

**PRIX
JEAN-FRANÇOIS PRAT**



Paris, May 24th, 2023

**PRESS RELEASE
JEAN-FRANÇOIS PRAT PRIZE 2023 – 12th EDITION**

2023 SHORT LISTED ARTISTS:

- MANDY EL-SAYEGH
- JEM PERUCCHINI
- PHILIPP TIMISCHL

THE NAME OF THE PRIZEWINNING ARTIST WILL BE RELEASED JUNE 27TH, 2023, RIGHT AFTER THE JURY SESSION CHAIRED BY MANUEL BORJA-VILLEL

PUBLIC EXHIBITION: JUNE 27TH – JULY 27TH

(Every Saturdays, through online 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 2023: Mandy El-Sayegh, Jem Perucchini and Philipp Timischl, to present their works in a group exhibition. This annual event is the main international prize for contemporary art dedicated to painting, in France.

Mandy El Sayegh paints the blows and injuries of the world. She works across diverse media to examine how social, cultural and political orders are formed and deconstructed in the contemporary world.

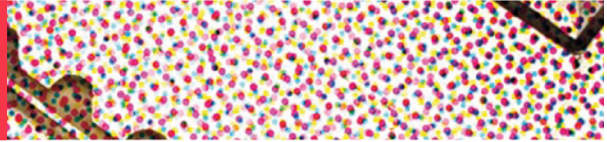
Jem Perucchini proposes a contemporary painting on the mystery of what is being done, on the future seized in formation. His portraits introduce the figure of the black person into Renaissance-inspired painting, without political purpose.

Philipp Timischl is searching for the unity of identity we have lost in images by trying to unite through his hybrid “paintings” canvases and screens, forms, colours and ironic texts.

The jury will be chaired by Manuel Borja Vilel, co-curator of the upcoming 2023 edition of the Biennale of São Paulo and former director of the Reina Sofia Museum (Madrid), with the artists supporting curators Nicolas Trembley, Cécile Bourne-Farrell and Julie Boukobza.

The name of the prize winning artist will be released right after the jury session at the vernissage preview night on June 27th 2023 8pm at the Bredin Prat Foundation (53 quai d'Orsay, 75007 Paris).

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MANDY EL-SAYEGH



Mandy El-Sayegh works across diverse media to examine how social, cultural and political orders are formed and deconstructed in the contemporary world. In large-scale paintings, tabletop displays, immersive installations, performances, and videos, she mixes up together fragments of disparate information, interrogating the ways in which meaning might emerge from the relationship between these different source materials. The motifs are often repeated in several works, demonstrating how the meaning of information can change when placed in new contexts.

© Courtesy Abtin Eshragi



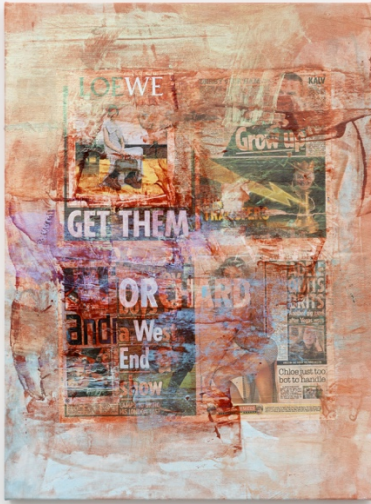
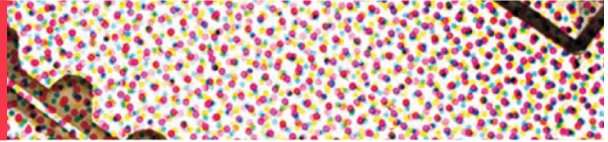
"My work raises the question: who is permitted to enter the space of abstraction, and which subject positions are marginalised in the process?" says Mandy El-Sayegh

Exhibition view Saturation, Thaddeus Ropac, 2022
© Courtesy of the artist and of Thaddeus Ropac gallery

To understand the work of Mandy El-Sayegh is to dive through the different layers of paintings, collages and serigraphs that make up her paintings to gradually discover bribes of texts, body parts that gradually emerge from the depths of his work.

Her constant search to give a new identity, a common language to disparate elements is manifested in her exhibitions in which her canvases are integrated into immersive displays. The floor, the walls, are often covered with painted and glued newspapers which relate to the same surfaces of the paintings forming an all-over of blood-red color now faded because covered with a light translucent latex milk.

