



PRESS RELEASE | AWARE PRIZES

CENTRE POMPIDOU ANNOUNCES THE COMMISSIONERS AND NOMINEES FOR THE 10TH EDITION OF THE AWARE PRIZES 2026

12.05.26

2026 Jury chaired by Jeanne Brun

Deputy Director in charge of Collections, Centre
Pompidou – Musée national d'art moderne

2026 Jury

Camille Morineau

Curator, co-founder and head of AWARE
at Centre Pompidou – Musée national d'art moderne

Philippe Bettinelli

Curator in the New Media Department, Centre
Pompidou – Musée national d'art moderne

Myriam Mihindou

Artist, winner of the AWARE *Nouveau Regard* prize in
2022

Victorine Grataloup

Director of Triangle-Asterines, co-president of DCA

Salimata Diop

Independent curator

Sébastien Faucon

Director and curator at the LAM, Villeneuve d'Ascq

2026 marks the 10th anniversary of the AWARE Prizes and the opening of a new chapter in their history, with the event inscribed in the institutional calendar of the Centre Pompidou – Musée national d'art moderne, which AWARE joined in January. Since their creation in 2016, the AWARE Prizes – the *Nouveau Regard* Prize and the Outstanding Merit Prize – have played an essential role in promoting and recognizing women and non-binary artists on the French art scene. This initiative has proved itself to be a powerful driver of visibility for artists, both in France and internationally, as evidenced by current exhibitions and the awarding of major contemporary art prizes. The *Nouveau Regard* Prize is awarded to a mid-career artist, whilst the Outstanding Merit Prize is awarded to an artist with a career spanning more than forty years. The winners of this anniversary edition will be announced on May 12, 2026 at the Ministry of Culture. The prizewinners' works will enter the collections of the Musée national d'Art moderne.

Four professionals from the cultural sector will preselect four artists for the *Nouveau Regard* Prize.

They will present and defend their nominees before a jury of seven prominent cultural figures.

This year, four professionals (including one duo) from the cultural sector will once again preselect a pair of artists each, nominated

respectively for the *Nouveau Regard* Prize and the Outstanding Merit Prize. They will present and defend the artists' work before a jury composed of seven leading figures from the cultural world, curators from the Musée national d'art moderne as well as those not linked to the museum. For this edition, the selected artists of the *Nouveau Regard* Prize and their commissioners are: Cécile B. Evans, nominated by Juliette Desorgues, curator and art critic; Laura Gozlan, nominated by Vincent Enjalbert, curator and Head of Exhibitions at Bétonsalon; Bettina Samson, nominated by Amélie Deschamps and Lucie Camous, an artist-researcher duo; and Saodat Ismailova, nominated by Dilda Ramazan, curator and art historian.

Nominees

Bettina Samson

Bettina Samson's multifaceted artistic practice encompasses sculpture, site-specific installation and photography. Her projects draw inspiration from folk art as well as the *avant-garde* and utopian visions, technological advancements and natural phenomena. Blending documentary research with anecdotes, her works bring to light unexplored narratives, including those connected to feminist movements. Through formal improvisation and extensive experimentation with materials such as ceramics, Bettina Samson plays with scale, perception and process, inviting the viewer to discover a world at the crossroads of science, history and mysticism.

Saodat Ismailova

Saodat Ismailova is an artist and filmmaker based in Paris whose work weaves together personal and collective memories, myths and rituals in everyday life, evoking the diverse histories of Central Asia. She studied at the Tashkent State Institute of Arts (Uzbekistan), Fabrice (Italy) and Le Fresnoy - Studio national des arts contemporains (France). She has recently had solo exhibitions at the Pirelli HangarBicocca in Milan (2024–2025), the Eye Filmmuseum in Amsterdam (2023), and Le Fresnoy in Tourcoing (2023). Her work has been presented at the Venice Biennale (2013, 2022), documenta fifteen (2022) and at major international film festivals. In 2021, she founded DAVRA, a collective dedicated to the cultural understanding of Central Asia.

Laura Gozlan

Trained in scenography at the University of Art and Design Helsinki, and a graduate of ENSAD (Paris) and Le Fresnoy (Tourcoing), Laura Gozlan lives and works in Paris. Drawing on a wide range of references, her films depict abrupt situations and ambiguous characters, oscillating between desire and (dis) satisfaction, within contrasting environments. Through a series of micro-fictions in which she appears herself, the artist documents the transformations of MuM, an androgynous figure who navigates between different ages and altered states of consciousness. Characterised by an aesthetic of prosthetics and aging, her works blur the boundaries of the posthuman body. Her work has been presented in solo and group exhibitions at Kunstraum Niederoesterreich (Vienna) in 2024, Les Bains-Douches (Alençon) in 2022, MO.CO. (Montpellier) and at 40mcube (Rennes) in 2021, at FUTURA (Prague) in 2020, at the CAC Parc Saint Léger in 2018 (Pougues-les-Eaux) and at the Rencontres de la photographie (Arles) in 2016.



