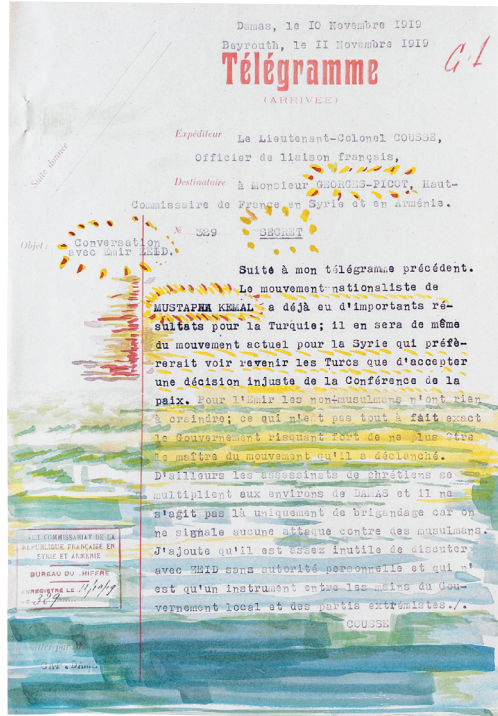


17th DRAWING PRIZE



2024

DANIEL & FLORENCE GUERLAIN
Contemporary Art Foundation



COVER, FROM TOP TO BOTTOM: Lamia Joreige, *Uncertain Times-Faisal's Dream 2*, 2022, mixed media on paper, 34.5 x 27 cm (box). Courtesy Marfa' Projects SAL; Amir Nave, *La Comédie humaine*, 2019, collage and pencil on paper, 24 x 15.5 cm. Courtesy IN SITU-Fabienne Leclerc. ©Aurélien Mole; Christos Venetis, *Sans titre*, 2022, pencil on book cover, 21 x 31.5 cm. Courtesy Galerie Martin Kudlek. LEFT: Amir Nave, *People in flame*, 2020-21, collage and pencil on paper, 51.5 x 28.5 cm. Courtesy IN SITU-Fabienne Leclerc. ©Aurélien Mole.

The works of the three artists nominated for the 2024 Prize will be on view at the Salon du Dessin, in the Palais Brongniart, Paris, where the winner will be announced on 21 March 2024.

Text Marie Maertens

**DANIEL & FLORENCE
GUERLAIN**

**Contemporary
Art Foundation**



DANIEL AND FLORENCE GUERLAIN. ©LUC CASTEL.

Last year, your Prize focused on artists inspired by Art Brut or the Outsider Art movement. Did that bring you a fresh perspective to drawing?

The selection reinforced our opinion that this medium is the genesis of all works of art and all creative production. It's the language and, occasionally, the principal means of expression of the artists whom we have chosen, bearing witness to a particularly heightened sensibility. Yet we did not pursue this direction, for our desire is not to collect a specific genre, whatever it may be. Art Brut plunges one into a separate universe and requires complete immersion. Thus after this very enriching experience, we resumed our research into all types of artists.

Could you thus introduce us to this year's three nominees: Lamia Joreige, Amir Nave and Christos Venetis?

We met Lamia Joreige in Lebanon several years ago and have continued to follow her work. What appeals to us is the beauty of her drawing, combined with the writings and history of her

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country, using highly interesting mental gymnastics. Amir Nave immediately charmed us with a form, not of violence, but an affirmation of a very personal universe. His vivid colours go hand in hand with assertive lines and limitless fine strokes on the paper. As for Christos Venetis, his drawings inside the covers of books with ripped-out pages moved us deeply. Reminding us of the book burnings during the Second World War, their meticulous finish forms a contrast with their damaged backing.

Whether metaphorically or more directly, these artists talk about history, or even geopolitics. Was this mere coincidence or a deliberate choice?

Given the time in which we are living, perhaps there is a link, but, before anything else, we were extremely aware of the historical factors emanating from these works. The three countries in which these artists live, Lebanon, Israel and Greece, date back to the origins and speak of our humanity in general.

Furthermore, a part of your donation to the Centre Pompidou can be seen in a room now named after you. The hanging revolves around humour...

Yes, for at the present time this theme seems indispensable... and follows on from that of the body, before we approach abstract art from October 2024 onwards. We have also been invited by the Musée de l'Hospice Saint-Roch, in Issoudun, to a retrospective exhibition on the history of our collectors, from the 1980s to the present, which will be on view there during the summer of 2024.

