



**Exhibition by graduates of the DNSEP  
higher national diploma in art and design  
at Beaux-Arts de Marseille in art & design.**

**“The exhibition brings together 51 artists and  
designers whose work is singular yet  
all reflects the turmoil that punctuates  
current events.”**

— Salma Mochtari, researcher and curator

Press view: friday 30 August at 2 pm

Private view: friday 30 August at 5 pm with performances  
by Lila Crnogorac and May Welter (L'Abbé Sourde)

**Exhibition from 30 august to 13 october 2024**

Open from 2 pm to 7 pm during the art-o-rama weekend  
then exhibition open in the afternoon from  
wednesday to sunday

**Friche la Belle de Mai**

the tower, 5th floor — 41 rue jobin marseille 3<sup>e</sup>  
[www.lafriche.org](http://www.lafriche.org)

Gabrielle Alexandre  
Miriam Angeli Padilha  
Cyprien Arsac  
Maymouna Baradji  
Lara Bellot  
Clémence Bruno  
Yizhen Chen  
Julie Chevassus  
Sasha Ariel Cocker  
Lise Coti  
Lila Crnogorac  
Ix Dartayre  
Adem Del Salem  
Tristan Feminier  
Zhiting Fu  
Constant Gapp  
Rafael Garcia-Lara  
Jolan-Mihej Garcia-Papazian  
Charles-David Nngoran  
Clara Guilbert  
Arielle Holtz  
Elias Hosni  
Sévérina Ianakieva  
Meriem Kadi  
Janice Keriven  
Alwen Ladislav  
Margo Le Corf  
Alice Le Dû  
Lucien Lejeune  
Maxime Lelasseux  
Jianghao Liu  
Anna Mandeix  
Célia Martin  
Aurélien Mathis  
Martin Cami Mesnier  
Temitayo Olalekan  
Bárbara Pereira Magalhaes  
Pierre et Sidonie  
Océane Pilette  
Laurence Renucci  
Zadig Robin  
Yahnis Rocailleux Ravonison  
Johan Rochont  
Liza Rolland  
Juliette Rougier  
Valentin Saez  
Zoé Saudrais  
Cara Schmitz  
Sébastien Vanhulst  
Alix Vigouroux  
May Welter (L'Abbé Sourde)



For the third year in a row, the Beaux-Arts de Marseille is pleased to present its graduate exhibition. Launched on 30 August 2024 alongside the opening of the Art-o-rama show, the exhibition will be open to the public for several weeks, with mediation opportunities to make it accessible to as many people as possible.

Conceived as a collective work, this event brings the graduates' studies to a close and offers them a springboard for their departure from the school.

Following the success of the exhibitions *Habitacles*, curated by Jeanne Mercier, and *DRIFT - dérapage contrôlé*, curated by Karin Schlageter, it is the turn of Salma Mochtari, researcher and curator, to support the young artists and designers.

A member of the curatorial and editorial collective Qalqalah قَلْقَلَة since 2020, Salma Mochtari's practice often relies on conceptual wanderings between the fields of art and contemporary philosophy. Starting from specific cases of archival absences and Black studies, she works on present and future genealogies between contemporary, decolonial and queer critical studies. In *Campus Panic*, she reveals the works and productions she has specifically selected for this major annual event.

Paintings, installations, prototypes, videos, performances, objects, photographs... all take their place within the exhibition space, testifying to the vitality of the contemporary scene.

Assembled around a common narrative, the pieces presented nevertheless retain their singularity and the spirit of their creator. In a time as tormented as the present, this young creative generation carries the banner of their shared hopes and intimate expectations to take part in building a new world.

## SUMMARY

- ▶ ***Exhibition presentation by curator Salma Mochtari***
- ▶ ***Graduate artists and designers***
- ▶ ***Presentation of performances***
- ▶ ***François Bret 2024 Prize***
- ▶ ***Showroom Région Sud Prize — Art-o-rama***
- ▶ ***Mediation program***
- ▶ ***Postcards and the graduates' notebook***
- ▶ ***Graduates' exhibition partners***
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- ▶ ***The Beaux-Arts de Marseille production team***
- ▶ ***Useful informations***

# EXHIBITION PRESENTATION BY CURATOR

## ***Campus Panic***

At dawn and dusk, in its own microclimate and bioregion that mark it out from the city centre, the Beaux-Arts de Marseille campus in Luminy, at the gateway to the Calanques National Park, offers dazzling scenery. It also exudes a mild, latent anxiety. We never find out exactly what's behind this feeling, as if we were at the start of a thriller that could just as easily turn into a coming-of-age movie or a Hitchcock. Perhaps it's the orange shadow of the wild boar and foxes that roam these hills, populated by students and teachers by day, and by both real and fantastical creatures by night. The site's architectural qualities enable a variety of different wanderings, some of them winding, between covered walkways, buildings and patios – each journey becoming an adventure in itself. This is the starting point from which Campus Panic offers an insight into the practices of the artists and designers who have graduated from the Beaux-Arts de Marseille.

The term “campus panic” refers specifically to the centrality<sup>1</sup> of the notion of the campus in the interpretation of certain geopolitical events, from the anti-Vietnam War demonstrations on American campuses to the protests that opposed – and continue to oppose – the war against the Palestinians in Gaza and the West Bank<sup>2</sup>. The campus thus becomes a fantasy and a myth, with no specific geographical boundaries. Borrowing from this expression the centrality of a campus that is not a place, but a paradigm, both a fantasy and a generator of codes, practices and relationships, the exhibition brings together 51 artists and designers whose work is singular yet all reflects the turmoil that punctuates current events. Though the anxiety in Luminy is often mild, the artists are producing work, and some of them becoming activists, faced with the troubles of the world around them. Before it becomes an ivory tower or a place of retreat, the campus is thus a condensation of the world, allowing us to start from a specific place – with works that draw from the landscape and its representation – to pass through the latent anxiety of a contemporary world shaken by crises and anxieties, towards works that seek to mobilise archives in response to feelings of vertigo, to subvert symbols and myths, to take inspiration from rituals and mystical imaginings, and finally to settle into a kind of tenderness, confronting traumas and assignations through gestures that are more directly turned towards society. So that the panic changes sides.

Salma Mochtari,  
researcher and curator

[1] See Samuel Catlin, in “The Campus Does Not Exist”, Parapraxis 4, summer 2024..  
<https://www.parapraxismagazine.com/articles/the-campus-does-not-exist>



## Salma Mochtari

Salma Mochtari is a researcher and curator based between Marseilles and Arles. A member of the curatorial and editorial collective Qalqalah قَلْقَلَة since December 2020, her research often stems from the conceptual circulations between the fields of art and contemporary philosophy. Based on the specific cases of archival absences and black studies, she works the present and future genealogies between contemporary, decolonial and queer critical studies, with the heritage of thinkers such as Michel Foucault, Jacques Derrida or Judith Butler. In addition to discursive programming, her curatorial practice is based on forms of collective production through workshops, translation or fiction writing.

Between 2020 and 2022, she collaborated with KADIST Paris as discursive curator, where she developed editorial and curatorial programming rooted in the political and societal issues of contemporary artistic practices. In 2022, she is affiliated with the research cooperative of Clermont Métropole's art school with the project "Ce que les Black Studies nous font faire". Since 2023, she collaborates with LUMA Arles as an associate researcher.

After studying the management of artistic institutions at HEC Paris, and contemporary philosophy at the University of Paris I Panthéon-Sorbonne and the University of Paris Nanterre, she completed in 2022 her Masters' thesis on the politics of subjection and writing in a comparative approach of Michel Foucault and Saidiya Hartman.

She has presented her research in several art schools, universities, and art centers such as Villa Arson (2022), ESAAA Annecy (2022), Tanzquartier in Vienna (2022), Tashweesh Festival (2022), MEP Paris (2023), Beaux-Arts de Marseille (2023), Mudam Luxembourg (2023), Mucem – Musée des civilisations de l'Europe et de la Méditerranée (2023), CAPC Bordeaux (2023) and wrote on the works of established and emerging artists such as Louisa Babari, Cindy Bannani, Salim Bayri, Rahima Gambo, Simone Leigh, Rose Lowder, Randa Maroufi, Ghita Skali, Renee Stout and Ruth G. Waddy. With Line Ajan, she curated *Losing Ground: On Disappeared Art Institutions and their Ghosts* at Kunstcentrum Buda (2023) and with Victorine Grataloup, *Dead Cat Bounce* at les Beaux-Arts de Caen (2023). With Qalqalah, she organized the Gaza Solidarity Movie Night cycle in Paris, Maromme and Marseilles to raise funds for Medical Aid for Palestinians after the beginning of the war on Gaza. In 2024, she is the curator of the 2nd edition of the Daret Residency in Casablanca (Morocco), where she accompanies two young artists for thirteen months and develops a public program, an exhibition and an edition.

# GRADUATE ARTISTS AND DESIGNERS

## Gabrielle Alexandre

### Art department

"I produce installations that recreate the space of my native village shot through with the distorting mirror of a graphic and colourful imagination. Without omitting certain sometimes brutal realities, there is in this work a desire to recount and to enchant an adolescence lived in this rural world. My approach to space begins with the creation of sets, assembling tapestries and wallpapers, textile prints, drawings and structures... The story they tell depends on the context in which they are presented. The puppet characters, teenage figures, are always staged in a state of inertia in the face of the world, which is defined as a land of boredom, waiting for adventure. Motifs, figurative elements reproduced from one medium to another, act as an obsessive repetition of illusory memories or stories."

– Gabrielle Alexandre

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## Miriam Angeli Padilha

### Art department

"Miriam Angeli Padilha's work oscillates between a fantasy world and everyday life. The bodies, figures and landscapes are stories that are presented to us, all bearing the traces of tender memories. The artist invites us to plunge into an intimate narrative constructed around both personal symbolism and cinematographic, musical and literary references."

*'In my imaginary world, cake is an evocation of memory and affection, dogs are a banner of protection, a kind of guardian angel, and the backgrounds are a Tacita Dean film running in the back of my head.'*

– Miriam Angeli Padilha.

