

MANDY EL-SAYEGH
Still, evident (notes on dreams)
Palm Beach
March 11-April 10, 2022



Mandy El-Sayegh, *Dream Recall (talking upstairs)*, 2021. Pen and pigment on acrylic and board, 11.81 x 16.54 inches (30 x 42 cm)

PRESS CONTACTS

Sarah Levine
Global Director of Marketing & Communications
slevine@lehmannmaupin.com

Alejandro Jassan
Associate Director of Press Relations
alejandro@lehmannmaupin.com

When I was little I believed that if I looked at something long enough I could make it alive.

Though the more I looked, the less eyes understood the thing, so then I knew I's are no thing.

There is no I or land.invision. Someone once said memory is the fourth dimension of any landscape so we insist in this space even if we're not allowed PTSD as we are too present without name. Soul; there's nothing and they still jealous. Freud had said the Irish race are immune to analysis because they exist in the dreamworld already. This was never officially cited.

*I. ReappearindreAm
All the registers merge in*

Painting is the Queens English, a Superimposition; all those events compacted. Solid. Barging through the Suez.Sussanah.Oh,orchards.

*Mark my body, mark the words despite STthey slip. This is drawing.
They can be a minimum with sweet intent.
Maybe someone can see them.*

– Mandy El-Sayegh notes, 2022



Lehmann Maupin presents Mandy El-Sayegh's *Still, evident (notes on dreams)*, the artist's first solo exhibition in Palm Beach. Featuring a new series that explores landscape and dream logic, the exhibition draws on poetics while probing its perverse structures. Distilling memory and cultural history into iridescent archives, El-Sayegh's blushing horizons give way to lesions and bruises. Dreams become channels for painting, as does the sky for palette.

The exhibition begins with a set of framed drawings hung over a skin of unstretched paintings. Part of El-Sayegh's *White Grounds* series, this installation is composed of repurposed fragments that act as projection screens for desire. The drawings depict the artist's recurring childhood dreams, which she likens to screen memories: infantile recollections used to conceal emotional experiences. El-Sayegh's drawings leave sensory traces of such memories, veiled in a complex visual language. She becomes a dreamkeeper, weaving symbols into narrative, laid bare to disentangle, as the nonsensical becomes a vessel for her wishes.

In contrast, El-Sayegh's landscape paintings point to a tradition of historical legibility. Drawing on the seascapes of British painter J.M.W. Turner, the pieces are rooted in the Romantic tradition of landscape painting, which celebrates the painter as an emotional ethnographer. Yet as poetics is charged with representing the social and natural world, it also abstracts painful historical ruptures and becomes a legitimized structure to express violence. El-Sayegh's works lay bare such fissures; her skylines mirror reclining bodies, sleeping or lifeless, while her hand-painted horizons conceal fragments of forensic pathology books, newspaper headlines, and sex manuals. Disconnected from their original sources, cultural artifacts become depleted of meaning. Mapping memories, landscapes and dreams, El-Sayegh's works become more than pastoral musings. They sediment language and material into a politics of emotion—a praxis of psychic and cultural exploration.

Mandy El-Sayegh, *Wholesome*, 2021 (detail). Pen and pigment on acrylic and board, 11.81 x 16.54 inches (30 x 42 cm)

Solo exhibitions of El-Sayegh's work have been organized at the UTA Artist Space, Los Angeles, CA (forthcoming); Lehmann Maupin, Palm Beach, FL (forthcoming); Galerie Thaddaeus Ropac, Paris, France (2021); Lehmann Maupin, Seoul, South Korea (2021); Surssock Museum, Beirut, Lebanon (2019); Bétonsalon, Paris, France (2019); Chisenhale Gallery, London, United Kingdom (2019); The Mistake Room, Guadalajara, Mexico (2018); and Carl Kostyál, London, United Kingdom (2017).

She has been featured in various group exhibitions including *British Art Show 9*, Hayward Gallery Touring, Wolverhampton, United Kingdom (2022); *Body Topographies*, Lehmann Maupin, London, United Kingdom (2021); *Drawing Biennial*, Drawing Room, London, United Kingdom (2021); *When I Count, There Are Only You...*, Sharjah Art Foundation, Sharjah, United Arab Emirates (2021); *Words at an Exhibition - an exhibition in ten chapters and five poems*, Busan Biennale, Busan, South Korea (2020); *Our ashes make great fertilizer*, PUBLIC Gallery, London, United Kingdom (2020); *Searching the Sky for Rain*, SculptureCenter, Long Island City, NY (2019); *Ecologies of Darkness*, SAVVY Contemporary, Berlin, Germany (2019); *Deterioro y Poder*, Instituto de Vision, Bogota, Colombia (2018); *Lessons in Agronomy*, Sifang Art Museum, Nanjing, China (2017); *Boundary Work*, Sharjah Biennial 13: Tamawuj, Sharjah, United Arab Emirates (2017); *For Pete's Sake*, Carl Kostyál, Stockholm, Sweden (2016); *Elizabeth House*, Elizabeth House, London, United Kingdom (2011); and *Responsive Eye*, London Gallery West, London, United Kingdom (2011).

El-Sayegh's work is in public and private collections, including Collection Nicoletta Fiorucci Russo, London, United Kingdom; Institute of Contemporary Art North Miami, Miami, FL; Kadist, Paris, France; Kamel Lazaar Foundation, London, United Kingdom; Long Museum, Shanghai, China; Sharjah Art Foundation, Sharjah, United Arab Emirates; Start Museum, Shanghai, China. In 2017 El-Sayegh was shortlisted for the Max Mara Art Prize for Women in collaboration with the Whitechapel Gallery, London and was invited to participate in the Chisenhale Gallery Commissions Programme 2017-19, supported by the LUMA Foundation.



Portrait of Mandy El-Sayegh in her studio, 2020. Photo by Abtin Eshraghi

LEHMANN MAUPIN

ABOUT THE GALLERY

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since Inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has locations in New York, Hong Kong, Seoul and London, as well as a team in mainland China. In the past year with growing opportunities in new markets, the gallery has opened seasonal spaces in Aspen, Palm Beach, Taipei, and Beijing.



Exterior view of Lehmann Maupin Palm Beach. Photo by Oriol Tarridas