



FATINE-VIOLETTE SABIRI IS THE WINNER OF THE 2025 PRIX LYNNE-COHEN

HONOURING AND SHOWCASING THE NEXT GENERATION OF PHOTOGRAPHER

Québec City, April, 2026—The Lynne Cohen estate, in collaboration with the Musée national des beaux-arts du Québec (MNBAQ) and its foundation, is proud to **award the 2025 Prix Lynne-Cohen to Fatine-Violette Sabiri**. This official honour, which celebrates an emerging artist, reflects the MNBAQ's commitment to the vibrancy of Québec's contemporary art scene and supports its broader mission.

Since 2017, this biennial award has supported the practice of up-and-coming professional visual artists from Québec whose work is centred on photography. Winners receive a \$10,000 grant, and their works are featured in a video portrait produced by the MNBAQ and shared across all its platforms.

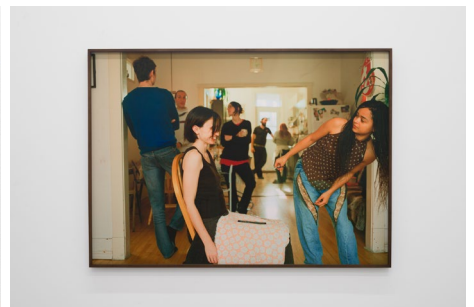
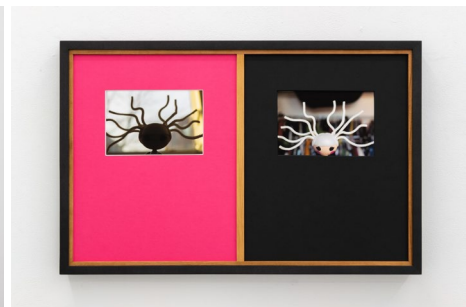
The jury met last September, and in addition to Fatine-Violette Sabiri, they selected three other finalists: Michelle Bui, Charlotte Gomeshi, and Sam Lee. Their discussions about each artist's practice proved to be insightful and wide-ranging, with several jury members discovering exceptionally strong pieces outside the strict limits of their mandate.

JURY REFLEXIONS AND PERSPECTIVES ON THE 2025 PRIX LYNNE- COHEN

The entries were evaluated based on proposals reviewed by a jury chaired by **Bernard Lamarche**, Curator of Contemporary Art (1960–present) at the MNBAQ. This year’s jury included: **Manel Benchabane**, curator, art historian, artist, and head of exhibition curation at the Stewart Hall Art Gallery; **Marcel Blouin**, former General and Artistic Director of EXPRESSION, Centre d’exposition de Saint-Hyacinthe; **Jacynthe Carrier**, contemporary artist from Québec; and **Didier Morelli**, curator, art and performance historian, and visual artist.

The jury was particularly impressed by Fatine-Violette Sabiri’s ability to photographically record aspects of the people and places around her with a deeply personal sensibility and a passion that shines through her elegant composition. They admired the tenderness with which she portrays her loved ones, crafting an intimate photographic diary filled with memories and emotions—elements that extend even into the street scenes she captures. Her work embraces moments of encounter that reveal both social bonds and rituals, reflecting her dual connection to Morocco and Québec.

Fatine-Violette Sabiri also blends the softness and harshness of the passage of time. Her art becomes both a touchstone and a space shaped by wear and tear, where everything moves and transforms. Far from nostalgic, her approach is infused with humour and clarity, playfully subverting decorative motifs to question the cultural significance of everyday objects and actions. A strong fidelity to lived experience is evident throughout her work. Each image becomes a plot point in an expansive narrative about an identity in motion, navigating between Montréal and Casablanca, between the personal and the collective, between memory and reconstruction. For her, photography remains a restrained yet profound way to explore adaptation and the desire to be understood, expressed through the gentleness of gesture.



A CLOSER LOOK AT FATINE-VIOLETTE SABIRI

Fatine-Violette Sabiri is a multidisciplinary artist working with photographic and tactile media. Her intuitive, autobiographical practice explores personal stories and encounters with communities, places, and objects in her immediate surroundings. Her photographic work consists of documentary

images, commissioned portraits, and fashion photography, drawing upon memories of attachment and adaptation, with instinct, hybridity, and humour as guiding themes.

Born in Casablanca, Morocco, in 1994, Fatine-Violette Sabiri lives and works in Montréal, Québec. She has a bachelor's degree in studio arts with a minor in film studies from Concordia University. Her work has been featured in numerous solo and group exhibitions, including at: Pangée (Montréal, 2024), Afternoon Projects (Vancouver, 2024), Parc Offsite / Eli Kerr (Montréal, 2023), Patel Brown (Montréal, 2023), Espace Maurice (Montréal, 2022), Joys (Toronto, 2022), Joe Project (Montréal, 2022), The Plumb (Toronto, 2021), Le 18 (Marrakesh, 2021), Jedna Dva Tři Gallery (Prague, 2020), and Soon.tw (Montréal, 2017).