This cinematic gaze shines through in each of her paintings like a nostalgic quest. In an atmosphere imbued with tenderness, gentleness and tranquillity, the undressed, lascivious bodies seem to be telling stories. This silent narration then gives way to a collective retelling."

– Maya Benarouch, commissaire indépendante

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## Cyprien Arsac

### Art department

“My artistic work mainly revolves around the world of free parties, highlighting my intimate feelings about these events and exploring my deep connection with the sound that resonates there. I also address my friendships and my sensual, physical, psychic and geeky interactions.

My personal experiences play a vital role in my creative process, forming the foundation of my output. My work is based entirely on the dynamics of relationships and the emotions that emanate from them.

I try to immerse the viewer in the different sensory dimensions of parties, but also in other contexts, by offering them a variety of immersive experiences. This is achieved through the use of texts, readings, performances, scenography, audiovisual compositions and videos.”

– Cyprien Arsac

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## Maymouna Baradji

### Art department

“My name is Maymouna Baradji, and I am a French-Malian mosaic artist born in France in 1999. I studied mosaics at ENSAAMA for three years and now have a DNSEP diploma in art from the École des Beaux-arts in Marseille.

Drawing on my family archives, I reactivate images and words, questioning their origins through drawing, writing and glass.

I only write not to forget. I copy postures and silhouettes from my photographs onto paper or glass to remember these people, my people. These questions about memory and forgetting are brought to life by translating the image into a drawing, from one language to another, from the spoken to the written word. Recently, I have been taking hold of my written work (*La part manquante ?*, 2022, and *Le chant de ma mère Nma Suuge*, 2023) and turning it into oral poetry, thus continuing to transform without betrayal”.

– Maymouna Baradji

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## Lara Bellot

### Design department

"I'm a 23-year-old designer and entrepreneur. It's important for me to address the notions of "inclusivity" and "well-being". Colour is the tool that allows me to develop my research. One question runs through my work: how does a drawing become an object? I create transitions between drawings and different media, at different scales. I put this research into practice through workshops that I organise with a variety of audiences."

– Lara Bellot

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LinkedIn: Lara Bellot



## Clémence Bruno

### Art department

"My painting practice is inspired by traditional techniques and moves between fiction and reality with the aim of consecrating moments of community. By revealing experiences of intimacy, I seek to highlight new ways of being together, outside the institutional framework of the family or matrimony. Questioning the ambiguity and fragility of the ties that bind them, I try to highlight the love between friends that is often neglected in favour of romantic love. Through the simplicity of everyday scenes, painting sanctifies the preciousness of our friendships and opens up the possibility of a new way of being 'family'. The depiction of the people I love embodies a discourse that we create together. It may take shape by entering the realm of the sacred and reinterpreting religious scenes to reflect more contemporary concerns. Through an anachronistic process, I use Renaissance paintings as a basis for transposing new, more contemporary narratives."

– Clémence Bruno

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## Yizhen Chen

### Art department

"I imagine spaces that evoke the unreality of dreams, where the spiritual, real and virtual worlds merge through the coincidental and mysterious meeting of various elements. Using watercolour, painting and animation, I explore the poetic connections between seemingly unrelated everyday objects. Integrating profound spiritual experiences into my work and making them resonate in the hearts of others has always been my main motivation."

– Yizhen Chen

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## Julie Chevassus

### Art department

"In my paintings, I play with the boundaries of the identifiable by painting undefined objects or spaces. They take the form of strange, worn, rusted and welded metal scraps, central motifs in my work chosen for their materiality. They are pretexts for reformulating pictorial questions such as the search for rougher textures and more straightforward gestures that can tend towards abstraction. The appearance of animal or human figures in this world of metal creates enigmatic narratives. I have chosen to use the same model almost all the time, like an actor moving through my different imaginary settings. I chose the masculine form to invert the traditional schema of the painter and his muse and claim the gaze for myself".

– Julie Chevassus

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## Sasha Ariel Cocker

### Art department

"I'm a multidisciplinary artist who experiments with writing as my favourite material. My personal research revolves around three recurring themes at the intersections of my life: sexual identity, gender identity and class identity. I create precarious installations and performances, always in search of themselves, in permanent metamorphosis.

I always work as part of a group, because bonds are an integral part of my work and I refuse to be tied down to one particular practice. At an intimate level, my primary aim is to promote queer proletarian art, which veers between brutality and tenderness and brings complex realities to the fore."

– Sasha Ariel Cocker

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## Lise Coti

### Art department

"I work on the basis of a practice of research in public archives, turning a critical eye on their methods and the institutional intentions behind their production, archiving and dissemination. This material is a gateway to unique life experiences, whose material traces remain only in documents. Guided by a series of clues, I become involved in sensitive investigations. Following the trail of these people as a guiding thread towards an exploration of the past and their memories. I also reflect on the position of artists and film-makers in the writing of documentary narratives constructed from fragments of the past."

– Lise Coti

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## Lila Crnogorac

### Art department

“By combining video, sound installation and performance, I seek to spotlight images or voices from queer stories that evoke reverie, desire and love songs. My work is rooted in the staging of poetic moments in which light creates confusion between fictional stories and re-enactments.”

– Lila Crnogorac

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## Ix Dartayre

### Art department

“My productions are multi-faceted. They may incorporate various subjects, practices, bodies and stories, taking place in multiple spaces and playing with scales and levels of interpretation. The images that form the core of my work are always the result of an encounter, a dialogue and a certain relationship with the subjects photographed. For me, they represent personal, intimate and emotional memories as much as the basis for broader artistic, collaborative and visual work. They may either be passed from hand to hand in the form of publications and prints, or equally be bound to frames, jewellery or key rings, or be positioned on other surfaces that extend their narratives.”

– Ix Dartayre

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## Adem Del Salem

### Design department

“All this rigidity is a shame. I'd like things to slip, foam, run, stick, stain and fuse together. Infinitely. To be nothing but abstractions. Malleable. I want latex, wax, soap and crystals. For the objects enchanting my bathroom to reflect my weaknesses, my fantasies of metamorphosis and rebirth. The shape of these objects should generate gentle movements; the material should be smoothed, rubbed, pressed and massaged. I want the materials I choose and the way they are shaped to result in easily breakable elements, small, fragile, soft things that embody the magic of space. A magic that weakens when confronted with the outside world, but can always be reactivated.”

– Adem Del Salem

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## Tristan Feminier

### Art department

“Whether it's sweeping up dust or bringing a story to its climax, or even distilling a drink, any technique is justified if it serves the story's purpose. Working on the physics and ecology of stories is a strength of the struggles to better understand our future. As some have already said, our past is before us, and that's why we need to analyse, unearth and exalt invisible facts: the only way to put one foot in front of the other without tripping over the twigs of modernity.”

– Tristan Feminier

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## Zhiting Fu

### Art department

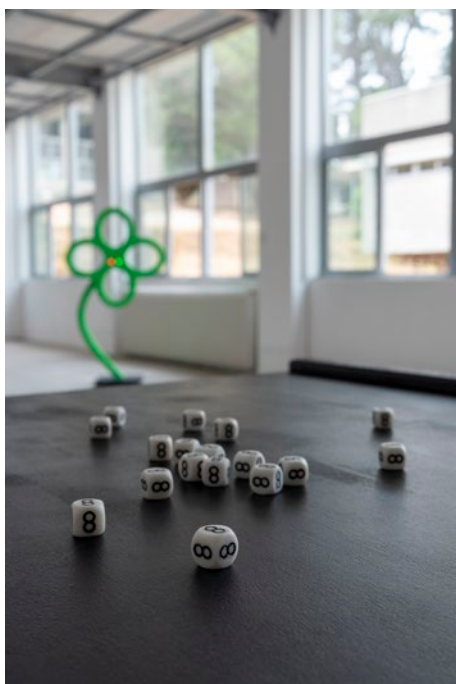
“My practice, which is both emotional and conceptual, mainly explores video, installation, performance and publishing. The influences of my Chinese culture can be seen, along with contemporary traces. The ideas of infinity, the sacred and repetition are often tinged with irony, poetry, politics, the absurd and humour, and play a key role in my work. My projects are born of the need to release my emotions.

This charge of feeling comes from the stimulation of my reflections on the context and current events.”

– Zhiting Fu

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## Constant Gapp

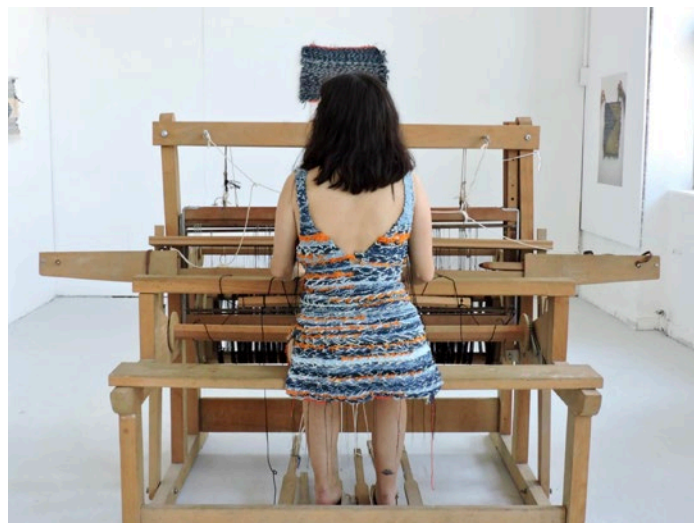
### Design department

“Through my interest in textile ecology, my practice incorporates the field of textile design and touches on fashion. I study relationships between the body and fabrics, or flexible materials more broadly in their links with worn objects. Collecting and reworking the waste products of the fashion industry, more essential now than ever, is the starting point for each of my projects. A sort of modern harvest among the mountains of textiles produced every year.”

