



**PRIX  
JEAN-FRANCOIS PRAT**

PRESS RELEASE

Paris, May 19th, 2026

**2026 SHORT LISTED ARTISTS FOR THE JEAN-FRANCOIS PRAT PRIZE:**

**JULIEN HEINTZ  
HIPPOLYTE HENTGEN  
SOJOURNER TRUTH PARSONS**

**THE NAME OF THE PRIZEWINNING ARTIST WILL BE RELEASED JUNE 25th 2026  
RIGHT AFTER THE JURY CHAIRED BY CHIARA PARISI**

**PUBLIC EXHIBITION: JUNE 26th – AUGUST 31th 2026**

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

Every year, the fact of seeking in painting something that has not already been done (to death) means addressing the question of originality and singularity. Since 15 years, this idea allowed us to showcase 45 perspectives from artists who question their own pictorial practices, or the society and world in which they live. 45 geographies. 45 thoughts.

**Julien HEINTZ's** portraits stand out amidst the current profusion in this genre, as they draw attention to nameless soldiers or prisoners whom we do not necessarily register beyond their roles as oppressors or oppressed, but who are, above all people, human beings. Working with historical archive films, the artist deliberately blurs and smooths the faces so that they are almost indistinguishable, which leads us to intuitively look at them much more closely, to give them their due and to question what acts these people committed.

Breathing new life into images worn out by overproduction, the artist duo **HIPPOLYTE HENTGEN** offer a joyful yet not naive approach based on a somewhat "Dadaist" feminism that speaks its mind by scattering small pebbles (hands, feet, hair, eyes, in particular) and utilise every visual form at their disposal. The gravity of a particularly distressing era finds a counterpoint here that merits a pause as we consider their iconoclastic perspectives, which, if not unseemly, are certainly unconventional.

Also singular, **Sojourner Truth PARSONS'** painting take an interest in women's bodies, flora, fauna and the city, using forms that incorporate and transcend the tenets American Color Field painting, which they at first bring to mind. It is precisely in the interstices of the blocks of colour, the geometry and the "all-over" style that the affective and emotional dimensions regarding the women, places and things she seeks to depict insinuate themselves.

**On June 25th, 2026, the jury will be chaired by Chiara PARISI**, executive director of the Centre Pompidou Metz, with the artists supporting curators: **Rose VIDAL, Guitemie MALDONADO and Alexandra McINTOSH.**

The name of the prize winning artist will be released right after the jury session at the vernissage preview night on June 25th, 2026 by 8 pm at the Bredin Prat Foundation (53 quai d'Orsay, 75007 Paris).

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JULIEN HEINTZ



Inspired by archival documentary films showcasing historical events over the 20th century, Julien HEINTZ's paintings capture atmospheres from a different time, representing yet recognisable traits of anonymous human figures, initially seen in movement, on the verge of abstraction and figuration.

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*Two officials oversee Chernobyl's catastrophe, 2025*  
Oil on canvas  
51,2 x 45.3 in. / 130 x 115 cm

*« It is as though erasure were the only way to combat the emotional forgetting that history can engender: we are moving towards abstraction, but something holds us back. A face. »*