LAMIA JOREIGE



©ALEXANDRE KRUIZINGER.

Biography

Lamia Joreige was born in Lebanon in 1972. She graduated from the École supérieure d'arts graphiques, Paris, and the Rhode Island School of Design, Providence, USA. Since the late 1990s, she has exhibited in numerous international galleries and museums and taken part in multiple biennales, namely those in Istanbul (2022), Liverpool (2018), Sharjah (2017) and Venice (2006). Her works are now in the collections of the Mnam-Centre Pompidou (Paris), the Tate Modern (London), the Sharjah Art Foundation (UAE), the Saradar Collection (Beirut), the Mathaf: Arab Museum of Modern Art (Doha), the Frac Bretagne (Rennes) and Florence and Daniel Guerlain. She is co-founder of the Beirut Art Center and is represented by the Marfa' Projects Gallery (Beirut).

Using different media – not only drawing but also photography, video, objects and installations – Lamia Joreige explores the relationships that we foster with history and the impact that they have on us.

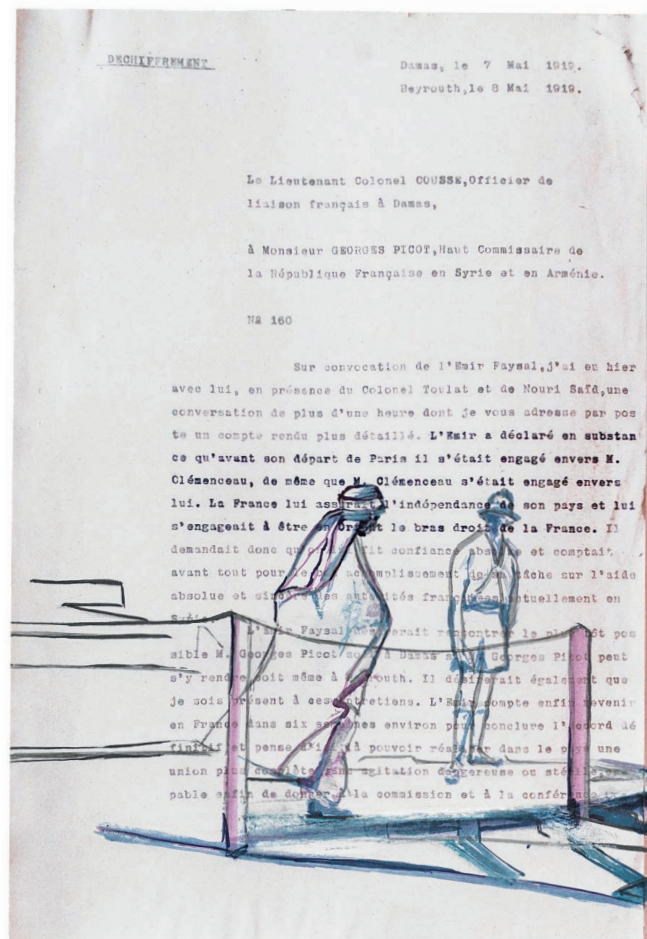
Based on real and historical facts, how does one create forms and narratives? That is the main question Joreige asks herself, after having gathered together an immense amount of research and written documents, most frequently on Lebanon and its region. Over the past few years, the artist has taken a keen interest in the constitution of her country around the time of the First World War. “The troubles occurring in Syria that may have consequences on all the surrounding territories have reminded me of that other moment in history when nations were redesigned and fragmented,” she starts to explain. She thus delves into the memoirs of King Faisal, who could have headed the first independent Arab monarchy, had his project not failed; or immerses herself in the throes of the massive famine of 1915, caused by an invasion of locusts, diverse speculation and maritime blockades. She then attempts to comprehend the mental and physical impact of these devastating events on the population.

In her most recent series, *Uncertain Times, Faisal's Dream*, Joreige concentrated on drawing. She used this medium a great deal in the 1990s, though in a more figurative manner. “Faced with this abundance of information, I felt the need to draw, so as to remain close to – or even embody – the original documents,” she continues. “I also included their translation in the work, like evidence of the force and aura of these historical sources. Without wishing to be too didactic, I wanted the spectator to be able to understand what is being talked about here.”