– Constant Gapp

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## Rafael Garcia-Lara

### Art department

“Having started my higher education in film-making, staging is a fundamental aspect of my work. From paintings ‘on the wall’ I have moved towards installations, which I see as the act of assembling (media, materials, textures and colours) like a drawing/design in space. A painting becomes more of a sculptural object. Taking as my starting point a precarious, makeshift urban environment, under construction and unfinished, I ‘sample’ ‘significant’ elements that speak of a geography, a temporality and a status. I derive shapes, colours and materials from them, using simple gestures to build temporary, circumstantial spaces and architectures. Like ruins, my installations are the remains of an action in which the elements have been placed in tension, in balance, like a game: between a study and the contemplation of possibilities. My work is currently based on collections or inventories that fluctuate in size and composition (ready-mades, paintings, ceramics, etc.). Each element becomes a piece from a game, a testament to the potential of forms that reveal changes.”

— Rafael Garcia-Lara

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## Jolan-Mihej Garcia-Papazian

### Art department

“Our sporting activities are more than just a routine. They are a symphony of physical dedication, a ballet driven by the impulse to sculpt our own bodily identity. Far more than just a quest for beauty, this approach represents a profound commitment to the search for the self and for social recognition. We become visible, we appear in society through our bodies. With every movement, every precisely orchestrated training session, we can meticulously shape a physical narrative, a story that our body tells without words, with an eloquence of its own. Sport thus becomes the language through which we communicate our dedication to perseverance, discipline and a personal vision of greatness.”

— Jolan-Mihej Garcia-Papazian

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## Charles-David Gnangoran

### Art department

“My work falls within the field of the visual arts. I weave, bond, hybridise and superimpose materials and stories through installations, ceramics and textiles. These materials of diverse origins, gleaned from my travels, mix, merge and mutate to create new beings. My work feeds on encounters. I try to tell stories by drawing on my own iconographic heritage of shapes, colours, symbols and motifs. I seek to unlearn the colonial influences I inherited in order to reactivate and pass on this legacy based on skills I never knew.”

– Charles-David Gnangoran

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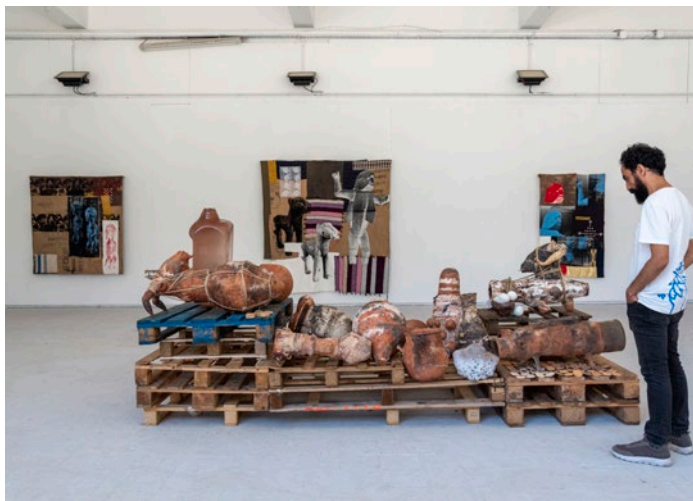
## Clara Guilbert

### Design department

“Drawing, cutting, pasting and composing to create harmony. Collage and coloured pencils are used to create patterns. So far, I have concentrated mainly on floral motifs: universal, timeless and joyful. Somewhere between design and the decorative arts, I make aesthetics the guiding principle of my research. The history of the decorative arts is central to my work, and today this question of beauty in the service of utility is reflected in interior design projects and the design of surface finishes. This renewed interest in the decorative arts and textiles will enable me, like many decorators and designers, to develop more projects in collaboration with the craft industries.”

– Clara Guilbert

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## Arielle Holtz

### Art department

“My ceramic installations explore the connections between place, space, and body and the breakage and formation of identity regarding trauma. Through space, both a physical and a social construct, to reclaim and create alternative and intangible spaces and places. My pieces, levitating and barely touching the ground, exist in constant spatial precarity. This vulnerability, born from their inability to claim permanency and ownership of a space, delves into the concept of “placelessness” in search of a reclamation of place through the presence of the body in its absence and the incarnation of “non-bodily spaces.” Ceramics, like bodies, pass through stages and breakage. This moment of breaking, the breakage often guides the development and shifting of forms. In this act, I never seek to conceal or rebuild the broken. Just as in the spaces of trauma, I aim not to return to a version of before but a new normal, which allows for the trace of the past to live in the present.”

– Arielle Holtz

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## Elias Hosni

### Art department

“MAKING ICONS FROM SCRAP”:

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dqdz»&»&»&»z»&é»zqdzqsdqsd

./ Virtualising everyday life /

pixellating to recycle our inventory.

./ Identifying gaps in reality / bringing out the malleability of digital.

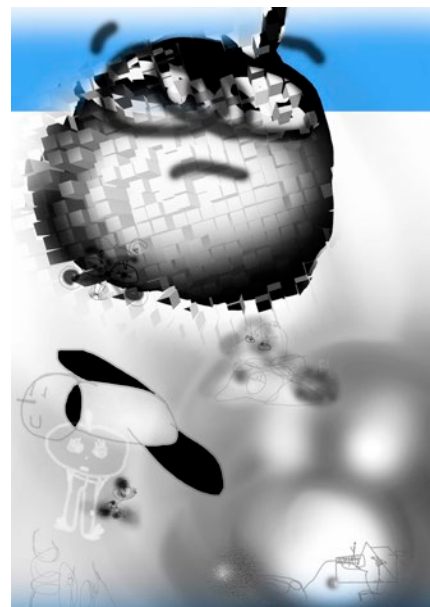
./ Decomposing / changing scale / going back / reassembling /

hacking reality.

./ Playing with painting / sculpture / letting forms intermingle / materialising the flow.”

– Elias Hosni

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## Sévérina Ianakieva

### Art department

“Through painting and installation, I try to bear witness to the changing times passing before my eyes. Torn between two lands, I attempt to reconcile the story of Bulgaria I’ve been told with the reality of Western Europe. I make liberal use of the grisaille technique in painting to evoke a bygone era, a fantastical time nourished by the grandiose tales of literature. I paint my immediate environment to give it time to exist and to assimilate it. As I wait to put down roots, I play with words and textures, like the glaze in oil painting; glacial ice, like my paintings, melts slowly on to the concrete.”

– Sévérina Ianakieva

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## Meriem Kadi

### Design department

“My work is based on geographical displacement, between Algiers, where I have lived for most of my life, and Marseille, the city that has welcomed me for the last four years. Being confronted with a new place and a new culture has revealed in me a quest for identity that manifests itself in mental images and architectural details that grow stronger with each journey. My design practice is based on two traditional skills that I have been developing on both shores of the Mediterranean: crochet, with its textured, poetic stitches, and smooth, pure ceramics, in a contrast that reveals both techniques to the full.”

– Meriem Kadi

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## Janice Keriven

### Design department

“Overlaying, assembly and weaving; my work is brought to life by light. My primary focus is the reaction of light on matter and its surfaces. Using successive layers or planes of colour, the texture plays with transparency and opacity.

My work creates a visual experience similar to that of a computer screen. Light seems to emanate from within the material. The use of different light-receiving media allows me to explore a wide range of sensations inspired by everyday life.”

– Janice Keriven

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## Alwen Ladislav

### Art department

“We find ourselves after the catastrophe. The ambiguity of the crushed, tortured materials illustrates a mental landscape struggling for survival. We can imagine the slow, repetitive time in the workshop to cover and heal the wound. The pieces dance, in suspended time, a muted suffering, holding each other up, leaning against the walls and arching, echoing in their movements those of Alwen Ladislav, who binds and sediments the work of the material in a choreographic relationship. It's the vertigo of negotiating between the self and the world, of the peace we will not make with our losses. These sculptures are a test of resilience, proof that what doesn't kill us doesn't make us stronger; it deforms us.”

– Lola Sahar, artiste, 2024

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## Margo Le Corf

### Design department

“My work involves research into ‘bio-sourced’ materials. It is based on sustainable development and short-loop supply chains. All the materials I use aim to achieve a transition, i.e. to avoid using petrochemical materials. These materials all come from the Provence-Alpes-Côte d’Azur region. The goal of my research is to be able to propose new materials from collected waste, for making objects by moulding, casting or other processes, as well as for construction or for aesthetic purposes.”

– Margo Le Corf

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## Alice Le Dû

### Art department

“I have experimented with walking and I see it as a method of artistic research. It has given me a better understanding of the landscape and the areas that I explore and reactivate in my art practice. My interest in the colours and materials that inhabit our spaces has evolved. The intention is to give new forms of life to the degraded and neglected materials found in natural environments. Displaced from their initial contexts, these materials become abstract, shapeless and unmoored, revealing a landscape that seems uncertain, shifting. These objects create a disturbance that is constantly reinventing itself through multiple temporalities, multiple uses and symbiotic materialities; a relationship between nature and culture that breaks down barriers.”

– Alice Le Dû

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## Lucien Lejeune

### Art department

“Between panoramas and individual forms, my work brings together elements of architecture, ornamentation, sacred narratives and mechanical systems in an attempt to give birth to compositions cut off from any notion of temporality. Through visuals and sculpture, an imaginary world is partially reconstructed. Beyond the illusion, the residues of mechanical systems or the relics of a mystical celebration are melancholic evocations of the disturbances of our worlds.”

– Lucien Lejeune

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Instagram: lucienllejeune



## Maxime Lelasseux

### Art department

“Images, and particularly film photography, are at the heart of my work. Gathered together in pairs in an album, my photographs form a stock of iconography, a palette from which I regularly draw to create different associations. Whether they are the result of a subjective or formal selection principle, or a completely random divination exercise, these associations will vary and multiply over time.

Essentially depicting fragments of nature with little human presence, a few animals and lots of dead trees, my photographs give few clues as to their origin. The point is not so much the subject as what they evoke. We are plunged into a world outside time, with no reference points, which resonates differently with everyone.

By bringing them together, as if dealing cards from a pack, I allow these photographs, all from different contexts, to respond to each other to create a new narrative. With each new combination, the photographs will be perceived differently and will reveal a new meaning to the viewer.”

