

# PRIX JEAN-FRANÇOIS PRAT



PRESS RELEASE

Paris, June 24th, 2021

## JEAN-FRANÇOIS PRAT PRIZE 2021 – 10<sup>th</sup> edition

### 2021 SHORT-LISTED ARTISTS :

- CHLOË SAÏ BREIL-DUPONT
- JEAN CLARACQ
- ALEXANDRE LENOIR

**THE PRIZEWINNER'S NAME WILL BE RELEASED ON SEPTEMBRE 30th, 2021, RIGHT AFTER THE JURY SESSION**

### EXHIBITION OPEN TO THE PUBLIC: OCTOBER 1st – NOVEMBER 15<sup>th</sup>, 2021

(Tous les samedis au 53 quai d'Orsay 75007 Paris, réservation en ligne sur :

(Every Saturdays, through on line reservation at : <http://www.bredinpratfoundation.org/en/visit-the-exhibitions/> )

The Bredin Prat Foundation for Contemporary Art invites the three short listed artists of the Jean-François Prat Prize 2021: Chloë Saï Breil-Dupont, Jean Claracq and Alexandre Lenoir, to present their works in a group exhibition. This annual event is the main international prize for contemporary art dedicated to painting, in France

The Selection Committee has chosen to support the **young French scene** which, over the last year, has had only a short-lived opening of galleries and art centres in which to express itself.

Focusing exclusively in the French art scene this year, helps shed light on the concerns driving many of the artists in the thirty-something generation. An artistic direction can be read in the work of these young emerging contemporary painters: **Millennial Figuration**.

The signal feature of our researches in 2021 is that these same young millennial artists have engaged in a more or less conscious struggle with the ephemeral, the short durations and immediacy of the figurative images engendered by these digital practices, precisely when we might have thought them indifferent to these phenomena of the flight and passing of time.

Chloë Saï Breil-Dupont thus paints people who are trying to physically hold back images containing hidden moments or scattered memories of their lives.

In Jean Claracq's painting the immediate images made for the screen by narcissistic young males represented in empty urban surroundings are placed in a time-honoured mode of painting rooted in the Renaissance.

Finally, Alexandre Lenoir emphasizes the disappearance of the photographic snapshot that preceded the image of the subjects that we make out on the canvases, the better to retain, once again, the image of a more deeply present memory.

The jury will be chaired on September 30th, 2021, physically, by Charles-Henri Filippi, an eclectic art collector, co-president of Lazard Frères (Paris), with three curators Julie Crenn, Corinne Rondeau and Marie Maertens.

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### CHLOË SAÏ BREIL-DUPONT



© Courtesy de l'artiste

Attached to the uniqueness of oil painting, Chloë Saï Breil-Dupont's work questions the fate of images and the worlds they contain. The artist builds her own database, like an atlas of memories and people she knows, and extracts images from it which she paints on small wooden cassettes. The models of these compositions try to hold in their arms these small images of recovery, to which they face their silent presence. It all merges into an ubiquitous subject of what is stifled or hidden, ancient times difficult to remember and forbidden cultures.



*Cobalt mystique, portrait de Yann, 2021*

© Courtesy de l'artiste

Chloë Saï Breil-Dupont paints portraits. On canvas, she represents her relatives in an intimate way. These portraits explore and shape what constitutes existence and identity. She takes the time to paint in oils to put the sacred in their eyes.

The artist explains the importance of the hands in the gesture of retaining images we can see in many of her works *"If I had to paint only one thing, it would be the hands"*.

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*Le vent se lève, portrait de Christophe, 2020*  
© Courtesy de l'artiste

The hands of his characters, clench against images they seek to preserve in the form of "cassettes", a memory like a freeze frame, opposed to the continuous flow of fleeting Instagram and social networks. *"They echo the ghosts that constitute us and appear in a world where entropy seems to reign. They can evoke ex-votos, illuminating the invisible presence of their subject."*



*Infra Angelica, portrait de Leïla, 2021*  
© Courtesy de l'artiste

The artist plays back and forth over time in a history of art that is both classical and open-ended, from the Italian Renaissance where we look as much as we are looked at.



