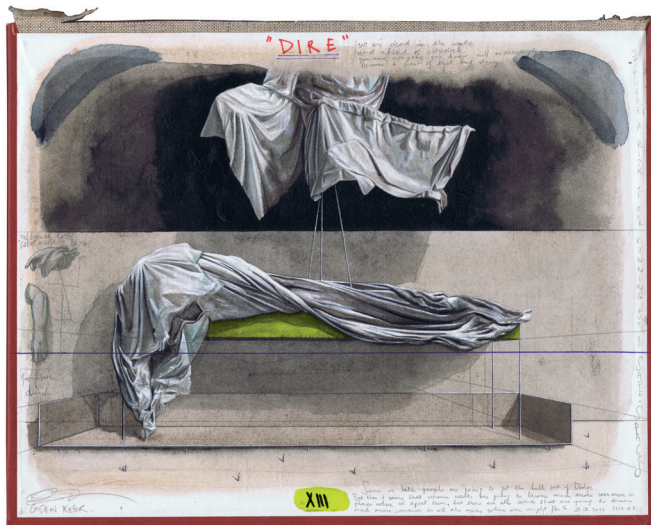


# 18<sup>th</sup> DRAWING PRIZE

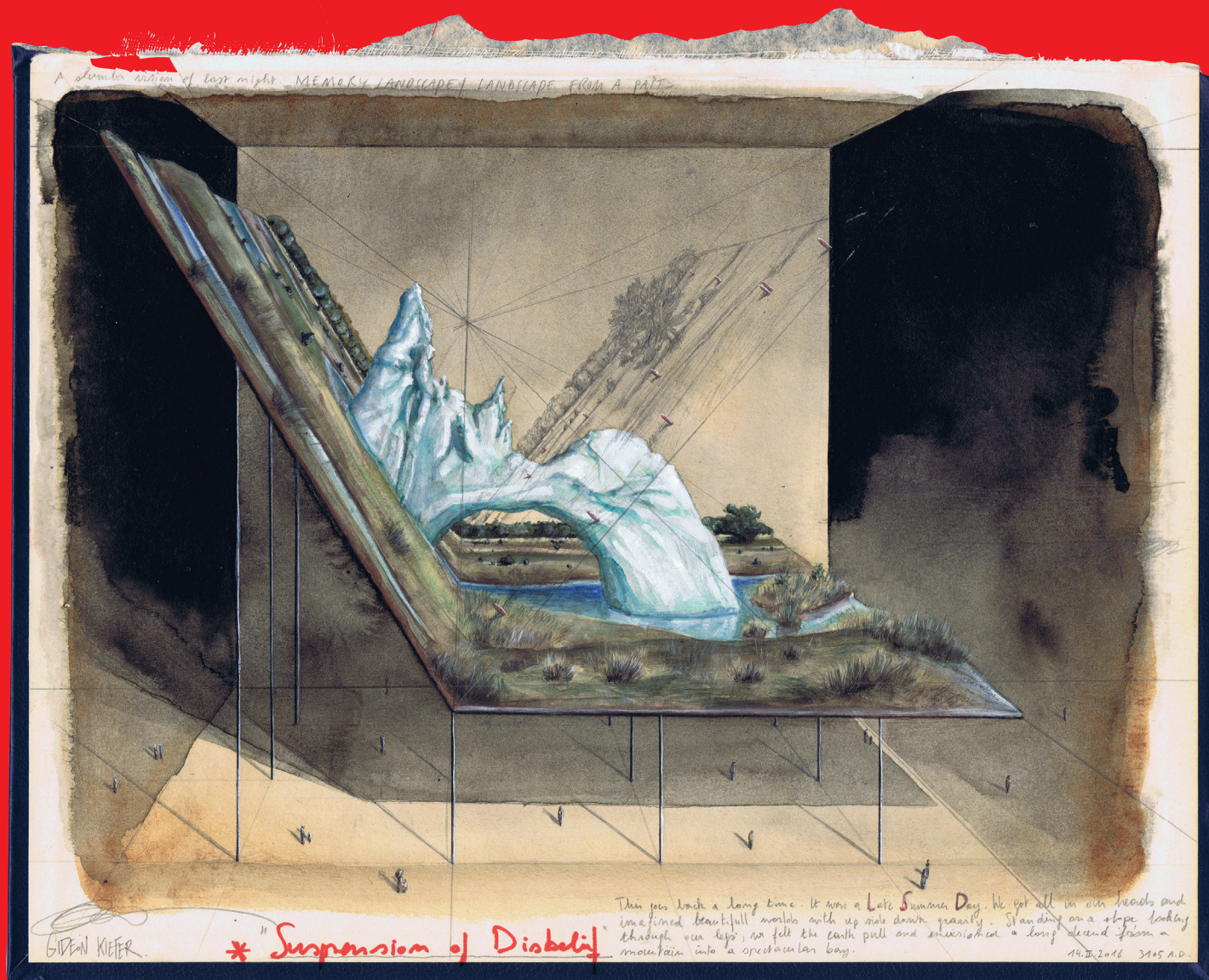


2025



DANIEL & FLORENCE GUERLAIN  
Contemporary Art Foundation





COVER, FROM TOP TO BOTTOM: Alice Maher, *Vox Hybrida* 6, 2018, wood relief on paper, hand tinted, 120 x 80 cm. ©The Artist, courtesy of Purdy Hicks Gallery; Gideon Kiefer, *Dire*, 28 septembre 2017, pencil, gouache, ballpoint pen, pen, acrylic paint, Stabilo marker, Sharpie permanent marker and Indian ink on a book cover, 26.5 x 34 cm. ©Gideon Kiefer; Ettore Tripodi, *Notturmi* 26, 2018, ink and watercolour on paper, 35 x 50 cm. ©Ettore Tripodi. ABOVE: Gideon Kiefer, *Suspension of Disbelief*, 14 février 2018, pencil, gouache, ballpoint pen, permanent marker and Indian ink on a book cover, 24 x 30.8 cm. ©Gideon Kiefer.



The works of the three artists nominated for the 2025 Prize will be on view at the Salon du Dessin, in the Palais Brongniart, Paris, where the winner will be announced on 27 March 2025.

**Text** Marie Maertens

**DANIEL & FLORENCE  
GUERLAIN**

**Contemporary  
Art Foundation**



DANIEL & FLORENCE GUERLAIN. © LUC CASTEL

**How did you get to know this year's nominees, Gideon Kiefer, Alice Maher and Ettore Tripodi?**

Gideon Kiefer was introduced to us by the gallery owner Martin Kudlek, with whom we collaborated last year for the works of Christos Venetis, and we really liked the somewhat Germanic atmosphere that emanates from his world. We met Alice Maher a long time ago, at her exhibition at the David Nolan Gallery in New York. Her acerbic line, mixing subversion and metamorphosis, really appealed to us. Then we recently discovered Ettore Tripodi in the collection of Monsieur Ramo, who was a huge drawing enthusiast. It was love at first sight: his works are original and enriched with very dreamlike atmospheres.