Rose VIDAL, supporting curator of Julien HEINTZ

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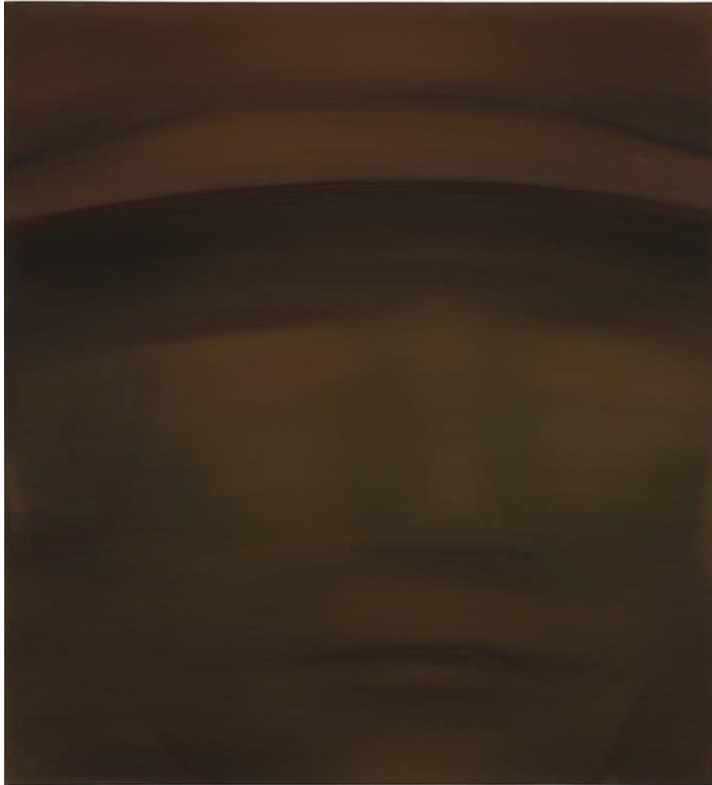


*Invasion de la Finlande, 1939 Prisonnier Russe, 2025*  
Oil on canvas  
29.5 x 26.8 in. / 75 x 68 cm

*« I cannot paint oppressors or the oppressed in a neutral way. You don't paint a Nazi prisoner in the same way as any other subject. Black and white is a conscious statement. The statuesque treatment, the symmetrical lines, for example. There is also a sense of respect in indicating what we are looking at and where it comes from. My titles are often very descriptive, scientific: Russian Prisoner in 1944. These are very serious images. It's almost a way of responding to today's geopolitical events and, thus, trying to prevent history from repeating itself. »*

Julien HEINTZ

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*German troupes in Poland post Stalingrad, 2025*  
Oil on canvas  
43.3 x 39.4 in. / 110 x 100 cm

*« It falls to painting to restore it – and it does so through its own rarefaction; pictorial silence, an absence of objects or setting, never a whole body, rarely a full head; a few shadows here and there, volumes, not even the colours of the skin, but only its fragility, its silence, the impression of its texture. All that remains is the almost-not: what we recognise as only just a face.»*

Rose VIDAL, supporting curator of Julien HEINTZ

**Julien HEINTZ – Mini Bio**

Born in 1997, he lives and works in Paris.

Graduated from the Beaux-Arts de Paris in 2024, Julien HEINTZ participated in numerous international group shows including *Six Painters* (2020) at the Koppel Project, London; *Degré zéro* (2022) and *Crush* (2022, 2024) at the Beaux-Arts de Paris and exhibited at Monti 8 (Italy), pal project (France), Hatch (France), Exo Exo (France) and JO-HS (Mexico). His first solo show *Residual Moments* took place at Mennour gallery (Paris) in 2025.

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**HIPPOLYTE HENTGEN**



HIPPOLYTE HENTGEN is an artistic duo made up of Gaëlle HIPPOLYTE and Lina HENTGEN. Brought together under this fictitious name, which they consider as a means of distancing any notion of authorship, the two artists explore a "Dada" spirit about feminism. By multiplying the tones (burlesque, naive), appropriating and reviving a mass visual culture borrowing from comic strips, press cartoons, textile patterns, Japanese decorative papers, the cultural clichés, worn to a frazzle, begin a new life.

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*Patterns (big horse), 2025*  
Soft pastel on paper,  
63 x 47.3 in. / 160 x 120 cm

*« Pastel is a porous medium; it occupies that shifting space between drawing and painting in which we love to do all kinds of experiments: it allows us to work with our fingers on large formats, in direct contact with the body.*

*Furthermore, it has long been considered a minor genre and thus provided 18th-century women artists with a way into painting, because it was affordable and could be practised in the domestic sphere without extensive technical training. We like it that we are continuing this history of women.»*

