



PRESS RELEASE

PICTO LAB / EXPÉRIMENTING
WITH IMAGES

Frédéric DELANGLE
LAUREAT 2026

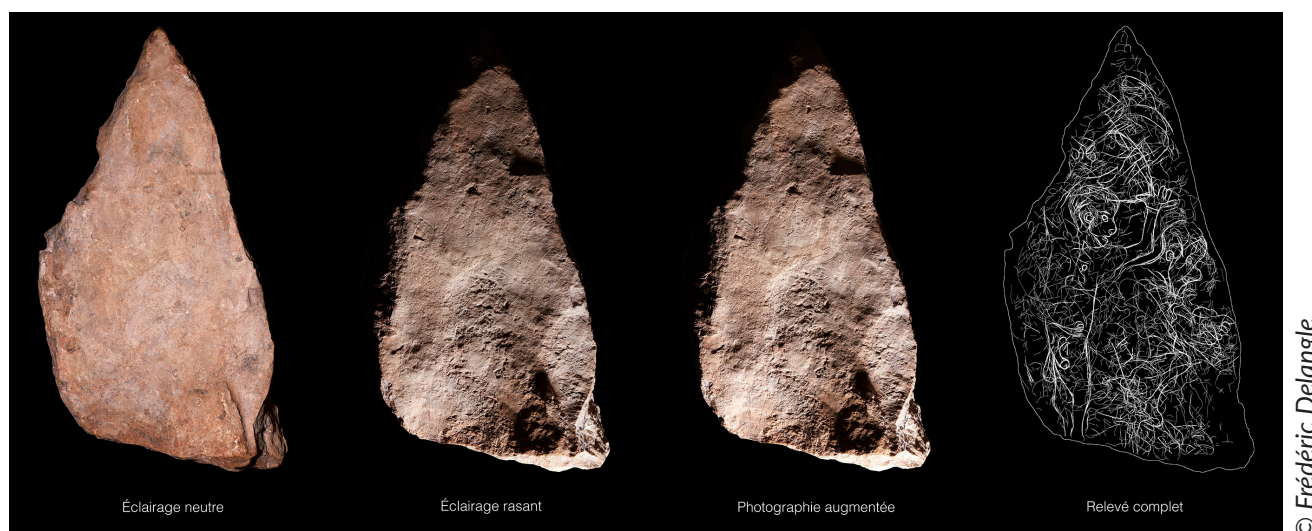


© Frédéric Delangle

The program of the PICTO LAB residency

The jury of the 6th edition of the PICTO LAB / EXPÉRIMENTING WITH IMAGES residency met in March and selected the rich and historically grounded project by artist Frédéric Delangle, -15,000, focused on prehistoric portraits.

Frédéric Delangle's application is sponsored by Galerie Binome in Paris.



© Frédéric Delangle

Frédéric Delangle will be hosted for a three-month residency (May–July 2026) by **rentingArt** at Espace Co42 in Clichy, a live-work studio that will allow the artist to fully dedicate himself to his practice and to build connections with key figures in the photography world through open studios and meetings.

He will have access to **production facilities and the support of the PICTO laboratory teams** for the development of his project. The outcomes of Frédéric Delangle's residency will be presented at the a ppr oc he fair in November 2026, as well as at **Galerie Binome** during 2027.

The PICTO LAB / EXPÉRIMENTER L'IMAGE residency, offered by the PICTO Foundation endowment fund in collaboration with its partners, is aimed at photographers whose work explores new forms of photography, regardless of the themes addressed. Its purpose is to support the creation of projects **involving specific, innovative, experimental, or uncommon expertise.**

Considering photography and photographers as major witnesses of our time and of a world in motion, and acknowledging the significant transformations affecting the photographic medium, the **Picto Foundation aims through this residency to explore, alongside photographers, new forms of image representation and reproduction.**

Remaining true to the PICTO laboratory's role as a close collaborator with photographers, the PICTO Foundation provides **both technical and human support systems designed to enable photographers to develop the protocols, tests, and aesthetic and technical inquiries necessary for their projects** throughout the three-month residency.



