



FONDATION
FRANÇOIS SCHNEIDER

MONDAY 19 JUNE 2023

Contemporary Talents

12th edition

Press release
The laureats

ULYSSE BORDARIAS
BILAL HAMDAD
MANON LANJOUÈRE
AURÉLIEN MAUPLLOT
UGO SCHIAVI
NOÉMI SJÖBERG



THE FRANÇOIS SCHNEIDER FOUNDATION IN WATTWILLER

ÉDITION ANNOUNCES THE WINNERS OF THE 12TH EDITION

The grand jury, meeting last week, selected 6 finalists who will benefit from a group exhibition in the Foundation's art centre, a bilingual publication, a video portrait and the acquisition of their work. The existing works of **Ulysse Bordarias**, **Bilal Hammad**, **Manon Lanjouère**, **Aurélien Mauplot**, **Ugo Schiavi** and **Noémi Sjöberg** will join the Foundation's collection.

The 2023 grand jury, chaired by **Jean-Noël Jeanneney**, was composed of :

Rosa-Maria Malet – Director of the Miró Foundation 1980 - 2017, member of the Board of Directors (Barcelona)

Constance de Monbrison – Head of the Insulinde collections, musée du quai Branly - Jacques Chirac (Paris)

Alfred Pacquement – Honorary General Curator of Heritage (Paris)

Ernest Pignon-Ernest, Artist – Paris (France)

Roland Wetzels, Director of the Museum Tinguely – Basel (Suisse)

Reflecting current contemporary creation, the Talents Contemporains competition, initiated more than 10 years ago, enables the European and international artistic scenes to be explored on the particular theme of water. A highly original collection has thus been built up, presenting artists who have graduated from recognised art schools as well as atypical self-taught artists. Nearly 70 works now form a singular ensemble that runs counter to certain institutional trends, exhibited both in the art centre and increasingly circulating in different regions. For the winning artists, not only does the award consist of real financial support, but it also provides a springboard for their careers, with institutional recognition, various communication tools available and sharing with the public. Last February, four committees of experts selected the works or projects of 33 finalists from among the 433 candidates.

CONTEMPORARY TALENTS

> a prestigious annual **international contemporary art competition dedicated to the theme of water** created by François Schneider in 2011

> **Up to 1,000 entries** each year, from around 100 countries, selected by a Grand Jury of experts from the world of contemporary art

> a maximum annual grant of 160,000 euros: 15,000 euros per winner and production aid of 80,000 euros for the realisation of works presented in the form of projects

> **a unique collection on the theme of water, bringing together some 80 works by the winning artists:**

YOAV ADMONI • AKMAR • RENAUD AUGUSTE-DORMEUIL • NOUR AWADA • RACHAEL LOUISE BAILEY • GUILLAUME BARTH • HICHAM BERRADA • BENOIT BILLOTTE • MATHIEU BONARDET • BIANCA BONDI • ULYSSE BORDARIAS • MURIEL BORDIER • JESSIE BRENNAN • EMILIE BROUT & MAXIME MARION • GAËLLE CALLAC • CÉCILE CARRIÈRE • JULIE CHAFFORT • YVES CHAUDOUËT • CLAIRE CHESNIER • ETIENNE CLIQUET • VALÈRE COSTES • OLIVIER CROUZEL • EDOUARD DECAM • ASIEH DEGHANI • CÉLINE DIAIS • REBECCA DIGNE • DUTCA-SIDORENKO • CRISTINA ESCOBAR • COLLECTIF ETHNOGRAPHIC • LAURENT FAULON • SARA FERRER • ETIENNE FOUCHET • MARIE-ANITA GAUBE • ANTOINE GONIN • BILAL HAMDAD • HARALD HUND • ARTHUR HOFFNER • HAO JINGFANG & WANG LINGJIE • NADIA KAABI-LINKE • ZHANG KECHUN • M'HAMMED KILITO • ELIZAVETA KONOVALOVA • JÉRÉMY LAFFON • MANON LANJOUÈRE • MATHILDE LAVENNE • OLIVIER LEROI • SUJIN LIM • RAHSHIA LINENDOLL-SAWYER • CLAIRE MALRIEUX • LAURENT MARESCAL • AURÉLIE MAUPLLOT • MEDHI MEDDADI • EVA MEDIN • CAMILLE MICHEL • GUSTAVO MILLON • EVA NIELSEN • MAËL NOZAHIC • JOHAN PARENT • BENOÎT PYPE • BERTRAND RIGAU • SARAH RITTER • FRANCISCO RODRÍGUEZ TEARE • BENJAMIN ROSSI • ERIK SAMAKH • SANDRA & RICARDO • UGO SCHIAVI • ALEX SETON • NOÉMI SJÖBERG • PAUL SOUVIRON • ELVIA TEOTSKI • THOMAS TEURLAI • CAPUCINE VANDEBROUCK • WIKTORIA WOJCIECHOWSKA • JENNY YMKER