In large-scale installations, she can then combine these works with photographs or other original archival documents. To these she discreetly adds elements of her own family history, always playing on this tenuous link between personal and collective. Through recollections of her great-grandfather, for example, she pays homage to the intellectuals of the era. This space within which each spectator

may absorb part of the narrative is thus slipped into the work, for Joreige generally speaks of what she calls “the weight of reality”. She had previously explored this in earlier pieces, where she tackled themes related to the human body or solitude, to anxiety or finitude, in the face of which nobody can remain indifferent...

*Uncertain Times –
Faisal's Dream 1, 2022,
mixed media on paper,
34.5 x 45.5 cm (box).
Courtesy Marfa' Projects
SAL.*



AUX ENFANTS DE LA CHÈRE SYRIE

-:-

Me voilà de retour à la Patrie après une séparation de cinq mois. J'y suis revenu après avoir fait part au monde occidental civilisé de la mission pour laquelle vous m'avez délégué, celle de soumettre toutes vos revendications. L'autonomie de votre pays a été en principe décidée et il a été convenu qu'une commission internationale serait envoyée pour confirmer aux Puissances occidentales l'exposé de vos demandes et de vos desirs que j'ai eu pour mission de leur soumettre. La Commission arrivera dans ces prochains jours.

Vous pouvez constater par là que la majeure partie de cette mission extérieure pour laquelle nous travaillons tous a été accomplie, grâce aux interventions bienveillantes des Quatre Grandes Puissances, grâce à la sincérité de leurs paroles, à leur maintien des nobles principes qui ont servi d'exemple et de base à leurs sections, conformément aux desirs de la nation.

Il nous reste la mission intérieure qui est un des attributs même de cette nation entière. C'est à elle qu'en incombe la respon-



Had King Faisal ruled the West Arab independent Kingdom, would he have done so fairly? Would he have governed the centralized in Damascus with small divided fiefdoms? Would the miracle in place have consisted in peace or was it that have waged many wars?

sabilité et c'est d'elle que dépend le succès. Le peuple doit donc se conformer aux desirs du Congrès Général Provisoire Syrien qui se réunira bientôt.

Les nations vous souhaitent tous les vœux et les succès possibles et je demande de vous que vous prouviez à cette Commission respectable qui témoignera ou non en votre faveur que vous êtes dignes de l'autonomie et à même de vous gouverner par vous-mêmes. Montrez au monde et à l'histoire que vous êtes une nation prête à sacrifier les biens les plus précieux pour un noble but, c'est l'autonomie à laquelle je vous appuierai de tous mes efforts, étant l'un de vous.

Je ne doute point que vous êtes tout unis et tout solidaires pour revendiquer vos droits nets et précis et que vous êtes tout initiatifs pour arriver à réaliser vos desirs. Je sais que vous êtes tous animés des mêmes intentions et que la sincérité brille au fond de toutes vos paroles et de toutes vos actions, selon que la demande votre amour de cette patrie sacrée, donnent l'exemple d'une fermeté, animés d'un esprit de dévouement et de conciliation pour faire régner le paix et le bonheur dans tout le pays.

J'espère que vous saurez prouver au monde que vous êtes les descendants de ces ancêtres qui ont été les défenseurs de la Liberté et de la Justice. L'histoire est témoin de ce fait et n'en conteste point l'authenticité. L'œuvre admirable et le coura-

Uncertain Times – Faisal's Dream 7, 2022, mixed media on paper, 34.5 x 43 cm (box). Courtesy Marfa' Projects SAL.

Uncertain Times – Faisal's Dream 8, 2022, mixed media on paper, 34.5 x 25.5 cm (box). Courtesy Marfa' Projects SAL.

une confiance suffisante en la sagesse du peuple syrien. L'Emir semble dès maintenant travailler de tout coeur dans le sens qu'il indique. L'oeuvre du Club Arabe et de l'Administration locale a été malheureusement menée trop à fond pour que les résultats de cette orientation nouvelle puissent immédiatement se constater. Mais le prestige personnel de l'Emir est considérable, son autorité réelle et je crois qu'il lui est possible, avec notre aide, de rendre l'opinion syrienne qui compte, favorable à une collaboration française très compatible avec l'indépendance et dont on reconnaît de plus en plus la nécessité./.

COUSSE

Was King Faisal a ceremonial figure invented by the British and an Arab elite in the region as a tool for unifying the Arabs in the struggle against the Ottomans? Or was he truly a unique Arab leader, respected by much of the region's population? His task was immense and would still be today. How was he to represent and unify people from such diverse ethnic and religious backgrounds?



