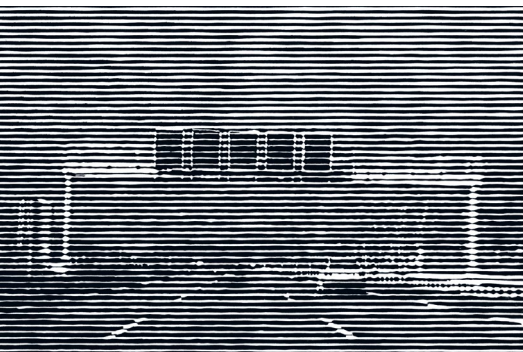
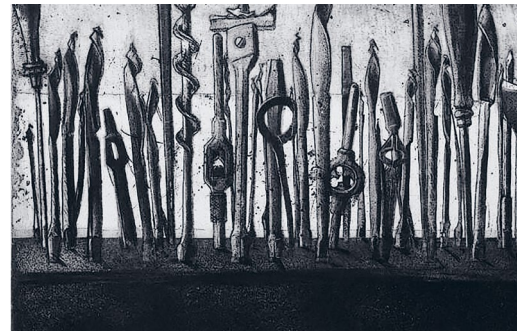
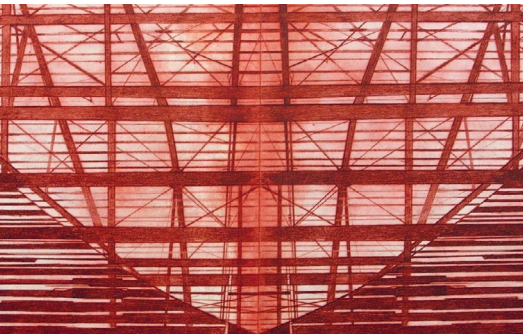


MARIO AVATI PRINTMAKING PRIZE

10th Edition



ACADÉMIE
DES BEAUX-ARTS
INSTITUT DE FRANCE

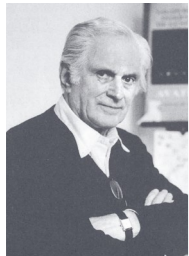
MARIO AVATI (1921 - 2009)

AN INSPIRING PARTNERSHIP

A MAJOR AWARD TO ENCOURAGE CONTEMPORARY PRINTMAKING

THE LAUREATES

© Cristina Filetto



Mario Avati was born in Monaco and studied at the École Nationale des Arts Décoratifs in Nice, then at the École nationale supérieure des beaux-arts in Paris.

His work received several major awards: Prix de la Critique, Paris, 1957; Gold Medal at the first International Exhibition of Graphic Art, Florence, 1969; Grand Prix des Arts de la Ville de Paris, 1981; Prix Nahed Ojeh from the Académie des beaux-arts, 1997.

Avati's work has been exhibited in numerous museums worldwide, including the Allentown Art Museum, the Hammer Museum at UCLA, the Museo Nazionale del Risorgimento Italiano de Turin, the Greco-Roman Museum d'Alexandrie, the Museo de Santa Cruz, the Santa Barbara Museum of Art, the museums of Hamamatsu and Yokohama, and the museums of Maubeuge, Douai, Dunkerque, Arras, Beauvais and Gravelines in France. Having mastered all printmaking techniques, he turned primarily to mezzotint - first in black and white from 1957, then in colour from 1969. The undisputed master of mezzotint, his work revolves almost exclusively around still life and animals, marked by humour and poetry.

CAF America is honored to support the philanthropic legacy of Helen and Mario Avati. Our relationship with the Académie des beaux-arts began in 2013, when the Donor Advised Fund established in their name made it possible to inaugurate the Mario Avati Prize and ensure that their vision for advancing the art of printmaking could be carried forward with purpose and integrity. Through their DAF, we have been able to steward the charitable legacy and generous donation of the Avati family while enabling the Académie to recognize artists whose work reflects excellence in this historic craft.

As the award marks its tenth edition, we remain deeply committed to sustaining this distinguished legacy and supporting the artists who continue to elevate the tradition of printmaking. We are proud to contribute to a partnership that inspires creativity, strengthens artistic excellence, and upholds the enduring impact of the Avatis' generosity and Mario's creativity. And we appreciate our now decade-long partnership with the Académie to bring their vision to life.