HIPPOLYTE HENTGEN

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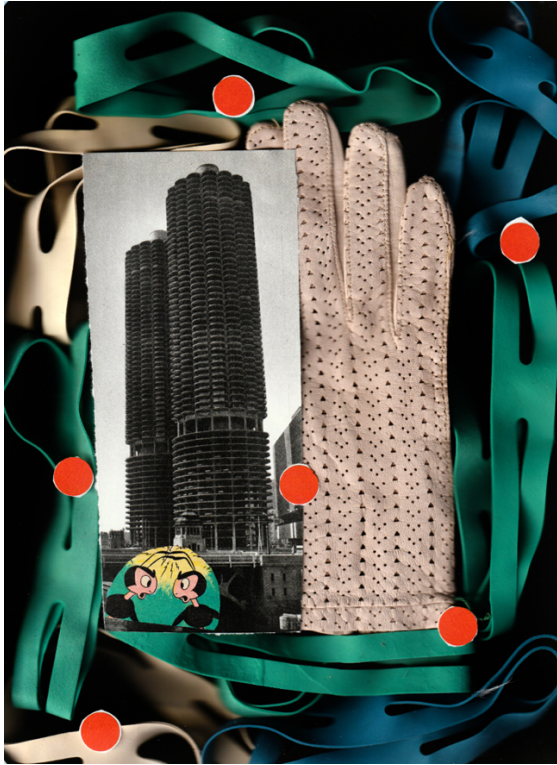


*Bebop*, 2022  
Acrylic and ink on canvas  
66.5 x 55.1 in. / 169 x 140 cm

*« What could beat reshuffling the pack as a light-touch way of lifting the veil on the implicit, the unspoken, the roles and codes that are all the more commonly accepted for being arbitrary? And at the same time, in a playful farandole, it unleashes the pleasure of knowledge, the search for meaning and the aspiration to equality, united by humour, that direct-access complicity. »*

Guitemie MALDONADO, Supporting curator of HIPPOLYTE HENTGEN

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Serie *Fabules*, 2023  
Scanogram  
8.3 x 11.7 in. / 21 x 29,7 cm

« The resulting work is grounded in the practice of assiduous drawing in every style (from pencil to airbrush, from black and white to the most vibrant colours), like a healthy and joyful workout for body and mind. Its method is collage, approached like a sketchbook, in the simultaneously serious and playful spirit of Dadaist experiments (one senses a kinship, among others, with Hannah Höch and Martha Rosler, Francis Picabia and Philip Guston): fuelled by a candid curiosity for images, gathered without hierarchy and at the whim of wanderings near and far, this aesthetic of meaningful, and magnified detail of collisions and visual punning, this motley array worthy of a Harlequin's suit, delivers its message through non-sequiturs, visual associations and rhymes: from women's bodies to male fragments, heroes without qualities, elastic, simplified and genderless bodies, anthropomorphic animals, monsters, floral motifs, geometric, constructions and decorative elements.»

Guitemie MALDONADO, Supporting curator of HIPPOLYTE HENTGEN

### **HIPPOLYTE HENTGEN – Mini Bio**

Gaëlle HIPPOLYTE is born in 1977 in Perpignan. Lina HENTGEN is born in 1980 in Clermont-Ferrand. They live and work in Paris.

Since they both studied through Villa Arson in Nice, the two artists have been developing a friendship and a collaborative artistic practice since 2007, based on shared affinity. Their work

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is part of public collections of the CNAP (Paris), the Abbaye Sainte-Croix Museum (Les Sables-d'Olonne), the MAC/VAL (Vitry-sur-Seine) and numerous FRACs.

### SOJOURNER TRUTH PARSONS



Sojourner Truth PARSONS' work has an emotionally charged quality: it suggests an underlying narrative that is open-ended and ambiguous rather than rigid and settled. Oblique references to women bodies, flora and fauna, city and objects appear but their significance remains shrouded. The graphic clarity of Parsons' compositions functions as a misdirection, as color and shape, borrowing some aspects of the American Colorfield, remain in continuous flux, oscillating between representation and abstraction.

The artist is named after Sojourner Truth, a 19th-century Black abolitionist and women's rights activist.

