



## *Between Two Waters*

“The exhibition of the artists graduating from the Beaux-Arts de Marseille is inspired both by the local context of Marseille – a city bordered by the Mediterranean to the south and west – and by the uncanny feeling of floating between two realities that comes with the transition following the end of art school.”

Line Ajan, curator and translator

Press visit: Friday, August 29 at 10:30 AM  
Opening: Friday, August 29 at 4:30 PM  
with performances and artwork activations by Emma Cambier, Baptiste Mauriat, and Baptist Gheeraert throughout the day.

**Exhibition from August 29 to September 28, 2025**

Open from 2 PM to 7 PM on August 30 and 31 during the Art-o-rama weekend  
Open Wednesday to Sunday afternoons

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

The tower, 5th floor — 41 rue Jobin Marseille 3e  
[www.lafriche.org](http://www.lafriche.org)

For the fourth consecutive year, the Beaux-Arts de Marseille school is pleased to present an exhibition by its graduates. 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.

## ***Between Two Waters***

Following the success of the exhibitions *Habitacles*, curated by Jeanne Mercier, *DRIFT — dérapage contrôlé* by Karin Schlageter, and finally *Campus Panic* with Salma Mochtari, it is the turn of Line Ajan to support the young artists and designers.

Line Ajan is an art historian with experience in international museums as well as in the gallery world. In this exhibition, she unveils the works and productions she has specifically selected for this major annual event. Assembled around a common narrative, the pieces presented nevertheless retain their singularity and the spirit of their creators. In a time as tormented as the present, this young creative generation carries the banner of their shared hopes and personal demands to take part in building a new world.

## **The 2025 graduates in art & design**

Ariadna.  
Sophie Andry  
Carla Aouad  
Aurélie Arzoine Lafages  
Anouch Basbous  
Julia Bonich  
Emma Cambier  
Célia Charles  
Blanche Coquerel  
Lucas Delemar  
Camille Derniaux  
Paul Dinlaportas Escamez  
Lila El Guelay  
Stella Gercara  
Baptist Gheeraert  
Saliha Hamlaoui  
Luléa Joachim-Tran  
Alexandre Katsenis  
Sara Kiwan  
Ngoy Clovis M.  
Anaïs Maurel  
Baptiste Mauriat  
Antonella Minchella  
Camille Noël  
Lisa Obrecht  
Capucine Parmentier  
Evane Priou & Célie Miloch  
Chloé Rozier  
Nicolas Sanchez-Garrido  
Juliette S. Duval  
Theo Soultan  
Nonna Supernova  
Sy Thibaut Chin-Woei  
Cassandre Thévenier  
Selma Thies  
Manon Torné-Sistéro  
Marcos Uriondo  
Songzi Yang

- Exhibition presentation by curator— Line Ajan
- Graduate artists and designers
- Performances and artworks activations
- François Bret 2025 Prize
- Showroom Région Sud Prize — Art-o-rama
- Postcards and the graduates' notebook
- Graduates' exhibition partners
- Beaux-Arts de Marseille, a member institution of Campus Art Méditerranée
- PiSourd-e celebrates its 20th anniversary, the only programme of its kind in France
- Useful information

# Exhibition presentation by curator — Line Ajan

Titled *Between Two Waters* (Entre deux eaux), the exhibition of the artists graduating this year from the école des Beaux-Arts de Marseille is in-spired both by the local context of Marseille – a city bordered by the Mediterranean to the south and west – and by the uncanny feeling of floating between two realities that comes with the transition following the end of art and design school.

The exhibition first draws on the predominance of ecological, territorial and socio-political issues in the practices of the 39 students graduating from the art and design programs in 2025. A global context of instability undergirds the exhibition, as we glimpse a disquieted landscape where a “slow violence”<sup>1</sup> is unfolding: discriminatory policies, the environmental consequences of colonisation, imperialist wars and neoliberal policies, and other forms of extractivism. Seemingly invisible and dispersed through time and space, this violence, once slow and muted, has become increasingly noisy in recent years: police violence in France and the wars against Palestine, Lebanon and the Congo are just a few of the historical events that formed the background to the production of these works — and that are at times mentioned in them.

Largely produced between 2023 and 2025, several works stem from concerns about this context, as well as more situated fears that relate to what we could call the “void that follows art school”<sup>2</sup>. This “in-betweenness” echoes the ambivalent conditions of these recently graduated artists: hoping for promising prospects, but grappling with an often-precarious economic reality. Graduating from art school and entering a world undergoing a constellation of interconnected crises – environmental, economic and sociopolitical – raises questions both material and existential. In this world teetering on the brink, ready to tip over at any moment, some students choose to play with this feeling of floating, typical of multiple transitional phases – be it teenagerhood or graduating from art and design school.

Others focus on what connects the in-between, or how the in-between can act as a vector. They examine the transmission of diasporic stories, familial and cultural memories, as well as intergenerational struggles. While these works take intimate experiences as their starting point, they nevertheless resonate with shared realities and futures that need to be reenchanting. As such, these young practices are also reminiscent of “the sea [which] like a scandal of blue, a crash of desire/ accentuates the world”<sup>3</sup> around us.

<sup>1</sup> Rob Nixon, *Slow Violence and the Environmentalism of the Poor*, Harvard University Press, 2013.

<sup>2</sup> Olivier Bertrand, Clémence Fontaine, Chloé Horta (Eds.), *Comment survivre après l'école d'art ?*, surface utiles/ l'erg, 2020.

<sup>3</sup> Karim Kattan, “C'est quand la lumière entre [Knossos]”, Hortus Conclusus, *L'extrême contempo-rain*, 2025, p. 39.



Photo © Kari Leigh Rosenfeld

## Line Ajan

Line Ajan is a French-Syrian curator and translator, currently living in Marseille. Her curatorial research centers around subversive uses of moving image and language to enact dissident politics, focusing notably on feminist approaches, diasporic perspectives, and transnational histories. These interests are reflected in exhibitions she has organized, such as: *Unbound. Performance as Rupture* at the JSF, Berlin; *mine is a warm hole at afterhours*, Paris; and *The Location of Lines* at the MCA Chicago, among others. Her affinity with translation, intersectional feminism and decolonial thinking led her to join the collective Qalqalah in 2019, making collaborative approaches a part of her practice and a research topic, as evidenced by the hybrid project *The Collective Laboratory* that she co-curated at Mudam Luxembourg in 2022.

