

ANNOUNCEMENT OF THE DIGITAL ARTS AWARD WINNER

FONDATION ETRILLARD - ACADÉMIE DES BEAUX-ARTS

In March 2026, the Fondation Etrillard, a Swiss family foundation, and the Academy of Fine Arts launched the second edition of the *Digital Arts Prize*. Open to candidates of any nationality residing in Europe, with no age limit, this new award recognizes one recent digital work each year that resonates with the artistic disciplines represented at the Academy. An exhibition dedicated to the first two editions of the Prize will be organized by the Fondation Etrillard and the Academy of Fine Arts in the fall of 2027 at the Pavillon Comtesse de Caen.

Selection and choice of winner

210 applications from across Europe were received following the call for entries. The judges then carried out several rounds of pre-selection, resulting in 21 entries being reviewed by the final jury. During this jury session, three artists were selected as finalists for the competition: **Alexandra Daisy Ginsberg**, for her work *Pollinator Pathmaker: Perceptual Field 7SzzLn6GnY97DS07hCSLMf*, the duo **Holly Herndon & Mathew Dryhurst**, for their work *Starmirror* and **Anna Ridler**, for her work *Circadian Nocturne*.



The winner was announced on **Wednesday 21 October** during a ceremony held in the Grande salle des séances of the Palais de l'Institut de France. The winner is:

Anna Ridler for her work *Circadian Nocturne*.

She receives a prize of €20,000 in recognition of her career and her digital work.

"Winning this prize is very meaningful. The positioning of digital art within the wider art space is contested, and even more so given the rise and use of generative AI in so many different contexts. All the artists awarded – myself, Holly Herndon, Mat Dryhurst and Alexandra Daisy Ginsberg – are asking questions about this technology and trying to show how it can be used in a sensitive, deliberate, interesting way across a wide variety of topics and practices. I have always been interested in making connections with other art forms, and moments in art history, so winning this prize means a great deal to me."

Anna Ridler

About the winner

Born in 1985, Anna Ridler is a British artist and writer whose practice explores complex systems – whether technological, financial or ecological – and the ways in which they both reveal and conceal. She designs machine-learning systems and compiles her own datasets; her work thus lies at the very heart of these technologies rather than offering an external commentary.

She holds a Master's degree in Information Experience Design from the Royal College of Art and a Bachelor's degree in English Language and Literature from the University of Oxford; she was also a fellow at the Creative Computing Institute at the University of the Arts London.

Her work has been exhibited internationally, notably at the Buk Seoul Museum of Art, the ZKM in Karlsruhe, the University of Oxford, the Barbican Centre, the HEK in Basel, the Centre Pompidou, the Tokyo Photographic Art Museum, the MIT Museum, and on the screens of Times Square. Her works are included in the permanent collections of the Whitney Museum of American Art, the Centre Pompidou, the Victoria and Albert Museum, M+ and the ZKM.

In 2025, she was named 'Digital Artist of the Year' alongside with Sofia Crespo by Arab Bank Switzerland; she is represented by the Nagel Draxler gallery.

Web: annaridler.com / Instagram: [@annaridler](https://www.instagram.com/annaridler)

A few words about the work

Circadian Nocturne (2023) is an installation comprising AI-generated animations depicting nocturnal flowers, originally commissioned for Times Square's 'Midnight Moment'. In the absence of an official record of these nocturnal flowers, deemed to be of no economic interest, the artist compiled her own archive by consulting scientists and cultivating some plants, before training neural networks using this data. White in colour to reflect moonlight and attract their pollinators, these flowers find themselves transposed into a setting bathed in constant artificial light. The work illustrates Ridler's approach: archiving what official systems overlook and using AI to reveal the clash between different systems of value and temporality.



Anna Ridler, *Circadian Nocturne*, 2023

The Finalists

Holly Herndon & Mathew Dryhurst for their work *Starmirror*.



Holly Herndon and Mathew Dryhurst are two Berlin-based artists whose work explores the connections between art, artificial intelligence, music, and the governance of technology. Through their practice, they develop “protocol art,” intervening directly in digital systems and infrastructure.

As co-founders of Spawning in 2022, they have notably helped advance the debate on copyright and the use of works in AI training. Their creations have been exhibited at major international institutions, including the Serpentine Gallery in London and the Whitney Biennial in New York in 2024. In 2026, they presented *Strange Rules* at the Palazzo Diedo in Venice. Holly Herndon has received several awards, including the Ars Electronica STARTS Prize (2022) and the Kairos Prize (2025). Mathew Dryhurst is a research associate at the HAI Lab and a member of the Institute for Ethics in AI at the University of Oxford.

Web : herndondryhurst.studio / Instagram : @holly_herndon & @matdryhurst

A few words about the work

Starmirror (2025) is an immersive installation combining sound, imagery, and artificial intelligence, created by Holly Herndon and Mat Dryhurst in collaboration with the architecture studio sub. The work explores the connections between AI and collective creation through the participation of choirs, whose voices help train an artificial intelligence model. It draws inspiration from Hildegard von Bingen and her *Ordo Virtutum* (1151), a medieval musical work whose compositions are reinterpreted through machine learning. By combining musical heritage, contemporary technologies, and audience participation, *Starmirror* examines how AI can become a collective creation and a common good.



Holly Herndon & Mat Dryhurst, *Starmirror*, 2025

Alexandra Daisy Ginsberg for her work *Pollinator Pathmaker: Perceptual Field* 7SzzLn6GnY97DSO7hCSLMf.