Portrait de Frédéric Delangle © Sabrina Ponti

Présentation de l'artiste

Frédéric Delangle, born in 1965, grew up in the Paris region and studied photography at Paris 8 University. From the very beginning of his career, he showed a strong interest in urban planning and landscapes, notably photographing the Paris ring road using a large-format camera. Alongside this, he developed a commissioned practice in architecture, landscape, and institutional communication.

A first trip to India in 2001 marked a decisive turning point in his work. There, he carried out a nocturnal project in Ahmedabad over nearly five years, exploring the traces of a once-prosperous city. Since then, he has returned regularly to India in a series of journeys he calls his "Indian winters." What defines him, even beyond his photographic work, is his childlike spirit: a joyful pursuit of play at the heart of his practice.

His project for the residency is **a project halfway between a photographic and an anthropological project**. He became interested in the engraved stones of the Lussac-les-Châteaux cave, where he observed prehistoric carvings of human faces.

The genesis of this work

“For a long time, Paleolithic art has captured my attention.”

Originally from the Vienne region, the artist grew up with stories of a prehistoric cave located in Lussac-les-Châteaux, near his family’s village. Closed to the public, the Cave of La Marche long remained an inaccessible place, fueling both curiosity and imagination.

In the 2010s, the reopening of the Lussac-les-Châteaux Prehistory Museum, following a complete redesign of its exhibition design and a renewed presentation of its collections, marked a turning point. It was during a visit with his children that he discovered a heritage far richer than simple flint tools.

*l’art du paléolithique attire mon attention.»
qu’il découvre un patrimoine bien plus riche
que de simples outils en silex.*