THE LAUREATS



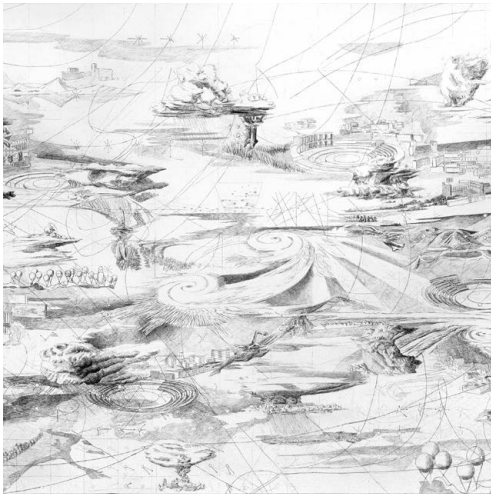
© Melissa Boucher

Ulysse Bordarias

Born in 1988 in Paris (France) | Lives and works in Paris (France)

Ulysse Bordarias graduated from the École nationale supérieure des beaux-arts de Paris in 2014. He mainly practices painting and drawing, but also works in volume and photography. He is interested in the relationship between image and poetry, compositional work, the imaginary and the documentary dimension. Recently, he has exhibited at the Valérie Delaunay gallery in Paris, which represents him (2021), and at the Mariton municipal gallery in Saint-Ouen (2018).

→ [Learn more](#)



Il pleuvait sur l'agora, 2022.

Graphite, black stone and charcoal, 200 × 310 cm

Il pleuvait sur l'agora shows a multitude of thunderstorms, rains, tornadoes that fall and move over urban or rural territories. The rain falls from a set of clouds that fly over the land. Swimmers populate the image at regular distances and struggle in this hostile environment. On land there are cities, mountains, coastlines, fields as well as lakes and seas. The drawing shows all the stages of the terrestrial water cycle: from sea water to clouds, and from clouds to rain as they disperse water over the land. The artist gathers these data and makes them cohabit in order to create a changing, moving space, close to dreams and memories. The title «Il pleuvait sur l'agora» (It rained on the agora) is inspired by the version «Le corbeau et le renard» (The crow and the fox) (1968) by the Belgian artist Marcel Broodthaers in the form of a poem itself inspired by the famous fable by La Fontaine. In the drawing, the agora is made present by the four amphitheatres, which allude to public space, debate and democratic construction. The metaphorical dimension of this title is that of the rain as a figure of the troubles that can occur somewhere.



© Olivier Calvel

Bilal Hamdad

Born in 1987 in Sidi Bel Abbes (Algeria) | Live and work in Paris (France)

Bilal Hamdad began his art studies in Algeria at Sidi Bel Abbés, then at the ENSA in Bourges. He then joined the Beaux-Arts de Paris from which he graduated in 2018. Questioned by current events, population movements, miscegenation and the Parisian urban landscape, the artist paints a striking portrait of our contemporary society. The artist has already won several prizes, recently the Société Générale prize and the Colas Foundation prize. His works are in numerous private and public collections.

→ [Learn more](#)



Sans titre, 2022. Oil on canvas, 160 × 200 × 4,5 cm

Sans titre is a work from a series of paintings dealing with the sensitive subject of immigration. Bilal Hamdad proposes here a reinterpretation of the painting *Ophelia* by John Everett Millais. The place of water becomes as present as that of the person represented. The sleeping man gives us the reflection of a sad truth, that of our society which looks away. What has happened to this character? What details left in the darkness of the canvas would help us interpret the pictorial scene? The water gradually nibbles away at the recumbent figure until it takes over the foreground. He is bathing in stagnant, rotting water. Water is omnipresent during the crossings made by migrants. It seems dangerous. It is no longer a question of representing an idyllic sea but rather this black, dark water... Since his arrival in Paris, Bilal Hamdad has been observing the urban and mixed-race fabric, which he considers to be fertile ground for the creation of his paintings. *Sans titre* is the first of the *Horizon* series. The following paintings are in progress.