Between 2019 and 2020, Line was the Barjeel Global Fellow at MCA Chicago and the Allen and Overy Curatorial Fellow at Mudam, Luxembourg between 2022 and 2023, contributing to the museum's collection strategy in new media art. She was Assistant Curator at the Julia Stoschek Foundation in Berlin from 2023 to 2025. Between 2017 and 2022, she worked in different capacities at Imane Farès gallery, eventually becoming its director.

Her writing has appeared in *Metropolism M*, *Art Asia Pacific*, and *Texte Zur Kunst*, as well as collective publications such as *Ce que la Palestine apporte au monde* and *A World History of Women Photographers*.

# Graduate artists and designers



## Ariadna.

Art department

“The main source of inspiration for my artistic work comes from my poetic research. Starting from the principle that poiesis means ‘creation’, I am interested in language and its power to transform our outlook and the meaning of things. My artistic expression thus becomes the material manifestation of this everyday sensitivity.

Through simple gestures, I seek to reveal the sensitive details of the world that attract my attention. I draw influence from ready-mades and Latin American magical realist literature. Action in space becomes a key issue, as well as the subversion of the object, the real and the everyday.”

Ariadna

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## Sophie Andry

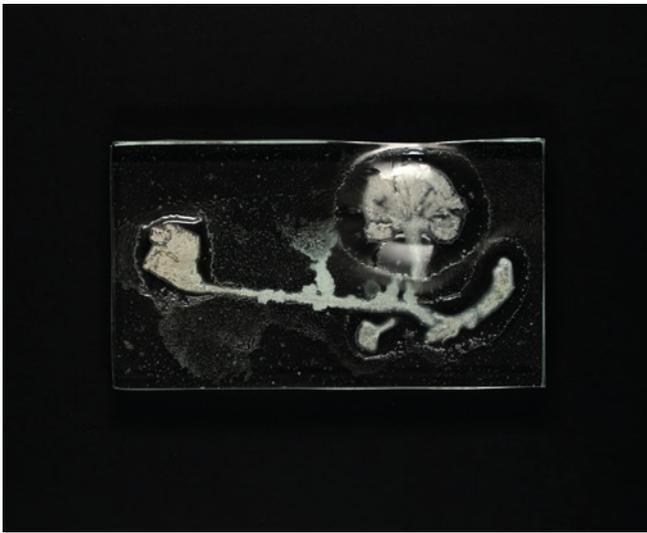
Art department

“I embroider and I write – poems, stories, and everything in between. I use needles, liquids and threads to transform things. I place beads, words and bandages on them. I seek to create places of comfort and repair, where we can rest and create our own tools of combat. In my creative actions – embroidery, writing, working with thread and needles – I use my whole body to describe care, lesbianism, the magical and loving bonds that are formed and undone. Things take on their full meaning when other bodies are invited into the work. Other hands grasp, embroider, stitch; other eyes read and shed tears. And so actions and rest are shared.”

Sophie Andry

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## Carla Aouad

Art department

“Faced with never-ending wars, toxic landscapes and displacement without return, catastrophe is a continuous force, accumulating in bodies, lands, and memories. Yet we are encouraged to keep calm, and to consume disasters as mere data. My artistic work explores this forced resilience. Through installation, video and writing, I transform digital, personal or sensory archives to give concrete form to the resonances of trauma. My art seeks to create spaces outside time – a single breath for unresolved grief.”

Carla Aouad

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## Aurélie Arzoine Lafages

Art department

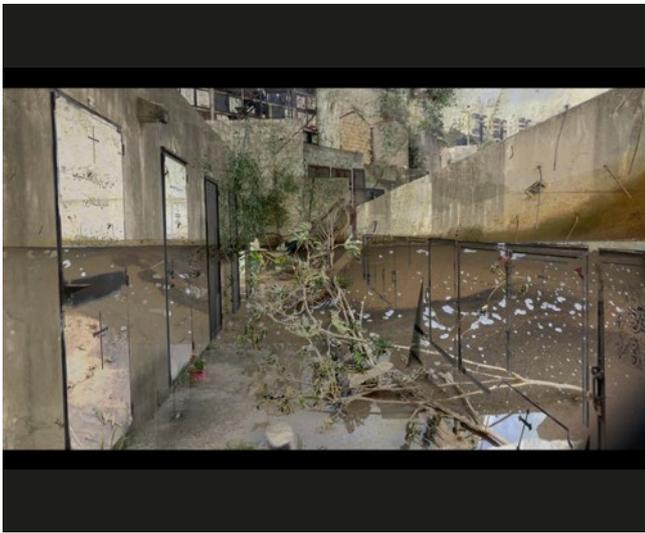
“I use a practice that bridges the gap between painting, performance and writing. My painting, which mixes abstraction, figuration and sometimes something in between, raises questions about heritage – cultural, sociological and historical – linked to the diaspora, and about Afro-Caribbean spirituality. But it also questions transmission and bodily memory, while remaining for me a desire for escape.”

Through sometimes evanescent figures, my painting represents subjects linked to emotions and both plural and singular identities. They appear gradually, as if bodies were being born to tell their own stories, in an atmosphere where time and space seem to stop. Movements and vibrations of colours and textures then appear. Between resonances and changing memories, this shifting heritage invites viewers to discover new spaces in painting.”

Aurélie Arzoine Lafages

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## Anouch Basbous

Art department

“I speak from a position of flaws and fractured identities to present a fragmented work. In this installation of ‘films in space’, I aim to question our relationship with fantasy and imagination in a world eaten away by the necropolitics of extractivist capitalism. I invite ghosts to haunt my writing and my editing process to dare to dream of a collective liberation; a re-enchantment that involves alliances between species.”