*La Soleil, portrait de Cassie, 2021*  
© Courtesy de l'artiste

The gesture of retaining images is hybrid and ambiguous because the hands show what is important to remember but hide memories that remain buried and diffuse for the person and unclear and foggy for the viewer.

In many works, including *La Soleil, 2021*, bodies reproduce and meet, closely linked to the practice of Aby Warburg's iconology,

### Chloë Saï BREIL-DUPONT – Mini Bio

Born in 1990 in Les Lilas, lives and works in Berlin and Paris

Graduated from Art schools of Biarritz and Annecy (2015), Chloë Saï Breil-Dupont moved to São Paulo, where she studied philosophy at the university and assisted several artists. After three residencies, at Ateliers Wonder, Dune Pondichéry and Villa Belleville (end of 2017), she moved to Carrara and then Berlin.

In the end of 2017, she creates and self-publishes with Vincent Chéry *Le livre O*, a graphic novel that evokes parallel universes and worlds existing on top of each other.

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### JEAN CLARACQ



© Courtesy de l'artiste et Sultana (Paris)

Painter of miniatures and icons, Jean Claracq contributes to the dialogue between painting and digital art. His models come from social networks (Instagram, Grindr) and are part of a gay, marginal or culturally different community. They interact with many references to the history of old master painting (especially schools from Northern Europe). Attached to traditional techniques (oil on wood, attention to the smallest details), he plays with the possible reading levels and accurately depicts our relationship to screens and loneliness in an urban environment.



*Alfred Stefanesci de Bles, 2017*

© Courtesy de l'artiste et Sultana (Paris)

A great art history lover, Jean Claracq does not necessarily seek reference painting: the encounter of Renaissance painting with the current urban landscape is a way of inventing an image painting. *"In the Flemish primitives there is a density of detail which fascinates me and which proceeds from a desire for realism by placing small pieces of reality side by side".*

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*A View from an apartment, 2017*  
© Courtesy de l'artiste et Sultana (Paris)

In *A view from an apartment, 2017*, the window refers to other windows in neighboring buildings, empty or occupied. The screen and the open medieval book are also mirrored and show lonely young men locked in their frames. The artist illustrates that the main character, between adolescence and adulthood, looks like other millennials chasing after the image and the number of subscribers but "who don't really want to be alive."



*Landscape with the Temptation, 2019*  
© Courtesy de l'artiste et Sultana (Paris)

But Jean Claracq's painting is not limited to the observation of millennial loneliness, nor to a simple fusion between Instagram image and classic painting. It is a question of proposing, by this merger, different lines of reading and escaping. So, in *Landscape with the Temptation, 2019*, the character in a bathing suit gazing at a burning warehouse, is tempted to jump into the void, or to escape from the fire scene where he came from? The answers get lost in the tunnel to which a road on the left leads.

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*Kilim*, 2021  
© Courtesy de l'artiste et Sultana (Paris)



*Narcisse*, 2019  
© Courtesy de l'artiste et Sultana (Paris)

In many of his works, the artist uses mise en abyme with screens, windows or a painting to better establish his great temporal gap: from video games to medieval paintings.

The miniature format (sometimes 1.6 x 2 in. (4 x 5 cm), often 3.9 x 5.9 in. (10 x 15 cm) up to double, but rarely more) allows him a lot of possibilities. *"I have always liked to miniaturize the world and reduce things to better overlook and understand them. I feel more influenced by miniature images in books or smartphones than billboards. Even if the space is small, there can be a lot going on in it, and because it is often very detailed, it opens up a world much larger than the limit of the frame."*

### Jean CLARACQ – Mini Bio

Born in 1991 in Bayonne, lives and works in Paris

Graduated from Beaux-Arts de Paris in 2017, his recent group exhibitions include: Open Space # 7 Jean Claracq, Fondation Louis Vuitton, Paris (2020), Boys Don't Cry, Le Houloc, Aubervilliers (2020), agnès b., La Fab., Paris (2020).