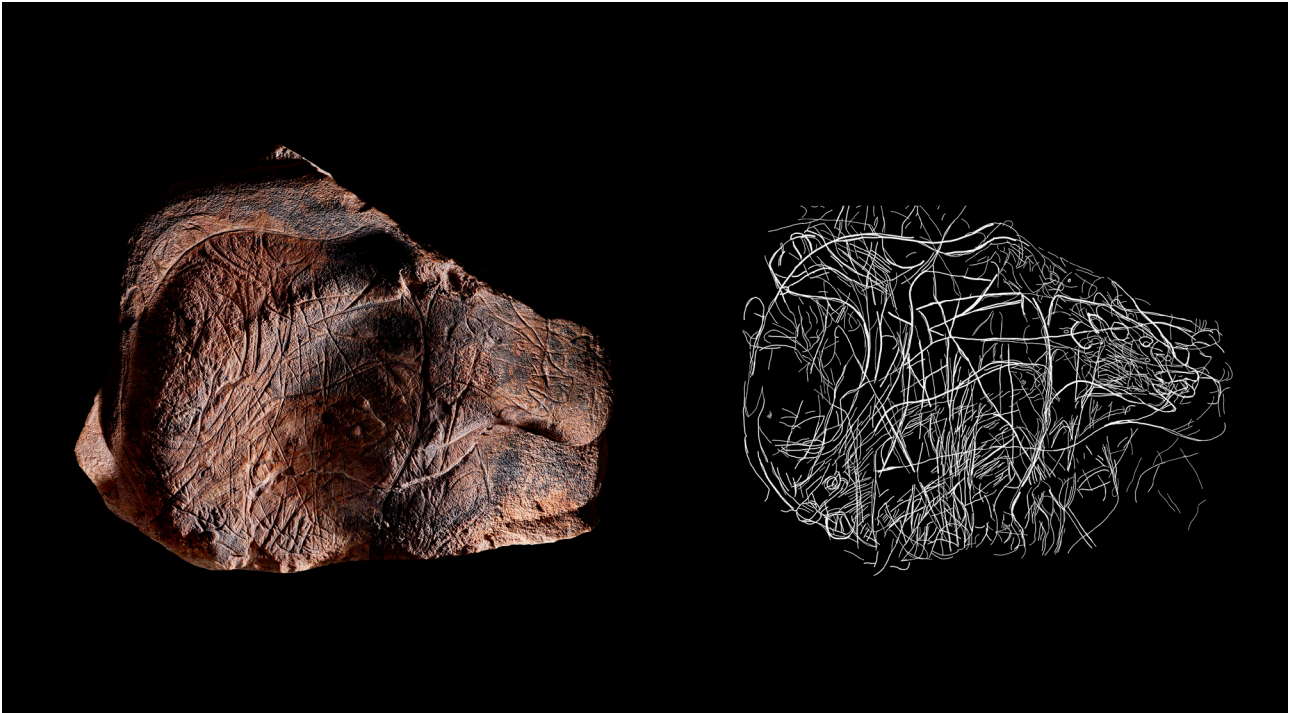


© Frédéric Delangle

The site’s limited international recognition raises questions, especially given that it is one of the few caves in the world to contain such a significant body of figurative human representations. One possible explanation lies in the very nature of the works: extremely subtle engravings, often almost invisible to the naked eye, carved onto ordinary stones—far removed from the spectacular bovines of Lascaux or the lions of Chauvet.

Driven by this issue of legibility, the artist proposed to the museum’s director that he document these stones in order to convey their complexity and reveal their iconographic richness. The first photographic campaign was carried out in 2018. Believing it to be a unique opportunity, he adopted an exhaustive shooting protocol, multiplying lighting setups to capture the full range of possible variations in light.

It is during the post-production phase that the relief of the engravings gradually becomes visible, revealed by the shadows cast under raking light. The artist then undertakes to systematically trace these shadow marks onto a single layer for each image. At the end of this process of superimposition, animal or human figures emerge from the interwoven lines.



© Frédéric Delangle

This moment marks the starting point of a long-term research process, engaging the artist in a form of exploration of Magdalenian times and in a confrontation with an ancient graphic language. This experience opens up an indirect dialogue with these vanished artists, whose gestures still seem to convey ways of representing the living world.

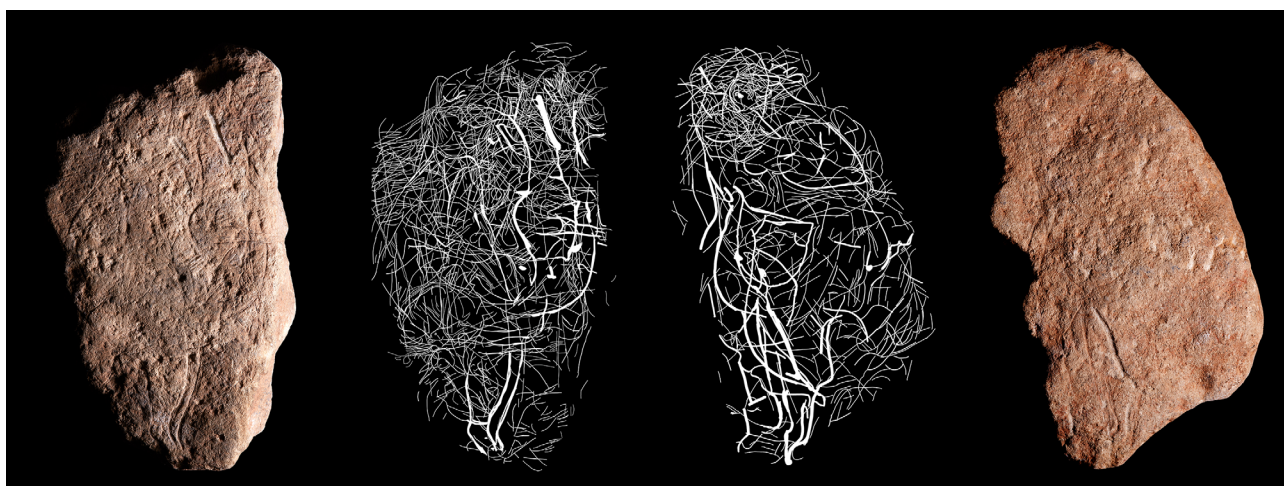


A project between photography and anthropology

“I believe that all photographers are, in a way, anthropologists when they work with the human subject.”