– Maxime Lelasseux

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## Jianghao Liu

### Art department

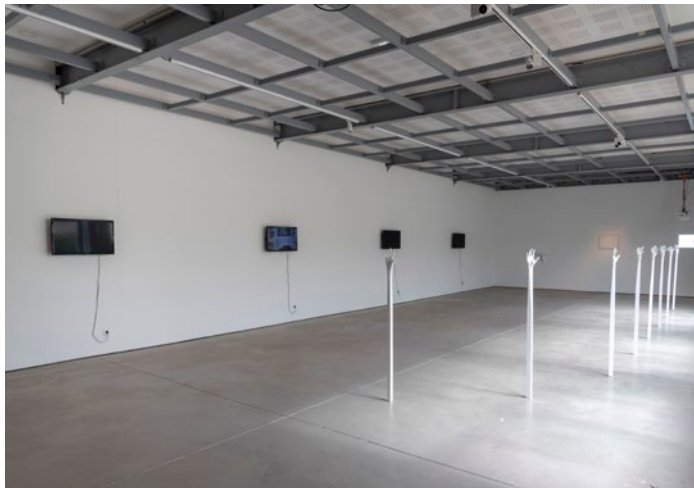
"My creations stem from my enthusiasm for the question of time. Taking multiple forms (installations, sculptures, performances, videos), their propositions are both ephemeral and conceptual. My work can thus be seen as a process in perpetual development and viewed through the prism of fluidity, a characteristic of uncertainty. It attempts to interfere with the passage of time in order to invent other ways of understanding and viewing it.

By transforming different media and materials, I challenge the linear concept of time, with all processes tending towards the same point: infinity. Without beginning or end, a simple continuity.

I also try to express my unconventional conception of time in a more poetic form, sometimes adding humour, which allows me to give concrete form to its existence and its artificial, abstract symbols. I thus rediscover and perpetuate what we have forgotten and what we are leaving behind."

– Jianghao Liu

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## Anna Mandeix

### Art department

"The inspiration for my sculptural research sits on the border between the intimate and the societal. I conjure up different scenarios to question our relationship with the world and with otherness. All of my pieces express my desire to explore themes that reveal, one after the other, a hybrid landscape in which sampling, displacement and decontextualisation challenge the limits of the fictional and the real. By evoking the question of absence, time, productivity, intimacy or signs, the aim is to reflect on the relationship that the viewer might have with the sculpture and installation by creating a certain interactivity and contemplation."

– Anna Mandeix

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## Célia Martin

### Art department

“My work is based on research into the political role of archives and intimate, public and national narratives in the construction of identities, particularly during adolescence. I collect objects that I deploy as installations and I use writing to question the dissonance of double standards. In this way, I produce fragments of incoherence and grating language as tools for raising awareness, drawing on the part of my family history, linked to French colonisation in North Africa, that was not passed down.

My work is a way of responding to the taboo I was and still am confronted with, marked by a strong link between institutions and intra-family functioning.”

– Célia Martin

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LinkedIn: Célia Martin



## Aurélien Mathis

### Art department

“[...] Through his photographic compositions, [Aurélien Mathis] re-enacts his private life, featuring his friends and his infatuations. As if in a play in an enclosed setting, he offers an autofiction of his feelings in the form of naked bodies and several metres of mottled drapes.

For both me and Aurélien, art has long had the face of an old museum in Paris. Inaccessible. So we create our own museums in the gallery of our phones. It's hardly surprising therefore that the poetry of a Bouguereau is mixed with a few Twilight screenshots in the artist's work. A touch of Gustave Moreau, and then the emo-eroticism of Joseph Hăxan. Aurélien Mathis' images excite me and sometimes frighten me. These are Instagram-like paintings where Photoshop replaces brushes, a 'yassified' Caravaggio. [...]”

– Extract from a text by David Pons,  
critic and independent curator, 2024

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Instagram: [aurelien.mathis](#)



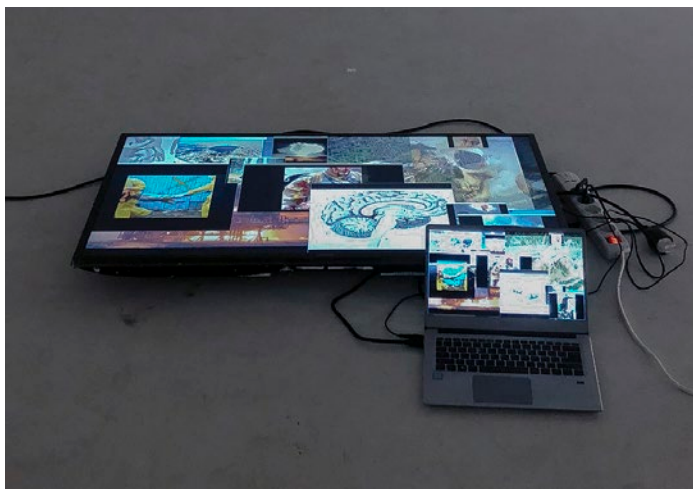
## Martin Cami Mesnier

### Art department

“Using found scraps, the debris of the old world of today, I work on composition through painting, collage and music. I assemble these samples, combine and overlay them, and try to make tangible the workings of time and the fragility of memory. At the same time, I study imagination and the way in which images interfere with our natural capacity to imagine. Sensitive to the collapse of the living world and its ecosystems, I draw on the things that technology has rendered obsolete to extract a poetic charge and resist the frantic progress that escapes our control. I want to give new life to dead debris, taken from the future fossils of a material world of waste and artificial strata that is gradually burying the living world beneath its growing mass. Life is made up of cycles, and progress is not a race.”

– Martin Cami Mesnier

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Instagram: [mart\\_msn](#)



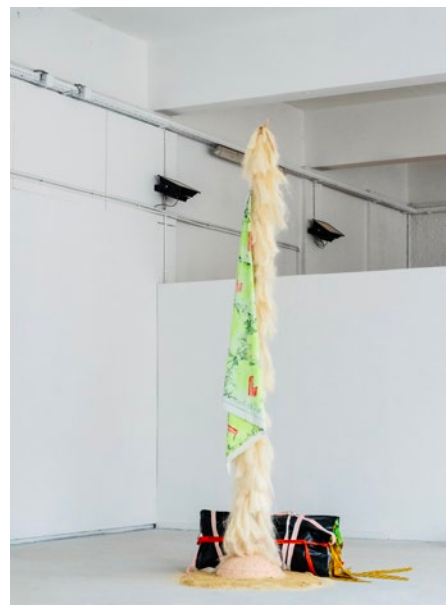
## Temitayo Olalekan

### Art department

“My artistic work is put together like research. This research takes the form of productions that are strongly inspired by contemporary interpretations of avant-garde conceptualisations, whose questions still underpin my work: the materiality of colour, spatiality, temporality, space, line and grid. Through this research, a new sculptural approach is emerging through the qualities of its installations. My work is built on what I call ‘extrapolations of the known’: the use of symbols, icons and simple objects charged with history and poetry. I’m interested in flows, in the migratory dimension of individuals, and particularly in the objects that carry the dreams, fictions and myths that are woven during crossings. The space created by the installations embraces contemporary priorities. The telling of these stories, and ultimately these myths, introduces a quality of dialogue that is more contemplative than it is revealing.”

– Temitayo Olalekan

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## Bárbara Pereira Magalhaes

### Art department

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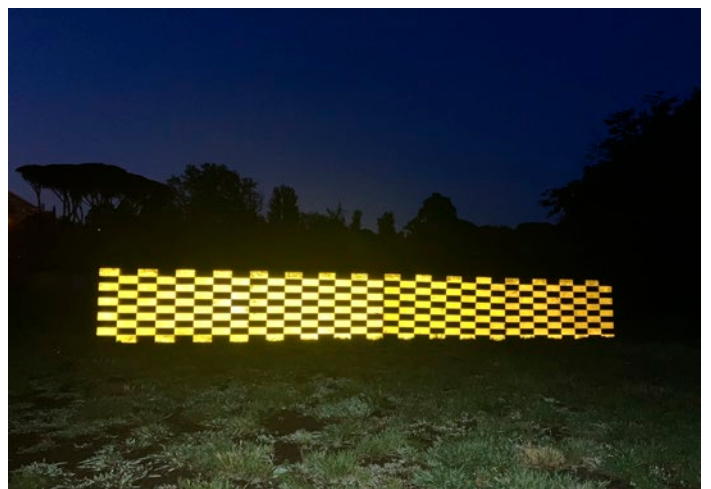
## Pierre et Sidonie

### Art department

“We are a duo of artists working in the field of public art. Art for everyone, with everyone, accessible to everyone, everywhere. Our work aims to highlight and renew what we have in common. It is the result of experiences shared with the environment and those who live in it.”

– Pierre et Sidonie

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## Océane Pilette

### Design department

“In my approach to design, I attach great importance to using materials from sustainably grown crops. With its many uses making it a zero-waste plant, hemp is an environmentally-friendly crop par excellence. In working with hemp concrete, I realised that there was a huge contrast between the simplicity of the raw materials and the infinite possibilities of form, aesthetics and uses that this material offers. Guided by a careful observation of the topology of space, I work sculpturally to exploit the full potential of this natural material and its construction techniques, which are both innovative and traditional. The techniques I use to apply the materials I work with, such as hemp concrete, clay and natural fibres, allow me to create through a slow, delicate process that leaves room for reflection and experimentation.”

— Océane Pilette

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Instagram: atelier\_canebe  
LinkedIn: Océane Pilette



## Laurence Renucci

### Design department

“My artistic approach is to infiltrate spaces ‘haunted’ by forgotten figures, practices or histories that resonate with our contemporary concerns. The aim is to reactivate and restore historical links, and more importantly cultural and social links. These discreet infiltrations take the form of individual or collective actions, often tied to small objects that function as markers, riddles or enigmas. They lead us to question a space and the way we pass through it, with its depth, its lining of dreams, its phantom limbs and the meaning or direction we may assign to it today. In French, ‘des liens’ (links) and ‘le design’ are almost anagrams.”

