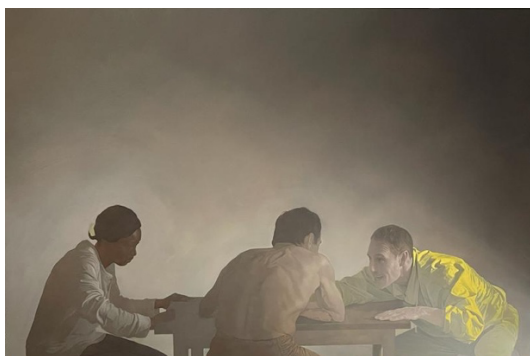

THE CONCEPT

The history of art in the last century has taught us that artistic practices and classifications have very often been retrospectively compartmented and conceptualized in a way that did not necessarily do justice to the reality of the creative experiments at the time.

Starting with the fact that painting has always existed, we must bear in mind that since the birth of the avant-gardes, and therefore, more generally, since the birth of abstraction (without mentioning the conceptual contribution of Marcel Duchamp to future artistic developments), the market and public interest have, at different moments of history, decreed which have been the good and bad moments for this centuries-old practice.



Guillaume BRESSON

Oil on canvas
39.4 x 78.8 in. / 150 x 200 cm
Courtesy Galerie Nathalie Obadia, Paris/Bruxelles. ©
Bertrand Huet/Tutti Images

New technologies and post-war industrialization raised doubts about the role of painting. Enthusiasm for the “novelties” of the moment saw many artists abandon painting and formulate new artistic movements based on the use of new materials and technologies. These last forty years have witnessed a kind of competition between different artistic movements, but the artists with a real interest in painting never stopped painting and waited resiliently for better times.

Today we are living through – and we have been for some years – a very fruitful moment for the medium of painting. New technologies available to artists have enabled new approaches, at once maintaining painting’s links to tradition and opening it up to new challenges and classifications. Photorealist and abstract painting coexist freely. Advanced technologies and the brush are no longer antithetically opposed as ways of approaching the world of painting and making art. Those of a melancholy cast may consider the contemporary as being mired in confusion and paradox, but it is precisely this confusion and the coexistence of diametrically opposed artistic approaches that are driving the incredible adventure that is contemporary painting, one that is generating ideas and dialogues which in turn are activating new forms of representation. Whether it is purely formal or tends towards figurative representation, painting today is playing a fundamental role, that of transforming itself into a “geopolitical mirror” of the “Human,” by setting up a dialogue between artists from multiple horizons and cultures.



Avery SINGER

Exhibitionist, 2013

Acrylic on canvas

77.2 x 87 in. / 196 x 221 cm

© Avery Singer. Courtesy the artist, Hauser & Wirth and Ringier Collection (Switzerland)

The intention behind the exhibition *We paint!* is to bring together different experiences and current practices and to blend them via the unique specificity of each artist presented. The stories and narratives of each individual artist enrich the creative effervescence. Based on careful formal and conceptual research, the curator has taken the liberty of linking works that are very different from each other but always intimately connected by the sociocultural and historical context in which they were produced



Jean CLARACQ

Alfred Stefaneschi de Bles, 2017

Oil on canvas

15.5 x 20.8 in. / 39,4 x 52,7 cm

© Jean Claracq. Courtesy the artist, the gallery Sultana (Paris), and Alexandre Biaggi (Paris)



Toyin Ojih ODUTOLA

At his wife's home, 2017-18

Charcoal, pastel and pencil on paper

79.3 x 42 in. / 201,4 x 107 cm

© Toyin Ojih Odutola. Courtesy of the artist, Jack Shainman gallery (NY) and Giuseppe Iannaccone collection (Milan)

THE SCENOGRAPHY

This exhibition immerses visitors in two environments, the eclectic neo-Renaissance architecture of the Palais des Études at the Beaux-Arts de Paris and the new display created within it, which like a shadow projects the past into the present. These two spaces, in dialogue with each other, enhance both the history of the place and that of the works exhibited, thanks to a “metaphysical” space inspired by the “piazzas” of Italian painter Giorgio De Chirico.

A central space not perpendicular to the axes of the courtyard, a sort of square circumscribed by arched doors inspired by neoclassical archetypes, will allow viewers to freely explore the three main themes of the exhibition, in accordance with points of view suggesting formal and conceptual relationships between the works presented in a functional and decorative conjoining which will also allow the presentation of the three artists nominated for the Prix Jean-François Prat in 2022. The prizewinner will be announced during the preview of the exhibition on March 23, 2022.