From the very beginning of the project, his photographic protocol was submitted to archaeologist Nicolas Mélard, author of a thesis devoted to the engravings of La Marche, as well as to François Debrabant, director of the Lussac-les-Châteaux Prehistory Museum, in order to validate its relevance.

Committed to maintaining scientific rigor, the artist developed a specific shooting protocol for each stone. The resulting files, composed of successive images of the same stone tracing its engraved lines, are then made accessible, and an ongoing dialogue is maintained with scientists to compare and refine hypotheses of interpretation.



Photography is a tool that allows the artist to capture traces in an exhaustive way, as close to reality as possible. A process of interpretation then makes it possible to reveal the most significant forms on each stone.

Engraving, for its part, requires technical and gestural mastery, which Frédéric Delangle acquired during his two-year training at the Atelier Moret in Paris. Now proficient in the technique of etching, he is able to reveal the image—initially hidden—and to render both the precision of the line and the traces of hesitation or earlier drawings.

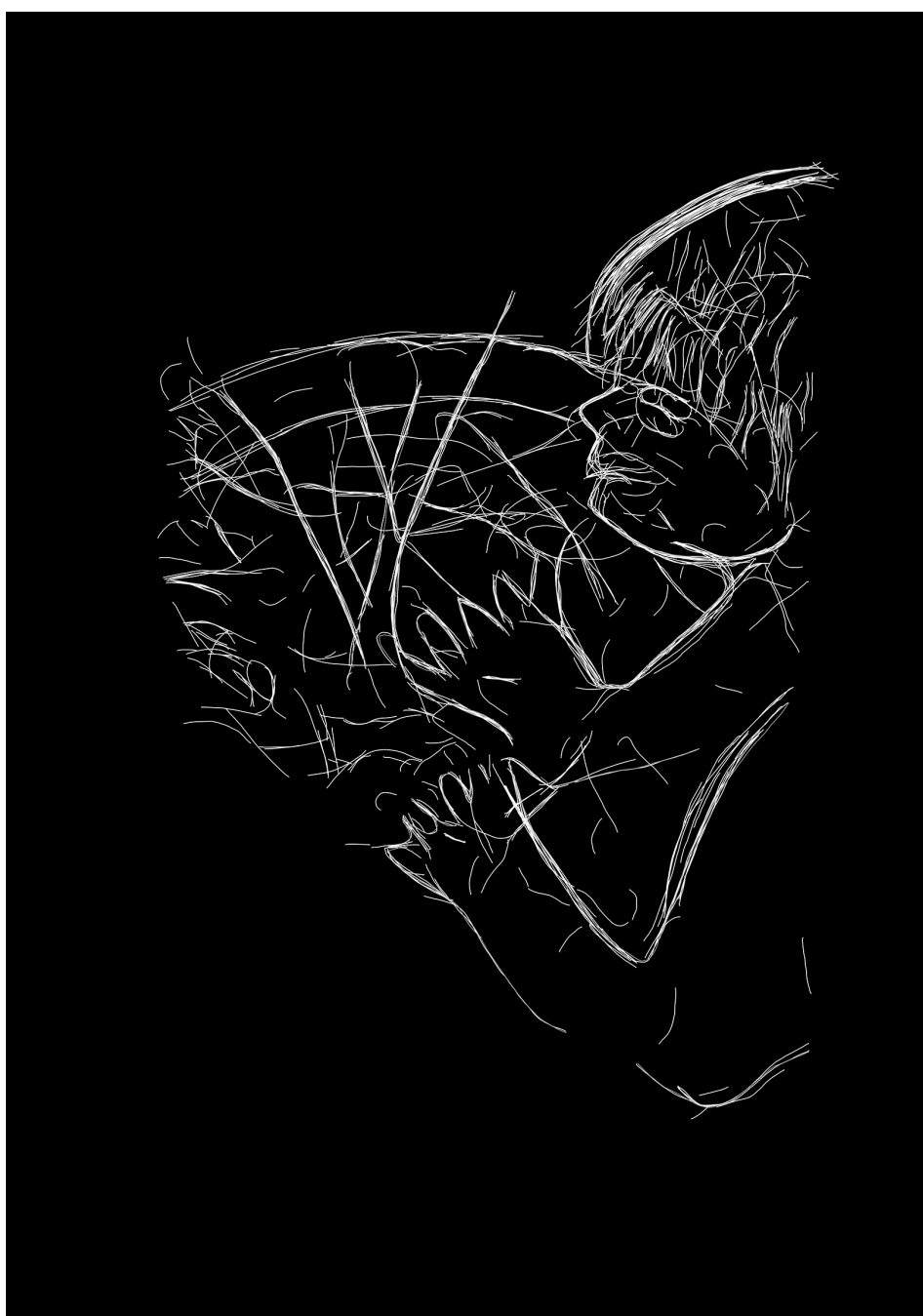
“These two entirely different disciplines share one common characteristic: reproducibility.”