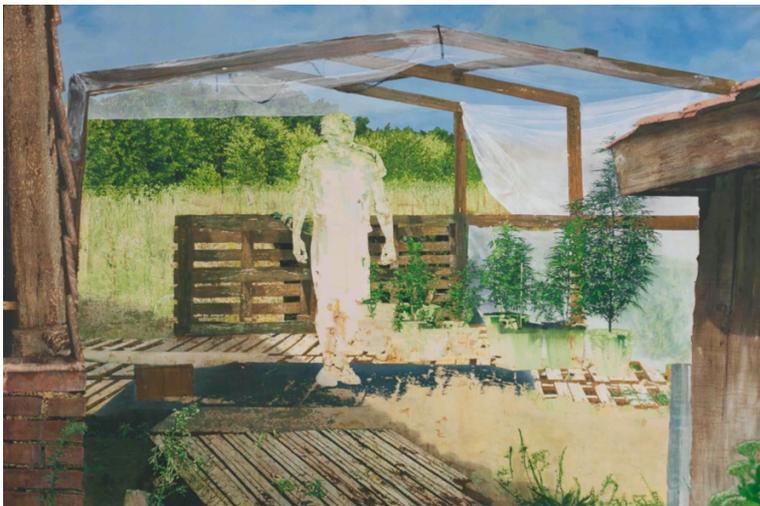


ALEXANDRE LENOIR



© Courtesy de l'artiste et Almine Rech

Representing landscapes, interiors and buildings, the works of Alexandre Lenoir often feature characters as ephemeral as memories. An ambiguous hedonism inhabits these visions, drawing on the multiple identities of the artist himself. His paintings consist of multiple layers of color washes combined with an elaborate stencil technique. In this "tremor of time" that accompanies this complex procedure, the photographic snapshot that presided over it is erased and we search in vain for the exact image that escapes.



*Landes*, 2016

© Courtesy de l'artiste

Created while terminating Beaux-Arts de Paris, *Landes*, 2016, perfectly fits the beginnings of Alexandre Lenoir's painting in a kind of emancipation from photography, which was at the origin of the work, before becoming a painting. *"I use a lot of the shots that I have taken, but never from a photographic perspective: when I take a picture: I immediately think of what it might look like in painting. I am not trying to have a realistic rendering. Then, I immerse my studio in the*

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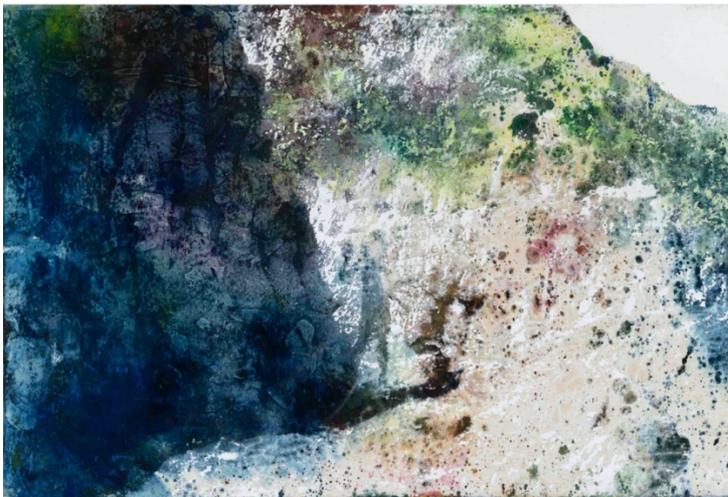


*dark and I project the image to the scale of my support on a video projector in order to define an architecture, a base. This leads me to hide several parts of it until some shapes escape me completely. "*



