



ACADÉMIE
DES BEAUX-ARTS
INSTITUT DE FRANCE

Press release
January 21, 2025

Installation of William Kentridge at the Académie des beaux-arts Wednesday February 12 at 3 pm



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On Wednesday February 2025, William Kentridge will be installed as a Foreign associate member of the Académie des Beaux-Arts by Erik Desmazières, member of Engraving and Drawing section.

William Kentridge had been elected on September 15, 2021 as a Foreign associate member in Seat XIII previously occupied by the greek jeweller and artist Ilias Lalaounis (1920-2013).

At the end of the installation ceremony, to be held under the Coupole of the Institut de France, Astrid de La Forest, member of the Engraving and Drawing section of the Académie des Beaux-Arts, will present William Kentridge with his academicien's sword.

William Kentridge



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William Kentridge (born Johannesburg, South Africa, 1955) has received international recognition for his drawings, films, theatre and opera productions. His method combines drawing, writing, film, performance, music, theatre, and collaborative practices to make work that is grounded in politics, science, literature and history, whilst maintaining a space for contradiction and uncertainty.

Kentridge's work has been seen in museums and galleries around the world since the 1990s, including the Museum of Modern Art in New York, the Albertina Museum in Vienna, Musée du Louvre in Paris, Whitechapel Gallery in London, Louisiana Museum in Copenhagen, the Reina Sofia museum in Madrid, the Kunstmuseum in Basel, Zeitz MOCAA and the Norval Foundation in Cape Town and the Royal Academy of Arts in London. He participated in Documenta in Kassel in 2012, 2002 and 1997 and in the Venice Biennale in 2015, 2013, 2005, 1999 and 1993.

Opera productions include Mozart's *The Magic Flute*, Shostakovich's *The Nose*, and Alban Berg's operas *Lulu* and *Wozzeck*, directed

by Kentridge for opera houses including the Metropolitan Opera in New York, La Scala in Milan, English National Opera in London, Opéra de Lyon, Amsterdam Opera, the Sydney Opera House and the Salzburg Festival. Kentridge's original theatrical creations include *Refuse the Hour*, *Winterreise*, *Paper Music*, *The Head & The Load*, *Ursonate*, *Sibyl* and *The Great Yes, The Great No*.

In 2016 he co-founded (with Bronwyn Lace) the Centre for Less Good Idea in Johannesburg : a space for responsive thinking and making through experimental, collaborative and cross-disciplinary arts practices. The Centre hosts an ongoing programme of workshops, public performances, and mentorship activities.

William Kentridge is the recipient of ten honorary doctorates from universities including Yale, London University and Columbia University. In 2010, he received the Kyoto Prize. In 2012, he was nominated as Commandeur dans l'ordre des Arts et des Lettres in France. In 2015 he was appointed an Honorary Academician of the Royal Academy in London. In 2017, he received the Princesa de Asturias Award for the Arts, and in 2018, the Antonio Feltrinelli International Prize. In 2019 he received the Praemium Imperiale award in painting in Tokyo. In 2022 he was presented the Honour of the Order of the Star of Italy and in 2023 he received the Olivier Award for Outstanding Achievement in Opera for *Sibyl* in London. In 2024 he received the International Folkwang Prize in Germany.

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Images available for press



William Kentridge in his studio. Courtesy William Kentridge Studio



Drawing for Mine (Soho's Desk with Ite Head), 1991, charcoal and pastel on paper.
Photo : Thys Dullaart, courtesy William Kentridge Studio



Drawing for Other Faces (Landscape with Two Mine Dumps), 2011, charcoal and pastel paper.
Photo : John Hodgkiss, courtesy William Kentridge Studio



The Moment Has Gone, 2020, Indian ink, coloured pencil, digital print, found paper and collage on ledger paper.
Photo : Thys Dullaart, courtesy William Kentridge Studio



I Look in the Mirror, I Know What I Need, 2023, Indian ink and coloured pencil on Phumani handmade paper.
Photo : Thys Dullaart, courtesy William Kentridge Studio

Erik Desmazières

Born in Rabat in 1948, Erik Desmazières spent an itinerant childhood and adolescence between Morocco, France and Portugal. After graduating from the Institut d'Etudes Politiques de Paris in 1971, he decided the same year to embark on an artistic career.

He attended the City of Paris evening classes, studying drawing and engraving with Jean Delpech. In 1972, he chose intaglio engraving as his principal means of artistic expression, encouraged by the engraver Philippe Mohlitz and the New York gallery owner Andrew Fitch, who has since become the publisher of the catalog raisonné of his engraved work.