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In her paintings from the Piece series, Mandy El-Sayegh uses the cut-up technique: she glues and juxtaposes fragments of image and text before adding serigraphs chosen from her archive of sources (newspapers, magazines, atlases anatomical). She rearranges them to bring out new syntax and new meaning. She then covers the composition with a wash of white lotion.

Operations (orchard), 2023

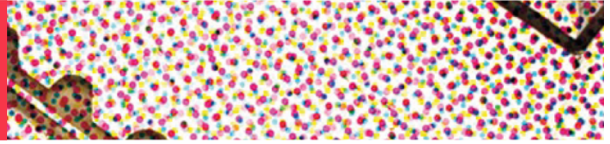
© Courtesy of the artist and of Thaddeus Ropac gallery



For the *Net-Grids*, El-Sayegh adds a further layer: a hand-painted grid in pink flesh tones bruised with blue. She describes the grid as a net, a gauze holding the fragments together. From afar, these works look almost abstract, but they also resemble skin, leaning towards embodiment rather than transcendence.

Net Grid (Julia overwritten by Malher), 2021

© Courtesy of the artist and of Thaddeus Ropac gallery



White Ground (betrayed), 2023.

© Photo : Fred Dott. Courtesy de l'artiste et de la galerie Thaddeus Ropac

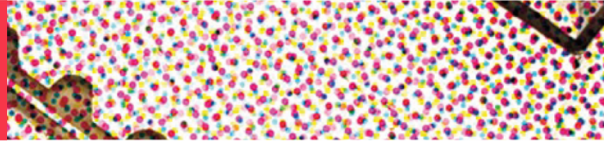
In her paintings, which are crossed by the haunting history of abstraction, we go in search of different fragments which are organized by strata and organized around an often-approximate grid pattern. If the grids are one of the geometric structures that are emblematic, but also alienating, of modern art, here it resembles a textile, a patchwork, a surface that is more sensitive than mathematical. These complex compositions of pastel colors that play with erasing are ultimately quite contemplative and peaceful despite the violence of the subject.

Mandy EL SAYEGH – Mini Bio

Born in 1985 in Selangor (Malaysia), lives and works in London.

Graduated from the Royal College of Art, her work has been presented in solo exhibitions or performances at the Overbeck-Gesellschaft Kunstverein – Lübeck (2023), Centre Pompidou – Paris (2022), UTA Artist Space – Los Angeles (2022), at the Ropac gallery – Pantin (2021), at the Sursock Museum – Beirut, at Bétonsalon – Paris and at the Chisenhale gallery – London (2019) and in numerous group exhibition.

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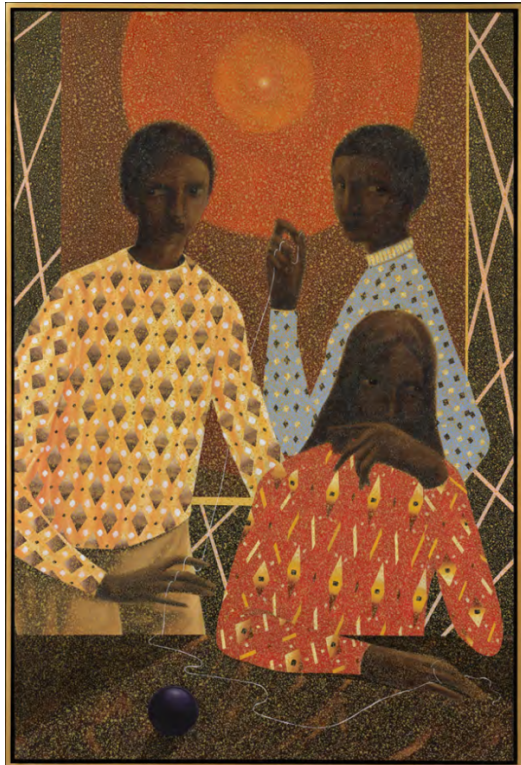


JEM PERUCCHINI



Jem Perucchini proposes a contemporary painting on the mystery of what is being done, on the future seized in formation, based on Renaissance imagery. Creating an intimacy between the painted characters and the viewer, his portraits introduce the figure of the black person into Renaissance-inspired painting, without political purpose.

© Courtesy of Corvi-Mora gallery (Londres)



"I create immersive painting. By immersive painting, I mean the possibility of identifying with the subjects represented, subjects which, through the viewer's eyes, can give rise to a narrative. The history of humanity has always unfolded through narrative and mystery." Jem Perucchini.