Portrait of Bettina Samson
© Laurent Edeline



Portrait of Saodat Ismailova
© Art Basel Awards



Portrait of Laura Gozlan
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Cécile B. Evans

Cécile B. Evans is an American-Belgian artist living and working in Saint-Denis. Their work explores the value of emotion and its capacity for rebellion when it comes into contact with ideological, physical and technological structures. In 2024, the artist was invited to create a special project for Miu Miu, and in 2025, they were commissioned to create a site-specific installation for the 16th Sharjah Biennial. Cécile B. Evans has previously completed new commissions at Centre Pompidou (France), the Museo d'Arte Moderna di Bologna (Italy), Tate Liverpool (UK), Lafayette Anticipations (France), Tramway (UK), the Serpentine Galleries (UK), the Castello di Rivoli (Italy), the Museum Abteiberg (Germany), the Berlin Biennale (Germany) and the Sydney Biennale (Australia). Their work has also been exhibited at the High Line (USA), the Whitechapel Gallery (UK), the Haus der Kunst (Germany), the Renaissance Society in Chicago (USA), the Singapore Art Museum, and the Mito Art Tower (Japan), amongst others. Cécile B. Evans' films have been screened at festivals such as the New York Film Festival and the International Film Festival Rotterdam. Their work is held in public collections such as the MoMA in New York (USA), the Whitney Museum (USA), Centre Pompidou (France), the Louisiana Museum of Modern Art (Denmark) and the National Museum of Modern and Contemporary Art in Seoul (South Korea).



Portrait of Cécile B. Evans
© Ines Manai

Commissioners

Lucie Camous and Amélie Deschamps (duo)

In her artistic and curatorial practice, Lucie Camous adopts a political perspective and operates at the intersection of art, theory and activism. Mechanisms of power, dynamics of resistance, and situated knowledge are the concepts that fuel all of her artistic engagements. Her approach, rooted in intimate narratives, revolves around norms, their boundaries, and the sensitive issues tied to the desire to cross them. In 2019, alongside Héléne Fromen (artist and author) and Linda DeMorrir (DJ and artist), Lucie Camous co-founded *Modèle vivant·e*, an experimental and transfeminist collective dedicated to drawing and dissident representations. Through drawing and performance, *Modèle vivant·e* opens up spaces for experimentation and reinvents the workshop format. In 2022, with No Anger (Ph.D. in political science, artist, and author) and as a person living with a disability, they founded *Ostensible*, a research-creation organization active in the fields of *crip/disability studies* and contemporary art.

Amélie Deschamps, born in France, studied Nordic languages and moved to Norway at the age of 19. She graduated from the Cergy School of Fine Arts in 2010, after completing an internship in Inuit seal-skin embroidery in Greenland in 2009. Through immersion, she explores various ethnographic bodies and neuroplasticity, producing performance pieces, installations, sculptures, video, and sound works while regularly involving the communities concerned. In 2013, she pursued a postgraduate program at the ENSBA in Lyon under the guidance of François Piron. She lived and worked in Quebec from 2013 to 2017 before moving back to Caen in 2017, where she currently lives, raises her daughter, and works. From 2025 to 2028, she will pursue a PhD in Arts through Practice at Villa Arson and the University of Côte d'Azur with the project "CRIPhase: an ambiguous utopia."



Portrait of Lucie Camous
© Fantino



Portrait of Amélie Deschamps
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Dilda Ramazan

Dilda Ramazan is a curator and PhD candidate at Sorbonne University and serves on the Advisory Council of the Pitt Rivers Museum in Oxford. Her research focuses on the contemporary art scenes in Kazakhstan, Uzbekistan, and Kyrgyzstan during the post-independence period, from a comparative perspective. Her recent curatorial projects include a group exhibition of Karakalpak painters at the Central Exhibition Hall in Tashkent, as well as *YOU ARE HERE. Central Asia*, co-curated with Aida Sulova at the Fondazione Elpis in Milan.

Vincent Enjalbert

A graduate of the École du Louvre in art history and of Paris 1 Panthéon-Sorbonne University in curatorial studies, Vincent Enjalbert is a curator and art professional. His academic research has focused on the emergence of networks of women artists in France and the United States since the 1970s, through the lens of the work of art critic Aline Dallier-Popper and the history of the A.I.R. Gallery in New York. As curator-in-residence at the Théâtre des Expositions at the Beaux-Arts de Paris in 2021–2022, he curated the exhibition "Misfire," centered on the politics of failure in artistic creation, and co-organized the event "Nous ne sommes (toujours) pas quelque part" based on the work of Portuguese filmmaker and curator Ernesto de Sousa, as part of the Festival d'Automne. In addition to his curatorial activities, he served as director of studies at the École nationale supérieure d'arts de Paris-Cergy, taught seminars on modern and contemporary art at the École du Louvre, and oversaw the Art Explora x Cité internationale des Arts residency program. In 2024, he joined the Bétonsalon team as head of exhibitions.