His work now follows a rigorous approach at the intersection of photography and engraving. The residency will provide an opportunity to experiment with combining these two practices, in order to produce prints enhanced with engraved lines and to develop a sensitive, three-dimensional approach that photography alone cannot achieve. Technical and artistic support, along with ongoing dialogue with PICTO’s craftsmen, contributes to shaping a result that is both precise and coherent. The question of revelation thus remains at the heart of this project, developed over the past eight years in a constant search for the most accurate form.

The collaboration with **Nielsen** on the framing of the works also opens up possibilities for presentation methods suited to the singularity of the project.

Finally, presenting the work within the context of **A p p r o c h e** will be a decisive step, allowing it to be engaged with by the public and contributing to the recognition and appreciation of this heritage.

“I hope, through exchanges with the PICTO teams, to achieve the best reproduction technique for each engraving. It will also be an exceptional playground to experiment with hybrid techniques, from the materiality of the works to their installation within an exhibition space.”



© Frédéric Delangle



The jury for the 6th edition of the PICTO LAB / EXPÉRIMENTER L'IMAGE residency met in March and selected the rich and luminous project by the artist Frédéric Delangle, -15 000, focused on prehistoric portraits.

The jury for the 2026 edition :

- **Raphaëlle Stopin**, curator, director of the Centre photographique Rouen Normandie
- **Marie Sepchat**, Founder of The(M) éditions
- **Eglantine Aubry**, Independent Consultant, Project Manager for the Bicentennial of Photography x Métiers d'Art, Secretary of the LUX Network
- **Emilia Genuardi**, Director of a p p r o c h e
- **Anna Katharina Scheidegger**, photographer and winner 2025
- **Sylvie Thieriot**, CEO Nielsen Design France
- **Eric Levy**, Director of rentingArt
- **Elliot Moreau**, FUJIFILM France
- **Chloé Tocabens**, Head of PICTO Foundation and La Comète
- **Christophe Batifoulier**, Printer PICTO

This programme is made possible by our partners:

FUJIFILM

a p p r o c h e

nielsen

rentingART The logo for rentingART, featuring the word "renting" in a lowercase, sans-serif font followed by "ART" in a bold, uppercase, sans-serif font, with a barcode-like graphic element to the right of "ART".

For further information, please contact:

Elena Heurtel-Zannoni - Project coordinator PICTO Foundation
elenah@picto.fr