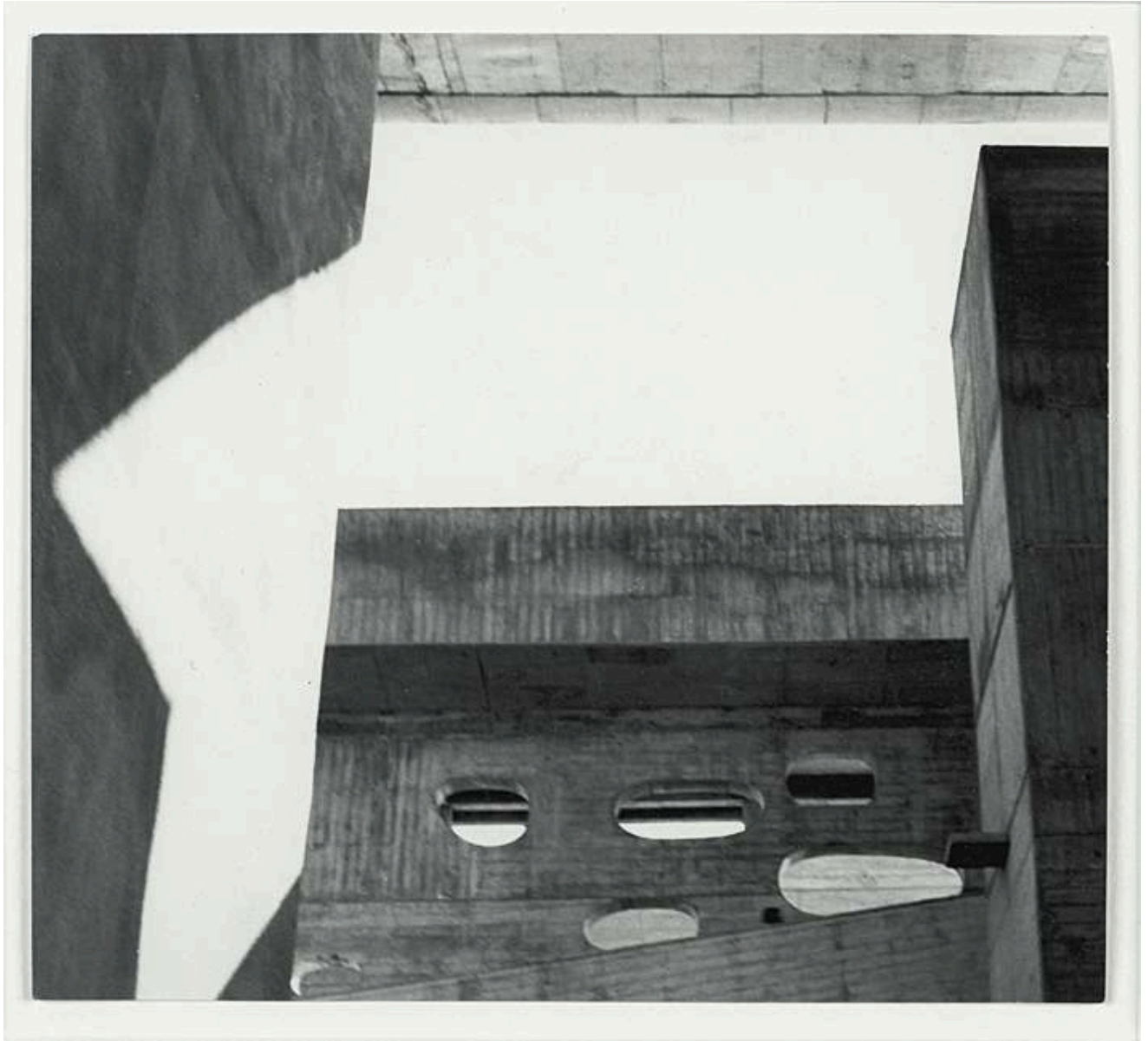


Empreinte, 1963
© Antonio Recalcati



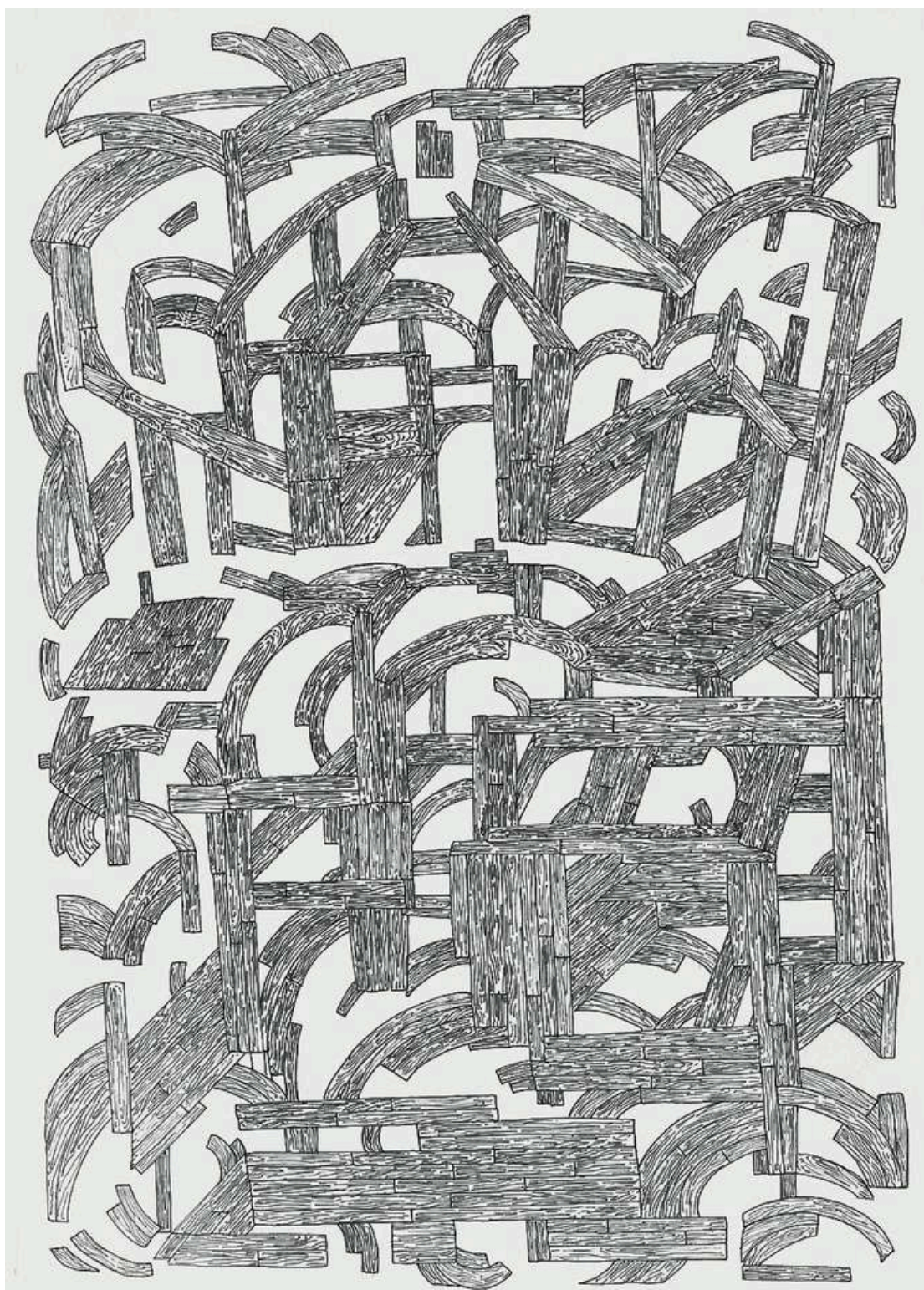
Witness Screen / Écran Témoin, 2002

© François Curlet

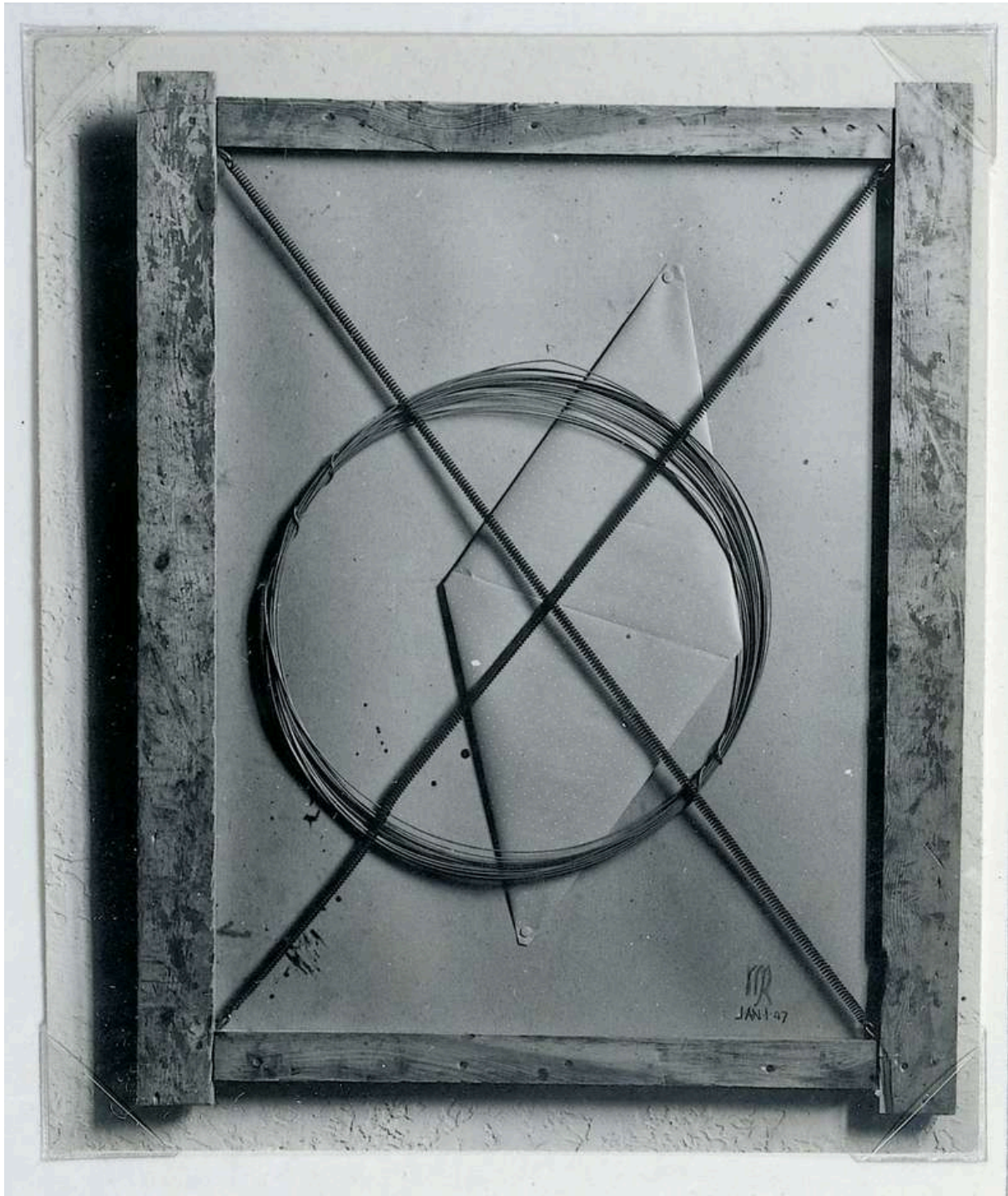


Chandigarh, Haute Cour, 1955

© Lucien Hervé



Km d'encre, "Paris-Versailles" series, 2005-2007
© Cyprien Chabert



Vieux Jeu, 1947
© ADAGP, Paris, 2026

INFORMATION

ABOUT LA FAB.

La Fab., the home of the agnès b. endowment fund, opened its doors in January 2020 in the heart of a new Paris, at Place Jean-Michel Basquiat in the 13th arrondissement.

