

# DIG.ENT. /ART program



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The School of Beaux-Arts de Marseille is involved in the Erasmus + DIG.ENT. /ART Program, coordinated by the Italian training agency Demetra, alongside the Academy of Fine Arts of Ravenna in Italy and the University of Dubrovnik in Croatia.

Focused on the potential of digital technology, DIG.ENT. /ART aims to promote new knowledge and increase the skills of students, recent graduates and young professionals working in the fields of artistic practices and design. This program aims to build a critical reflection on the impact of new technologies on society and in particular on the artistic sector. Alongside the Italian and Croatian partner schools, we are creating a common knowledge base on innovative educational practices in the fields of arts and culture by focusing on the role of digital technology in the fine arts education sector. The objective is to develop a training structure and new educational tools that could be integrated into the curriculum of art and design schools.

In 2024-2025, the School of Beaux-Arts de Marseille are responsible for the *Competence and Training work module* of the European DIG.ENT. /ART project and are offering, within this framework, a series of activities: workshops, masterclasses, seminars, study days and professional days for students in years 2 to 5, in collaboration with various partners:

## During the 1<sup>st</sup> semester

Activities proposed in collaboration with chroniques as part of *the biennale des imaginaires numériques 2024* (7/11/2024 – 19/01/2025)

### **Masterclass with Martin Messier on november 6 at 2 p.m. (duration 2 hours) At the School of Beaux-Arts de Marseille**

**Martin Messier** lives and works in Montreal. For over fifteen years, he has created works that combine sound art, light, robotics and video. In the form of performances and installations, his creations bring the presence of the body to the forefront. After studying composition at the Université de Montréal, he moved towards an experimental sound practice that integrates video images. He quickly created performative audiovisual devices that stage and question everyday objects and the sound potential of materials. His masterclass at the School of Beaux-arts de Marseille takes as its starting point the presentation of *1 drop 1000 years*, the work exhibited at the opening of the *Biennale des Imaginaires Numériques 2024 – Le Plaisir*, on Thursday, November 7 (at 7 p.m. and 9:30 p.m.) – at the **Grand Plateau**, at the Friche Belle de Mai.

### ***The Digital Imaginary Market* November 7 & 8, 2024 – Friche la Belle de Mai**

This first edition is conceived as a unique platform for exchanges between artistic innovation, technological development and professional structuring.

For two days: demos, round tables, masterclasses, *keynotes*, *pitches* and the opportunity to meet hundreds of national and international professionals. This *Digital Imagination Market* is designed to strengthen the link between art and technologies, stimulate its R&D and develop creative partnerships, create new relationships with the public but also promote heritage with digital tools.

Students from the School of Beaux-arts de Marseille have access to the **Regional Forum on Entrepreneurship in Culture** which is taking place in the auditorium (conferences, round tables) and workshops designed and produced in partnership with the Ministry of Culture and the DRAC PACA.

Five graduates will benefit from the 2-Day PASS – Meetings at the *Digital Imagination Market*.

## Seminar offered by École Nationale Supérieur de la Photographie ARLES (ENSP) – November 5 at the ENSP in arles

Morning: *Understanding AI*

9:00 – 10:00 Inaugural Conference

General introduction to AI

The impact of artificial intelligence on visual culture and contemporary artistic practices

→ Antonio Somaini , professor at the Sorbonne Nouvelle University - Paris 3 (Innovation Chair)

10:00 – 11:00

*Technical aspects of AI*

→ Sébastien Thon, lecturer in Computer Science Aix-Marseille University. Researcher at LIS Laboratory for Automatic Computer Systems Research Marseille UMR CNRS AMU UTLN.

11:00 - 12:00

*Ethical aspects of AI* (ecology, energy cost, labor, etc.)

→ Nozha Boujemaa , director of the INRIA Saclay Île-de-France Research Center (national research institute in computer science and automation).

Afternoon: *Discovering AI*

→ Eric Tabuchi , photographer and author of “The third Atlas”

→ Ethel Lilienfeld, French visual artist and videographer living in Brussels. Graduated with a master’s degree in visual arts from La Cambre (Brussels) in 2020, then with the agrégation in 2021, she continues her work at Fresnoy - Studio national des arts contemporains. Her work focuses on portraiture, aesthetic standards and social norms of femininity.