Recognition of his work came swiftly: in 1978, he was awarded the Grand Prix des Arts de la ville de Paris for engraving. To date, his work includes more than 250 prints and hundreds of drawings in numerous private and public collections in Europe, the United States, Canada, Japan and Australia: BnF, Paris; British Museum, London; Library of Congress, Washington; MET, New York; Rijksmuseum, Amsterdam; Musée d'art moderne de la Ville de Paris; Musée Carnavalet, Paris; Museo della Grafica, Pisa, etc.

Regularly exhibited since 1974 in international galleries and fairs, his work has attracted the interest of museums for the past dozen years, with exhibitions at the Rembrandt House in Amsterdam (2004), the Carnavalet Museum in Paris (2006-2007), the Jenisch Museum in Vevey, the Montreal Museum of Fine Arts (2009-2010), the Bibliothèque nationale de France (2012), and the Beaux-Arts museums in Lille and Nancy (2014).

A virtuoso engraver, prolific draftsman and author of artist's books, Herman Melville, Heinrich von Kleist, Jorg L. Borges and Patrick Mauries, Erik Desmazières is an atypical figure in contemporary art, as much for his preferred technique of etching and aquatint as for the themes and sources he favors.



© Yann Arthus-Bertrand

He has been a member of the Engraving and Drawing section of the Académie des Beaux-Arts since April 9, 2008, when he was elected to the seat previously occupied by Jean-Marie Granier.

At its plenary session on Wednesday October 7, 2020, the Académie des beaux-arts elected Erik Desmazières Director of the Musée Marmottan Monet (Paris) for a 5-year term.

Astrid de La Forest



© J. Agnel / Académie des beaux-arts

Born in Paris in 1962, Astrid de La Forest is a visual artist. On graduating from the ESAG on rue du Dragon, she joined the set design team at the Théâtre des Amandiers under the direction of Richard Peduzzi and Patrice Chéreau. She worked as an illustrator for a number of media, and her talent as a portraitist led her to become a legal draughtswoman for television, covering political trials and assizes for 10 years, including the Touvier, Action directe and ETA trials. A traveling exhibition at the Bibliothèque Publique d'information du Centre Pompidou, *Traits de Justice*, retraced this experience in 2010.

Settled in Burgundy in the 90s, Astrid de La Forest first devoted herself entirely to painting, then to engraving from 1995 onwards. She has worked in the Lacourrière-Frélaud workshops, whose last exhibition she curated, René Tazé, and finally Raymond Meyer in Pully, Switzerland, with whom she developed her particular techniques, enabling her to produce large-format etchings and monotypes.

She has perfected her technique around the world at numerous artist residencies, including the Institut français de Tétouan in Morocco, Tasmania, Japan, Ireland and the Villa Médicis.

Astrid de La Forest uses several etching techniques: etching, aquatint, drypoint and carborundum, which she uses either alone or in combination, on limited series or as a monotype. Her subjects are mainly taken from nature, the animal world and portraits in the form of watercolors that she transcribes into large-format prints.

She taught for four years as part of the plastic arts team at the Ecole Nationale Supérieure d'Architecture de Paris-Belleville.

On June 1, 2016, she became the first woman elected to the Engraving and Drawing section of the Académie des Beaux-Arts. She was president of the Académie for 2022 and is introducing a cycle of public meetings, "Les Rencontres de l'Académie".

The comprehensive annotated catalog of her work "Gravures, Lithographies, Monotypes (2004 - 2016)", co-edited by Éditions des Cendres and Galerie Documents 15, was published in 2018.

In June 2023, a retrospective of her work was presented at the Musée Jenisch print cabinet in Vevey, Switzerland.

She has exhibited in Switzerland, Germany, England, Belgium and Paris and is represented by Galerie Documents 15 (Paris).

The Académie des beaux-arts

The Académie des Beaux-Arts is one of the 5 academies of 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 protects France's cultural heritage and encourages artistic creation in all its forms by supporting numerous artists and associations through the organization of competitions, the awarding of prizes, the financing of artists' residencies and the granting of subsidies for artistic projects and events.

As a consultative body to public authorities, the Académie des beaux-arts is also active in reflection on artistic issues. It also maintains an active policy of partnerships with a large network of cultural institutions and museums. To carry out these missions, the Académie des beaux-arts manages its assets, which include donations and bequests, as well as major cultural sites such as the Musée Marmottan Monet (Paris) and the Villa and Bibliothèque Marmottan (Boulogne-Billancourt), the House and gardens of Claude Monet (Giverny), the Villa and gardens of Ephrussi de Rothschild

(Saint-Jean-Cap-Ferrat), the Maison-atelier Lurçat (Paris), the Villa Dufraine (Chars), the Appartement d'Auguste Perret (Paris), and the Galerie Vivienne (Paris), of which it is co-owner.. It is an institution under the protection of the President of the Republic, with 67 members, 16 foreign associate members and 67 correspondents.



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Members and correspondents of the Académie des Beaux-Arts

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**awaiting approval by the President of the Republic, protector of the Académie des Beaux-Arts*

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