Anouch Basbous

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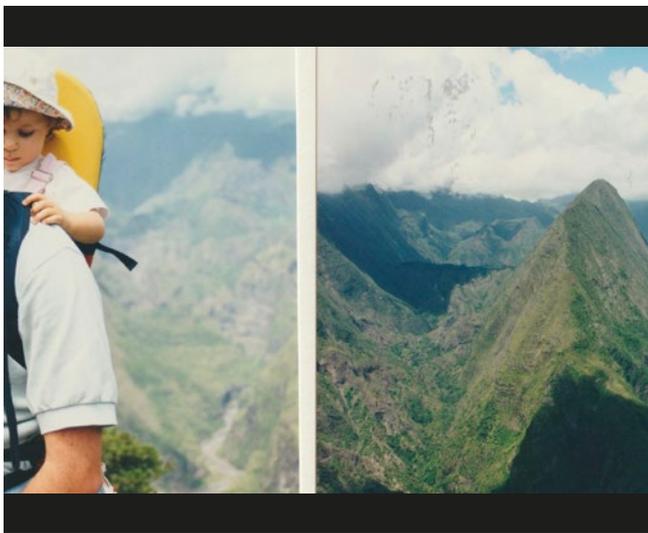
## Julia Bonich

Art department

“Julia Bonich recovers, collects and takes possession of the toys she wanted as a child, but never owned. She plays with them, repairs them and blurs their uses to the point of overload. Their exaggerated imaginary worlds are augmented with references both aesthetic and historical, sacred and artistic, celebrated as objects of maximised, manipulated desire. The codes of primness and seduction are subverted and abused and colours are altered, as if to change the story. Tales of princesses without princes or kisses: only abandoned settings and resentment remain. Pink gives way to the chrome of armour, of villains, of an intimidating and protective hyperfemininity.”

– Léa Lefebvre, exhibition curator, freelance lecturer and professor of History of Art and Photography.

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## Emma Cambier

Art department

“My artistic practice always begins with writing, which I consider to be the heart of my work. After writing my first novel, an autofiction tinged with magical realism dealing with my family history, I returned to working with visual art. I am continuing in art what I did quite intuitively in the novel – using reality as my raw material. But I allow myself to invent, to lie where reality doesn’t fit, where the myth I am trying to build demands it. I believe that video and performance are still all about writing. Writing through editing, through gesture, through punctuation. An embodied writing.”

Emma Cambier

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## Célia Charles

Design department

“My hybrid practice blends art and design with a contextual, sensitive approach. I am interested in places of vulnerability and how art and design can open up areas of comfort, attention and dialogue.”

Over the past year, immersive research at the Valvert psychiatric hospital, including participatory workshops and regular contact with patients and caregivers, has profoundly transformed my approach. It has led to a practice of co-conception rooted in listening, mutual care and shared creation.

I design my projects as object–situations that can be activated, adapted and opened up to use. Poem–forms, concrete and sensitive, designed to accommodate bodies, stories and gestures, and to open gaps for sensitivity in constrained contexts.”

Célia Charles

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## Blanche Coquerel

Design department

“I am interested in how my generation situates itself in spaces, the signs that surrounded us as we grew up and the ways in which we orient our pathways and create our Umwelten (Von Uexküll, 1905). In my work, I seek to legitimise the value of these signs in response to the feeling of loss caused by the monopolisation of spaces by the Umwelt of the dominant entities. I see nostalgia as a guiding feeling that structures my narratives. Through documentary research, I archive familiar elements that bear witness to a certain experience, which I reintegrate into a multidisciplinary staging practice to create new environmental narratives.”

Blanche Coquerel

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Thesis PDF version: <https://urls.fr/hTikyC>



## Lucas Delemar

Art department

“My art is a patchwork of personal images, memes, video game lore (stories from fictional worlds) and internet aesthetics in compositions where intimate stories, digital filters and supernatural visions overlap. Precise or blurred lines with oil paint or airbrush subvert genres and blur origins. In these familiar scenes of wanderings, demons, video game glitches and memories intrude into everyday life. An off-kilter re-enchantment takes place, funny and disturbing, where reality becomes pixelated and legends resurface in new forms.”

Lucas Delemar

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## Camille Derniaux

Art department

“Through a practice combining installation, writing and drawing, I pursue my interest in places and what passes through them. By creating situations where things appear, I invite the gaze to slow down and the body to position itself in space to perceive and engage in a particular kind of attention. My work questions a material dimension of the world, focusing on the microcosm and the cosmos. I produce discreet works that fit into the interstices of what is already there. I see spaces as musical scores punctuated with silences and slowdowns. These are configurations in the process of becoming, where the pieces interact with each other, rooted in a porous relationship with place.”

Camille Derniaux

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## Paul Dinlaportas Escamez

Art department

“My multidisciplinary practice of drawing, ceramics, sewing, and choreography is rooted in a sense of mourning for queer presences on the industrial fringes. I try to evoke these presences through absence, choreographing them through installation by focusing on remnants and voids, and by claiming them as epitaphs. Through borrowed titles, I invoke and connect to these presences a queer/fag genealogy whose stories also serve as a gestural repertoire linked as much to mourning and memory as to love, desire and fantasies.”

Paul Dinlaportas Escamez

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## Lila El Guelay

Art department

“Through painting, casting and installation, my work aims to archive sensations and memories before they disappear. By bringing together the unconscious and the conscious, and drawing on references from the world of childhood, I seek to reconstitute a transitional space that could be likened to a playground. Dolls and creatures are born of this imaginary world and populate my installations.”

Lila El Guelay

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## Stella Gercara

Design department

“My approach as a designer and craftswoman is closely linked to locality. Through my weaving and drawings, I try to tell stories of living ecosystems, talking about soil and plants but also the beings that inhabit the earth. In my research work, the notions of archives and traces are omnipresent. I seek to create visibility for fragile practices, traditions and ways of life that need and deserve to be known; and I give this link, this language, concrete form through weaving.”

Stella Gercara

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## Baptist Gheeraert

Art department

“At the crossroads of critical post-humanism and an emerging ontology, Baptist Gheeraert questions the interface between primordial chaos and sensitive structures. His videos, sculptures and algorithms revolve around a ‘perceptive metabolism’: self-regulating systems, quantum fluctuations, mechano-cosmic resonances. Far removed from narrative, it offers an experience – the experience of a bottomless space, an unmet gaze, a world where nothing stands upright. Art that doubts, so that something can happen.”

