

on the go - report drawings

French newspapers and magazines like Libération, GEO and L'Imbécile or the English Guardian have been sending their drawers all around the world with sketchbook and pencil in hand for years now, and then publishing their pieces in large layouts.

There's been travelling drawers just as long as there's been travelling authors. Their story is a little more discrete and varied though, as this form of perception and reproduction of personal experiences has never broke through at the same level. One day it's in trend (like currently in the French and English speaking worlds), then the next it's out or disappeared.

That doesn't really make sense. A drawer's adaptation of a subject is clearly different than that of a photographer, to whom the travelling drawer had to make way for in the last century. The drawer is slower, he/she needs more time, and therefore looks at a subject in a different way – remembering that it could change at any time as he's trying to capture it.

The drawer has for this reason more freedom in handling the subject. The photographer (on the other hand) can select a particular section – but when he shoots, he has to take everything that's included in the frame of the lens. Drawing in comparison is the art of selection and leaving things out – the drawer is much freer in the layout of the composition and the weighting of the individual picture elements.

The drawer never professes of creating an objective copy of a place, but rather delivers his/her subjective perception, in actual fact the reflection of a motive. His/ her work doesn't only raise the question of objective reality, but instead, the question of subjective truth.

ausstellungspartner



THANKS Conception and realisation: Patricia Perdrizet, un sourire de toi et je quitte ma mère, Paris | Pierre Thomé, HGK Luzern