**Do this year's works have a common theme? The artists whom you presented last year spoke a lot about history and geopolitics.**

A form of radicalness may perhaps emanate from the drawings of the artists we selected, but, first and foremost, they were our firm favourites. Today's very international art world means that

# 18<sup>th</sup> DRAWING PRIZE 2025

the number of artists has greatly increased. Through this prize, it seems to us that we may not only assert our taste in art, but also guide those who follow us and introduce them to true discoveries. While this year's artists do not explore common subjects, all of them bear witness to an underlying violence. Gideon Kiefer talks a great deal about ecology; Alice Maher clearly makes a feminist statement and Ettore Tripodi recalls the wild side that a falsely mundane reality may hide.

**On 12 November, you also launched the fourth exhibition in the space now reserved for you at the Centre Pompidou, Paris, following the donation of part of your collection. What's this exhibition about?**

It is entitled "Sur le Chemin" and sprang from our reflection on the idea of home, owing to the imminent closure of the museum. We established a sort of metaphor by imagining that it was the path that would lead us elsewhere... especially with artists such as Georg Baselitz, Penny Hes Yassour, Kcho, Pavel Pepperstein and Renie Spoelstra.

**Will your collection continue to travel abroad in tandem?**

Yes, it will go to the Latvian National Museum of Art, in Riga, in 2026, which will be the sixth exhibition of works from the Centre Pompidou collection hosted abroad. We find this classical building resembling an ancient palace charming, with its majestic series of rooms adorned with wood. We are very involved in each of these projects and continue to be ambassadors for our donation.