Manon Lanjouère

Born in 1993 in Paris (France) | Lives and works between Saint-Malo and Paris (France)

After a course in Art History, Manon Lanjouère graduated from the Gobelins school of photography. Her work, widely exhibited in France and abroad, has been awarded several prizes and is present in the collections of the MEP (Maison Européenne de la Photographie), the CNAP, the Musée de l'Élysée, the Musée Nicéphore Niepce. Winner of the creative residency Tara Océan and of the 1+2 Photography and Science prize, these distinctions enabled her to create her project *Les Particules*.

→ [Learn more](#)



Les particules, le conte humain d'une eau qui meurt, 2022.

Six cyanotype prints on glass, 6 × (20 × 20 cm)

The abyssal atmosphere of the work *Les particules, Le conte humain d'une eau qui meurt* is composed of six cyanotypes on glass augmented by a second plate painted with fluorescent vinyl emulsion to recall the bioluminescent proteins of certain marine organisms. The image is intended to be like the ghost of these endangered species. *Les particules* propose to enter the still layer of the waters, to lift the shroud over the invisible people, and to plunge the spectator into an abyss of reflection. Plastic waste, collected on the beaches, allows the artist to reproduce these underwater species using a scientific and documentary posture, frontally on a cyanotype background. Like the water that is projected onto one's face, the work wishes to awaken this energy of seeing, transforming the gaze into a clear and easy action leading to a real awareness.

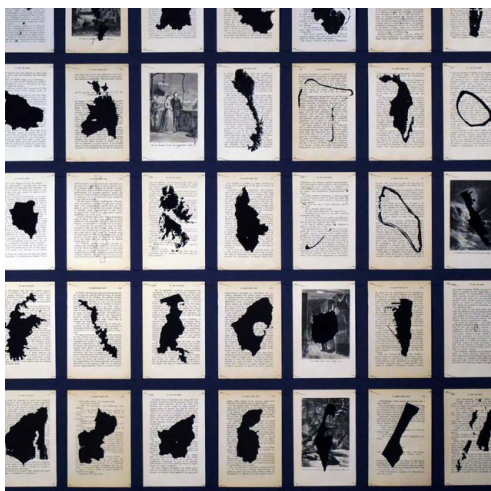


Aurélien Mauplot

Born in 1983 in Vincennes (France) | Lives and works in Creuse (France)

Aurélien Mauplot studied art and communication at the University before coordinating an artists' residency. He now deploys his own research-explorations, dedicated to elsewhere, revealing an insular and multidisciplinary narrative work where reality and imagination merge. He has exhibited regularly since 2014, notably at the Mamac, the Mucem and the Macval, as well as abroad in Italy and Chile, and has taken part in numerous residencies, including Nekatonea, Dos Mares and the Musée national de Préhistoire (Les Eyzies, Dordogne).

→ [Learn more](#)



Les Possessions, 2014.

Digital prints on 331 pages of a book, variables dimensions

Les Possessions brings together maps of all the countries of the world as well as a number of islands and archipelagos. Curved, straight and sometimes indecent lines draw the national and maritime borders of the world. From these ephemera with rigid shapes emerges the idea that the map is not the territory. Black and disoriented, the lines become abstract and random forms, floating islands printed one by one on each page of Jules Verne's *Around the World in 80 Days*. On 24 January 1772, Commander Crozet planted the French flag on the main island of an archipelago that now bears his name, saying: « In the name of France, I take possession of this island; this island will be called Possession Island! ». Two hundred years later, a group of overwintering scientists surveyed the archipelago and named the peaks the Jules Verne Mountains. *Les Possessions* are located here and there, in the wake of an unstable geography of our civilisations.