Jessie Krafft

Chief Executive Officer, CAF America



Created in 2012 in tribute to engraver Mario Avati thanks to a donation from Helen and Mario Avati, under the auspices of the Academy of Fine Arts and sponsored by CAF America. It is now a major distinction in this discipline. The Prize aims to encourage artists who, through the quality of their work, contribute to the advancement of printmaking, to which Mario Avati devoted his life. The international award recognizes an established artist of any nationality for their engraved work, regardless of the printing technique used. Held biennially since 2021, it is endowed with a prize of US\$40,000.

This award was born of Helen Avati's wish to establish a prize in memory of her husband, the engraver Mario Avati, best known for his mezzotints.

Since 2021, it has been awarded every two years. What is especially noteworthy is the prize's genuinely international reach, as reflected in the recipients honoured to date: it has been awarded on three occasions to French artists - Jean-Baptiste Sécheret, Agathe May and Mireille Baltar - as well as to the German artist Christiane Baumgartner, the American Devorah Boxer, the Dutch artists Wendelien Schönfeld and Siemen Dijkstra, the Czech artist Jan Vičar, the British artists Jenny Robinson and Ade Adesina, and finally the South African artist Diane Victor.

This breadth of representation is matched by the diversity of techniques employed by the various prize-winners: drypoint (Mireille Baltar), etching (Devorah Boxer and Diane Victor), lithography (Jean-Baptiste Sécheret and Diane Victor), linocut (Ade Adesina), and wood engraving (Devorah Boxer, Christiane Baumgartner, Agathe May, Wendelien Schönfeld, Jan Vičar and Siemen Dijkstra).

The prize is accompanied by an exhibition of the winner's work in the Pavillon Comtesse de Caen, the Académie des beaux-arts' historic exhibition space in the Palais de l'Institut de France in Paris. It offers an opportunity to bring before the public works by immensely talented artists, some of whom remain little known in France. Its purpose is to show that contemporary printmaking, while continuing to draw on traditional techniques, is also highly innovative, varied and bold, notably in sometimes spectacular formats and in its use of colour.

The Académie is equally committed to ensuring that the jury - which has been continually renewed since the creation of the prize - remains resolutely international in outlook.

In short, despite its relatively recent creation, this prize already seems destined for a long and distinguished future.

Erik Desmazières

Member of the printmaking and drawing section,
Académie des beaux-arts

Since its creation, the Prize has been awarded to **Jean-Baptiste Sécheret** (France) in 2013, **Christiane Baumgartner** (Germany) in 2014, **Devorah Boxer** (United States) in 2015, **Agathe May** (France) in 2016, **Wendelien Schönfeld** (Netherlands) in 2017, **Jan Vičar** (Czech Republic) in 2018, **Jenny Robinson** (United Kingdom) in 2019, **Mireille Baltar** (France) and **Siemen Dijkstra** (Netherlands) in 2021, **Ade Adesina** (United Kingdom) in 2023, and **Diane Victor** (South Africa) in 2025.

THE JURY

2025 EDITION

Erik Desmazières, **Pierre Collin**, **Astrid de La Forest**, members of the engraving and drawing section of the Académie des beaux-arts; **Catherine de Braekeleer**, honorary director of the Centre de la Gravure et de l'Image Imprimée in La Louvière; **Virginie Caudron**, director of the Musée du Dessin et de l'Estampe Originale in Gravelines; **Stephen Coppel**, curator in charge of contemporary prints at the British Museum; **Cécile Pocheau-Lesteven**, chief curator of the Department of Prints and Photography at the Bibliothèque nationale de France; **Florian Rodari**, writer, publisher and curator; **Ade Adesina**, winner of the 2023 edition.

FORMER JURY MEMBERS

Arnaud d'Hauterives †, Permanent Secretary of the Académie des beaux-arts, member of the painting section; **Pierre-Yves Trémois** †, member of the engraving section of the Académie des beaux-arts; **Juan Manuel Bonet**, Institut Cervantès; **Céline Chicha-Castex**, Bibliothèque nationale de France; **Ger Luijten** †, Fondation Custodia; **Mireille Pastoureau**, Bibliothèque de l'Institut de France; **Maxime Préaud**, Bibliothèque nationale de France; **Christian Rümelin**, Musée d'art et d'histoire de Genève.