# GIDEON KIEFER



©BOUMEDIENE BELBACHIR.

## Biography

Gideon Kiefer was born in Belgium in 1970.

He is a graduate of the Royal Academy of Fine Arts, Antwerp. Having decided to become a professional artist from 2008 onwards, he began showing his production at this time, namely at the Royal Academy of Fine Arts (Antwerp), the Fondazione Ghisla Art Collection (Locarno) and the Musée de l'Hospice Saint-Roch (Issoudun, France). His works are now in the collections of the Voorlinden Museum (Wassenaar, The Netherlands), the Museum Dr. Guislain (Ghent), the Banque Delen (Belgium), as well as the Metzler Collection (Luxembourg) and that of Florence and Daniel Guerlain. He is represented by the Martin Kudlek Gallery (Brussels and Cologne), the Barbé Gallery (Ghent) and Gallery Maskara (Mumbai).

A virtuoso draughtsman from an early age, Gideon Kiefer plunges the spectator into a world on the borders of dreams and reality. Talking about childhood, landscape and art history, his somewhat romantic timelessness however aims to gently warn us... of the ecological crisis.

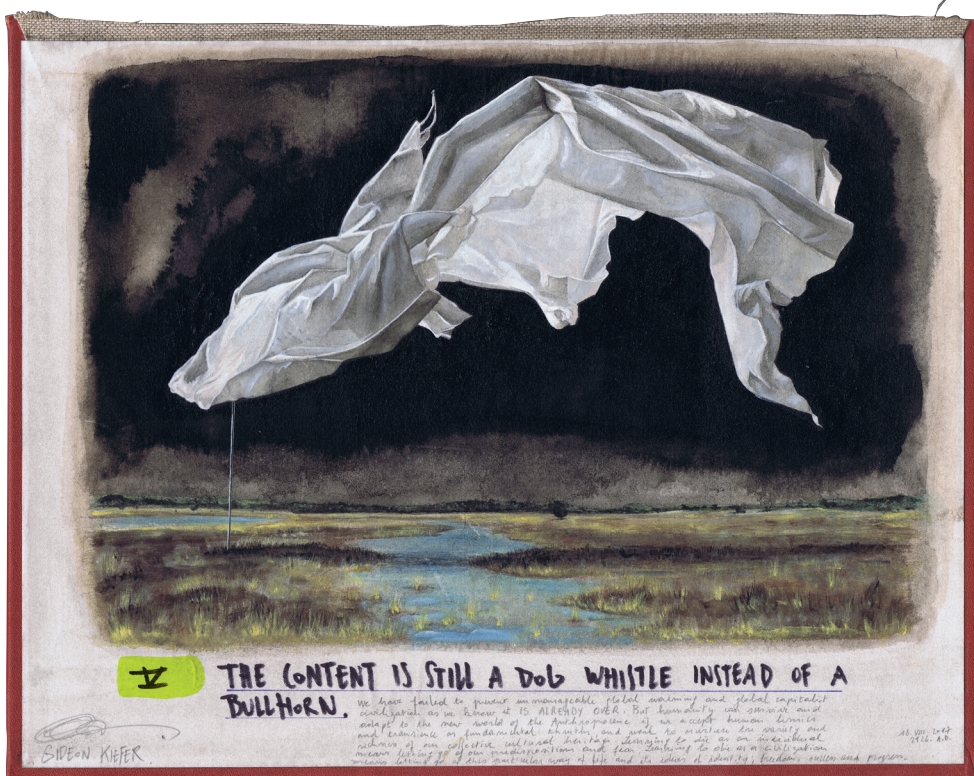
Kiefer has always liked drawing, something he does very well, he admits without false modesty, and learnt the art of engraving and lithography at a very young age. Though he also produces paintings, sculptures and installations, he always comes back to what he terms "the honesty of drawing". His prolific output includes both large and small formats, works in pencil, in felt tips or watercolour, in black and white or colour, into which he surreptitiously slips clues about what shaped his personality. His grandfather liked old paintings and used to bring home catalogues from the exhibitions he visited. As a teenager, Kiefer spent his time plunged in these books and developed a taste for Surrealism and Salvador Dalí in particular. He could also feel the guiding lights of Caravaggio and Diego Velázquez, he adds, and admits a connection with Caspar David Friedrich as well. All these reminiscences mingle with images of the Flemish countryside and his childhood home... "I like the idea that the images that nourished us may be fantasised about or may be malleable," he says. "I am a little nostalgic, but I don't hesitate to transform the past." Whether they belong to the real or imaginary world, the artist plays on the distinctive details of his works, which nevertheless allow spectators to see all of their special effects... Kiefer himself would shake up his drawings that could have been so perfect by erasing them or adding another medium or quotes. He became conceptual when he made it a rule to devise one work per day and to ensure his words distracted attention from the line or colour. In this way, he hopes to raise awareness of global warming and stop the foolhardy race that is leading to the destruction of our planet. By nature a romantic – his pictures of forests and glaciers testify to this – and someone who attaches great importance to the