© Ghislain Mirat

Ugo Schiavi

Born in 1987 in Neuilly-sur-Seine (France) | Lives and works in Marseille (France)

Ugo Schiavi studied at the Villa Arson in Nice, where he developed his sculptural vocabulary often rooted in archaeology. He places them in our contemporary era and its realities by arranging the whole in the form of a narrative or narrative mythology. Selected for the Emerige prize (2016), nominated for the SAM or Audit Talent prizes (2020), Ugo Schiavi is presented in exhibitions in France and abroad. He has designed numerous large-scale projects: *Soulèvement* for the Nuit Blanche 2018 or *Grafted Memory System* during his participation in the sixteenth Lyon Biennale (2022).

→ [Learn more](#)



Léviathan, 2022.

Sculpture, various materials, 290 × 65 × 65 cm

Rather than a gushing fountain, *Leviathan* appears to be a creature struggling to breathe, a chimera pouring water over its enigmatic body. Breaking away from the aesthetics of monumental fountains and archaeological finds, this multifaceted installation presents itself as a living being. It proudly displays its artificial nature, made of abandoned objects, branches, reproductions of ancient statues, plastic bottles, cables... while revealing its tormented genesis: an accumulation of successes, responsibilities, attempts and failures. Like many cosmogonic myths, Ugo Schiavi's stories begin with water. As all life forms take essence from this element, the artist then models his raw material from this element, weaving links with our present world, its social and environmental crises. *Leviathan* addresses key notions of global importance, while resonating deeply with the past, present and future of the sea. It speaks to our desperate need to imagine a different future, including the monstrosities we have created.



© Alex Garcia

Noémi Sjöberg

Born in 1978 in Madrid (Spain) | Lives and works in Barcelone (Spain)

A graduate of the École Supérieure d'Art d'Aix en Provence, Noemi Sjöberg specialises in video, photography and installation. She questions the everyday, «until the ordinary becomes strange, extraordinary and unreal». She exhibits at IFFR Rotterdam (2018), Rooftop Films New York (2019/2022), Centro de arte la Panera (2010), Färgfabriken (2010/2022). Winner of the Embellir Paris 2019 call for applications, she created the perennial work *Plongeon*. In 2021, winner of the artist residency at IHOI, La Réunion, she created the works *Femme plurielle* and *Terre à l'horizon*.

→ [Learn more](#)



One euro to jump now, 2021.

Video (7 min) in a pine wood box, velvet, mirror, 230 x 140 x 45 mm

One euro to jump now is a call for awareness of the harmful effects of tourism on our environment. In Porto, on the Dom-Luis Bridge, young people jump from different heights into the Douro River while surrounded by a multitude of tourists. All kinds of vehicles pass under the bridge, contaminating the water: tourist boats, cruisers, motorboats... The work, a «video object», is presented in a wooden and red velvet box, like a souvenir object, in which images scroll vertically, to the manipulated sound of a music box. For one euro, despite the danger, the young people are ready to make a spectacle of themselves. The Douro River then looks like an amusement park. A mirror inside the box reflects the video. This one is broken, because travelling unconsciously, polluting the environment with millions of flights and cruises, affects the planet and our species in all its social, economic, ecological and political dimensions. Mass tourism is no longer relevant, the toy is broken.

ABOUT THE FRANÇOIS SCHNEIDER FOUNDATION

A philanthropic foundation created in 2000 and recognised as a public utility in 2005, the François Schneider Foundation has a dual commitment to education and culture. It provides high school students with access to higher education through scholarships and supports contemporary artists in the development of their careers.

The Foundation, directed by Marie Terrieux, encourages creation through various initiatives dedicated to the theme of water, in particular an international competition (Talents Contemporains), the acquisition of works for its collection (80 works to date) and the organisation of thematic exhibitions in its art centre exploring, in particular, questions of the environment and geography. It also organises thematic exhibitions in its art centre, notably exploring questions of the environment and geography, imagination and travel, and more social commitments (L'Atlas des nuages, Céleste Boursier-Mougenot Liquide Liquide, L'eau dessinée in partnership with the Cité internationale de la bande-dessinée et de l'image, Les territoires de l'eau in partnership with the Musée du quai Branly Jacques-Chirac, Nos îles).

It completes its action with publications, loans, travelling exhibitions (Portugal, Geneva, Shanghai, Aigues-Mortes...), a programme of residencies for young artists from schools along the Rhine and innovative social projects in partnership with hospitals, prisons and educational institutions.

The François Schneider Foundation places interculturality and interdisciplinarity at the heart of its programming and contributes to the creation of rich exchanges between artists and audiences in these different territories.

→ [Learn more](#)





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