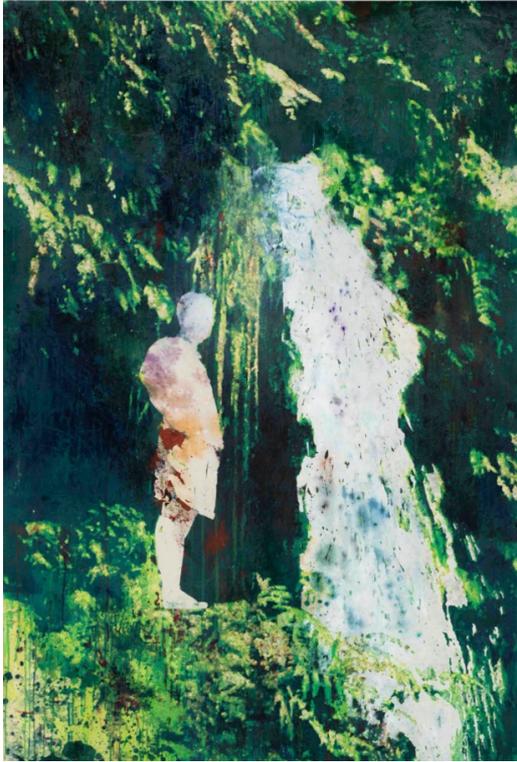
*Retour à l'ombre, 2018*  
© Courtesy de l'artiste

Most of Alexandre Lenoir's paintings have something ghostly, diffuse, close to mirage and play with the appearance or disappearance of human beings recalled to him by a memory, often linked to nature. In *Retour à l'ombre, 2018*, they are two characters who seem to blend into the tree trunks on the right. This effect is induced by the work on both sides of the canvas, by the infusion of colors, as well as by washes, creating a latency in the image, the result of which is, on purpose, not controlled.



*Plage grise, 2020*  
© Courtesy de l'artiste et Almine Rech

The more recent works of Alexandre Lenoir favor more abstraction and the unspoken with much more ambiguity than in his early days. An uncertainty sought by the artist.



*Sur le bord, 2020*

© Courtesy de l'artiste et Almine Rech

The choice of very large formats (most often 118 x 59 in.(3 x 2 m)) responds to the artist's wish *"to provoke an immersion which creates an ambiguity with the object you are looking at. Is it the canvas that is in our space or we who are in the space of the canvas?"* The other advantage of these large formats is that his canvases appear in three dimensions and several planes when you step aside and reveal other plans and details when you approach.

### Alexandre LENOIR – Mini bio

Born in 1992 in Chartres, lives and works in Paris

Graduated from the école des Beaux-Arts in Paris (2016), Alexandre Lenoir moved to Casablanca in 2018 to further develop his practice. Back in Paris, he exhibited in solo shows at the Caisse des Dépôts (2021) and the Sisley Foundation (2020), as well as in a group at the Thalie Foundation (2021) and the Lambert Collection in Avignon (2017).

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## ÉDITION 2021

### INDIVIDUAL PRESS VISITS

By request, September 7-30th, 2021

Hosted by Frédéric Brière, executive director of the Bredin Prat Foundation  
at 53, quai d'Orsay 75007 Paris

**PRIZEWINNER ARTIST ANNOUNCEMENT  
THURSDAY SEPTEMBER 30th, 2021, 8 pm  
At 53 QUAI D'ORSAY 75007 PARIS**

### SUPPORTING CURATOR PRESENTING THE ARTISTS TO THE JURY OF THE PRIZE

- Julie CRENN, art critic and independent curator, (Chloë Saï Breil-Dupont)
- Corinne RONDEAU, art critic and assistant professor at the Université, (Jean Claracq)
- Marie MAERTENS, journalist, art critic and independent curator (Alexandre Lenoir)