Handwritten document on a yellow background with red and green vertical stripes. At the top, it says 'Télégramme' and 'Colonel Courtes'. Below, there is a large handwritten note in French: 'Le journal el HAKIKAT reçoit de Damas la télégramme suivant: la capitale est fermée; le peuple sans exception fait des manifestations sérieuses contre la décision de la conférence de Saint Reus en ce qui concerne la Syrie, après la lecture de la protestation devant le ministre de la chambre, elle a été remise au Roi et aux conseils des ministres. Signé: Abdul Réisou. Je vous prie de me rendre compte de la véracité de cette assertion faite originalement dans un télégramme. Renseignez-moi.' At the bottom, there is a signature 'Gouraud' and some other markings.

©AMIR NAVE.



Biography

Amir Nave was born in Israel in 1974. A self-taught artist, his works have been exhibited at the Herzliya Museum of Contemporary Art, the Ramat Gan Museum of Israeli Art, the Mishkan Museum of Art (Ein Harod), the Baekong Museum (Ulsan, South Korea), the Gallery of the Memorial Center (Kiryat Tiv'on), the Tel Aviv Museum of Art and the Sommer Contemporary Art (Tel Aviv). In 2013, he was awarded the Osias Hofstadter Prize from the Ashdod Museum of Art and, in 2012, the Mifal Hapais Prize from the Janco-Dada Museum (Ein Hod). His works are now in the collections of the Israel Museum (Jerusalem), the Herzliya Museum of Contemporary Art, the Ashdod Museum of Art, the Mishkan Museum of Art, the Artis Foundation (Israel/New York), the Tank Shanghai (China) and Florence and Daniel Guerlain. He is represented by the Galerie In Situ-Fabienne Leclerc (Paris), the Chelouch Contemporary Art Gallery (Israel) and the Shin Gallery (New York).

Untitled, 2018,
pencil and
oil on paper,
35 x 47.5 cm.
Courtesy IN SITU-
Fabienne Leclerc.
©Marc Domage.



Considered in an infinite temporality, the human being is worked by Amir Nave in an obsessive, spiritual, or even quasi-mystical manner. He endlessly asks himself who we are and where we are going. By following the movement of Nave's figures or "creatures", the spectator embraces some of human passions. If certain works even seem to play on classics of art history and mythology, Nave nonetheless refutes the notion of representing an everyday life meant to help us better understand who we are. In his early career, he took an interest in landscapes and insects, searching for parallels between our species and theirs. His forms then evolved into "creatures", drawing on deeply buried pasts as well as possible futures. Sometimes depicted as a body, a head or an entity, they are alive and active. "The human being is unfathomable and, within each of us, this question of eternity resides," he says. "In my work, I try to grasp what these characters are doing and where they are heading." Faced with these philosophical and metaphysical questions, the artist reminds us that the fact of living in Israel, and more generally in the Middle East, has long induced a sort of tension. Incidentally, it was while spending an extended period of time near the River Jordan a few years ago that Nave began thinking about landscape again. Gripped by an imperceptible feeling also related to colours and light, he then sought to define the aesthetics of a holy place. How could he show the quality of the air or striking beauty? As an artist how could he attest to what was magical? In the studio, where he works impulsively and compulsively until a piece

is completed, as shown by his vigorous line, other openings enrich these questions. Recently Nave felt that his protagonists had a more peaceful place to go. He now combines his impressions of everyday life with a form of mysticism emanating from places. At times confronted by prevailing unrest and chaos, he attempts to remedy a general feeling of solitude and loss of bearings. "Through my characters, I wonder what we are doing here. But also what the right path to describe the present is, before projecting ourselves into the future," he says. If the human being is depicted harshly or crudely – or perhaps faced with an uncompromising reality – there is still a lust for life or a place in the world resembling the Holy Land...

AMIR NAVE



Let's Stop Talking,
2018, ballpoint
pen on paper,
70.5 x 14.5 cm.
Courtesy IN SITU—
Fabienne Leclerc.
©Marc Damage.