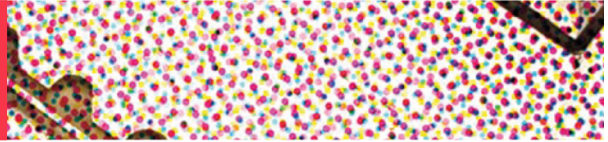
Senza titolo (Parche), 2022

© Courtesy of the artist and of Corvi-Mora gallery (Londres)

The work of the artist Jem Perucchini invites us to apprehend his painting in a certain relation to the Sienese painting from which he takes inspiration. Everything in this work, too, is a mystery, leaving free rein to optical strategies and infinite combinations in the play of looks and associations between people, in a perfect dialectic between content and form.

His choreographies borrow a posed gesture with long androgenous bodies, the heads round and seeming to look at each other from an angle, the hands thin, and with everything controlled, even frozen. These characters seem out of time, levitating between reality and fiction. Everything is mathematically constructed, we are in a space of illusion but unlike Uccello, here there is no narrative.

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Jem Perucchini's work is strongly influenced by his surroundings, notably Renaissance architecture and painting, to which he applies these same principles of linear perspective.



Between ornaments and optical games, the clothes worn by the protagonists draw our attention to the colours and patterns of the fabrics. And finally, in *Pittore Italiano*, we get lost and find ourselves as if in a maze between the emptiness and the fullness of the prints of the fabrics that operate on the bodies like encrypted characters.

Pittore Italiano, 2020

© Courtesy of the artist and of Corvi-Mora gallery (Londres)

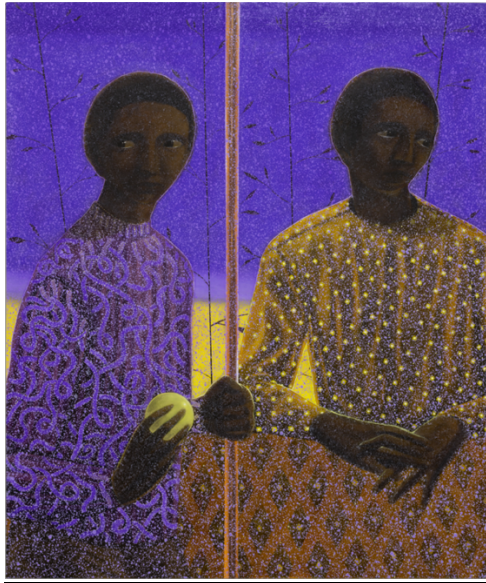
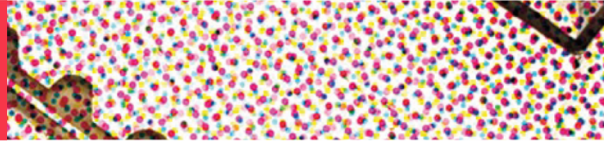


The background of the paintings is generally treated rhythmically, bathed in golden cosmic rays, in which everything is symbolic and refers, as the artist says, to 'the desire for freedom'. A mystical and highly sophisticated aspect emerges in the group work *Tapete*, 2022, in which two other inserted paintings create a soothing and regenerative *mise-en-abyme* in the manner of mandalas.

Tapete, 2022

© Courtesy of the artist and of Corvi-Mora gallery (Londres)

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A certain state of magnetic tension is staged to anticipate the opponent's next move, but above all to speak of intimacy and complicity between the characters and the viewer.

The characters seem to be surprised, as if events are about to happen, choices are taking shape and existence seems more fragile than ever.

Senza titolo (ascesa), 2023

© Courtesy of the artist and of Corvi-Mora gallery (Londres)

In Jem Perucchini's work, the effects of revelation and disappearance show us that everything here is mastered, nothing is superfluous, everything is also mystery, illusion and an inexhaustible quest for existential research.



Ermete Trismegisto,, 2023

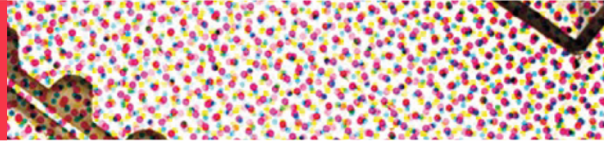
© Courtesy de l'artiste et de la galerie Corvi-Mora (Londres)

Jem PERUCCHINI – Mini Bio

Born in 1995 in Tekeze (Ethiopia), lives and works in Milan.