### ARTISTIC SELECTION COMMITTEE 2020

- Marie-Aline Prat, art historian and art collector
- Anaël Pigeat, art critic and editor at large of *The Art Newspaper* France
- Odile Burluroux, curator at the Musée d'art Moderne de Paris
- Frédéric Brière, executive director of the Bredin Prat Foundation
- Frédéric Bonnet, art critic and independent curator

### THE JEAN-FRANCOIS PRAT PRIZE

To celebrate the memory of Jean-François Prat, who died on 26 March 2011, and who was a contemporary art enthusiast, the partners of the law firm Bredin Prat, which he co-founded, and his family, decided to pay tribute to his name by creating in 2012 a new contemporary art prize.

Each year, an expert committee, made up of key figures from the world of art, pre-selects eight artists and shortlists three finalists, from among whom the winning artist is selected. Then, following the vote by the jury (80% of art connoisseurs' partners of Bredin Prat, and 20% of artworld figures) the person chairing the Prize presents the award to the winning artist at an evening event bringing together guests from the art world, business and the press.

The Prize consists of an award of €20,000 for the winner and €2,000 for each of the other two shortlisted artists, as well as the publication of a catalogue presenting the work of the three selected artists and a two-month exhibition of a selection of their paintings at the premises of the Bredin Prat Foundation for Contemporary Art, which organizes the Prize.

The winning artists of the previous editions of the Jean-François Prat Prize are Toyin Ojih Odutola in 2020, Miryam Haddad in 2019, Nicolas Roggy in 2018, Avery Singer in 2017, Janis Avotins in 2016, Raphaëlle Ricol in 2015, Zander Blom in 2014, Matt Saunders in 2013 and Farah Atassi in 2012.

In the past, the Prize has been chaired by NMNM museum director Marie-Claude Beaud (2020), Centre Pompidou – MNAM museum director Bernard Blistène (2019), collector and serial digital entrepreneur Marc Simoncini (2018), former Centre Pompidou curator-at-large Florence Derieux (2017), artist Bertrand Lavier (2016), curator of the Pinault Collection Caroline Bourgeois (2015), President of the Society of Friends of the Musée d'Art Moderne de la Ville de Paris Christian Langlois-Meurrine (2014), director of the FIAC contemporary art fair Jennifer Flay (2013) and former Culture Minister Jean-Jacques Aillagon (2012).



## **THE BREDIN PRAT FOUNDATION FOR CONTEMPORARY ART**

Created in 2017, the purpose of the Bredin Prat Foundation for Contemporary Art is to support and promote contemporary artistic creation by establishing a new contemporary art collection focusing on what makes a “tableau”: paintings and photographic works, and through the annual Jean-François Prat Prize. Awarded each year to a French or foreign artist, the Jean-François Prat Prize is the international radar searching new emerging artists in painting worldwide.

The Foundation hosts free access public tours to this collection and to annual exhibitions of the Jean-François Prat Prize shortlisted artists at its premises on the Quai d’Orsay in Paris (originally the premises of the formerly French State-owned tobacco company Seita), as well as permanent access through its websites.

The Bredin Prat Foundation, a French non-profit entity serving a general public interest, is fully in line with the culture and the values of the law firm Bredin Prat characterized by innovation and creativity.

## **THE BREDIN PRAT LAW FIRM**

Founded in 1966, Bredin Prat’s practice areas include Corporate Law (Mergers and Acquisitions, Private Equity, Capital Markets), Litigation and White-Collar Crime issues, Competition and EU Law, Arbitration, Tax, Employment, Financing, Restructuring and Insolvency, Tech and Public Law.

With offices in Paris and Brussels, the firm now has some 190 lawyers, including 46 partners, committed to the highest standards of excellence, to advise the firm’s French and international clients in complex or sensitive transactions or contentious matters. Cross-border matters today represent more than two-thirds of the firm’s work.

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**To get the best-detailed information about the Jean-Francois Prat Prize, please check on line:**

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