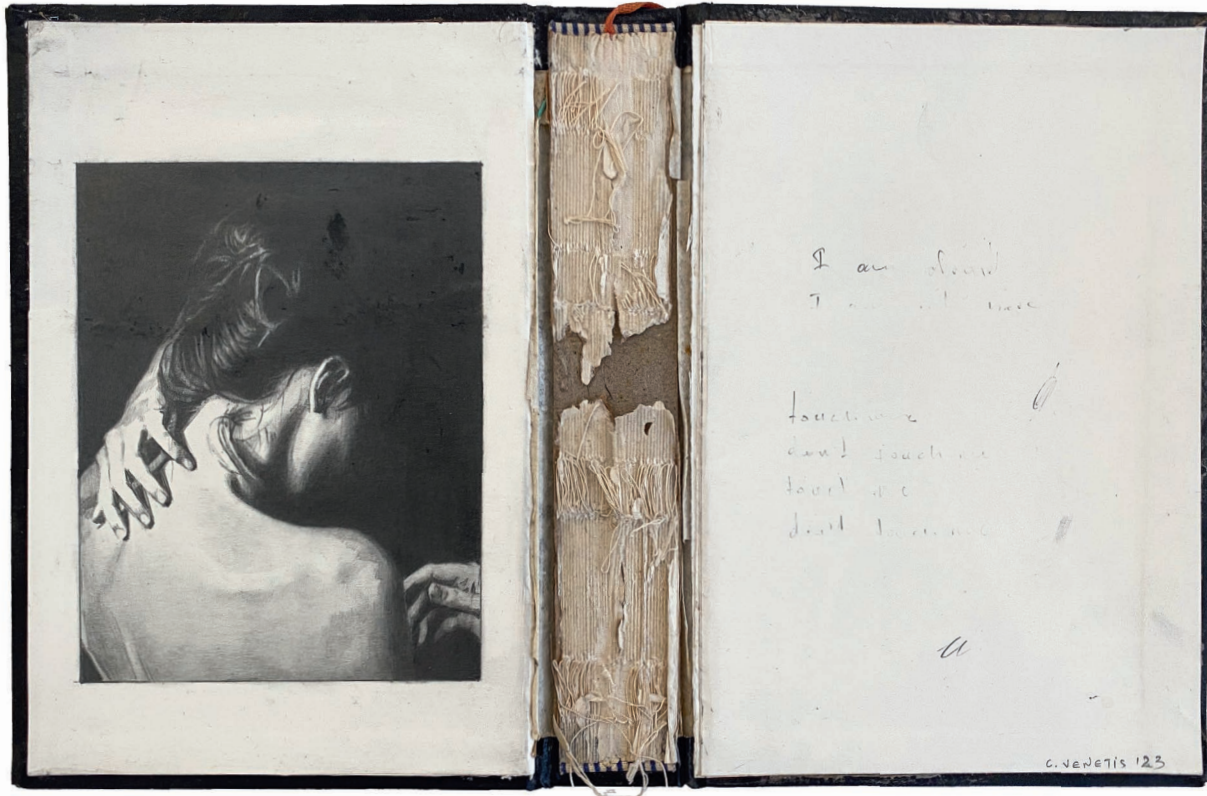


Contact, 2021,
collage and
pencil on paper,
29 x 22 cm.
Courtesy IN SITU—
Fabienne Leclerc.
©Aurélien Mole.



Need to STOP THEBLINDING

Untitled, 2023,
pencil on book
cover, 21 x 31.5 cm.
Courtesy Galerie
Martin Kudlek.



©ALKINOOS VENETIS



Biography

Christos Venetis was born in Greece in 1967. He graduated from the Faculty of Fine Arts (specialising in visual and applied arts) at the Aristotle University of Thessaloniki. He has exhibited at the Macedonian Museum of Contemporary Art (Thessaloniki), the IRIS Cultural Center (Stavroupoli), the Jewish Museum (Thessaloniki), the Cultural Center (Limassol) and the Biennial of Young Artists from Europe and the Mediterranean, organised by ARCI Kids (Italy). His works are now in the collections of Florence and Daniel Guerlain and Rudolf Zwirner. He is represented by the Galerie Martin Kudlek (Cologne and Brussels).

CHRISTOS

With his torn book covers, Christos Venetis conveys a vision of the world combining poetic projection, reflections on the role of the image and gleanings from the deluge of photos found on the Internet.