— Laurence Renucci

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Instagram: laurence.renucci2010



## Zadig Robin

### Art department

“My artistic production focuses on drawing and its installation in space. Hybrid compositions of imagined scenes presenting spaces where time seems suspended, evoking parallel worlds. It's about expressing the desire to escape reality through calm, soothing atmospheres.

The question of Endless Summer represents a constant search for serenity, removing the viewer from the hustle and bustle of everyday life. By creating fictional places, comfort zones and atmospheres, I offer an imaginary refuge, far from problems and worries. Drawing is a total escape, an immersion in another world where you can create what you want to see.”

— Zadig Robin

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Instagram: zadigrobin

## Yahnis Rocailleux Ravonison

### Art department

“My practice lies in the visual arts, at the point where painting, sculpture and installation meet. It involves research into colour, translucency, repetition of movements (protocol) and location in space. I mainly use rolls of industrial white kraft paper, and explore the properties of this material by exploiting, emphasising and modifying them. The result is a transformed paper that summons light, an invitation for the eyes to wander through the space.

In short, what drives me remains rhythm and the divisions that emerge from my installations in space, their dialogue with the architecture of the site and the poetic potential that arises.”

— Yahnis Rocailleux Ravonison

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Instagram: yahnisrocailleux  
LinkedIn: Yahnis Rocailleux Ravonison





## Johan Rochont

### Design department

"I have been fascinated by manual work since I was a child. After discovering the profession of glassblowing, I decided to train in the field. In my first year at the Beaux-Arts de Marseille, I forced the glass to take shape, but it did not obey me. In the second year, I tried to tame it to do what I wanted, but it still wasn't perfect. In my final year, I remember a day when I danced with the glass. It led me into a whole choreography, and it was between exerting control and letting go that I finally got the shape I wanted. Today, my creative approach is based on an equal relationship with the materials. Shaping clay and carving stone are ways of practising different techniques and adapting to their constraints. To understand them better, I listen carefully to their resonances, both in the working process and in the finished work."

– Johan Rochont

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LinkedIn: Johan Rochont



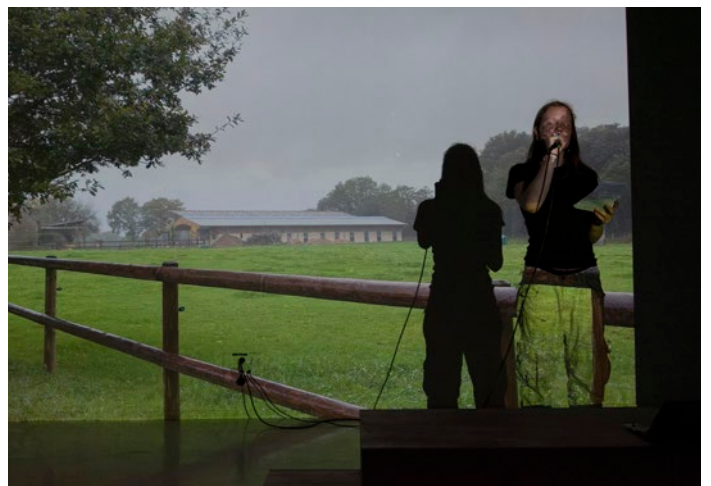
## Liza Rolland

### Art department

"I'm interested in the value of community/non-institutional archives. These archives have given rise to an interest in research. How can we trace these hidden identities? How can these stories, swallowed up by time, oblivion and silence, be brought back to life? Starting from these geographical wanderings, I recount how, despite the failure of not finding, a story can still be told. Through writing, singing and photography, I share what happened, what I saw, the paths I took and the landscapes I explored."

– Liza Rolland

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Instagram: Liza\_rolland



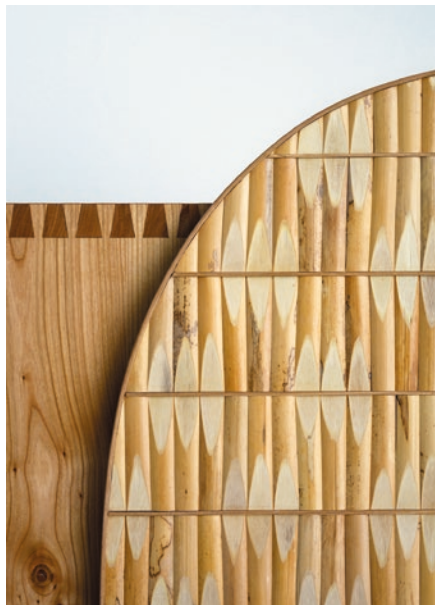
## Juliette Rougier

### Design department

“Cane from Provence, a perennial plant endemic to the Mediterranean basin, is the material of choice for making reeds for wind instruments. Every day, manufacturers scrap hundreds of defective reeds. Here I take a fresh look at these “undesirables” and subvert these scraps using the codes of arts and crafts. My Alto project is a collection of furniture born of a new dialogue between a territory and its skills, a contemporary reinterpretation of marquetry.”

– Juliette Rougier

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Instagram: juliette.rougier  
LinkedIn: Juliette Rougier



## Valentin Saez

### Art department

“My research and my artistic practice revolve around notions of inheritance and narratives, both intimate and shared. I work from existing, truncated narratives, using textual, photographic and audiovisual archives. The starting point for my research was the interest I began to take in my great-grandfather’s life. As there is very little documentation about him, this attempt involves Spanish crafts and ceramics, including traditional objects such as socarrats and botijos. Alongside this family heritage, I became interested in legacies of struggle and community, and in queer liberation movements, based on archive research. As queer narratives and stories of liberation movements are themselves truncated, by events such as the AIDS crisis or by the ‘cutting up of the archive’\*, many of my questions are the same as for my family story. But my relationship with these archives is different; they question my identity and my place in relation to these stories.

Taken together, the pieces form a kind of queer archaeology, destined to survive the test of time. Personal archives merge with community archives, placing my individuality within a wider narrative, and the artistic process almost becomes a form of archiving in its own right.”

– Valentin Saez

\*Quentin Zimmermann, *Résister aux oublis et aux silences. Les projets d’archives lgbtqi+ en France*, Master 2 dissertation, EHESS, 2018.

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## Zoé Saudrais

### Design department

"I no longer know whether my projects are born of my graphic impulses or my defiance, so much have the two become linked over time. The forthright messages of my projects are always accompanied by appealing graphics, as if to sweeten the pill. The theme of the meal, which is recurrent in my work, has thus become an ideal tool for observing society and combining the light-hearted with the serious.

It logically coexists with the many objects for manifestation that I create. My projects are always a pretext for creating conversation and bringing people together. Nostalgia for endless family meals and barbecues at demonstrations, no doubt...

Every object has its own story, and it gets people talking as much as it talks itself. Given my cynical view of society, all I could do was imagine a better world!"

– Zoé Saudrais

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zoesaudrais.fr

## Cara Schmitz

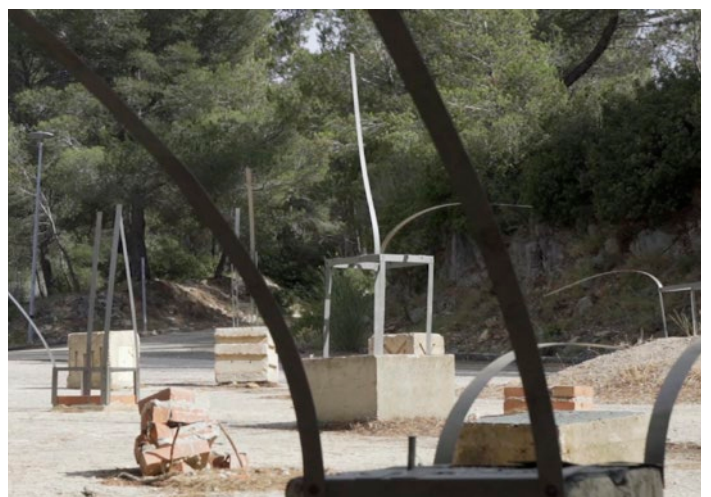
### Art department

"My work revolves around subtle gestures, in-betweens, translating, and connecting. Underlying my work is a desire to perceive the less obvious and the unspoken, and to navigate the space between seemingly opposing positions. I like to carefully interact with my surroundings, often creating ephemeral installations that invite viewers to get close."

– Cara Schmitz

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Instagram: tscharasch



## Sébastien Vanhulst

### Art department

"I produce forms, sculptures and installations by assembling objects. For me, these objects are relics, markers of a post-industrial era. They end up on waste tips, and I pick them up on my prowling expeditions. This displacement, this storage, leads to assemblies and arrangements of elements that carry within them formal and semantic sensibilities. The resulting entity embodies the connotations associated with the – recognisable – objects used. It becomes a fetish object of unseen industrial ruins that impose their presence like a responsibility that falls to us."

– Sébastien Vanhulst

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Instagram: vanhulstsebastien



## Alix Vigouroux

### Design department

"Between agriculture and territorial design, my research takes a path through the middle. My practice is rooted in the Pyrenees and Provence, where I explore the issues involved in transforming an agricultural waste product: wool. This study is being developed through encounters with the people, animals and materials actively involved in these regions. Passing on skills and knowledge is central to my work; it helps to highlight their value and that of the mainly rural areas from which they originate. For me, this work involves listening to stories, learning about beliefs, observing the domestic arts and local ways of raising livestock. These oral traditions, vernacular architectures and tools feed into my work with materials, which reflects the places I explore. This reflection takes form through the design of domestic objects; tableware is made from clay from the garden, furniture from Provençal hemp straw and blankets from local wool."

– Alix Vigouroux

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Instagram: ax.vig





## May Welter (L'Abbé Sourde)

### Art department

"I develop my work around the practice of writing. Gathering together textual material, often non-poetic, I apply literary protocols to produce fictional potentialities. Applying these techniques to texts establishes a distance in order to grasp the injunctive questions and the subtlety of language. By materialising narrative fragments through editing, video, sound, performance and installation, these figures try to question the forms of ambiguity that reside in the conception of order. In an attempt to create a space of emancipation, my approach questions the fictional dimension needed to fill the void and, conversely, what fiction reveals about the ambiguous nature of certain situations."