Juliette Desorgues

Juliette Desorgues is a curator and writer based in Paris. Trained in art history and theory at the University of Edinburgh, the University of Vienna, and University College London, she has developed an international curatorial practice both independently and within institutions. From 2019 to 2021, she was a curator at MOSTYN (Llandudno, Wales), and from 2013 to 2017, an associate curator at the Institute of Contemporary Arts, London. She has also held curatorial positions at the Barbican Art Gallery, London, and the Generali Foundation, Vienna. As a writer, she regularly contributes texts to monographs and also writes for publications such as *Art Basel Stories*, *Art Monthly*, *Frieze*, *Mousse*, and *Spike*. She is a member of the board of directors of the Jacqueline de Jong Foundation.

The 2026 jury will be chaired by Jeanne Brun (Deputy Director for Collections, Centre Pompidou – Musée national d'art moderne), and will include: Camille Morineau (Curator, co-founder and head of AWARE at Centre Pompidou – MNAM), Philippe Bettinelli (Curator in the New Media Department, Centre Pompidou – MNAM), Myriam Mihindou (artist, winner of the 2022 AWARE *Nouveau Regard* Prize), Victorine Grataloup (Director of Triangle-Asterines, Co-President of DCA), Salimata Diop (Independent curator), and Sébastien Faucon (Curator at the LAM, Villeneuve d'Ascq).



Portrait of Dilda Ramazan
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Portrait of Vincent Enjalbert
© Nadezhda Ermakovaa



Portrait of Juliette Desorgues
© Rob Kulisek

A New Institutional Boost for the 10th Anniversary of the AWARE Prizes

In January 2026, AWARE joined Centre Pompidou as a program within the Musée national d'art moderne, to continue and expand its core missions, and to strengthen the Museum's efforts in this area, focusing on female and non-binary artists represented in the collection or who are part of the history of modern and contemporary art. Centre Pompidou's commitment reflects its strong desire to support women and non-binary artists on the French art scene and confirms the importance of the work carried out for many years by AWARE in this field.

This partnership builds on a constructive dialogue between Centre Pompidou and AWARE, established following the remarkable work carried out by Camille Morineau for "elles@centrepompidou," a thematic exhibition of the collections of the Musée national d'art moderne from May 2009 to February 2011, which she curated.

This integration enables the continuation of research and the expansion of AWARE's activities, which have been supported for several years by the Ministry of Culture and developed tirelessly thanks to numerous loyal sponsors.

About the Prizes AWARE

AWARE has developed prizes that are resolutely feminist in their approach: prizes that offer visibility to artists who have not received sufficient institutional recognition, that challenge the criteria for selection and distinction in the art world, and that draw the attention of both professionals and the public to persistent inequalities. AWARE has also actively worked to improve the working conditions of these artists through long-term, tailored support, including exhibitions, residencies, publications, and events.

The AWARE Prizes have also proven to be a platform for visibility for a generation of curators, who are invited to serve as commissioners to share their perspectives on the French contemporary art scene and to advocate, before the jury, for the careers of the selected artists. Over the years, it has also succeeded in bringing together French and international institutions through partnerships and the participation of directors and curators on the jury.

Now supported by one of the world's leading museums of modern art, and already benefiting from the support of the Ministry of Culture as well as its long-standing sponsor CHANEL, the Prix AWARE will enjoy unprecedented influence, both in France and internationally. The prizewinners' works will enter the collections of the Musée national d'Art moderne.

About AWARE

Co-founded in 2014 and led by art historian Camille Morineau, AWARE: Archives of Women Artists, Research & Exhibitions operated as a nonprofit organization until 2026, when the project became part of Centre Pompidou – Musée national d'art moderne. Composed of an international team, AWARE works to raise the visibility of women and non-binary artists by producing and publishing free content about their works on its trilingual website (French/English/Japanese).

AWARE represents a diverse range of voices, featuring texts written by more than 500 feminist researchers, curators, art historians, art critics, and activists from around the world. This one-of-a-kind resource brings together content dedicated to women and non-binary artists in the fields of visual arts, design,

and architecture, with no limits on medium or country.

To widely share research on women artists and gender studies, AWARE also organizes conferences, roundtables, and seminars in partnership with institutions, universities, museums, and other independent organizations internationally, and publishes its own materials.

About Centre Pompidou

Since 1977, Centre Pompidou has consistently served as a hub for vibrant and socially engaged culture—a multidisciplinary center deeply rooted in the city and open to the world. In 2025, it embarked on a major transformation that allows it to remain active throughout its renovation, until its reopening in 2030. During this period, the "Constellation" program is being rolled out in Paris, across France, and internationally. Construction of Centre Pompidou Francilien—art factory is proceeding in parallel, with its opening scheduled for 2026 in Massy.

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