world of dreams, he nonetheless returns to reality and a possible future, which he reveals by omission. Take, for example, the figure of the bird, which is frequently depicted. It reminds him that the animal is a descendant of dinosaurs and, consequently, proves to be the sign of a dying civilisation. Kiefer's world appears tranquil. The tones he uses are soft and soothing; his handling is calm and controlled, but the storm is never very far away...



*Paysage Fautif : Nature Morte*, 9 April 2013, pencil, gouache and ballpoint pen on a book cover, 18 x 25 cm. ©Gideon Kiefer.







©MICHAEL MC LAUGHLIN



## Biography

Alice Maher was born in Ireland in 1956. She is an alumna of the University of Belfast and the San Francisco Art Institute. She began exhibiting her works in 1995 and represented her country at the 22<sup>nd</sup> São Paulo Biennale. Her works are present in numerous public collections, such as the Irish Museum of Modern Art (Dublin), the Contemporary Art Society (London), the Hammer Museum (Los Angeles), the Metropolitan Museum of Art (New York), and the Musée national d'art moderne (Paris), as well as in the collection of Daniel and Florence Guerlain. She is represented by the David Nolan Gallery (New York), Kevin Kavanagh (Dublin) and Purdy Hicks (London).

Using different media, the root of which remains drawing, Alice Maher delves into ancestral history, myths and the subconscious. She seeks to understand who we are and where we come from. She champions the place of the female body in symbiosis with the animal and vegetable worlds.

When she entered the art world in the 1980s, Alice Maher discovered the impertinence of artists like Louise Bourgeois and Helen Chadwick, which encouraged her to not only talk about feminism, but also more widely about the problems of domination and colonialism. Her landscapes thus bear witness to her native Ireland, a country that was despoiled and whose language was forbidden and replaced... If her work takes on a committed and political role, it also refers to what is buried, or even concealed, deep inside us. "I come from a rural background, from farming, and we had a different relationship with landscape. To us it was a work area, so I have no romantic notions at all about landscape," she explains. "I consider the landscape to be inside me, rather than outside me. I'm interested in a relationship with the landscape as an animal, as a human being, an animal. It is related to a kind of colonialism, this whole thing of claiming land and claiming whose land it is, but also reclaiming land. So there's some point there about reclaiming space for yourself, as a human, as a woman as well." At the heart of this vast history and this mythology with which she is so familiar, she interprets the stories of Mary Magdalene and Cassandra, multiplies tongues or masses of long hair, and summons us to rethink the concept of belief. In Maher's work, the weight of the world may also be depicted in a literal manner, in which a human being starts to metamorphose into various animals or earthbound roots. She is pleased that today the notions of fluidity, respect for a broader



sense of life and interspecies have impressed themselves upon society. "Real life" meets that which she has depicted in her drawings for decades. Her working method is energetic, often using large formats, drawing in charcoal, stepping back, rubbing out, recommencing, leaving traces of her pentimenti... so as to better accompany her thought processes. "People think you're just accessing your subconscious, but it's not really that. It's more like a conscious allowing, allowing of the subconscious to work," she concludes. The subjects are sometimes delicately reworked in small formats in pencil, developing between the interior and exterior of the bodies. They are often in the centre of the sheet, surrounded by a generous blank area, which the artist describes as a suspended space. Each of them seems to be searching for this space that perhaps contains the truth about what we are.

# ALICE MAHER



*Vox Hybrida 1*,  
2018, wood relief  
on paper, hand  
tinted, 120 x 80 cm.  
©The Artist,  
courtesy of Purdy  
Hicks Gallery.