Fund Council: **Maître Estelle La Gravière**
Prize Coordination: **Hermine Videau** (from 2018),
Alexandra Poulakos-Stehle (until 2018)



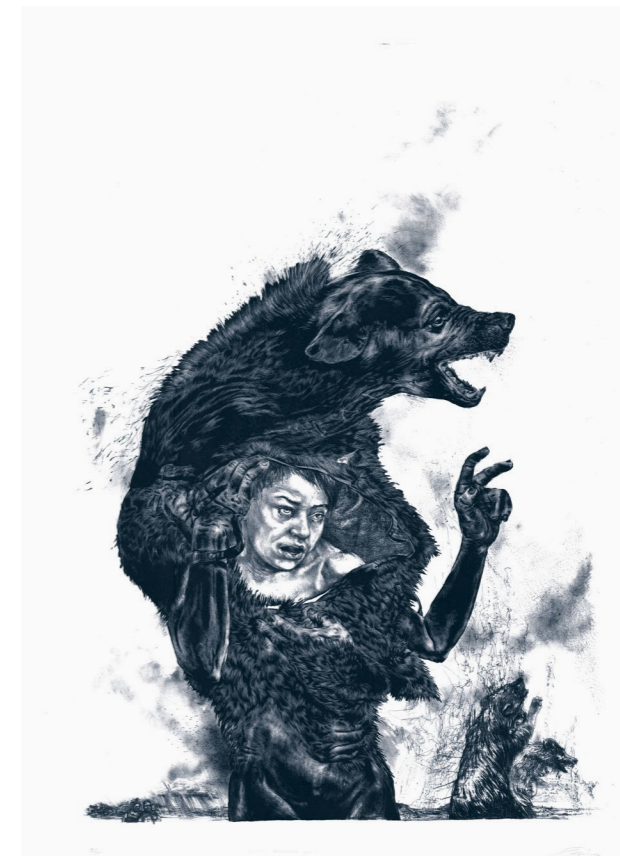
Dress, 2002, Triptyque Trinity Fetish, , etching, aquatint, mezzotint and embossing, 158 × 85 cm
Photo © Ben Skinner



Taken For a Ride, 2019, lithographic mezzotint, 108 × 78 cm, publisher Atelier le Grand Village.
Image courtesy of Atelier le Grand Village

DIANE VICTOR

10th Edition
2025



The Boy Who Cried Wolf, 2019, Triptyque The Holy Masquerade, lithographic mezzotint, 108 × 78 cm, publisher Atelier le Grand Village. Image courtesy of Atelier le Grand Village



Photo © Virginie Perocheau

Diane Victor, born in 1964 in Witbank, South Africa, is an internationally recognized artist known for her drawings, prints, and smoke-based works. Her practice explores human fragility, social violence, and post-apartheid political tensions, combining technical mastery with poetic and critical vision. Trained at the University of the Witwatersrand in Johannesburg, she was awarded the Sasol New Signatures Award and the ABSA L'Atelier Award,

which enabled her to spend time in Paris. Major series such as *Disasters of Peace*, *Trinity Fetish*, and *The Holy Masquerade* demonstrate her mastery of line and innovative use of printmaking to express the precariousness of life and the human body. Her work has been shown worldwide and is held in major collections, including the MoMA and the Metropolitan Museum of Art in New York, the Victoria & Albert Museum in London, the Bibliothèque nationale de France, and Iziko (Cape Town, South Africa). Diane Victor lives and works in Johannesburg and Charente-Limousin, France.

Text: Francis van der Riet, Director of Atelier le Grand Village

ADE ADESINA

9th Edition
2023



The View after The Questions, 2018, linocut, 109.2 × 167.6 cm



Born in Nigeria in 1980, Ade Adesina lives and works in Aberdeen, Scotland. He studied printmaking at Gray's School of Art, Aberdeen, between 2008 and 2012. His work is rooted in a sustained reflection on ecology and constitutes a powerful indictment of climate change, addressing deforestation, endangered species and excessive energy consumption. A printmaker, painter and sculptor, he works primarily in linocut, etching, oil painting and wood sculpture.