THE EXHIBITION & THE ARTISTS

In order to make the course of the exhibition fluid and to appreciate the different pictorial experiences that have made the Jean-François Prat Prize a fertile and privileged ground for research on contemporary painting, three main themes have been identified:

The first theme, ***Painting, Images and Places***, aims to present the relationship between painting/image and architectural/ natural space (landscape) in order to define a human existential condition through a variety of techniques ranging from the use of 3D modelling software and mechanical painting processes to traditional techniques for representing images that are very often created and conceived by means of digital tools.

- Farah ATASSI
- Janis AVOTINS
- Chloë-Saï BREIL-DUPONT
- Guillaume BRESSON
- Mathieu CHERKIT
- Jean CLARACQ
- Kei IMAZU
- Alexandre LENOIR
- Maude MARIS
- Li QING
- Matt SAUNDERS
- Avery SINGER

The second theme, **Multiple Cultures**, is that of cultural syncretism which makes the pictorial experience a natural overlap of hybrid experiments in which political and social commitments give rise to resonating and universally recognisable “signs”. Whether of a purely formal nature or tending towards the representation of the world, painting plays a fundamental role here, that of setting itself up as a “political medium” in order to bring together artists from multiple horizons. Nothing is linear in the pictorial research. It generates a series of quasi-algorithmic forms and subjective infinite representations.

- Sol CALERO
- Stelios FAITAKIS
- Jonathan GARDNER
- Miryam HADDAD
- Toyin OJIH ODUTOLA
- Raphaëlle RICOL
- SoiL THORNTON

The third section, **Sensitive Abstractions**, is devoted to abstraction, features artists who are reworking the great themes of informal art, from the avant-garde to abstraction (monochrome, geometric) via minimal art, through a pentagram of new “musical” and “emotional” forms and image

- Zander BLOM
- Nicolas CHARDON
- Philippe DECRAUZAT
- Turiya MAGADLELA
- Landon METZ
- Anne NEUKAMP
- Gavin PERRY
- Nicolas ROGGY
- Lesley VANCE
- Rezi van LANKVELD
- Patricia TREIB

Finally, the last section is dedicated to the finalists of Jean-François Prat Prize.

Thanks to less Eurocentric attitudes – based on the course of Western art –, we will rediscover a contemporaneity that is not defined solely by informal and conceptual forms. Painting in all its

manifestations tells of the paradoxical “disharmonic harmony” of today’s global world through multiple forms of free and uninhibited representation.



Zander BLOM

Untitled, 2016

Encre sur papier / Ink on paper

360 cm (coin angle vers droite)

240 cm (coin angle vers gauche)

310 cm (bas en haut)

30 – 42 x 32cm

16 – 63 x 44cm

12 – 83 x 63.5cm

© Zander Blom. Courtesy Stevenson, Capetown,
Johannesburg, Amsterdam

From figuration to abstraction, the beauty of painting stands revealed thanks to the viewer’s curiosity and their ability to link their gaze to emotions that transcend the image and its execution.

WE PAINT ! evokes the chapters of a diary "in progress". Its paragraphs are written by the artists themselves, celebrated in this exhibition.

THE CURATOR & SCENOGRAPH

After studying art history and architecture, Cristiano Raimondi collaborated with several galleries and founded *Cars project*, a multidisciplinary space dedicated to the production of contemporary art.

From 2009, he is responsible for development, international projects and is curator of the National Museum of Monaco (NMNM). From 2016 to 2019 he was in charge of the Back to The Future space at the international contemporary art fair Artissima, in Turin.

Over the past ten years, he has curated exhibitions of international significance, including solo shows by Thomas Demand, Thomas Schütte, Erik Boulatov, Richard Artschwager, Gilbert & Georges, Nathalie Du Pasquier, Tom Wesselmann and many others. In the meantime, he has continued his interdisciplinary research work, maintaining international relationships and directing publications with artists and curators.

In 2018, he and Silvia Fiorucci Roman founded the Società delle Api in Monaco.

He is currently the artistic director of the Prince Pierre Foundation's International Prize for Contemporary Art.

AROUND THE EXHIBITION

VIP opening on Wednesday, March 23, 2022, sponsored by collector Patrizia Sandretto Re Rebaudengo
Public opening from Thursday, March 24 to Sunday, April 24, 2022, every day.

Free admission, thanks to the support of the Bredin Prat Foundation for Contemporary Art

An art book, *Effervescence of painting in contemporary art*, Flammarion, 304 pages.

A mini catalog will include the making of the exhibition

A cultural program (talks, conferences, meetings) will be unveiled soon.

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