→ Fabien Giraud and Raphaël Siboni , artists. They will present the project *The Feral* , a collective work on the scale of a landscape - a learning place for an artificial intelligence in charge of creating a film.

**Location: École Nationale Supérieure de la Photographie**

**30 Av. Victor Hugo, 13200 Arles**

**Number of places: 20**

**This seminar is reserved for students registered in the CPI: “A factory of images”.**

## Workshops offered by the school of Beaux-Arts de Marseille

Find the detailed presentation in the workshops booklet

### ***Leather, robots & embossing***

Guests : Nathalie Dewez and AATB studio

The Guillestre region, located in the Hautes-Alpes, is developing breeding methods that respect the environment and animal welfare. In an effort to embrace the entire animal production chain, a peasant vegetable tanning project was born from the Hautes Vallées slaughterhouse, to give life to animal skins that are usually thrown away. This is a tannery specializing in the treatment of skins from small animals such as sheep and goats. The initiative aims to enhance the value of a noble product that is currently considered waste in the slaughterhouse production chain, which results in high processing costs. Following on from two workshops conducted in 2022 on leather in Tetouan and then in Marseille, we are joining this tanning project to enhance the value of the first vegetable tanned skins, as well as the tests and waste from this production. The projects will be developed in a bio-regional approach associated with robotic creation allowing the experimentation of a new approach, new methods, new tools.

Educational objectives:

The first phase will focus on 2D graphic research that could become structural to create a volume.

The digital use of the robotic arm will be experimental, following the projects created in 2D to groove, scratch, flatten, perforate ... the skins.

The production, manifest, will use both smooth skins and furs. The research work will focus on different uses; calling upon the specific properties of the skins as well as the shaping of a production of objects open to other issues than those of fashion and leather goods: containers, lamps, blankets, flooring, etc. It could also be sculptural.

Biographical references:

**Nathalie Dewez's** work ranges from small objects to monumental installations, from unique pieces to industrial products. Her presence in numerous international fairs and exhibitions has led her to collaborate with several architectural firms as well as with international producers such as Hermès (FR), Habitat (UK), Ligne Roset (FR), De Castelli (IT), Vervloet (BE), among others.

Nathalie Dewez is a designer whose main medium is light and whose materials vary between metal, glass and other durable supports. Whether she designs lighting, objects, furniture or large-scale sculptures, she also works as a lighting consultant for several architectural firms. Her creations reveal her passion for sculptural forms and quality craftsmanship. Some of her iconic pieces feature in the best collections and have received several awards. In 2011, she received the Fondation Design Pierre Bergé award and in the same year, she was named Belgian Designer of the Year.

“A 2001 graduate of the Interior Architecture Department of the École nationale des Arts Visuels de la Cambre in Brussels, Nathalie Dewez quickly found her way into lighting design. Nathalie pays careful attention to the “matter/non-matter” duality, which she considers to be at the heart of all lighting devices, with an emphasis on function as well as the quality of light in switching on and off situations. Nathalie’s works are characterized by an economical use of means, a minimal use of components and an emphasis on ease of production. Her lightweight works have an undeniable charisma. A few lines or surfaces with simple and effective geometry are enough to express a delicate poetry.” (Denis Laurent)

<https://nathaliedewez.com/>

AATB is the collaborative practice of **Andrea Anner** and **Thibault Brevet**, both graduates of ECAL in Lausanne. After working on interactive objects and installations, they encountered an industrial robotic arm five years ago. This crystallized an ongoing research on human-machine interactions and led them to investigate the potential of robotics and industrial automation to exist outside the realm of factories.

Their practice involves a close connection and understanding of manufacturing processes, ranging from software programming and electronics to mechanical engineering and precision machining. Reflecting on the diffusion and assimilation of robotics into mundane activities, their work critically explores the novel situations that arise from these changes. Since 2020, the studio has operated a motion control service for the film industry: Superposition. The studio is based between Zurich and Marseille.