He has held artist-in-residence posts at Eton College, Glasgow Print Studio, Gray's School of Art, and at institutions in Quebec and elsewhere in Canada. Since 2017, he has been a member of the Art section of the Royal Scottish Academy, and is also an associate member of the Royal Society of Painter-Printmakers and a member of the London Group. In 2026, he is Entrepreneur-in-Residence at the University of Aberdeen and an independent studio member at the University of Dundee for 2026–2027, Scotland.

MIREILLE BALTAR

8th Edition
2021



The battle, chicken hecatomb, cardboard engraving and paint, 107 × 87 cm



Mireille Baltar (born 1942 – died January 2026) studied fine arts alongside philosophy in Toulon. From 1970, she worked at the Lacourière-Frélaud printmaking studio in Montmartre. A painter and draughtsperson, she devoted herself primarily to printmaking, which she taught until 2013 at Paris Ateliers. She exhibited from 1970 in France, Germany, Great Britain and Canada. Her works are held in the collections of the Bibliothèque nationale de France, the Centre Georges Pompidou, and the FNAC de Puteaux.

“Commentators on Mireille Baltar’s work often draw an analogy with the world of fairy tales. Though apparently childlike, the narrative is in fact more ambiguous than it seems - at once sentimental and unsettling, revealing the dark side of the tale. Cardboard engraving allowed her to develop a freer intaglio practice, supple for large, lightweight formats and highly inventive. This surprising printing support - fragile and tender cardboard - mirrors her subjects: apparently modest.” *Virginie Caudron*

SIEMEN DIJKSTRA

8th Edition
2021



Over het Uithuizer Wad. De Wadden: parels voor de zwijnen, 2007, colour woodcut, 38 × 102 cm



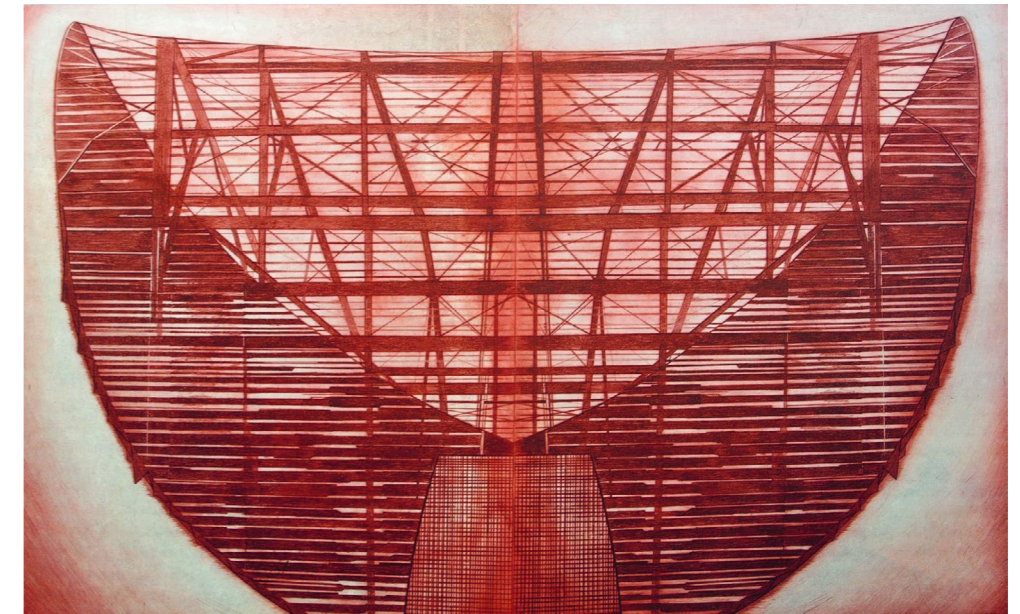
Born in 1968 in the Drenthe region of the Netherlands, Siemen Dijkstra lives and works in the village of Dwingeloo in the Netherlands. He studied graphic arts and drawing at the Minerva Academy in Groningen (Netherlands).