La Fab. houses the Librairie du Jour and two exhibition spaces: one dedicated to agnès b.'s contemporary art collection and the Galerie du Jour.

The layout was designed by agnès b. in collaboration with architect Augustin Rosenstiehl.

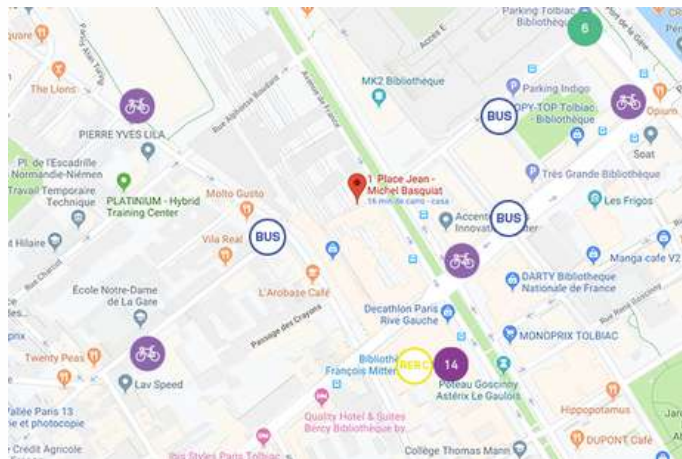
ACCESS

La Fab. - Place Jean-Michel Basquiat - Paris 13e

Wednesday - Saturday 11am - 7pm / Sunday 2pm - 7pm

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-  Ligne 14
Bibliothèque François Mitterrand
-  Ligne 6
Chevaleret
-  RER C
Bibliothèque François Mitterrand
-  Lignes 25, 61, 62, 71, 89, 325
-  Vélib
rue Paul Casals, rue du Chevaleret



CONTACTS

PRESS

Catherine & Prune Philippot - Relations Media

E-mail : cathphilippot@relations-media.com

Tel : 01 40 47 63 42

INFORMATION AND TICKETING

la-fab.com

boutique.la-fab.com

COMMUNICATION

Marina Belney-Ruiz - La Fab.

E-mail : marina.belney@agnesb.fr

COLLECTION AGNÈS B.

Elodie Cazes

E-mail : elodie.cazes@agnesb.fr



Place Jean-Michel Basquiat
Paris 13e - Métro bnf



@ la fab officiel / la-fab.com