In 2025, she was awarded a grant from the Canada Council for the Arts, and some of her work was acquired by the Desjardins Group and the Ville de Montréal collections. The year before, she won the 2024 Prix Pierre-Ayot, and her pieces were acquired by the National Gallery of Canada. In 2023, she received a grant from the Conseil des arts et des lettres du Québec. In 2022, she was the winner of the Burtynsky Grant. Her second publication, *Kiss Landing*, was published in the spring of 2024 by VU. She is represented by the Galerie Eli Kerr in Montréal.

A VIDEO PORTRAIT OF FATINE-VIOLETTE SABIRI

To introduce the artist to the wider public, the MNBAQ produced a video portrait filmed in her Montréal studio. Released on the MNBAQ's social media channels to coincide with the prize announcement, the video showcasing the 2025 Prix Lynne-Cohen winner presents her artistic approach alongside a selection of recent works.

The video can be seen here: [Fatine-Violette Sabiri](#)

LYNNE COHEN, A REMARKABLE PHOTOGRAPHER

Lynne Cohen (1944-2014) is certainly one of the most respected contemporary photographers in Canada, whose renown extends to the United States and Europe. She was born in Racine, Wisconsin. Following a year of study at the prestigious Slade School of Fine Art at University College London, in 1967 she obtained a bachelor's degree in science from the University of Wisconsin, and in 1969, a master's degree in visual arts from Eastern Michigan University. She settled in Canada in 1973, where she lived until her death in 2014. She first lived and worked in Ottawa for 30 years, where she taught at the University of Ottawa and assiduously pursued her artistic practice. In 2003 she moved to Montréal.

Throughout her rich, diverse career, Lynne Cohen devoted herself to the photography of interior spaces, which she captured as they appeared to her, without intervention or staging. The singularity of her work lies in the choice of spaces usually devoid of human presence and usually out of sight. Classrooms, science laboratories, thermal establishments and military facilities are all complex, inaccessible environments that she thus makes visible to measure their strangeness.

Lynne Cohen participated in numerous solo and group exhibitions the world over. Moreover, major retrospectives offered in-depth analyses of her artistic career, including the exhibition that the National Gallery of Canada organized in 2001, which toured Canada and France; and the recent exhibition organized by the Fundación MAPFRE in Madrid in 2014, presented at the Sala Vimcorsa in Córdoba and at the Sala Rekalde in Bilbao. Her work is found in nearly 50 public collections, including those of the National Gallery of Canada, the Australian Art Gallery, the Bibliothèque nationale de France, the Art Institute of Chicago, the Metropolitan Museum in New York, the Art Gallery of Ontario, and the Musée national des beaux-arts du Québec.

Lynne Cohen received a number of distinctions during her prolific career, including the Governor General's Award, the highest distinction granted for excellence in the visual arts and the media arts, and the first Scotiabank Photography Award, which highlighted the artist's outstanding contribution both to the advancement of her discipline and to raising its profile.

ADDITIONAL LINKS

See all the Prix Lynne-Cohen winners: [Link](#)

ABOUT

THE MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC

The Musée national des beaux-arts du Québec (MNBAQ) is the living memory of Québec art and artists. With a rich collection of over 43,500 works, its functions are to make known, promote, and preserve Québec art of all periods, from ancient art to contemporary art, and to ensure a place for international art through acquisitions, exhibitions, and other cultural activities. Its raison d'être is to **bring people together through art.**

THE FONDATION DU MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC

The foundation's mission is to promote and support the MNBAQ's work by fostering the development of collections, the financing of exhibitions, and the accessibility of educational and cultural programs. It contributes to the MNBAQ's growth through creative projects, fundraising campaigns, and strategic acquisitions, and it also supports its special programs and projects, including the future Espace Riopelle. Its ultimate goal is to **give people more ways to access art.**

PHOTO CREDITS

Page 1 – *Self-portrait* of Fatine-Violette Sibiri, 2025. Photo : © Courtesy of the artist

Page 2 – From left to right: Fabine-Violette Sibiri, *L'Éléphant blanc*, 2018. Photo : Courtesy of the artist // Fabine-Violette Sibiri, *Y.L.M.A (You Let Me Alone)*, 2024. Photo : Courtesy of the artist // Fabine-Violette Sibiri, *Avant La Galette*, 2025. Photo : Courtesy of the artist

– 30 –

Source: MNBAQ

Media relations

Patricia Lachance

Communications and Media Relations Advisor, MNBAQ

514-235-2044

relations.presse@mnbaq.org

For Montréal

Rosemonde Gingras

Rosemonde Communications

514-458-8355

rosemonde@rosemondecommunications.com

Partners



The Musée national des beaux-arts du Québec is a government corporation funded by the Government of Québec.