Iulia Dana Puscasu, artist and philosophy doctoral student

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## Saliha Hamlaoui

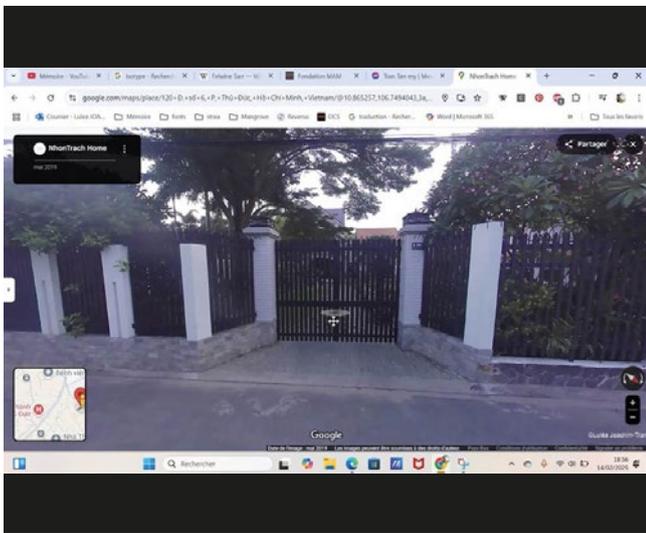
Art department

“Through painting, sculpture and in-situ installation, I make real space, like the canvas, into a playground where gesture is my language. Imagination is my driving force. I come to subvert objects from their usual functions, or even my own tools, for painting. The hands lead the dance, and simplicity of gesture offers the viewer a free, sensitive reading of my works.”

Saliha Hamlaoui

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## Luléa Joachim-Tran

Design department

“After studying fashion and the image of fashion, I joined the Beaux-Arts de Marseille design course in order to explore working with space. Using a variety of techniques (video, sound, performance, set design), I create collective schemes for sharing moments as opportunities for reverie, amusement or soothing. I think of these schemes as a response to the components of minority experiences.”

Luléa Joachim-Tran

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## Alexandre Katsenis

Art department

“An engineer by training, I worked on energy policy before embarking on artistic path. Attentive to the environments I inhabit, I am interested in slow transformations, the circulation of matter and the stories it carries. For the past two years, my field has been the Calanques natural park and its surroundings, where so-called ‘invasive’ plants and industrial remains become ‘mirror materials’, carrying stories of displacement, control, rejection and hybridity that question the boundaries between nature and culture. I recover and transform these materials through low-power processes, mixing DIY, craftsmanship and primitive know-how. Driven by discreet, slow forces, my sculptures explore delicate balances. Each one is a form in progress, a movement asserting its own temporality.”

Alexandre Katsenis

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## Sara Kiwan

Design department

“As a multidisciplinary artist and designer, I am constantly looking for new ways to translate the ideas that occupy a large part of my mind, specifically visually.

Creating parallel worlds, which may be dystopian, utopian, or extravagant compared to our own, is usually accompanied by a touch of humour.

This research constitutes an important part of the inspiration for my work. Questions about the details of our existence, our lives, the past and future and even human experience itself that are considered small and banal are major subjects in my work. The space between reality and fiction is a space of experimentation for me, whether purely photographic or digitally manipulated, painted, sculpted or projected.”

Sara Kiwan

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## Ngoy Clovis M.

Art department

“I am a Burundian visual artist; I explore painting, installation and performance.

I advocate for socially conscious art and I deal with everyday subjects that often involve children and women in war zones.

I am interested in historical painting and political and social subjects. I use singing and choreography in performance to give another dimension to my painting and installations.”

Ngoy Clovis M.

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## Anaïs Maurel

Design department

“Born and raised in Montredon-Labessonnié, I grew up in an environment where nature and traditions shape daily life. This immersion taught me a respect for living things and local skills that now guides my artistic approach. I explore the link between textile creation, place and frugality by using vernacular resources and techniques. Through my work, I seek to rehabilitate long-established, sustainable, responsible practices, breaking away from overconsumption and seeking harmony with a more autonomous lifestyle.”

Anaïs Maurel

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## Baptiste Mauriat

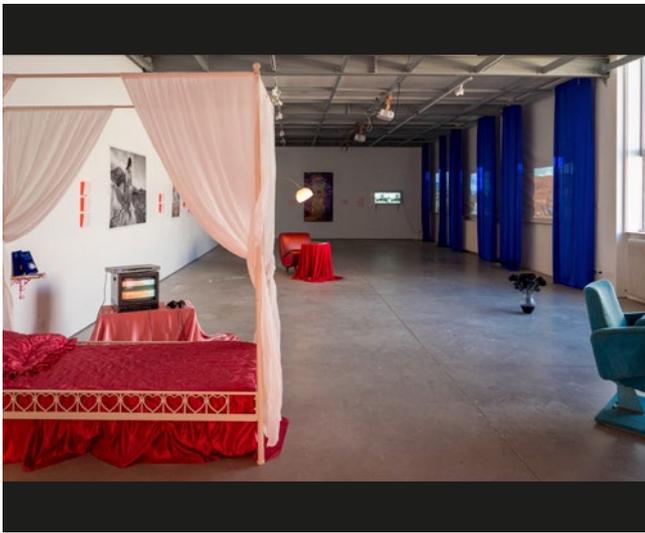
Art department

“I investigate the power structures of society with a critical eye. I share my research in the form of performances and publications, often borrowing elements, such as characters, from popular culture (cartoons, video games) with humour. Lately i have been particularly interested in the issue of communication by politicians and companies through their speeches and press releases.”

Baptiste Mauriat

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## Antonella Minchella

Art department

“Starification as a promise of eternal love. To be loved by everyone is to be loved by no one. The myth of a prodigious destiny. If someone wants to own my image and my belly, do they love me? At the table, I am cut up, chewed, swallowed. Antonella Minchella's dreamlike world predates theatre and cinema: it is born from collecting objects, which are stories. The images, sets and costumes support the tale of Ludmilla, a tragic icon. A mirror fiction in which the body becomes a relic. In Italy, the land of her ancestors, the artist exhumes a dramatic imaginary world inhabited by the remains of dream women.”

Houda Bensebaa, artist and curator

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Instagram: antonella.minchella

## Camille Noël

Art department

“Transformation is at the heart of my work. I question the use and representation of digital tools (photomontage, retouching) and photographic tools (flash, wide-angle lenses, blown highlights, etc.) through the medium of painting. I like to say that these tools and parameters, once painted, are portals towards strangeness, deformation, dream and mutation. Drawing inspiration from a range of influences, from the surrealists to contemporary liminal spaces via still life, I am looking for hybrid, ‘in-between’ compositions in which I also question and reinterpret the symbols and stereotypes linked to women in the history of painting.”

Camille Noël

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## Lisa Obrecht

Design department

“My approach as a designer involves experimenting with spatial frugality in order to allow the exterior environment, the surrounding area and human exchanges to fully exist. As a designer of educational spaces, I think about the role of micro-spaces: how to inhabit the essential, particularly in places undergoing change or in extreme conditions. The central priority of my work is that the designer's hand should remain invisible to leave more room for human purposes and interactions. After several years of experience as an exhibition designer in the museum field, I have developed a taste for discreet, precise, sensitive forms, where my design allows the art or the living world to dominate the space.”