Graduated from the Academia di Belle Arti in Brera (Milan), he has exhibited in individual exhibitions at the Corvi-Mora gallery (London) and in the public space for Una Boccata d'Arte, in Battaglia Terme (Italy), and in collective exhibitions at the Corvi-Mora Gallery (London) and at the Italian Embassy in London. He is part of the Art on the underground project for Brixton station, in London.

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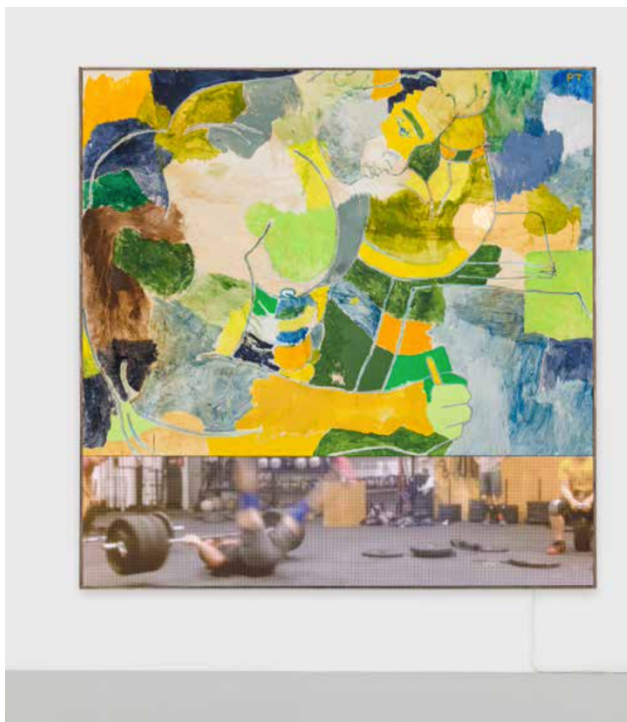
PHILIPP TIMISCHL



Philipp Timischl's paintings combine painting and video in one medium to create hybrid images. By combining elements of pop culture, kitsch, gender performance and digital media, he explores the collisions between image culture and identity.

In an often humorous way, he highlights the difficulty of merging body and mind into an almost impossible unity in today's world.

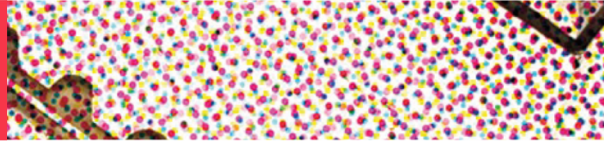
© courtesy the artist 2022



"I wouldn't call myself a video artist. I think multiple media at the same time. My works talk about transformation all often want to be more than a painting" explains Philipp Timischl

During my day off, I've been thinking a lot, 2022
© Courtesy of the artist

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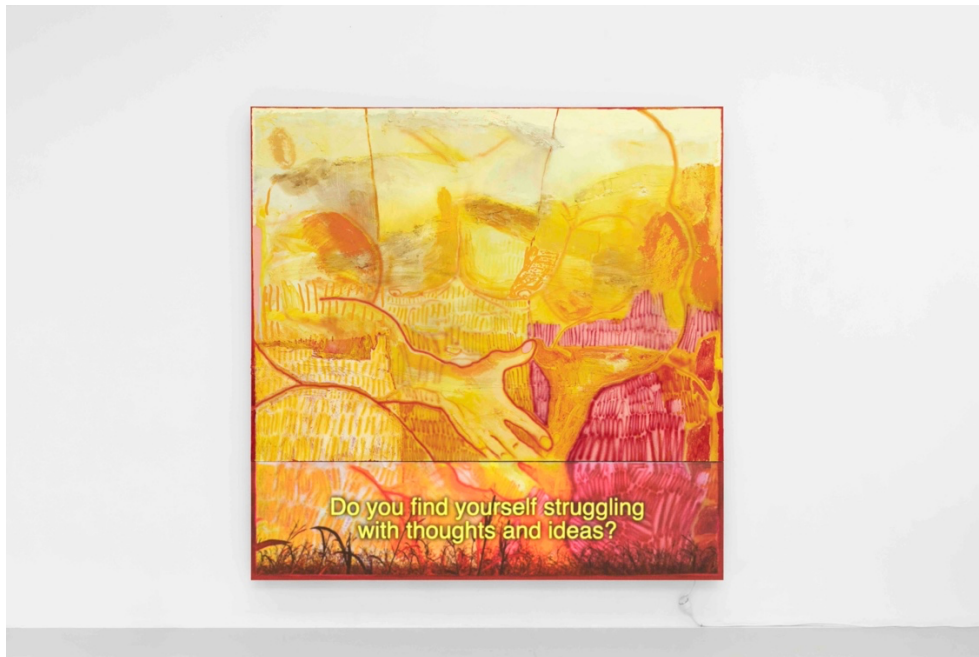
By combining painting and vidéo, Philipp Timischl has found his own way of entering and leaving this medium, of approaching its boundaries, of mocking it, of taking it seriously, of exhausting it and of reviving it.