As if observing a sort of protocol, Venetis does most of his drawings in graphite pencil on phantom book covers. There is a vivid contrast between his delicate, meticulously executed, small-scale formats and the badly treated spine of a book whose title remains unknown. If the supports recall the darkest moments in history, namely the book burnings during the Second World War, the overall questions of representation and narrative of the image prevail. The artist claims that he even explores a sort of absence of choice, in the face of which he restores “materiality to the image”. While offering the deepest shades of black and certain details – notably of the back of a neck, an arm languidly outstretched on a bed or bare legs – which immerse the spectator in an atmosphere of soft eroticism, Venetis is an artist who likes to cite his references. They range from *The Arabian Nights* to the historian and professor of comparative literature Sven Spieker and the art critic Benjamin Buchloh, analysing the notion of archives. “I choose my sub-

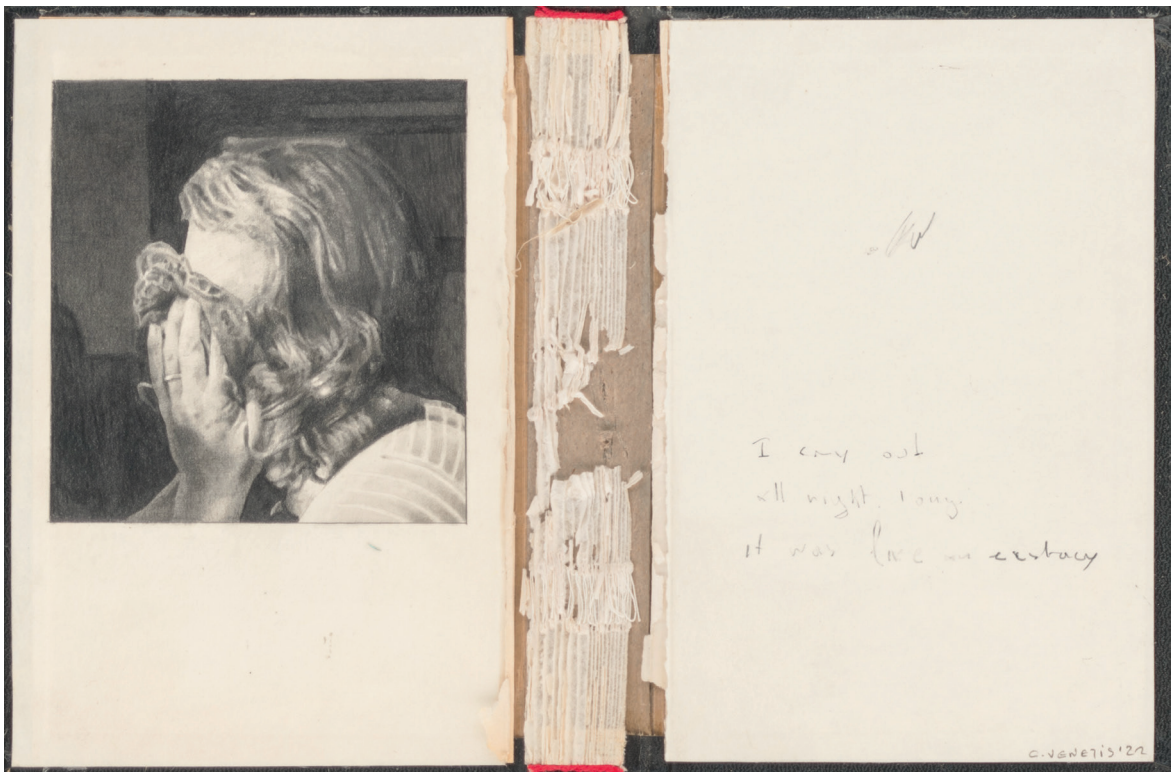
jects online, basically focusing first on the tonality of the black and white,” he explains. “If the sources are in colour, I convert them, and then crop them. I may also blur an element out or zoom in on certain details. I thus specifically work on the loss or impossibility of narrative, as Walter Benjamin used to say.” However, a drawing whose support is a book cover proves to be intrinsically open to multiple interpretations. Venetis plays on a form of ambiguity in what he shows us, offering the possibility of an imaginary or dreamlike story. While leading our gaze to the very heart of his subject, occasionally also evoking everyday objects, he maintains that he concentrates on concepts of collections or equality of images. He tries to diminish the emotional impact of his representations, even though he agrees to describe the torn spine of the books as a “wound”. Fragmenting a linear reading of his works, he enjoys developing an indeterminate timelessness. Consequently, he situates himself in the breach between veracity and fiction. “I would like to build a dreamlike or hallucinatory reality based on drawings of certain photographs and, braving modern media’s incessant flow of illustrations, try to construct the notion of an archive... in slow motion,” he concludes.