Lisa Obrecht

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 LinkedIn: Lisa Obrecht



## Capucine Parmentier

Design department

“My work spans graphic design, spatial design and social design, using illustration as a central tool for action. It is rooted in a desire to give shape to political, sensitive and collective stories.

I am developing a socially conscious graphic practice that combines intimate narration, social and ecological causes and feminist activism. My work is born from my personal experiences – demonstrations, daily life and everyday encounters – which I transform into drawn objects designed for circulation in public spaces as well as in activist networks.”

Capucine Parmentier

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 Website: capucineparmentier.fr



## Evane Priou & Célie Miloch

Art department

“Our drawing practice begins with the construction of a shared imaginary world. We have invented a particular form of intimacy, a kind of shared place. The spaces we invent are part of this place, enigmatic, like a border separating dreams from the garden where we meet. We compose scenes in which we arrange architectural and ornamental forms, sometimes populated with animal and plant silhouettes. Guided by memories of contemplated places, we draw spaces on the threshold of the visible or dramatic, summoning the chiaroscuro contrast of intaglio ink. There is something of the shadow theatre in our images, as if they were presenting a set made of paper, where great palaces are erected but could wobble at any moment.”

Evane Priou et Célie Miloch

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## Chloé Rozier

Design department

“Through my projects, I seek to raise awareness of the persistent pollution in the calanques of Marseille, which bear the traces of a heavy industrial past. It's about making visible what people don't see in the landscape and questioning our relationship to the environment, to the memory of places and to this toxic legacy, invisible but very real, which we must face today.”

Chloé Rozier

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## Nicolas Sanchez-Garrido

Art department

“My approach has built up through my travel, observations and reading. Trained in sociology, I first analysed the city theoretically before approaching it through an intuitive artistic practice. I work with ideas as much as materials, interweaving and deconstructing them. I am guided by the involuntary aesthetics of the landscape – raw forms, born of everyday life. Through them, I seek to reveal the invisible, the unstable, what links humans to space.”

Nicolas Sanchez-Garrido

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## Juliette S. Duval

Art department

“My work focuses on fat lives, the materiality of fat and attempts to eradicate it. Through a multidisciplinary practice involving text, installation, performance and sculpture, I explore stories and spaces into which fat insinuates itself. Seeking to dissect narratives, images and knowledge, I float between fascination and disgust, developing a laboratory of forms borrowed as much from the medical world as from food.”

Juliette S. Duval

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Instagram: chouettejuliette



## Theo Sultán

Art department

“My freedom to dream the world takes shape through science-inspired fiction, together with my need to share these reveries. These fables often concern the study of imaginary life forms. Rediscovering the interpretive flexibility of childhood, faced with a crisis of sensitivity with geological echoes, is the intention behind this process. The challenge is to reconcile this flexibility with a meticulous method.

From this artistic perspective, my compositions seek to articulate opposing reagents, such as animalism and formlessness, a splash and a square, or rationality and entropy. In my case, drawing is both medium and laboratory, the cradle of these images.”

Theo Sultán

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## Nonna Supernova

Art department

“My work is part of a path of individual and collective healing.

I explore a personal mythology in which I connect to parts of myself whose origin and meaning I know nothing about. I only know that they ask to exist. They are bizarre, hybrid, animal, slow, giant. I'm weird, queer, a bit freaky. I am hybrid because I am trans. I'm neither one nor the other, a bit of both. I am animal – I cannot understand or explain everything in words. I'm slow, stupid, sad, silly, sticky, wet. I am as big as an asteroid, a rock star; I want to exist more strongly.”

Nonna Supernova

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## Sy Thibaut Chin-Woei

Art department

“I work with symbols that have been passed down, sometimes imposed, from cooking, everyday life in the diaspora or decorative kitsch. I grew up in a Chinese-Laotian restaurant run by my father: that’s where my outlook was formed, between familiar warmth and unyielding clichés. My work transforms these elements into critical, sensory material. I enlarge, I distort, I replay. Through humour, exaggeration and divergence, I reclaim control over what went before me; between intimate gestures and collective narratives.”

Sy Thibaut Chin-Woei

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Instagram: thibaut\_sy



## Cassandre Thévenier

Design department

“My diploma work was born from a personal desire: to understand how sentimental objects become, in certain contexts, mediators between the living and the absent. I explore the role of objects in mourning, not as fixed accessories but as active elements of a silent dialogue, both personal and collective. Faced with the gradual disappearance of funeral rituals in our Western societies, I question the ways in which individuals, alone, create their own symbolic commemorations from everyday objects. These little-recognised practices help to construct a personal language around absence. Through my work, I try to reveal and support these commemorations.”

Cassandre Thévenier

cassandre.thevenier@hotmail.com  
Instagram: cassandre\_thevenier  
LinkedIn: Cassandre Thevenier



## Selma Thies

Art department

“In my practice, I often seek to summon the gaze, either of the person represented or the person who is looking. My work involves research around visibility, which I represent women. The women in my close, distant, desired or even imagined family, who carry the weight of silence and sisterly presence. With no premeditation, I seek presences, silent figures, worlds that cling to dreams and the night. The main axis of my work is based on traces, repentance, the action of erasure. The neutrality of colour comes from a desire to remove my work from time. It is about finding a kind of whole in the invisible, across several scales, from the individual portrait to imaginary constellations.”

Selma Thies

selmathies1@gmail.com  
Instagram: selmathies



## Manon Torné-Sistéro

Art department

“In her installations, Manon Torné-Sistéro sketches out the interplay between performance and sculpture. These practical machines draw on functional, penal and clinical aesthetics. Against them, bodies are exposed to their own simulacra: turned upside down, manipulated, pushed into crisis. What might appear to be a staged fiction is in reality a careful dismantling of our systems of control. These installations begin to feel like sordid battlegrounds, where the forbidden and the uncomfortable are on display. In this disturbed theatre, authority wavers. Manon Torné-Sistéro does not aim to disturb, but to examine the mechanisms underlying our taboos and fears. She makes visible the logics of power that are imprinted on our gestures, our flesh and our postures.”