– May Welter (L'Abbé Sourde)

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Instagram: may\_wltr  
SoundCloud: Fig.124







# PRESENTATION OF PERFORMANCES

## Lila Crnogorac

### ***"Music that we can relate to" 2024***

Performance installation consisting of a ceramic sound sculpture and two blown glass sound sculptures produced during a workshop in partnership with Cirva (presented only when the performance is activated),

*Micro cœur*: 35 x 30 x 4 cm; installation: variable dimensions.  
© Lila Crnogorac

Consisting of *Micro cœur* and two Whisper sculptures when activated, the performance "*Music that we can relate to*" originated from an advertisement in a lesbian magazine, inviting readers to listen to the radio programme *The Lesbian Show* focused on women and their music. Lila Crnogorac and the people she worked with on these queer archives seized on the *Micro cœur* to tell love stories, the artist's own and other people's, to amplify the sound of their voices and desires. These words then resonate in glass and ceramics to become multiple sound impressions, constituting a living archive.



## May Welter (L'Abbé Sourde)

### ***La Dé-marche [Acte II], 2024***

A performance installation consisting of two wooden desks (only one is on display in the exhibition), a digital print and a sound device, varying dimensions.

© May Welter (L'Abbé Sourde)

The performance installation *La Dé-marche* aims to define the French word *démarche*. In a reading, May Welter (L'Abbé Sourde) juggles the multiple meanings of this word. It can be a way of walking (a gait), the way in which the mind progresses in its activity (linked to the artist) or an application for a service.

Using formal writing and musical and poetic composition, the artist questions the conditioning of individuals driven by the illusion of a *controlled image* and the *performance of the self*, in a movement oscillating between real and second-hand temporalities. A booklet of the reading is available on request from the invigilators at the entrance to the exhibition.



# THE FRANÇOIS BRET PRIZE 2024

The François Bret Prize of the Beaux-Arts de Marseille is awarded each year by a jury of professionals to two young graduates of the school, one in art, one in design, who are put in the spotlight during the Art-o-rama fair and mentored by the members of the jury.

## **Announcement of the 2024 winners:**

**Friday 30 August, 2024 at 6:30 pm  
during Art-o-rama International  
contemporary art fair**

## **Exhibition of winners from august 30 to september 1st, 2024**

Friche la Belle de Mai  
The Tower, 3rd floor — 41 rue Jobin Marseille 3<sup>e</sup>  
[www.lafriche.org](http://www.lafriche.org)

The painter François Bret was the director who convinced the municipality of Marseilles in the late 60's to build the school on the Luminy campus (located next to the Calanques National Park in the south of the city). Involved in the reform of art and architecture education in the seventies, he was, for example, one of the first directors in France to give photography a proper place in an art school, by inviting Lucien Clergue (a famous French photographer from Arles, France) among others. He also welcomed the «Supports/Surfaces» painters to the Art school and gave an opportunity to the famous sculptor César to teach there. It is under his direction that the school entered a new era.

In 1976, the young local art scene had an exhibition in the Museum of Modern Arts in Paris. Giving the name of François Bret to this Prize doesn't mean looking backwards but building a bright future on deep historical roots.

*The Beaux-Arts de Marseille school is an establishment of the National Institute of Higher Arts Education of the Mediterranean Marseilles (INSEAMM), with the Conservatory Pierre Barbizet, and the Institute of Artistic Training Marseilles Mediterranean (IFAMM).*

## **Jury 2024**

Jean-Noël Bret  
**art historian**

Inge Linder-Gaillard  
**director of Beaux-Arts de Marseille — INSEAMM**

Jérôme Pantalacci  
**director of Art-o-rama**

Vincent Tuset-Anrès  
**exhibition curator, director of Fotokino**

## **Previous winners:**

### **2023**

Sarah Fageot — Prize winner art department

Valentin Vert — Prize winner design department

### **2022**

Zoé Ledoux — Prize winner art department

Lucie Constantin — Prize winner design department

### **2021**

Keanu Lebon — Prize winner art department

Alban Magd — Prize winner design department

### **2020**

Lucian Moriyama — Prize winner art department

Estelle Pierson — Prize winner design department

### **2019**

Luisa Ardila Camacho — Prize winner art department

Abdelkrim Benimam — Prize winner design department

# François Bret Prize 2024

## Winners



### Art department prize

#### Charles-David Gnangoran

Represented by Galerie Farah Fakhry Côte d'Ivoire since 2023. Winner of the first Alberto Cortina Prize (African art painting competition) presented in Côte d'Ivoire.

2024: participation in workshop on weaving in Algeria, in partnership with Institut Français de Tlemcen, Chambre de l'artisanat et des métiers de Tlemcen and Gîtes Marhabah (Algeria).

"My work falls within the field of the visual arts. I weave, bond, hybridise and superimpose materials and stories through installations, ceramics and textiles. These materials of diverse origins, gleaned from my travels, mix, merge and mutate to create new beings. My work feeds on encounters. I try to tell stories by drawing on my own iconographic heritage of shapes, colours, symbols and motifs. I seek to unlearn the colonial influences I inherited in order to reactivate and pass on this legacy based on skills I never knew."

Charles-David Gnangoran



### Design department prize

#### Océane Pilette

2023: participation in a workshop in collaboration with ABC Chanvre - developing the use of hemp concrete.

2024: participation in workshop on weaving in Algeria, in partnership with Institut Français de Tlemcen, Chambre de l'artisanat et des métiers de Tlemcen and Gîtes Marhabah (Algeria).

"In my approach to design, I attach great importance to using materials from sustainably grown crops. With its many uses making it a zero-waste plant, hemp is an environmentally-friendly crop par excellence. In working with hemp concrete, I realised that there was a huge contrast between the simplicity of the raw materials and the infinite possibilities of form, aesthetics and uses that this material offers. Guided by a careful observation of the topology of space, I work sculpturally to exploit the full potential of this natural material and its construction techniques, which are both innovative and traditional. The techniques I use to apply the materials I work with, such as hemp concrete, clay and natural fibres, allow me to create through a slow, delicate process that leaves room for reflection and experimentation."

Océane Pilette

# RÉGION SUD PRIZE 2024 ART-O-RAMA

## Région Sud Art Prize Showroom Art 2024

Since its beginnings, Art-o-rama has been committed to participating in the professionalization of young artists and allows them to encounter different actors of the art world – curators, gallery owners, critics, collectors...

Each year with the Région Sud Prize, Art-o-rama offers visibility to the young creation from Art Schools of the Région Sud, Provence-Alpes-Côte d'Azur. The Région Sud Art Prize is aimed at artists who have graduated within the last 5 years from one of the art schools of Région Sud.

The Showroom section highlights the work of 4 artists selected by a curator. The curator accompanies them in the presentation of their work, produces a critical text and introduces the artists to the gallery owners and publishers participating in the fair. They will then choose the Région Sud Prize laureate of the year.

The following year, this artist will benefit from an exhibition space in the main section of Art-o-rama following a two-months residency within the Moly-Sabata / Albert Gleizes Foundation. The artist will be the recipient of a 2000€ production grant and a catalog will be published. Since 2021, the Show-room artists benefit from a new residency program created by a regional network of art centers and venues from the Région. The 3 other artists will then each partake in one of the following residencies: Centre d'Arts Plastiques Fernand Léger de Port-de-Bouc, Centre d'Art Contemporain de Châteauvert et Voyons-Voir, art contemporain & territoire. The Région Sud Prize often stands as a first experience for artists in a commercial environment of international scope and allows the galleries participating in Art-o-rama to discover artists who were formed in our region. It is a real platform of professionalization putting forward their work to a large public, as much amateur as professional. It is an opportunity for meetings, often sales and first collaborations with galleries.

**This year, two graduates of the Beaux-Arts de Marseille are among the artists selected by Francesco Tenaglia, 2024 curator:**

## Cassandra Naigre

Born in 1996, in Montreuil, Cassandra Naigre is a french/guadeloupean multi-disciplinary artist. They have first studied at the Ecole Boulle in the Environmental Architectural Construction department. They graduated from the Painting Department in the Fine Art school of Marseille in 2021. They also completed a program exchange at the Hungarian University of Fine Arts in the restoration-conservation of the Painting department.

Cassandra Naigre works both in France and West Indies Islands. Their art pieces have been shown in marseillan galleries, Avignon, Berlin, along an art trail near from Mont-Ventoux, at the Briançon's Contemporary Art Center in 2022 and at the occasion of Biennale of Mulhouse for young artists in 2023. Their last art project called "Être.s de silence" is supported this year by les Ateliers Médicis for a three-month art residency in Martinique. They are currently in a residency with the art-program Artagon Marseille 2024-2025.

Instagram : [cassandranaigre](#)

## Marie Perraud

Born in Tarare (69) in 1997, Marie Perraud lives and works in Marseille (13), by doing installations with sculptures and videos.

In 2018 she got her bachelor of Plastic Arts in Jean Monnet University, Saint-Etienne (42). In 2020, she got her DNA in the Beaux-Arts de Marseille (13), and her DNSEP with mentions in 2022. She participated at different groups shows in Marseille, started with « Sur pierres brûlantes » in la Friche la Belle de Mai, 2020, thanks to the invitation of Madison Bycroft. Then, still in la Friche la Belle de Mai, 2022, she participated at « Habitacles », the graduate show from the fine art school of Marseille, and « Murmurations » organised by Fræme, with Mastic Collectif of which she is a part. She participated the same year for « TOUT CONFORT » in Flux Tendu Marseille, curated by Lili-Jeanne Benente. Then, in 2023, she showed her work in La Villette, Paris (75) for « 100% L'EXPO » curated by Inès Geoffroy, and in Ateliers Jeanne Barret, Marseille for « Ectoplasme » during Provence Art Contemporain, curated by Pierre-Laurent Cassière. She did « ROUVRIER LE MONDE » in La Collection Lambert, Avignon (84), thanks to Tiphany Romain, and also « HOLIDAYS'ART » the same year, and, she will do « ROUVRIER LE MONDE » in La Collection Lambert this year too. She recently showed videos she made in Tokyo during a Creators Scramble Market, Tokyo, Shibuya Sakura Stage.