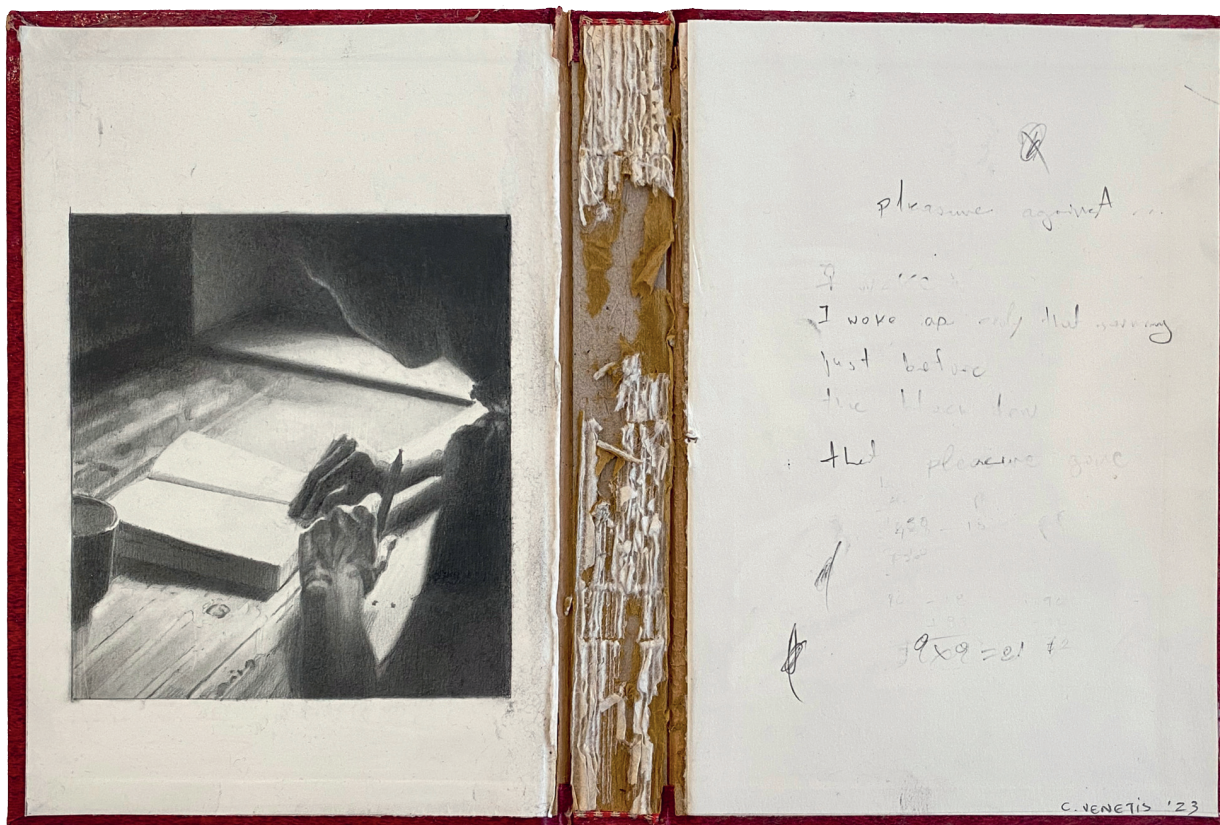
Untitled,
2022, pencil
on book cover,
21 x 31.5 cm.
Courtesy
Galerie Martin
Kudlek.

VENETIS

Untitled, 2022,
pencil on book
cover, 21 x 31.5 cm.
Courtesy Galerie
Martin Kudlek.



FURTHER INFORMATION



Christos Venetis, *Untitled*, 2023, pencil on book cover, 21 x 31.5 cm. Courtesy Galerie Martin Kudlek. All works come from the collection of Florence and Daniel Guerlain.

The Daniel and Florence Guerlain Contemporary Art Foundation Prize, 2024

The Drawing Prize is sponsored by "Le Cercle des Amis" of the Daniel and Florence Guerlain Contemporary Art Foundation, the House of Guerlain, Neuflyze OBC bank, Artcurial, ArtpricebyArtMarket.com, Voisin Consulting Life Sciences, Groupe Élysées Monceau, Groupe Pasteur Mutualité, PatrimOne Assurances, Arte Generali, the Salon du Dessin and Champagne Ruinart.

