ALMINE RECH

Claire Tabouret
D'un seul souffle

Dec 10, 2025 — Mar 29, 2026 | Grand Palais, Paris, France

For her exhibition 'D'un seul souffle', Claire Tabouret takes over Gallery 10.2, choosing to present life-size models, sketches and other preparatory work for the six future contemporary stained-glass windows for Notre-Dame de Paris.

In December 2024, Claire Tabouret, in association with the Atelier Simon-Marq, was selected as the winner of the consultation launched by the Public Establishment Rebâtir Notre-Dame de Paris for the creation of contemporary stained glass windows for Notre-Dame de Paris.

Since then, Claire Tabouret has been working on full-scale models for six windows on the south side of the nave of Notre-Dame.

In response to an invitation from the Grand Palais, the artist is offering a behind-the-scenes look at this extraordinary creation by exhibiting her cartoons, sketches and other preparatory work.
Given the historic nature of the project,

Claire Tabouret wishes to invite the public to accompany her on this adventure and offer them a first glimpse of the life-size models, while the stained glass windows are still being made at the Atelier Simon-Marq. The exhibition's scenography allows visitors to experience the unique atmosphere of the workshop, so that they can witness this rare moment of work in progress, still in motion.
In order to comply with the requirements of the consultation conducted by the public institution Rebâtir Notre-Dame de Paris, Claire Tabouret worked with a balanced but vivid colour palette so that the future stained glass windows would retain this white light. She chose to create this series of works using the monotype technique, a printing technique that the artist has been practising obsessively for many years.

The monotypes, enhanced by the use of stencils, particularly for the rosettes and other serial decorative motifs, create a smooth transition with the evocation of 19th-century stained glass windows in the background: "Over the past few months, I have created full-scale models for each of the six windows on the south side of the cathedral. Each one is about 7 metres high. I wanted to stay as close as possible to the designs created by the master glassmakers at the Atelier Simon-Marq. The monotype technique was the obvious choice. I have a press in my studio and I really enjoy this printing process, which has similarities with stained glass. I paint with ink on transparent Plexiglas, thinking of the image in reverse, sometimes playing with the movement of the brush, sometimes using stencils to create sharp outlines. Then I print everything on very thick paper. For each of the six bays, I painted around fifty pieces corresponding to the different parts of the stained glass windows and their rosettes, which were then assembled into these very large models."

The theme of Pentecost, symbolising unity and harmony among men, chosen by the Archdiocese of Paris, greatly inspired Claire Tabouret.

"I was swept away by the beauty and poetry of the theme of Pentecost, chosen by the Archbishop of Paris. This idea of harmony, of people managing to unite and understand each other despite the diversity of their different languages, this crazy hope, I wanted to be part of it. We live in such a divided, chaotic, frightening world..."