Their work has been exhibited at institutions such as ZKM (Karlsruhe), V&A (Dundee), Ars Electronica (Linz), Chengdu Biennale (Chengdu), New Museum (New York), Venice Architecture Biennale, Zollverein (Essen), Unfold X (Seoul), APS Museum (Shanghai), HEK (Basel), Istanbul Design Biennial, Milan Design Week, Museum für Gestaltung (Zürich). They received the Swiss Design Award.

<https://www.aatb.ch/>

**Referents: Agnès Martel and Sybille Berger**

**Duration and period: 5 days of intervention by Nathalie Dewez (Wednesday November 13, Wednesday 20, Thursday 21, Friday November 22 and Wednesday December 11) + 5 days of workshop (from November 18 to 22, 2024)**

**Location: Beaux-Arts de Marseille then in the AATB workshop (38 rue Marx Dormoy 13004 Marseille)**

**Number of places: 20**

**Open to years 3, M1 and M2, art and design options**

## Voice and expression of feelings

Guest: Émilie Aussel

Audiovisual workshop on voice applied to image. How to express a feeling? How to make the image and sound transmit it?

We will share your texts, we will stage them, echoing each other, we will work on the address, the embodiment of voices. This work will engage the bodies in their relationship to the other, to the environment, to the camera and to the microphone - in order to allow the spectator to feel, to be crossed - and will focus on the intentions to guide the voice(s). Experimenting with different registers of enunciation, from monologue to conversation, from poetry to testimony, from fictional story to platform, we will develop a common hybrid form that will allow everyone to invent, to find their place. Rehearsals will be essential: you will guide and be guided in order to approach the direction of the actor and to choose the timbres, the intonations, the faces, the places of your visual and sound stagings. Writing, rehearsals, sound recording, filming, editing and projection will be on the agenda for the week. As well as collective walks outside so that thoughts circulate, bodies get moving and feel free to play, to interpret the proposed texts, but also to form a group and let the fragments of a collective story emerge.

Educational objectives:

- ↳ understand the different functions of the voice applied to the image, its registers and statuses
- ↳ acquire tools for the aesthetic analysis of sound work and text applied to the image as well as a field of cinematographic references
- ↳ work on elocution and actor direction
- ↳ approach sound capture and recording techniques, both on site and in the studio, and understand the editing work relating to sound-image synchronization
- ↳ assist in formal decision-making in terms of writing, interpretation, recording and editing

Biographical references:

After a childhood and adolescence spent in a small village in the South, in the heart of the countryside, Émilie Aussel trained at the Beaux-Arts in Montpellier, at the Villa Arson, then at the Fresnoy, National Studio of Contemporary Arts, from which she graduated in 2006. Experimenting with different forms of stories during her career, she then developed her work towards narrative cinema. Her films are contemplative dramas imbued with sensuality and addressing adolescence, its beauty and its violence in its relationship to the group and solitude. Hybridizing reality and fiction, her cinema mixes literature, screenplay and improvisation and draws inspiration from existing personalities to shape her characters while leaving a large place for the pictorial power of natural landscapes. After directing four short films shown at various festivals, from Clermont-Ferrand to Rotterdam, Émilie Aussel directed *L'Été l'éternité*, her first feature film, in 2021. The film then received the Special Jury Prize at the Locarno Festival, before its theatrical release in 2022. The following year Shellac released a DVD box set containing all of her films. Currently writing new projects, she leaves the realm of adolescence to focus on trance and feelings.

<https://shellacfilms.com/film/lete-leternite/>

**Referent: Pierre-Laurent Cassière**

**Duration and period: 5 days (from November 18 to 22, 2024)**

**Location: Beaux-Arts de Marseille**

**Number of places: 12 (including 9 for the Beaux-Arts de Marseille)**

**Open to years 2, 3, M1 and M2, art option**

# During the 2<sup>nd</sup> semester

## *Electromagnetic whispers*

Guests : Benjamin Cadon , Alain Damasio & Claire Williams

This workshop is an invitation to reflect on digital technologies and their influence on humanity. It will take place in the Alpes-de-Haute-Provence, at the École des vivants founded by Alain Damasio . Through discussions and debates, we will explore the issues of technological progress, the depths of the Internet and free software, questioning their essence and their impact on our existence. In a quest for harmony between the invisible and the tangible, we will sonify electromagnetic data and signals, revealing the hidden whispers of the digital world. The practical workshops will lead us to build antennas and electronic devices, opening a window on the secret mechanisms of our connected reality. A suspended moment to rethink our relationship with technology and consider sustainable and enlightened practices, in resonance with the natural world.