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Pain I, 2023  
Acrylic on canvas  
72.1 x 60.1 in. / 183,1 x 152,7 cm



New York, 2023  
Acrylic on canvas  
100.1 x 80.1 in. / 254,3 x 203,5 cm

*« Architectural and urban forms are layered in overlapping geometries, their rectilinear force tempered by the softer contours of a human body glimpsed in silhouette against a coloured background, or the perfect circle of the moon veiled against the night sky. The works convey at once the vibrancy and loneliness of big city life.»*

Alexandra McINTOSH, Supporting curator of Sojourner Truth PARSONS

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*End of April beginning of May II, 2023*  
Acrylic on canvas  
28.8 x 24.1 in. / 73,3 x 61,5 cm

« Indeed, darkness —across colour and light conditions, but also humour— is integral to her practice. Parsons' works are frequently anchored by a predominance of black and seem to reveal themselves in the shadows, as if slowly divulging secrets. The works call upon the body's multisensory awareness, as when our visual acuities are diminished at night. Figures emerge from the darkness, edges become discernible, senses are heightened. These are paintings that gently and surreptitiously take hold of you, meet your gaze and reveal themselves.»

Alexandra McINTOSH, Supporting curator of Sojourner Truth PARSONS

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*New York alone I*, 2026  
Acrylic on canvas  
48 x 42 in. / 121,9 x 106,7 cm

*« My paintings primarily speak of love, empathy, and fleeting moments of belonging. My experience is unique, and I convey it through painting. In my practice, it is impossible for me to separate myself from the artwork: they are one.»*

Sojourner Truth PARSONS

**SOJOURNER TRUTH PARSONS – Mini bio**

Born in 1984 in Vancouver, she lives and works in New York.

Graduated from Nova Scotia College of Arts & Design of Halifax (Canada).  
Parsons' work is included in the collections of The National Gallery of Canada in Ottawa;  
Museum Voorlinden, Wassenaar; The Montreal Museum of Fine Arts; Oakville Galleries;  
Portland Museum of Art; and Long Museum in Shanghai.



# PRIX JEAN-FRANCOIS PRAT

## **EDITION 2026**

### **INDIVIDUAL PRESS VISITS**

By request, May 25th - June 25<sup>h</sup>, 2026

Hosted by Frédéric BRIÈRE, executive director of the Bredin Prat Foundation  
or a member of the selection committee, at 53, quai d'Orsay 75007 Paris

<p><b>PRIZEWINNER ARTIST ANNOUNCEMENT</b></p>
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<p><b>THURSDAY JUNE 25th, 2026, 8 pm</b></p>
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<p><b>At 53 QUAI D'ORSAY 75007 PARIS</b></p>
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### **SUPPORTING CURATORS PRESENTING THE ARTISTS TO THE JURY OF THE PRIZE**

- Rose VIDAL, artist, author, art critic et de literary critic for Julien HEINTZ
- Guitemie MALDONADO, professor of art history for HYPOLITE HENTGEN
- Alexandra McINTOSH, executive director of Centre International d'art et du Paysage de Vassivière, for Sojourner Truth PARSONS

### **ARTISTIC SELECTION COMMITTEE 2026**

- Frédéric BONNET, art critic, independent curator, gallerist
- Frédéric BRIÈRE, executive director of the Bredin Prat Foundation
- Anaël PIGEAT art critic and editor at large of *The Art Newspaper France*
- Matthieu POIRIER, art historian and independent curator
- Marie-Aline PRAT, art historian and art collector

### **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 Toby Ziegler in 2025, Christine Safa in 2024, Jem Perucchini in 2023, 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 and Farah Atassi in 2012.

In the past, the Prize has been chaired by Chris Dercon, executive director of the Fondation Cartier pour l'art contemporain (2025), the president of the Society of Friends of the MAM Paris Jean-Paul Agon (2024), the curator of São Paulo Biennale Manuel Borja-Villel (2023),



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private collectors Patrizia Sandretto Re Rebaudango (2022) and Charles-Henri Filippi (2021), 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, Governance), Litigation and White-Collar Crime, Competition and EU Law, International Arbitration, Tax, Employment, Financing, Restructuring and Insolvency, Public Law, Digital Law, and Financial Services and Insurance Regulation.

With offices in Paris and Brussels, the firm now has almost 220 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.

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

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