Alexia Abed, critique d'art

manontornesistero@gmail.com  
Instagram: manontornesistero  
Soundcloud Manon Torne (Noumi)



### Marcos Uriondo

Art department

“Arriving in France after the 2008 crisis in Spain, I developed a transdisciplinary practice combining installation, sculpture, painting and photography. Inspired by post-irony, I explore consumerism through innocuous objects – pizzas, sauces, coffee cups, smartphones – to reveal the gestures that shape our identities. My work questions the surface of things, dissecting the dialectic between the superficial and the profound, the frivolous and the serious, illusion and reality. I use banality to question our habits, our beliefs and the fictions of the present.”

Marcos Uriondo

[marcosuriondodelpozo@gmail.com](mailto:marcosuriondodelpozo@gmail.com)

Instagram: [marcos\\_uriondo](#)

Website: [marcosuriondo.com](http://marcosuriondo.com)



### Songzi Yang

Option art

Art department

“My practice revolves around drawing, painting, sewing, woodwork and publishing. Through these mediums, I seek to represent the complex, contradictory emotions associated with contemporary life – like a gentle anaesthesia. *Comfortably numb*. I use a method based on a clear distinction between the front and the back – a binary approach – to try to represent states that could be described as ‘in-between’, in which I often find myself.

Between addiction and escape,  
between living beings and objects,  
between information and matter,  
between design and art,  
between China and France.”

Songzi Yang

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Instagram: [yngslZ04](#)

# Performances and artworks activations

4:30 PM

Official opening of the exhibition *Entre deux eaux* followed by a performance by Baptiste Mauriat (20 minutes) in the exhibition space.

**Baptiste Mauriat**

*Le ballon, nous le savon*



*Le ballon, nous le savon*, 2024, performance installation consisting of a sports bag, a ball, a net 3 editions and a video recording of the performance, installation: variable dimensions; video/performance: 20'00 © Baptiste Mauriat

“If you like stories, listen to this one, tralalalala and tell it to your friends. For soap, the best is from Marseille, you see. Mr Pasquier began in Provençal and continued in French. He compared us to the Phocaeans, we who came to bring peace, order and modern civilisation to this land of Annam. Cochinchina, rubber plantation. Catinat Cup final. Rubber – bladder – ball. Nations League, Israel–France match. To aaaarms!!!”

Baptiste Mauriat

**5:30 PM**

Performance by Emma Cambier (15 minutes)  
presented in a studio-residence at Triangles-  
Astérides

**Emma Cambier**

*Les volcans vivent*



*Les volcans vivent*, 2024, performance installation consisting of two video projections, an overhead projector, a wooden table, a metal lamp and various documents and objects, various materials, installation: 160 x 120 cm; performance: 15'00 © Emma Cambier

When performing the piece *Les volcans vivent* (Volcanoes are Alive), Emma Cambier places on the table all the objects she has gathered from her father: a lighter engraved with his initials, a letter written the night his daughter was born, an old box of cigarillos, etc. With her hands and her voice, the artist *manipulates* the objects in both senses of the term. This is both a literal manipulation, evoking the work of an archivist or a conjuror, and a figurative manipulation, involving the meaning that Emma gives to the items she presents. By placing the documents under two cameras that project their enlarged images, she hunts their significance and forces them to reveal themselves. The mysterious disappearance of her father begins to seem like a fairy tale, a police investigation or a prophecy doomed to come true.

**Emma Cambier's performance will be limited to a specific number of spectators, who must register in advance:**

- ▶ By email until August 28th at [nadia.slimani@beauxartsdemarseille.fr](mailto:nadia.slimani@beauxartsdemarseille.fr)
- ▶ Then, directly on-site – at the exhibition's reception – on the day of the event.

**Meet at 5:20 PM at the exhibition reception: the exhibition team will guide the audience to the performance location.**

Two time slots for the activation of the artwork by Baptist Gheeraert, presented at the Médialab:

**3:00 PM – 3:30 PM**

**6:00 PM – 7:00 PM**

**Baptist Gheeraert**



"Faced with the abyssal temporality of a sightless cosmos, the installation dissolves the illusion of categorical clarity. The work offers no stable point of anchorage, except the experience of a recalcitrant materiality — a kind of fundamental grain. The Brownian Ratchet — a thought experiment in physics involving a perpetual motion device — becomes here an allegory of a sensory threshold: where the infra-thin organizes itself into rhythm, response, metabolism. It jams, it digests, it persists. Noise, usually perceived as a parasite obscuring expected patterns, becomes here not an obstacle but a necessity. It is in this surfacing that a cognitive and irreducible roughness is revealed, where agency is no longer localized in a subject, but in the very operation of a self-affecting system, with no apparent finality."

Baptist Gheeraert

**On Saturday, August 30th, the artwork will be activated again during the following time slots:**

**2:00 PM – 2:30 PM**

**3:30 PM – 4:00 PM**

**5:00 PM – 5:30 PM**

# The François Bret Prize 2025 of the Beaux-Arts de Marseille, art & design

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 2025 winners:  
Friday 29 august 2025 at 6 PM during Art-o-rama International contemporary art fair**

**Exhibition of winners from august 29 to 31, 2025**  
Friche la Belle de Mai, Studio (access via la  
Cartonnerie) 41, rue Jobin Marseille 3<sup>e</sup>  
[lafriche.org](http://lafriche.org)

On the occasion of Art-o-rama, the international  
contemporary art fair  
[art-o-rama.fr](http://art-o-rama.fr)

**Exhibition hours:**  
Friday, August 29th:  
11:00 AM – 4:00 PM: Preview access  
4:00 PM – 8:00 PM: Opening access  
Saturday, August 30th & Sunday, August 31st:  
2:00 PM – 7:00 PM

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 thanks the family of François Bret for agreeing to have his name associated with this award and for their participation in its organization.

## Jury 2025

**Jean-Noël Bret,**  
son of François Bret, art historian and auctioneer,

**Jérôme Pantalacci,**  
director of Fræme and Art-o-rama,  
the international contemporary art fair,

**Yannick Gonzales and Sylvia Amar**  
from the *Nouvelles Donnes* association,  
represented by Yannick Gonzales,

**Inge Linder-Gaillard,**  
director of the Beaux-Arts de Marseille.

## Previous winners:

### 2024

Charles-David Gngorran — Prize winner art  
department  
Océane Pilette — Prize winner design department

### 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

This initiative is made possible with the support of  
the DRAC PACA – Ministry of Culture, as part of the  
Culture Pro program.