This artist who is passionate about nature has made the landscape of Drenthe his favorite subject: seaside, fields, glades and undergrowth. To represent them, he uses a rare

process in engraving called «lost board». This technique implies that each colour block is individually engraved in a unique wood matrix, which it digs and reworks for each new colour, and printed successively on the paper. Some large prints are sometimes composed of 10 to 18 color passages. This technique is high risk because no repentance is possible. During his preparatory work, Siemen Dijkstra made numerous drawings, watercolours, studies on the motif as well as pen drawings. His works are now exhibited in many European galleries and cultural institutions (Rijksmuseum in Amsterdam, Fondation Custodia in Paris, etc.)

JENNY ROBINSON

7th Edition
2019



Before the rise, 2016, drypoint on Gampi Japanese paper, 101 × 152 cm



A multi-disciplinary Artist, Jenny Robinson, born in the United Kingdom in 1957, grew up in the Far East and studied Printmaking at West Surrey College of Art and Design (England). Her work focuses on the urban environment and its ephemeral nature. Her practice emerges from

the observation and study of architectural forms and the change that occurs over time. Through direct observation, she creates two-dimensional, human-scale representations of the three-dimensional spaces that frame the contemporary urban

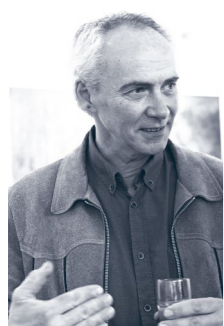
experience. Central to her practice is a deliberate dialogue between representation and materiality. Through large-scale drypoint engravings printed on delicate Japanese paper, she highlights the tension between the impermanent, heavy, welded metal structure and the enduring image pressed within the paper's semi-transparent fibers. A life-long traveler, she has lived and worked for the past 20 years between London, San Francisco, and Europe. She relocated to Sydney in 2021 where she has set up the Jenny Robinson Print Studio, an Open access printmaking atelier in the heart of the city, after purchasing one of Australia's largest etching presses with the money from the Mario Avati prize.

JAN VIČAR

6th Edition
2018



The rider, 2014, série *J'ai voulu être général, mais la guerre a été trop courte*, linogravure, 215 × 246 cm



Born in 1967 in Svitavy, in the Czech Republic, Jan Vičar occupies a distinctive place on his country's artistic scene. He received a classical academic training, notably at the Academy of Fine Arts in Prague. While his work is shaped by regional ethnic art forms, especially those of his native region, it also draws on a range of influences absorbed during periods spent abroad, particularly in Africa.

His practice is marked by a combination of traditional techniques - woodcut, linocut and burin

engraving - with less conventional, even experimental, processes. He continually reinvents his artistic language, freely bringing together conceptual, figurative and abstract elements. Most of his works have a strong narrative dimension, rooted in lived experience, which he weaves into them as an underlying contextual layer. His plates and matrices are remarkably rich in texture, and the monumental prints they yield are feats of considerable physical accomplishment. Jan Vičar was awarded the Vladimir Boudník Prize, conferred by the City of Prague since 1995, in 2020. In 2023, he also received the Leonardo Sciascia Prize for printmaking.

WENDELIEN SCHÖNFELD

5th Edition
2017



Hôtel Turgot, the entrance, 2009, colour woodcut, 30 × 40 cm



Born in The Hague in 1950, Wendelien Schönfeld studied at the Rijksacademie van Beeldende Kunsten in Amsterdam from 1973 to 1977. In 2010, she exhibited woodcuts and sketches of a Paris residence at the Fondation Custodia, before publishing *Hôtel Turgot* in 2012. That same year, the Rembrandt House Museum in Amsterdam devoted an exhibition to her work. Her works are held in a number of collections, including the Rijksmuseum Print Room, the Henriette Polak Museum, the Mauritshuis in The Hague, and the Fondation Custodia.

Whatever the medium - gouache, painting, wood sculpture or woodcut - Wendelien Schönfeld consistently draws on her immediate surroundings, sketching from life with a particular sensitivity to light and its effects, by day as by night. She carves wood with a gouge as though drawing with a pencil, and mixes her colours - one for each block - as a painter mixes pigments. She has mastered the demanding art of the colour woodcut, both in the carving of the matrices and in the interplay of transparencies achieved through the superimposition of multiple colours. Wendelien Schönfeld lives and works in Amsterdam.