Educational objectives:

- ↳ technological awareness: raising awareness among participants of the impacts and challenges of digital technologies on society and the environment, by addressing possible resistance to their omnipresence
- ↳ revealing invisible signals: learning to identify and understand the electromagnetic and invisible signals that surround us, exploring their influence on our perception and our daily lives
- ↳ low-tech approach : encourage the use and creation of low-tech solutions tech , promoting sustainable, ethical and accessible practices in a context of technological overabundance
- ↳ artistic integration: developing practical skills through workshops on making electronic modules, drawing, and video, allowing participants to express and materialize their thoughts on the themes covered
- ↳ critical thinking: fostering critical and philosophical thinking about the relationships between nature and technology and how we can redefine these interactions for a more balanced and conscious future.

Biographical references:

**Benjamin Cadon** is the coordinator of the association La Labomédia based in Orléans (medialab, fablab and hackerspace), a third place for artistic, cultural and social projects involving a technological dimension. Labomedia organizes digital residencies and festivals (Human Tech days). Benjamin Cadon explores the theme of digital resistance and dystopia and develops audiovisual projects using open source software such as Puredata , Arduino ....

**Alain Damasio** is a French science fiction writer and typoet . His favorite field is political anticipation. He combines this genre with elements of science fiction or fantasy and describes political dystopias. He recently wrote *La vallée du Silicium* which explores the challenges and ethical implications of the technological revolution in Silicon Valley during a residency at the Villa Albertine in San Francisco.

**Claire Williams** ' works take the form of woven antennas, plasma-filled glass sculptures or devices that capture the invisible. Data from radio telescopes or radio scanners materialize in knitted stitches, sound vibrations or light pulses. She shapes electronic sculptures in order to make visible the electromagnetic movements ranging from the cosmos to our magnetosphere, to the radio waves crossing our terrestrial environment or those emanating from our bodies and our psychic activities. She is currently working in a duo in «Les Æthers» which collects and reactivates the practices of the invisible found in the archives of the occult and experimental sciences of the 19th and 20th centuries.

**Referents: Julien Maire and Anthony Pillette**

**Duration and period: 5 days (from March 10 to 14, 2025)**

**Location: École des vivants (Alpes-de-Haute-Provence)**

**Number of places: 15**

**Open to years 2, 3, M1 and M2, art & design options**

**Registration for this is conditional on participation in the masterclasses of Martin Messier (November 6, 2024) and Chloé Rudzfeldt (January 2025).**

## Living in the news

Guests : Stéphanie Lagarde & Constantin Jopeak

What constitutes an event? How do we experience current events?

Through shots (photos and videos) taken over the five days in the school and the Calanques park, participants explore their place in the vast interconnected network of their own Umwelt and define the links that connect them to the world. We will create transitory and ephemeral narratives, nested and non-linear chronologies, to tell our experience of the present. «What is happening today?» will be a key question to develop theoretical and technical points around our conception of current events, as well as a program of films and readings to accompany the students' experiments. In the form of a visual and auditory frieze, the format of which we will determine together (in large or small groups), both linear and open to interruption, juxtaposition, simultaneity, deconstruction and reconstruction, we will explore the macro and micro-events that surround us. We will collect sounds, images, archival documents, current events, collective memories and personal memories. In and around the school, we will connect to what constitutes our history: what shapes our daily life, what influences our day, what remains anchored in us, what connects us to the collective, what inspires us or hinders us. One day will be devoted to shooting in the Calanques park, and the following four days will take place at the school (LoAD film set).

"Engaging in and with reality, proposing one's writing, requires maintaining a particular relationship not only with the present but with time more generally." Erika Balsom in "The Community Based on Reality" (Erika Balsom, Marcella Lista, Eric Baudelaire, in *Faire avec*, 2022, Paraguy Press).