Instagram : [m.prrd](#)



## Région Sud Design Prize Showroom Design 2024

In the continuity of the Région Sud Art Prize Art-o-rama implemented in 2022 the Région Sud Design Prize which highlights young designers of the region and participates in their professionalization. The Région Sud Design Prize is aimed at designers who have graduated within the last 5 years and who have completed part of their studies in the Southern Region, Provence Alpes Côte d'Azur. Designers will be selected by a curator to be shown in a dedicated space during Art-o-rama. The laureate will be selected by a jury of professionals during Art-o-rama and will benefit from a 2000€ production grant, an exhibition space during the next edition of the fair and a collaboration with with a renowned European design institution.

**This year, five graduates of Beaux-Arts de Marseille are among the eight designers and studios selected by Ghassan Salameh, 2024 curator:**

### Théo Anthouard

Théo Anthouard was born in Gap on May 1, 1999. After obtaining a scientific baccalaureate, he decided to continue his studies at the Beaux-Arts de Marseille, majoring in design. During these studies, he had the opportunity to deepen his knowledge of interior architecture during an Erasmus stay at ARBA in Brussels, before returning to Marseille to earn his Master's degree with honors. Throughout his academic career, he had the opportunity to present his work at exhibitions. In 2018, he took part in the Festival des Arts Éphémères in Marseille, and in 2023, he was part of a group show at la Friche la Belle de Mai. He joined the Designers Sud directory on graduation and is currently a finalist in the Quercus Suber competition.

Instagram : [theo.anthouard](#)

### Juliette Rougier

Born in Paris in 2000, Juliette Rougier trained in Global Design (interior architecture, product design, graphic design) at the Ecole Bleue in Paris, before entering the Beaux-Arts de Marseille for a Master's degree. The meeting of these two schools and the complementary nature of their teaching has given her a cross-disciplinary, multidisciplinary approach to design, anchoring her practice at the border between design, art and craft. Her encounter with a material as the starting point for creation, she strives to preserve the essence of what it has to offer, even in its flaws.

Instagram : [juliette.rougier](#)

### Oliver Salway

Designer born in England and raised between Ireland and France, where he has lived for 17 years. Oliver Salway lives and works in Marseille, where he also obtained his DNSEP in May 2023 from the Beaux-Arts de Marseille in the Design option.

During his time at the school, he founded and directed *La Source*, the first *Récupérathèque* in south-east France, which is now part of the *Fédération des Récupérathèques* in France and Belgium. He bases his work on the recovery and the reuse of materials that have been abandoned once their original function has been fulfilled and outlived.

Instagram: [oliversalway](#)

### Zoé Saudrais

Zoé Saudrais began her art studies in Spain, where she attended the Beaux-arts for two years. She obtained her Bachelor's degree in Plastic Arts in Paris, before heading south. It was in Marseille that she completed her training with a DNA and a DNSEP in design.

These two fields, Art and Design, blend together in her practice, and that's what she's looking for. Her projects are diverse: inhabited works, patterned objects, narrative design, sweets for everyday use, graphic games...

In recent years, her projects have merged with her claims. Beneath their naïve, joyful appearance, her works often conceal a message and demands that are far more serious than they appear.

Instagram: [zoe\\_avec\\_un\\_accent](#)

### Valentin Vert

Valentin Vert was born in Montpellier in 1996. After completing a DUT in Materials Science and Engineering in Chambéry, he earned his DNSEP from the Beaux-Arts de Marseille in 2023. In 2021, he co-founded the collective mastic with whom he exhibited in 2022 during *Murmurations #2*. In 2023, he was awarded the François Bret prize which allows him to exhibit during Art-o-rama. His work was also presented in some institutions; *100% L'EXPO* (La Villette), *Drift* (la Friche la Belle de Mai), *La Relève 6* (Château de Servières).

Instagram: [valvert\\_](#)

# MEDIATION PROGRAM

The Beaux-Arts de Marseille is keen to make the exhibition accessible to as many people as possible. To achieve this, various insight tours are scheduled throughout the event to facilitate and support close contact between audiences and the works.

## **Cultural mediation in spoken French**

As part of a partnership with Aix-Marseille Université (AMU), a cultural mediator will welcome audiences at specific times throughout the exhibition. In collaboration with the AMU master's in Cultural Mediation of the Arts, the school aims to contribute to students' professional development.

Mediation in spoken French will be provided every Wednesday and Saturday afternoon (except 28 September) from 7 September 2024. Available to accompany any audience in their discovery of the exhibition, the cultural mediator will also offer specific tours for groups (schools, associations, etc.) on Wednesday afternoons and "flash" tours (30 minutes) at 3, 4 and 5 p.m. on Saturdays. In addition, marking the European Heritage Days, the cultural mediator will also be present on Sunday 22 September.

**Cultural mediator will be present** on Wednesdays and Saturdays from 7 September to 12 October 2024: from 2 to 6 pm.

## **Group guided tour (schools, associations, etc.)**

on Wednesdays: 11 September / 18 September / 25 September / 2 October 2024 / 9 October 2024, from 2.30 to 5.30 pm.

## **Family guided tour (45 minutes)**

on Saturdays 21 September\* and 12 October 2024 \*: at 5 pm.

**"Flash" tours (30 minutes)** on Saturdays 7 September, 14 September, 21 September\*, 5 October and 12 October 2024 \*: at 3, 4 and 5 pm.

## **European Heritage Days,**

on Saturday 21 and Sunday 22 September: from 2 to 6 pm. (guided tours all afternoon)

\*Visits will be conducted jointly in spoken French and French Sign Language.

## **Cultural mediation in French Sign Language (LSF)**

Since 2005, the Pisourd-e programme has enabled the École des Beaux-Arts de Marseille to welcome students who are deaf and hard of hearing. Thanks to this program, the school proposes artistic, linguistic and multidisciplinary reflections, drawing on the diversity of languages and French Sign Language present at the Beaux-Arts of Marseille.

Several tours in LSF will be offered by a deaf mediator throughout the exhibition:

## **"Flash" tours (30 minutes)**

on Saturdays 21 September\* and 12 October 2024 \*: at 3 and 4 pm.

## **Family guided tour (45 minutes)**

on Saturdays 21 September\* and 12 October 2024 \*: 5 pm.

## **World Deaf Day**

on Saturday 28 September from 2.45 to 5.45 pm. (visits all afternoon)

\*The visits will be conducted jointly in spoken French and French Sign Language.

For more information on insight tours in spoken French and LSF, and/or to arrange a visit for a specific audience or a group (including on days other than Wednesdays and Saturdays), please contact: [ludovica.matarozzo@beauxartsdemarseille.fr](mailto:ludovica.matarozzo@beauxartsdemarseille.fr)

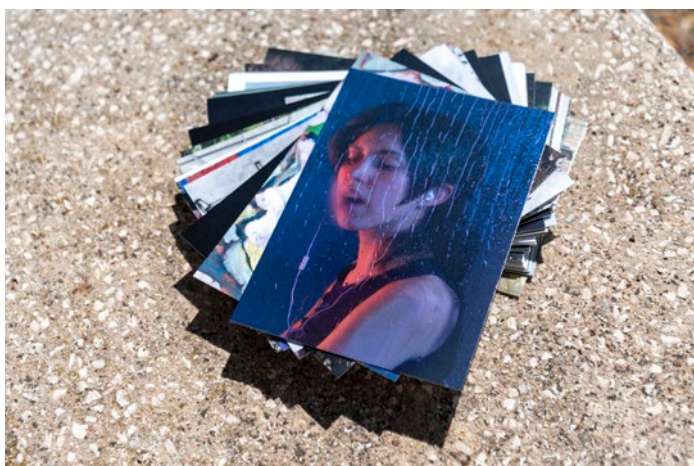
# POSTCARDS AND THE GRADUATES' NOTEBOOK

## Supporting graduates from the school

For the fourth year in a row, the Beaux-Arts de Marseille has designed a graduate book and an edition of postcards for each art and design graduate.

The postcards are provided (100 copies each) at the DNSEP (national higher diploma in artistic expression, second year of master's) award ceremony in June. They constitute an initial document for distribution for the graduates, and will accompany them as they begin their careers.

Three hundred copies of the graduation book, coral-coloured this year, will be presented at the exhibition dedicated to the young artists and designers.





# GRADUATES' EXHIBITION PARTNERS

## **Friche la Belle de Mai**

is a former tobacco factory converted into a cultural centre in 1992. La Friche is a third space for creation and innovation, a workspace for its 70 resident organisations and a venue that welcomes 450,000 visitors a year. In a single, reinvented location, La Friche brings together urban transformation, artistic continuity, links to the wider region and active cooperation in the public interest.

With 100,000 m2 of space open to all, including five performance and concert halls, exhibitions, shared gardens, playgrounds and sports areas, La Friche is also home to a training centre, rehearsal studios and projects that are constantly being invented...

All forms of artistic expression can be found here. All trends. All generations. On every floor, art and culture are made, produced, distributed and shared. And as in any other urban district, you can walk the streets, stroll in the public spaces, eat or drink a coffee at the cafés and restaurants, buy fruit and vegetables at the farmers' market or even grow your own in the allotments and communal gardens...

La Friche was established as a SCIC (public-interest cooperative) in 2007, and its board of trustees includes users of the site (artists, operators, workers, residents) and the public institutions that have supported the project for 20 years.

## **FRÆME**

Since 2001 as a resident of la Friche la Belle de Mai, FRÆME creates, develops, and implements contemporary art production and distribution systems. The association deals with the production of exhibitions, events, and artwork, nationally and internationally while engaging with the regional scenes. Major actor of the art market with the international contemporary art fair Art-o-rama, Fræme's activities also revolve around two dynamics: the professional development of artists, with programmes of residencies and workshops and the publication of monographic catalogues, and a wide range of mediation projects and cultural activities for all: projects in which creation is a vehicle for individual and collective expression.