# François Bret Prize 2025 winners



Photo © Antonella Minchella

Art department prize

## Marcos Uriondo

“Arriving in France after the 2008 crisis in Spain, I developed a transdisciplinary practice combining installation, sculpture, painting and photography. Inspired by post-irony, I explore consumerism through innocuous objects – pizzas, sauces, coffee cups, smartphones – to reveal the gestures that shape our identities. My work questions the surface of things, dissecting the dialectic between the superficial and the profound, the frivolous and the serious, illusion and reality. I use banality to question our habits, our beliefs and the fictions of the present.”

Marcos Uriondo



Photo © Antony Couton

Design department prize

## Célia Charles

“My hybrid practice blends art and design with a contextual, sensitive approach. I am interested in places of vulnerability and how art and design can open up areas of comfort, attention and dialogue.”

Over the past year, immersive research at the Valvert psychiatric hospital, including participatory workshops and regular contact with patients and caregivers, has profoundly transformed my approach. It has led to a practice of co-conception rooted in listening, mutual care and shared creation.

I design my projects as object–situations that can be activated, adapted and opened up to use. Poem–forms, concrete and sensitive, designed to accommodate bodies, stories and gestures, and to open gaps for sensitivity in constrained contexts.”

Célia Charles

# Région Sud Prize — Art-o-rama

## Région Sud Art Prize Showroom 2025

Since its beginning Art-o-rama has been committed to participating in the professionalization of young artists and helping them network with different actors in the art scene: gallery owners, critics, collectors...

Through the Région Sud Art Prize funded by Région Sud Provence-Alpes-Côte d'Azur, this fair highlights yearly young creation from Art Schools of the Région Sud.

The Showroom section presents the work of 4 artist 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 winner will be exposed next year in the main section of Art-o-rama after a two-months residency within the Moly-Sabata / Albert Gleizes Foundation. The artist will also receive a 2000 € production grant and a catalog will be published.

Since 2021, the artists of the Showroom 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 Art Prize is often a first experience for artists in a commercial event of international scope and allows the galleries participating in Art-o-rama to discover artists who were formed in our region. Furthermore 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, an artist graduate of the Beaux-Arts de Marseille is among the artists selected by Yasmine d'O. & Saâdane Afif, curators for 2025.

## Ix Dartayre

Born in 1999 in Thiers, Auvergne, Ix Dartayre is a French multidisciplinary artist with degrees from École Estienne, École Duperré and Beaux-Arts de Marseille. She defines her productions as plural, able to summon up different subjects, practices, bodies and histories, inserting themselves into multiple spaces and playing with scales and levels of reading. Nevertheless, the images that make up her work are always the result of an encounter, a dialogue and a certain relationship with the subjects photographed.

For the artist, they are as much personal, intimate and emotional memories as they are the basis for a broader artistic, collaborative and visual work. They can be passed from hand to hand in the form of publications and prints, or linked to frames, jewelry and key-rings, as well as being deposited on other media that allow their narratives to be extended.

Instagram: [xdartayre](#)



The winner of the Région Sud Art Prize 2024 is

## Moye- Cassandra Naigre

an artist graduate of the Beaux-Arts de Marseille. They are the invited artist who will exhibit their work during Art-o-rama 2025.

Moye-Cassandra Naigre is an artist of Franco-Guadeloupean origin born in 1996 in Montreuil.

Their work, often in situ, is inspired as much by nature as by island architectural elements, whether plant or ornamental. Through painting, embroidery, sculpture and writing, they question the spaces through which they pass. Their practice is a slow, attentive listening to the world, inviting us to a reorganization towards a common space of care.

Graduating in 2016 from the École Boulle in Paris in Agencement de l'Environnement architectural and from the Beaux-Arts de Marseille in 2021, they also studied conservation-restoration of painted works at the Beaux-Arts de Budapest in parallel. They have exhibited in Berlin, at the Centre d'Art Contemporain de Briançon, at the Mulhouse Biennale and at the Festival Parallèle in Marseille. Their latest productions are shown at Les Capucins in Embrun and at the Centre d'Art Bastille in Grenoble during l'Envers des Pentes 2024. Winner of the Prix Région Sud Art 2024, their new work will be shown at Art-o-rama. They are currently in residency at Artagon Marseille.

Photo © Nina Medioni



## Showroom Prix Région Sud Design 2025

Following in the footsteps of the Prix Région Sud Art, the Prix Région Sud Design was created in 2022 to highlight young designers from the region and contribute to their professionalization. The designers selected by a curator will present their work in a dedicated space during Art-o-rama.

The winner selected by a jury of professionals during Art-o-rama will receive a 2,000 € production bourse and a dedicated exhibition space during the next edition of the show.

In 2024,

## Zoé Saudrais

designer graduate of the Beaux-Arts de Marseille, was the winner of the Région Sud Design Prize, therefore she will be taking part in this year's exhibition.

### Guest Designer : Zoé Saudrais

Zoé Saudrais' art studies began in Spain, where she spent two years at the Beaux-arts. She completed her bachelor's degree in Plastic Arts in Paris and then headed south. In fact, she completed her training with a DNA and a DNSEP in design in Marseille.

These two fields, Art and Design, blend together in her practice, and that's all she asks.

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

Her projects are just as talkative as she is. They bubble over with enthusiasm and color, and encourage overflow.

Often, faced with her cynical assessment of society, she is asked what she proposes instead. She believes that the role of the designer is to invent better days. The drawings that give rise to her projects are always imbued with her political concerns of the moment, and accompany social mobilizations.

Above all, her aim is to bring people together and create a space for collective emulation. Often around the table. Because when appetite goes, everything goes...

Photo © Louise Noel



# Postcards and the graduates' notebook

## Guiding the post-graduation journey

For the fifth consecutive year, the Beaux-Arts de Marseille have created a graduation notebook and a series of "postcards" for each graduate in art and design.

The postcards (100 copies per graduate) are distributed to them during the DNSEP (National Superior Diploma of Plastic Expression, Master's level) ceremony in June.

These postcards serve as an initial means of dissemination for the graduating students, accompanying them as they start their careers.

The graduation notebook is distributed in 500 copies and will be presented during the exhibition dedicated to young artists and designers.



# The partners of the graduate exhibition

## 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. A 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 19th 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.

## Triangle-Astérides

Triangle-Astérides is a center for contemporary art of national interest based in Marseille (FR) at La Friche la Belle de Mai, a cultural cooperative located in a former tobacco factory, since 1994.

Triangle-Astérides articulates a rigorous program of exhibitions with research residencies for artists from international and French scenes outside Marseille and associate artists from the local scene, to which are added events, editorial projects and a thorough outreach program for all audiences.