Educational objectives:

- ↳ questioning the notion of point of view and the structures of authority present in the production of moving images, through the notions of framing, of filmed «subjects», of «situated knowledge» (Donna Haraway, on the limits of so-called scientific or objective knowledge)
- ↳ experience observation and listening, paying attention to the "event" on a day of shooting in the Calanques National Park
- ↳ questioning the scale relationships, the hierarchical structure of stories and so-called "minority" and "majority" images
- ↳ develop our own methods/devices for creating images based on our individual and/or collective experience
- ↳ create our points of view, our images of "proximity"
- ↳ deepen the practice of associating images and texts
- ↳ question our anchoring in everyday life, in the living space, in the community

Biographical references:

**Stéphanie Lagarde** (she/her) is a visual artist and director. Her work focuses on the strategies implemented by living beings to maintain and/or contest the control of real and virtual territories through systems of signs and objects.

**Constantin Jopeak** (he/him) is an artist and researcher. His recent film practice focuses in particular on certain animal and ecological themes, such as interspecies resistance and working animals.

Stéphanie and Constantin met in 2020 in residence at the Research Cooperative of the Ecole Supérieure D'Art de Clermont-Métropole and founded a research group from 2021 to 2023 intended to conduct image experiments and a reflection on the affinities that bind a group of multi-species living beings inhabiting the Millevaches plateau, within a forest threatened by intensive conifer agriculture. The images they produce during filming in the forest aim to question the authority of the camera, the notions of readability, quality, framing, order, control, specific to the scientific language used to dominate human beings over the landscape.

<https://www.lagardestephanie.com/>

<https://constantinjopeak.net/>

**Referent: Marion Balac**

**Duration and period: 5 days (from March 10 to 14, 2025)**

**Location: School of Beaux-Arts de Marseille**

**Number of places: 12**

**Open to years 2, 3, M1 and M2, art option**



## ***Urs Graf would have hated it***

Guest: Julien Deprez

This digital workshop on engraving aims, starting from the question of the overproduction of images today, to experiment with ways of generating images from what is already there: personal or common archive images. It is a hybrid and experimental work, both digital and traditional. The machines developed by Julien Deprez (a kind of modified 3D printer), which will be made available to students, will initially be used to lay the basis of the engravings. Then, different traditional techniques such as sugar and aquatint will be used to finish the creations. The last stage of the workshop will consist of composing a common work from these productions.

Educational objectives:

- ↳ questioning the current overproduction of images and the place of the archive in contemporary life
- ↳ learn how to bring together contemporary digital manufacturing technologies and 15th century printing processes to produce new forms of image
- ↳ meet and chat with an artist specializing in the field of contemporary engraving
- ↳ learn aquatint and sugar engraving, master inking and intaglio printing
- ↳ learn about the different 3D and 2D software related to the use of the 3D printer

Biographical references:

Passionate about industrial design and graffiti, **Julien Deprez** joined the École nationale supérieure des beaux-arts de Paris after a DUT in mechanical and production engineering. Immediately attracted to engraving, he very quickly combined this new field of exploration with his interest in technical and industrial processes. He then developed painting and engraving robots, allowing large abstract productions to be produced and giving rise to a reflection on engraving itself: how to combine an old and traditional medium like engraving with digital and contemporary machines?

While he was experimenting with these hybrid techniques and developing his first robots, he discovered 3D printing. He thus immersed himself in the «maker» movement, rubbing shoulders with fablabs and DIY fairs. He designed his own 3D printer, industrialized it and launched Dood Studio, specialized in supporting additive manufacturing projects. This entrepreneurial project allows him to travel to Africa and the West Bank, where he trains students in the use of these technologies.

At the same time, he develops large painting and engraving robots that assist him in his current artistic work. The engraving then evolves into a continuous back-and-forth between the hand and the machine. The robots are precise, robust and inexhaustible. The hand, for its part, comes to scratch, burnish, find the whites, erase the mechanical traces...

He was then hired as an intaglio printmaker at Maeght Éditions, where he immersed himself again in this medium that he particularly liked and acquired solid know-how.

<https://www.vivavilla.info/artistes/julien-deprez/>

**Referents : Elias Kurdy & Diane Malatesta**

**Duration and period: 5 days (from March 10 to 14, 2025)**

**Location: Beaux-Arts de Marseille**

**Number of places: 10**

**Open to years 2, 3, M1 and M2, art and design options**



**DIG. ENT. / ART**

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