The two parts of each work are opposed in their characteristics: the painted part on canvas is static like a traditional painting, while the distorted images which extend it, are digitally animated on an LED screen. With the addition of ironic phrases, jokes and short stories, they unfold a narrative over time.

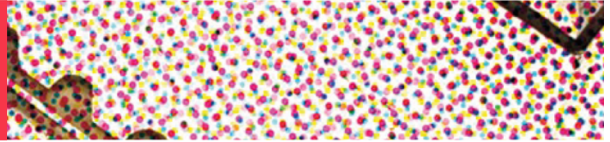
Painted in stone, 2023
© Courtesy the artist and Layr (Vienna)

In his installation paintings, Philipp Timischl mixes his personal notes on his life with materials he finds or produces himself to create narrative structures. Balancing between documentation and fiction, between private and public spheres, his works play with intimacy and self-reference. His themes include exclusion, queer culture and class. Philipp Timischl states that his paintings "act as defectors, talking about moving from one social class to another".



Do you find yourself struggling with thoughts and ideas?, 2023
© Courtesy the artist and Layr (Vienna)

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Philipp TIMISCHL – Mini bio

Born in 1989 in Graz (Austria), lives and works in Paris.

Graduated from the art schools of Vienna and Frankfurt, he has had recent group shows at the Biennale de Lyon (2022), at Art Basel Unlimited (2021), and individual exhibitions at Layr gallery – Vienna (2023, 2021, 2019), at the Kunstverein of Heidelberg (2022), at MQ Vienna (2021) and at Secession – Vienna (2018).

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EDITION 2023

INDIVIDUAL PRESS VISITS

By request, June 1st -July 21st, 2023,

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

PRIZEWINNER ARTIST ANNOUNCEMENT
TUESDAY JUNE 27TH, 2023, 8 pm
At 53 QUAI D'ORSAY 75007 PARIS

SUPPORTING CURATOR PRESENTING THE ARTISTS TO THE JURY OF THE PRIZE

- Nicolas TREMBLEY, Independent curator and art critic, presenting Mandy EL-SAYEGH
- Cécile BOURNE-FARRELL, Independent curator, presenting Jem PERUCCHINI
- Julie BOUKOBZA, independent curator presenting Philipp TIMISCHL

ARTISTIC SELECTION COMMITTEE 2023

- Marie-Aline Prat, art historian and art collector
- Anaël Pigeat, art critic and editor at large of *The Art Newspaper France*
- Odile Burluraux, 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.

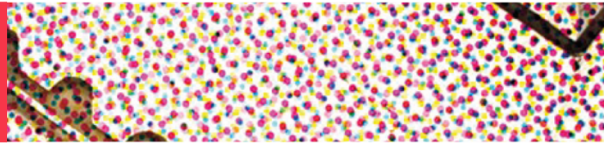
Each year, an expert committee, made up of key figures from the world of art, pre-selects eight artists and shortlists three finalists, from among whom the winning artist is selected. Then, following the vote by the jury (80% of art connoisseurs' partners of Bredin Prat, and 20% of artworld figures) 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 Florian Krewer and Marine Vallon in 2022, Alexandre Lenoir in 2021, Toyin Ojih Odutola in 2020, Myriam 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 et Farah Atassi in 2012.

In the past, the Prize has been chaired by private collectors Patrizia Sandretto Re Rebaudango (2022), Charles-Henri Filippi (2021), MNM 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

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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, Governance), Litigation and White-Collar Crime, Competition and EU Law, Arbitration, Tax, Employment, Financing, Restructuring and Insolvency, Public Law, Tech Law, and Financial Services and Insurance Regulation.

With offices in Paris and Brussels, the firm now has more than 200 lawyers 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.

Press contact: Aurélie SIMON +33 1 44 35 35 35 / aureliesimon@bredinprat.com)

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

www.prixjeanfrancoisprat.com/en/ or <http://www.bredinpratfoundation.org/en/>



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