*Boots*, 2009,  
pencil on paper,  
30 x 24 cm.  
©The Artist,  
courtesy of Purdy  
Hicks Gallery.



*The Coral Tent*,  
2007, charcoal  
on paper,  
152 x 120 cm.  
©The Artist,  
courtesy of Purdy  
Hicks Gallery.

Notturmi 38,  
2018, ink and  
watercolour on  
paper, 35 x 50 cm.  
©Ettore Tripodi.



©MARTIN MAE



## Biography

Ettore Tripodi was born in Italy in 1985. He studied set design at the Accademia di Belle Arti di Brera (Milan), and had his first solo exhibition at the Studio d'Arte Cannaviello, in 2010. His works have also been shown at the State Institute for Culture (Sofia, Bulgaria), the MAC (Lissone, Italy), the Hangzou International Painting Exhibition, the Mucem (Marseille) and the Italian Cultural Institute of Marseille. In 2021, he collaborated for the first time with the OPR Gallery on the occasion of the first Milano Drawing Week. He is also one of the founders of MammaFotogramma Studio, a group of artists skilled in applied arts in diverse media.

# ETTORE

Mainly in drawing, a skill he has always practised, Ettore Tripodi combines classical references to art history with scenography associated with filmmaking. He decodes and redefines everyday life, extracting a disquieting strangeness that he never ceases to question...

In very fine lines drawn in felt tips or Indian ink, occasionally accompanied by watercolour, Tripodi sketches somewhat dreamlike, yet easily recognisable, scenes from everyday life. He depicts home interiors with well-stocked fruit bowls or featuring people lazing on the bed... He imagines roads, journeys or nocturnal snapshots, observed by various animals... naturally with references to art history and tributes to Rembrandt, Eugène Delacroix or even Jean Cocteau, Pablo Picasso and Giorgio de Chirico. He indulges in dynamic scenography that attests to his feelings. "When I start drawing," he says, "I have a conceptual idea that grows by itself with each new sheet. It doesn't reveal itself in one specific image, but develops into a sort of accumulation of sensations." While the spectator can follow a narrative, almost like a comic strip or a storyboard for a film, the artist works on this freedom that he leaves to the paper and "what the drawing itself brings". Furthermore, this

dichotomy is one of the key points of his reflection, attempting to account for the differences in perceptions between man and animal, interior and exterior views, artificial and nocturnal light...

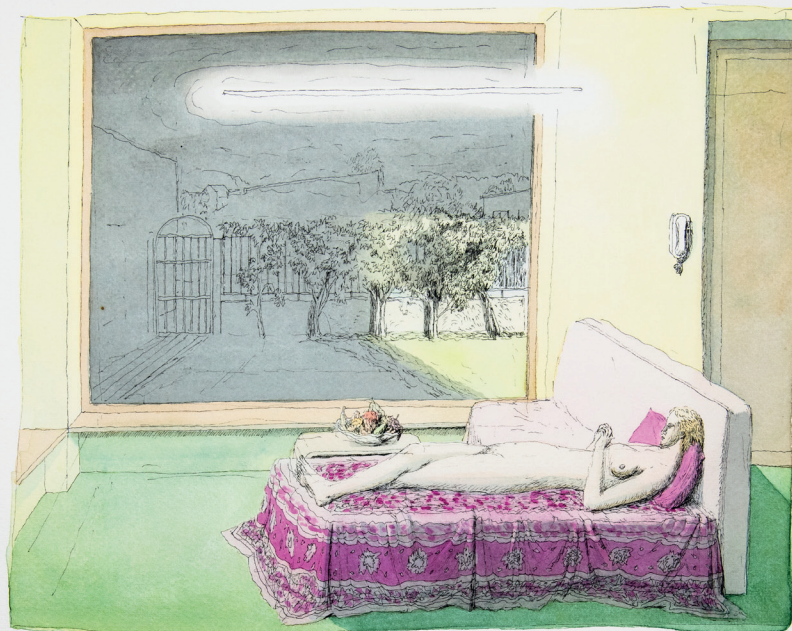
All Tripodi's archetypes rework the history of myths and relate, for example, a contemporised version of the she-wolf that suckled Romulus and Remus. His thoughts on the themes of savagery, captivity, possession and adoration are woven into these drawings. He thus hovers between his personal interpretation of *The Garden of Earthly Delights* and a strange or stifling daily life. He claims to be fascinated by *Life: A User's Manual*, the novel by Georges Pérec, who, in each chapter, "tackles different themes with this form of encyclopaedic folly and a droll detachment that never turns into tragedy". Through his use of forward and backward tracking shots, he weaves stories that could be read (with their strong stylistic references to the 1930s) as a desire to distance himself from current global issues, but defends himself against all social and political statements. By means of a precise, identifiable vocabulary, he seeks instead to create a new linguistic methodology... through the infinite lines of his drawings.