In 2007, Florence and Daniel Guerlain decided to focus their efforts on their passion for drawing and founded the contemporary Drawing Prize. Intended for artists using graphics as their main vehicle of expression, it sponsors three artists per year. Since 2010, the award ceremony has been held at the Parisian Salon du Dessin, an art fair reserved for ancient and modern drawings that attracts collectors, specialists and museums from across the globe, and gives rise to much discussion on the presentation and conservation of artworks on paper. The winner receives an award of €15,000, while the two runners-up each receive an award of €5,000. In addition, a work by the winner is donated by the Foundation

to the Prints and Drawings Department at the Musée National d'Art Moderne-Centre Pompidou. Since it was launched, the Drawing Prize has been awarded to: Silvia Bächli, Sandra Vásquez de la Horra, Catharina Van Eetvelde, Marcel Van Eeden, Jorinde Voigt, Susan Hefuna, Tomasz Kowalski, Jockum Nordström, Cameron Jamie, Ciprian Muresan, Mamma Andersson, Claire Morgan, Juan Uslé, Françoise Pétrovitch, Olga Chernysheva and Pascal Leyder.

**Fondation d'art contemporain
Daniel & Florence Guerlain**
88, boulevard Malesherbes, 75008 Paris
fdg2@wanadoo.fr +33 6 44 13 99 14
www.fondationdfguerlain.com

The names of the three shortlisted artists were announced on Monday 11 December 2023.

An exhibition of the works of these three artists will be shown at the Salon du Dessin which will run from the 20 to 25 March 2024 at the Palais Brongniart, Place de la Bourse, Paris. The jury will meet on the 21 March and the winner will be announced the same day.

The members of the jury are: Harry Tappan Heher (America); Burkhard Heyl (Germany); Damiana Leoni (Italy); Claudina Trapani Paauw (Netherlands); Gérard Boulois, Patricia Dupin, Philippe Lhotte, Florence & Daniel Guerlain (France). The members of the committee are: Emmanuelle Brugerolles,

General Curator of Heritage, Yuan-Chih Cheng, adviser to the Department of Artistic Creation at the French Ministry of Culture; Hervé Halgand, collector; Lucia Pesapane, conservator and exhibition curator, Florence and Daniel Guerlain, collectors and founders of the Drawing Prize.

Damas, le 31 Novembre 1919
Beyrouth, le 34 Novembre 1919

Télégramme

(ARRIVÉE)

CT

Suite donnée

DECONFIDENTIEMENT

Expéditeur Le Lieutenant-Colonel COUSSE,
Officier de liaison français,

Destinataire à Monsieur le Haut-Commissaire
de France en Syrie et en Arménie.

N° 356 CONFIDENTIEL

Objet: Délégation
musulmane en-
voyée à ZEID.



RECEVU LE 1er DE LA
COMMUNIQUE EN
LE 1er DE LA
EUPH
N° 356 24/11/19

M. MERCIER

Relier par M.

Sur l'initiative d'ABDERRAMAN PACHA
YOUSSEF et du CADI et après des pourparlers
assez laborieux les notables musulmans de
DAMAS ont envoyé à ZEID une délégation pour
lui signaler toute la gravité de la situa-
tion actuelle et les conséquences regretta-
bles qu'elle risque d'entraîner tant pour
la sécurité présente que pour l'avenir du
pays, les délégués ont démontré à l'EMIR
la folie d'une résistance armée aux déci-
sions de la Conférence et lui ont demandé
de rappeler les troupes envoyées dans la
BEKAA et qui comprennent outre la cavalerie
signalée 2 bataillons d'Infanterie et une
batterie, au total un millier d'hommes.
L'EMIR stylé par YASSIN a répondu que le
recours aux armes était le seul moyen de
défendre les droits de la nation et que
quelle que soit l'issue probable de la lutte
l'honneur arabe exigeait qu'elle fût enga-

GUERLAIN

PARIS



AQUA ALLEGORIA

FORTE

LA NOUVELLE EAU DE PARFUM



PLUS DE 90% D'ORIGINE NATURELLE*

Conformément à la norme ISO 16128, calcul incluant l'eau.