Born in 1982, Alexandra Daisy Ginsberg is a British artist who explores the evolving relationships between humans, nature, and technology through sculpture, installation, living gardens, and digital tools. In 2023, she won the European Commission's S+T+ARTS Grand Prize for *Pollinator Pathmaker*, an algorithmic work designed for pollinators. Her works have been exhibited at venues including MoMA in New York, the Centre Pompidou in Paris, and the Royal Academy of Arts. She holds a Ph.D. from the Royal College of Art, was awarded the title of "Royal Designer for Industry" in 2025, and is an artist-in-residence at Somerset House Studios in London.

Web : daisyginsberg.com/ Instagram : @daisyginsberg ; @pollinatorpathmaker

A few words about the work

Pollinator Pathmaker is an algorithmic artwork that generates planting plans optimized to promote pollinator diversity rather than human aesthetics. In response to the decline in pollinator populations, the project proposes an alternative technological model, an altruistic algorithm that prioritizes non-human life.

Presented as living artworks, a participatory digital platform, prints and tapestries, it explores the translation of digital systems into material and sensory experiences.

The tapestry *Pollinator Pathmaker: Perceptual Field* 7SzzLn6GnY97DSO7hCSLMf (2025) depicts an algorithmic artwork composed of 7,819 plants across 66 species. It transforms this composition into a large-scale textile work, evoking the perception of floral forms and colors from the perspective of pollinators. At the intersection of art, technology, and ecological research, the project offers a new approach to digital art in the service of living organisms.



Alexandra Daisy Ginsberg, *Pollinator Pathmaker: Perceptual Field* 7SzzLn6GnY97DSO7hCSLMf, 2025

A prestigious and multidisciplinary jury

Chaired by **Gilles Etrillard**, president and founder of the Fondation Etrillard, the jury brought together, alongside **Blanca Li** – choreographer, film-maker, dancer and actress, and a member of the Academy of Fine Arts – and **Patrick Flandrin** – physicist and member of the Academy of Sciences – five experts in digital art: **Philippe Bettinelli**, curator in the New Media department at the Centre Pompidou; **Jean-Marie Dallet**, digital artist and lecturer at the University of Paris 1 Panthéon-Sorbonne; **Sarah Kenderdine**, Professor of Digital Museology, School of Computer and Communication Sciences, EPFL (Swiss Federal Institute of Technology in Lausanne); **Sabine Himmelsbach**, director of the HEK (*Haus der Elektronischen Künste*) in Basel, and **Margit Rosen**, head of collections, archives and research at the ZKM Zentrum für Kunst und Medien in Karlsruhe.



"These three works remind us that artistic innovation in the digital realm is also fuelled by patience, an awareness of the living world, and memory. From the musical legacy of Hildegard of Bingen to botanical knowledge, their creators draw upon the arts and sciences to give new form to what they observe and what they have inherited from the past. It is this convergence that we wish to encourage through the Académie des Beaux-Arts. Our prize-winner, Anna Ridler, embodies this perfectly: in Circadian Nocturne, the precision of botanical observation meets the inspiration of Chopin's nocturnes to invite us to discover, through poetry, the rhythms of life that escape our notice."

Miguel Perez de Guzman, General Delegate of the Fondation Etrillard

Find out more

THE FONDATION ETRILLARD

fondationetrillard.ch

Created in 2015, the Fondation Etrillard aims to encourage charitable and cultural initiatives that reconcile European culture and tradition with the contemporary world. It participates in the preservation of exceptional sites, encourages the transmission of knowledge and supports cultural rediscovery, thereby promoting creativity and boldness in the service of emotion and sharing. A Swiss foundation based in Geneva, it is governed by a Franco-Swiss board composed of members of the Etrillard family and other prominent figures.

THE ACADEMY OF FINE ARTS

academiedesbeauxarts.fr

The Académie des Beaux-Arts is one of five academies that make up the Institut de France. An institution under the protection of the President of the Republic, with 67 members, 16 foreign associate members and 67 correspondents. It works to protect French cultural heritage and encourages artistic creation in all its forms by supporting numerous artists and associations through the organisation of competitions, the awarding of prizes, the financing of artist residencies and the granting of subsidies for artistic projects and events. As an advisory body to the public authorities, the Académie des Beaux-Arts also conducts research on artistic issues.

It also maintains an active policy of partnerships with a large network of cultural institutions and patrons. In order to carry out these missions, the Académie des Beaux-Arts manages its heritage, which consists of donations and bequests,

as well as important cultural sites such as the Musée Marmottan Monet (Paris), the Villa and Library Marmottan (Boulogne-Billancourt), the House and Gardens of Claude Monet (Giverny), the Villa and Gardens Ephrussi de Rothschild (Saint-Jean-Cap-Ferrat), the Lurçat House and Studio (Paris), the Villa Dufraine (Chars), the Apartment of Auguste Perret (Paris), and the Galerie Vivienne (Paris), of which it is co-owner and where it has just opened *La Galerie de l'Académie des Beaux-Arts*, its new exhibition space. Since 2017, its permanent secretary has been Laurent Petitgirard, composer and conductor.

Contacts



Fondation Etrillard

Rue Saint-Léger 8 - 1205 Genève (CH)
www.fondationetrillard.ch

Ambre Oggier

Head of Communications
+41 22 318 59 50
presse@fondationetrillard.com



ACADÉMIE
DES BEAUX-ARTS
INSTITUT DE FRANCE

Académie des beaux-arts

23, quai de Conti – 75006 Paris (FR)
www.academiedesbeauxarts.fr

Hermine Videau

Director of Communications and Awards
+33 01 44 41 43 20
com@academiedesbeauxarts.fr

Roland Dapremont

Press Relations Officer
+33 01 44 41 44 58
roland.dapremont@academiedesbeauxarts.fr