*Venerdi, Istantanee*  
series, 2023, ink on  
paper, 36 x 50 cm.  
©Ettore Tripodi.

# TRIPODI



*Notturmi 34,*  
2018, ink and  
watercolour on  
paper, 35 x 50 cm.  
©Ettore Tripodi.



# FURTHER INFORMATION



Ettore Tripodi, *Notturmi 20*, 2018, ink and watercolour on paper, 35 x 50 cm. ©Ettore Tripodi.

## The Daniel and Florence Guerlain Contemporary Art Foundation Prize, 2025

The Drawing Prize is sponsored by "Le Cercle des Amis" of the Daniel and Florence Guerlain Contemporary Art Foundation, the House of Guerlain, Neufilize OBC bank, Artcurial, ArtpricebyArtMarket.com, Voisin Consulting Life Sciences, Groupe Élysées Monceau, Groupe Pasteur Mutualité, PatrimOne Assurances, Arte Generali, the Salon du Dessin and Champagne Ruinart.

In 2007, Florence and Daniel Guerlain decided to focus their efforts on their passion for drawing and founded the contemporary Drawing Prize. Intended for artists using graphics as their main vehicle of expression, it sponsors three artists per year. Since 2010, the award ceremony has been held at the Parisian Salon du Dessin, an art fair reserved for ancient and modern drawings that attracts collectors, specialists and museums from across the globe, and gives rise to much discussion on the presentation and conservation of artworks on paper. The winner receives an award of €15,000, while the two runners-up each receive an award of €5,000. In addition, a work by the winner is donated by the Foundation

to the Prints and Drawings Department at the Musée National d'Art Moderne-Centre Pompidou. Since it was launched, the Drawing Prize has been awarded to: Silvia Bächli, Sandra Vásquez de la Horra, Catharina Van Eetvelde, Marcel Van Eeden, Jorinde Voigt, Susan Hefuna, Tomasz Kowalski, Jockum Nordström, Cameron Jamie, Ciprian Muresan, Mamma Andersson, Claire Morgan, Juan Uslé, Françoise Pérovitch, Olga Chernysheva, Pascal Leyder and Amir Nave.

### Fondation d'art contemporain

#### Daniel & Florence Guerlain

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[www.fondationdfguerlain.com](http://www.fondationdfguerlain.com)

The names  
of the three  
shortlisted artists  
were announced  
on Thursday  
12 December 2024.

An exhibition of the works  
of these three artists will be shown  
at the Salon du Dessin which  
will run from the 26 to 31 March 2025  
at the Palais Brongniart,  
Place de la Bourse, Paris.  
The jury will meet on the 27 March  
and the winner will be announced  
the same day.

The members of the jury are:  
Isabelle Dervaux (France/America),  
Richard Mumby, Carole Neuberger  
(America), Irina Zucca Alessandrelli  
(Italy), François-Roger Cazala,  
Antoine Godeau, Florence & Daniel  
Guerlain, Jean-Bernard Ponthus  
(France).  
The members of the committee  
are: Emmanuelle Brugerolles,

General Curator of Heritage,  
Yuan-Chih Cheng, adviser  
to the Department of Artistic  
Creation at the French Ministry  
of Culture; Hervé Halgand,  
collector; Lucia Pesapane,  
conservator and exhibition curator,  
Florence and Daniel Guerlain,  
collectors and founders  
of the Drawing Prize.





EXCERPT FROM CONNAISSANCE DES ARTS N°843. PRINTED IN FRANCE BY HAUTS-DE-VILAINE.

Alice Maher, *Mary Magdalene Listening to Her Hair*, 2022, charcoal and chalk on paper, 122 x 102 cm. ©The Artist, courtesy of Purdy Hicks Gallery.



# GUERLAIN

PARIS



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