AGATHE MAY

4th Edition
2016



Lying among the flowers, 2011, woodcut with monotypic inking, 65 × 130 cm, © Galerie Catherine Putman



Born in 1956 in Neuilly-sur-Seine, Agathe May lives and works in Montreuil. She is a graduate of the École nationale supérieure des Arts décoratifs in Paris, where she specialised in printmaking. In 1983, she was awarded the Prix de l'Académie de France à Rome and spent two years at the Villa Medici. Back in Paris, she received the Prix Lacourière in 1986. In 2005, she was artist-in-residence at Villa Kujoyama in Kyoto. In 2012, she received the Nahed Ojeh Prize for Printmaking from the Académie des beaux-arts.

Agathe May's work is always rooted in an attentive observation of the world around her, alert to the smallest detail: she portrays those close to her, draws nature, and the houses she inhabits. This observation is the starting point of her subjects, which first pass through drawing before finding their definitive form in printmaking. Deploying an imaginative world in which sensitivity and descriptive precision are in constant dialogue, and where colour gently offsets black and white, Agathe May invites the viewer into a poetic universe that reveals her vision of the world, shaped as much by unease and anger as by wonder. For the artist, printmaking is not a means of dissemination, but a creative space equivalent to that of the canvas, unfolding subtle chromatic harmonies.

DEVORAH BOXER

3rd Edition
2015



Drill bits, 1988–1996, metal engraving, 50 × 65 cm

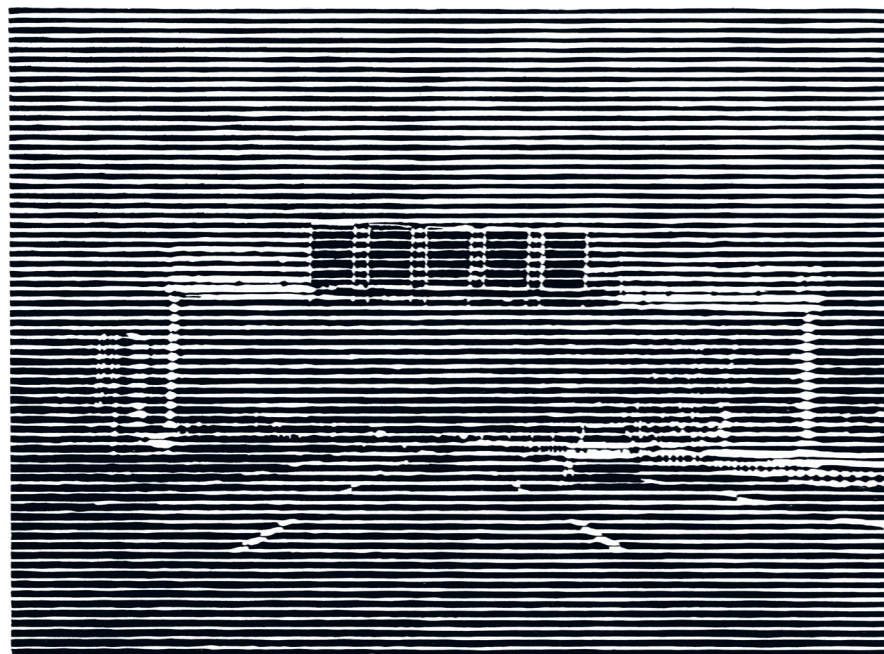


Born in Troy, New York in 1935, Devorah Boxer studied at Brown University then at Yale Art School, where she took printmaking classes with Gabor Peterdi. She settled permanently in France in 1959, where master printer Jean Pennequin initiated her into printing techniques. She attended Jacques Frélaud's printmaking classes at the Lacourière studio, and has been exhibiting metal and wood engravings since 1980.

Old tools and archaic mechanisms are her primary sources of inspiration - she is fascinated by the gestures that accompany these objects, direct extensions of the human hand. She works by observing and carefully analysing the objects that interest her, which she treats as landscapes and from which she creates intense portraits charged with humanity, tenderness and poetry. Her works are held in public and private collections in the United States, Canada, Australia, Germany, Luxembourg, Switzerland, Israel, Chile, Mali, France, and at UNESCO.