Triangle-Astérides is a member of international networks (notably the Triangle Network, which initiated the founding of Triangle-Astérides which remains a member while operating independently), as well as national and local networks (with the merger, in 2018, of Triangle France and Astérides). Connecting these different scales is at the heart of all its activities.

Mindful of each individual's needs, Triangle-Astérides ensures, to the best of its ability, the accessibility of all its programs for the audience as well as for the invited artists (the building is accessible to people with disabilities, tours are offered in French Sign Language and upon request through audio description).

Triangle-Astérides is a non-profit association supported by the City of Marseille, the Ministry of Culture - Drac Provence-Alpes-Côte-d'Azur, the Provence-Alpes-Côte-d'Azur Region and the Bouches du Rhône Department.

## CHRONIQUES

Shaped by the contrast and diversity of its dual identity in Marseille and Aix-en-Provence, today CHRONIQUES is a major international arts event and a human-powered organisation that has pursued the same goal with obsessive conviction for over 20 years: to find new forms of aesthetics and imaginary realms that provide insight into our ambivalent relationship with technology.

CHRONIQUES organizes the Biennial of Digital Imaginaries, as well as public events (exhibitions, encounters, mediation activities) and formation activities to crack the code of digital society. CHRONIQUES is also a platform for the production of original artworks, and for networking and mutual support around the production, distribution and recognition of digital and hybrid arts.

# Beaux-Arts de Marseille, a member institution of the Campus Art Méditerranée network

## Training for creative professions

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

The 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 Conférence régionale des Grandes écoles – Région Sud-PACA. 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 ELIA the European network of art schools.

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

The Beaux-Arts de 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 Historical Monument listed status.

The school is increasingly aware of its environmental and societal 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-e) 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 the 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.

## Campus art Méditerranée

A public cultural cooperation institution founded in 2019 at the initiative of the City of Marseille and in collaboration with the DRAC Provence-Alpes-Côte d'Azur, Campus Art Méditerranée – formerly known as INSEAMM – forms an innovative center for artistic education and training.

Designed as a place for experimentation and learning, it embodies a renewed vision of artistic teaching, at the crossroads of disciplines and audiences. Under the direction of Raphaël Imbert, Campus Art Méditerranée brings together three iconic institutions of the cultural landscape in Marseille: the Beaux-Arts de Marseille, the Conservatoire Pierre Barbizet of Marseille, and the Institut de Formation Artistique Marseille Méditerranée (IFAMM).

Together, they form an artistic ecosystem where practices, generations, and know-how converge in support of an ambitious and distinctly contemporary educational project.

# Artists and designers 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,

**Neila Czermak Ihti** / 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, cinématographer, visual artist,

**Flore Saunois** / visual artist,

**Gérard Traquandi** / visual artist,

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

# PiSourd-e celebrates its 20th anniversary

## The first programme of its kind in France

Beaux-Arts de Marseille is preparing to celebrate the 20th anniversary of the PiSourd-e program, the only initiative of its kind in French art schools. As the national pilot site since 2005, the school receives support from the ministry of culture (general secretariat, cultural policy and innovation coordination department), the Provence-Alpes-Côte d'Azur DRAC (regional cultural affairs directorate), the Bouches-du-Rhône district council and FRIDA (Fund for Success and Inclusion in the Arts).

The PiSourd-e programme involves creating specific measures to enable deaf or hearing-impaired students to access higher education in art and design. Developed within this framework, the PiLAB Création workshop brings students from Beaux-Arts de Marseille together in a mixed deaf/hearing group and offers research and creation activities based on multiple questions relating to language and perception – the diversity, porosity and boundaries of languages, incorporating their performative and sensory dimensions.

As the programme enters its twentieth year, Beaux-Arts de Marseille wishes to take this opportunity to highlight the creative and reflective work it has generated, explore its history, retrace the journeys of the people involved and measure the gaps between past priorities and current questions in order to better think about its future. The school plans to organise a series of events between September 2025 and June 2026 to mark the anniversary, both within and outside the walls of Beaux-Arts de Marseille.

A group exhibition – curated by art critic and freelance exhibition curator Ninon Duhamel – will be presented from January to April 2026 at the [mac] contemporary art museum in Marseille. It will bring together works from the [mac] collections, existing pieces and works specially produced for the occasion by artists who have benefited from the PiSourd-e programme, and creations by artists related to the subjects involved. This event is designed to be a manifesto for an artistic and educational adventure that is the only one of its kind in the French art world today.

This year of celebration and promotion of Deaf cultures will also offer an artistic programme alongside the exhibition, as well as various events organised as part of the 2025–2026 academic year: artistic workshops, a production residency granted to an artist who has benefited from the PiSourd-e programme, screening cycles, a seminar, meetings, a brand new logo, the creation of filmed or written portraits of the people who have worked and continue to work on this initiative, etc. These events will not only showcase deaf and hearing-impaired artists who studied at the school, but also creators and researchers – some of whom have already collaborated with Beaux-Arts de Marseille – whose work resonates with the themes explored within the PiSourd-e program.



## Useful information

### *Entre deux eaux*

Exhibition by graduates of the DNSEP higher national diploma in art and design at Beaux-Arts de Marseille 2025

#### Exhibition curator:

Line Ajan, curator and translator

#### Press view: Friday 29 August at 10:30 AM

Opening: Friday 29 August at 4:30 AM

Exhibition from 29 August to 28 September 2025

Open from 2 pm to 7 pm during the Art-o-rama weekend (From August 30 to 31, 2025)

#### Opening hours:

Wednesday to Sunday: 2 PM to 7 PM

Closed on Monday and Tuesday

#### 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 oldage 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, 5th floor — 41 rue Jobin Marseille 3<sup>e</sup>

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

The Beaux-Arts de Marseille is part of Campus Art Méditerranée, together with the Pierre Barbizet Conservatory and the Marseille Méditerranée Institute of Artistic Training (IFAMM).

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Follow us on Instagram: [beauxartsdemarseille](https://www.instagram.com/beauxartsdemarseille)

## Warmest thanks to:

Line Ajan, exhibition curator;

the graduate artists and designers of Beaux-Arts de Marseille;

our partners la Friche la Belle de Mai, Fræme, CHRONIQUES, Triangles-Astérides and their teams;

all the teams at the Beaux-Arts of Marseille and Campus Art Méditerranée