Fræme is a member of PAC-Provence Art Contemporain and Plein Sud.

## **Art-o-rama**

As a key event and gateway for galleries to European art fairs, Art-o-rama offers a unique and demanding selection of emerging local and international art scenes. More than 60 galleries and publishers will be featured in this 18th edition in Marseille and online with the Immaterial Salon, celebrating a brand new section dedicated to contemporary design, and a special programme of screenings and conversations will be proposed for free access during the Art Fair.

At the centre of a beautiful excitement, Art-o-rama offers each year the panorama of an unequalled cultural heritage, an immersion in the leading artistic places of the wider southern region, from Monaco to Montpellier, passing through Arles, Hyères, Nice and of course Marseille.

Art-o-rama is produced by FRÆME, in co-production with *la Friche la Belle de Mai*.



# BEAUX-ARTS DE MARSEILLE INSEAMM

## Training for creative professions

### **The Marseille-Mediterranean Higher National Institute of Artistic Education (INSEAMM)**

Since March 2020, INSEAMM has consisted of Beaux-Arts de Marseille, the Pierre Barbizet regional conservatory and the Marseille-Mediterranean Artistic Training Institute (IFAMM, which offers shared practices and continuing education). It is a public institution for cultural cooperation created by the City of Marseille and the French state. Links are constantly being forged between the INSEAMM institutions, and projects are being developed to grow INSEAMM into a truly multidisciplinary institute for artistic teaching and education, the only one of its kind in France.

### **Beaux-Arts de Marseille: a public higher education institution approved by the Ministry of Culture**

The Ecole des Beaux-Arts de Marseille is a public higher education institution that issues nationally and internationally recognized university-level qualifications. Inge Linder-Gaillard has been its director since December 2021. The three-year qualification, the national diploma in art (DNA) with options in art or design, is equivalent to a bachelor's degree. Students with a DNA can go on to study for a two-year postgraduate diploma, the national higher diploma in artistic expression (DNSEP) with options in art or design, which is equivalent to a master's degree. The School is part of the European higher education system, which allows credits obtained each semester to be transferred from one institution, art school or university to another. Its teaching and research are governed by the French culture ministry.

### **A school in touch with its region and the world**

The School has agreements with Aix-Marseille University and EHESS, the School of Advanced Studies in the Social Sciences, and is a member of the Regional Conference of Grandes Ecoles or top-ranking higher education institutions for the southern and Provence-Alpes-Côte-d'Azur region. It has the Erasmus+ label and is involved in partnerships with over 50 international art and design colleges, universities, contemporary art institutions and businesses. It collaborates intensively with the Marseille artistic and cultural scene. It is a member of Provence Art Contemporain (PAC), a network of contemporary art galleries and venues, the L'École(s) du Sud network of art schools in Provence-Alpes-Côte d'Azur and Monaco, the National Association of Art Schools (ANDéA) and, by extension, Elia, the European network of art schools.



### **An outstanding site – social and environmental responsibility and equal opportunities**

The Ecole des Beaux-Arts in Marseille was founded by artists from the city in 1752. Since 1968, the School has been based in Luminy, on the edge of the Calanques National Park, in an estate covering several hectares. Its 13.000 m<sup>2</sup> of studios and workshops make it one of the largest art and design schools in France. The buildings were designed by the architect René Egger, a disciple of Le Corbusier, and have “remarkable contemporary architecture” listed status. The School is increasingly aware of its environmental responsibilities. In 2018, it joined the Fondation Culture & Diversité's equal opportunities programme for art and design schools. The School has also been a pilot site for welcoming deaf and hard of hearing students (PiSOURD) since 2005.

### **Studies in art or design**

Starting in the second year, the 400 students have a choice between two main options, art or design. The courses allow each student to refine their practice as an artist or designer. The many technical workshops offer a diverse range of practices and media. Practical and theoretical education, often crossing disciplines, is provided by around sixty teachers, who are all involved in the professional world: studio sessions, workshops, courses and seminars, lectures, individual meetings, role-playing and exhibitions, educational trips...



### **A preparatory class**

The public preparatory class allows around twenty students to prepare for the competitive entrance exams at any art and design school in France. The preparatory class is approved by the culture ministry and its students benefit from CROUS student services, including scholarships awarded on the basis of need. The School is a member of the National Association of Public Preparatory Classes for Art Schools (APPÉA).

### **Become the author... of your own life**

Going to art school means learning and experimenting with artistic techniques, working with professionals, learning to think about your personal work and defend it, orally and in writing – it means becoming independent. The School's technical workshops allow you to try out many different forms of expression before finding your own. Each student thus builds their own personal study pathway, guided by their teachers and the year and option group coordinators. For the art option, as well as painting and drawing, courses cover sculpture, installations, performance and body art, sound, video, film... The digital platform (LoAD) provides scope for experimenting with a huge variety of formats. In design, students learn to find their way through the vast landscapes of the different forms of design and to find their specialisation: object and furniture design, spatial design etc.

### **A school open to the professional world**

Every year, around sixty international guests come to the School to give workshops, lectures and seminars and take part in meetings and preparation for qualifications. The whole diversity of the creative world comes to meet the students. Young creators graduating from Beaux-Arts de Marseille benefit from follow-up provided by the whole teaching team, and particularly the professional integration service, which follows students for up to five years after graduation. Professional skills modules are already offered during the course – legal frameworks, status of the artist-author, copyright, CV preparation, portfolios, cover letters, funding applications etc.

## **Artist and designer graduates of the School**

**Mathieu K Abonnenc** / visual artist,

**Marc Aurel** / designer,

**Richard Baquié** / visual artist,

**Gilles Barbier** / visual artist,

**Cécile Beau** / artist, sculptor, videographer,

**Louidgi Beltrame** / photographer, videographer,

**Amélie Bertrand** / visual artist,

**Michel Blazy** / visual artist,

**Fouad Bouchoucha** / visual artist,

**César** / artist, sculptor,

**Neïla Czermak Ichi** / visual artist,

**Sylvain Couzinet-Jacques** / photographer,

**Olivier Dahan** / filmmaker,

**Amélie Derlon** / videographer,

**Samuel Gratacap** / photographer,

**Antoine Grulier** / designer,

**Célia Hay** / filmmaker,

**Valérie Jouve** / photographer,

**Caroline Le Méhauté** / visual artist,

**Anita Molinero** / visual artist,

**Les Marsiens, Vince Musy et Livia Ripamonti** / designers

**Mountincutters** / visual artists,

**Yazid Oulab** / visual artist,

**Marine Peyre** / designer,

**Flavie Pinatel** / director, cinematographer, visual artist,

**Flore Saunois** / visual artist,

**Gérard Traquandi** / visual artist,

**Delphine Wibaux** / visual artist...

## Production team

### **Raphaël Imbert**

director general of INSEAMM

### **Inge Linder-Gaillard**

director of Beaux-Arts de Marseille — INSEAMM

### **Alice Orefice**

production manager

### **Nadia Slimani**

communication manager

### **Cécile Braneyre**

graphic designer and photographer

### **Ludovica Matarozzo**

chargée de suivi des événements pédagogiques

### **Julie Durand**

project manager - digital communications

### **Justine Batteux**

artistic teaching assistant - publishing workshop

### **Maxime Guitton**

artistic program manager and research coordinator

### **Jean-Pierre Riofray**

operations department manager

### **Anthony Prossen**

in charge of the Comptoir,  
the school's equipment lending space

### **Céline Christolomme**

professionalization/alumni manager

### **Wendy Vachal**

professionalization assistant/in charge of internship

Warmest thanks to :

Salma Mochtari, exhibition curator; to the graduates of Beaux-Arts de Marseille; our partners FRÆME and la Friche la Belle de Mai; the technical department of Beaux-Arts de Marseille; communication and production teams and the stage managers at Friche la Belle de Mai.

## Useful informations

### **Campus Panic**

Exhibition by graduates of the DNSEP higher national diploma in art and design at Beaux-Arts de Marseille — INSEAMM in art & design

Exhibition curator: Salma Mochtari, researcher and curator

Press view: Friday 30 August at 2 pm

Private view: Friday 30 August at 5 pm with performances by Lila Crnogorac and May Welter (L'Abbé Sourde)

Exhibition from 30 August to 13 October 2024

Open from 2 pm to 7 pm during the Art-o-rama weekend

Then exhibition open in the afternoon from Wednesday to Sunday.

Guided tours in spoken French and French sign language: ludovica.matarozzo@beauxartsdemarseille.fr

### **Opening hours:**

Wednesday to Sunday afternoons

Monday, Tuesday: closed

Wednesday, Thursday, Friday: 2pm to 7pm

Saturday, Sunday: 1pm to 7pm

### **Prices:**

From €0 to €8

Full price: €8

Reduced rate:

5€: -26 years old, +65 years old, school teachers, groups of more than 10 people (on presentation of proof)

Free: -18 years old, students, RSA recipients, minimum old-age pensioners, large families, disabled people, jobseekers, school groups & social centers (accompanied), Ministry of Culture, Maison des artistes, journalists, ICOM/ICOMOS/AICA members, art center employees, members of arts en résidence, PAC members, réseau plein sud (on presentation of proof).

One ticket gives access to all Tower and Panorama exhibitions.

Tickets can only be purchased on site and on the day at the Friche la Belle de Mai ticket office.

### **Friche la Belle de Mai**

The tower, 5<sup>th</sup> floor — 41 rue Jobin Marseille 3<sup>e</sup>

[www.lafriche.org](http://www.lafriche.org)

The Beaux-Arts de Marseille art school is part of the Institut national d'enseignement artistique Marseille Méditerranée (INSEAMM), alongside the Conservatoire Pierre Barbizet and the Institut de formation artistique Marseille Méditerranée (IFAMM).

### **Nadia Slimani**

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