CHRISTIANE BAUMGARTNER

2nd Edition
2014



A2 Abzweig Lehrte III, 2004, woodcut, 48,5 × 62 cm



Born in 1967 in Leipzig, Christiane Baumgartner studied at the Hochschule für Grafik und Buchkunst in Leipzig from 1988 to 1994, before joining the Royal College of Art in London in 1999. She uses photographic images or video footage which she reworks before combining them with woodcut — her preferred technique. Her work interrogates the contrast between the instantaneity of the digital image and the slow time required by woodcut. She has also explored other processes, including drawing and etching.

Winner of the 2009 Teresa Bulgarini Prize for Contemporary Art in Salzburg, she was in 2012 the first beneficiary of the Goethe Institut residency in Vietnam, funded by the Saxon Foundation, which resulted in an exhibition in Hanoi and workshops in art schools across the country. In 2022 she became a member of the Saxon Academy of Arts in Dresden. In 2026 she was nominated for the Pauli Award at the Kunsthalle Bremen. Her works are held in major institutions worldwide, including the Albertina, MoMA, the Metropolitan Museum, the British Museum, the Victoria & Albert Museum, and the Bibliothèque nationale de France.

JEAN-BAPTISTE SÉCHERET

1st Edition
2013



Harlem, New York, 2009, lithograph enhanced with glue and pigments, printed at Atelier À Fleur de Pierre, 50 × 130 cm



Born in 1957 in Paris, Jean-Baptiste Sécheret entered the École des Beaux-Arts de Paris in 1976. After receiving the portrait prize Paul-Louis Weiller in 1983, he was resident at the Casa de Velázquez from 1984 to 1986. He taught painting from 1989 to 2012 at the École Nationale Supérieure d'Architecture de Paris-Belleville. He exhibits regularly in Paris and his works have also been presented in Madrid, New York and Basel. In 2001, a retrospective of

his printed and lithographic work was organised in Maubeuge then at the Musée de Gravelines, on the occasion of the publication of the catalogue raisonné of his prints (1979–2001). The artist approaches all printmaking techniques - lithography, drypoint, etching, aquatint, woodcut, monotype - to treat subjects as diverse as still lifes, landscapes, urban views, interiors and portraits. More than twenty publications have been devoted to his painted, printed and lithographic work. His body of work encompasses more than 300 prints. Jean-Baptiste Sécheret lives and works in Paris.

THE ACADEMIE DES BEAUX-ARTS



The Académie des beaux-arts is one of the five academies of the Institut de France. Under the protection of the President of the Republic, it brings together 62 members, 16 foreign associate members and 62 correspondents. It is dedicated to the protection of France's cultural heritage and the encouragement of artistic creation in all its forms, supporting numerous artists and organisations through competitions, prizes, artist residencies and grants for artistic projects and events.

As an advisory body to public authorities, the Académie also conducts reflection on artistic issues and maintains an active partnership policy with a wide network of cultural institutions and patrons. To fulfil its missions, it manages an extensive heritage of donations and bequests as well as major cultural sites, including the Musée Marmottan Monet (Paris), the Villa and Library Marmottan (Boulogne-Billancourt), Claude Monet's House and Gardens (Giverny), the Villa and Gardens Ephrussi de Rothschild (Saint-Jean-Cap-Ferrat), the Maison-atelier Lurçat (Paris), the Villa Dufraine (Chars), Auguste Perret's Apartment (Paris), and the Galerie Vivienne (Paris), where it recently opened the Académie des beaux-arts Gallery, its new exhibition space. Since 2017, its Permanent Secretary has been composer and conductor Laurent Petitgirard.



ACADÉMIE
DES BEAUX-ARTS
INSTITUT DE FRANCE

23, quai de Conti - 75006 Paris
academiedesbeauxarts.fr

f [academiebeauxarts](https://www.facebook.com/academiebeauxarts)
x [AcadBeauxarts](https://twitter.com/AcadBeauxarts)
@ [academiedesbeauxarts](https://www.instagram.com/academiedesbeauxarts)